



OVERDUE FINES:

25¢ per day per item

RETURNING LIBRARY MATERIALS:

Place in book return to remove
charge from circulation records

00125 '89

200 0298

"HISTORY OF HARMONY AND COUNTERPOINT, VOLUME II: THE RENAISSANCE"

BY JÓZEF M. CHOMIŃSKI:

A TRANSLATION, EVALUATION, AND CRITIQUE

By

Joseph Martin Krush

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of Music

1981

"HIS

1:

e

s

c

ABSTRACT

"HISTORY OF HARMONY AND COUNTERPOINT, VOLUME II: THE RENAISSANCE"

BY JÓZEF M. CHOMIŃSKI:

A TRANSLATION, EVALUATION, AND CRITIQUE

by

Joseph Martin Krush

The purpose of this dissertation is twofold: 1) to provide an English translation of an important historical-theoretical work by an eminent Polish musicologist-theorist and Professor Emeritus of Music at Warsaw University, and 2) to evaluate and criticize the contents of this work.

Chomiński's *Historia Harmonii i Kontrapunktu* presently comprises two volumes. Volume one covers the Middle Ages, and a third volume, still in preparation, deals with the topic from the Baroque to the present.

Chomiński's writings have been published in France, Germany, Czechoslovakia, Italy, Austria, the USSR, and China, but never in England, the USA, or Canada. Thus, this dissertation represents the long overdue English-language debut of a Chomiński book. The *History of Harmony and Counterpoint* was selected because, with the exception of the translation of Hugo Riemann's *History of Music Theory*, only a limited amount of literature in English is available on the subject. Volume II was chosen because the Renaissance is the period of the translator's greatest academic strength and interest. His background in music history and theory of this era and his fluency in both Polish and English are jointly put to use in order to make an original contribution to literature on music. Subsequent translations of the other volumes would produce the only

exi

in

Co

19

pr

cu

co

t

p

t

f

a

existing English version of the complete history of music theory.

Volume II is 387 pages in length and contains 353 musical examples in which some 76 composers and theorists are represented. The Table of Contents is characterized by great detail and is balanced by a thorough, 19-page Index. The Bibliography consists of some 255 sources. Three prominent features characterize this volume. First, each chapter discusses historical and sociological trends together with theoretical and compositional aspects of Renaissance music. Second, the author is continually relating to other periods of music history. Third, Chomiński's presentation is a highly personal one.

Part Two of the dissertation consists of eight sections: I About the Translation, II Clarification of Technical Terminology, III The European Functional System, IV Rules of Counterpoint Through the Renaissance, V About the Author, VI From the Author, VII About the Text, VIII Concluding Remarks.

© Copyright by

JOSEPH MARTIN KRUSH

1981

In memoriam matris meae,

Maria Krush

is

if

Th

th

o

F

t

h

PREFACE

This dissertation is divided into two distinct parts. The first is a translation, and the second an evaluation and critique of Chomiński's work. As a result of this two-part structure, the traditional Translator's Introduction does not precede the translation. Instead, the material which it would normally contain is found in sections I-III of Part Two. Thus, the reader ought to read these three sections first.

Part One does not contain any clarifications, interpretations, explanations, or editorializations of any sort by the translator. All of these things are found in Part Two. The footnotes in Part One all belong to the original Chomiński text.

I am in possession of the written consent of both Dr. Józef M. Chomiński and the General Secretary of his publisher ("Polskie Wydawnictwo Muzyczne," Cracow), Mr. Jan Paździora, to perform the English translation of this work (see pp. v, vi).

Joseph M. Krush,
Area of Theory,
Department of Music,
Michigan State University,
East Lansing, Michigan 48823,
U. S. A.

July, 1981.

Prof.dr Józef M.Chomiński

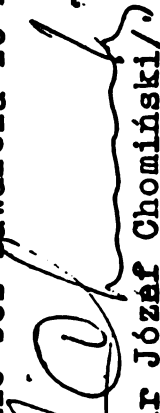
04-946, Warszawa 90, Wyszatyczna 48.

Warszawa-Falenica, 29.9.1980.

Mr. Joseph M. Krush

2238 Broder Street, Regina, Sask., CANADA.

Zezwalam Panu na przetłumaczenie na język angielski wraz z analizą i krytyką mojej Historii Harmonii i kontra-punktu - t.II, Okres renesansu w celu wykorzystania tego przekładu do napisania pracy doktorskiej, która ma być przedstawiona na Uniwersytecie Michigan State /East Lansing, Michigan 48824, USA/. Zezwolenie to nie upoważnia do wydania tej pracy w jakiegokolwiek formie bez zawarcia ze mną odpowiedniej umowy wydawniczej.


/Prof. dr Józef Chomiński/

POLSKIE WYDAWNICTWO MUZYCZNE
ul. Elektalię 11a
20-011 KRAKÓW/
Skrytka pocztowa 815 20-920 Kraków

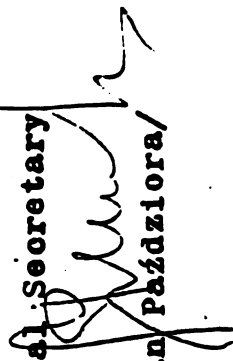
T E S T I M O N I A L

We agree herewith to the book by Józef M. Chomiński
"The History of Harmony and Counterpoint", vol. II,
ed. by PWM Cracow, being translated into English.

This permission which has been given at Mr. Joseph
M. Krush's request for preparing his doctor's thesis,
does not entitle to publish the translated text.

PWM Edition

General Secretary


/Jan Paździora/

Cracow, 5 August 1980

ACKNOWLEDGEMENTS

It was my good fortune to meet, some time ago, Mr. Stefan Ehrenkreutz, a scholar whose area of specialization is Music Theory and who is fluent in both Polish and English. Mr. Ehrenkreutz is a Ph. D. candidate at the University of Michigan in Ann Arbor. Despite his numerous commitments, Mr. Ehrenkreutz agreed without hesitation to verify my translation and to attest in writing to its credibility. I am very grateful to Mr. Ehrenkreutz for the many hours he spent in examining my translation and for the "seal of approval" with which he stamped it.

My most sincere words of appreciation and gratitude are directed to my advisor and thesis director, Dr. Russell E. Friedewald, Chairman, Area of Theory, Department of Music, Michigan State University. His consistent positive and co-operative attitude, together with his invaluable constructive criticism provided me with inspiration and encouragement throughout the entire period of duration of this project. This ideal circumstance made my task most enjoyable, and for this I will remain forever indebted to him.

Joseph M. Krush

TABLE OF CONTENTS

PART ONE: TRANSLATION	1
PART TWO: EVALUATION AND CRITIQUE	525
I About the Translation	526
II Clarification of Technical Terminology	530
III The European Functional System	532
IV Rules of Counterpoint Through the Renaissance	540
V About the Author	550
VI From the Author	555
VII About the Text	558
VIII Concluding Remarks	581
APPENDIX: THE MAIN SCHOLARLY WRITINGS OF JÓZEF M. CHOMIŃSKI	584
BIBLIOGRAPHY	587

PART ONE:

TRANSLATION

[3]

JÓZEF M. CHOMIŃSKI

HISTORY OF HARMONY AND COUNTERPOINT

VOLUME II

RENAISSANCE PERIOD

WPM

POLISH MUSIC PUBLICATIONS

[4] From the Works of the Art Institute of the Polish Academy of
Sciences

CONTENTS OF VOLUME I:

Early Polyphony

Epoch of Organum

Medieval Polyphony

[5]

TABLE OF CONTENTS

	p.
INTRODUCTION	9
Social and ideological bases of musical creativity; differentiation of genres	9
POLYPHONY IN THE SECOND HALF OF THE FIFTEENTH CENTURY	13
The Polyphony of Ockeghem. The Process of overcoming Medieval traditions and initiation of a highly developed polyphonic technique	13
(tonal multilayerism, p. 13, tonal experiments, p. 16, relation to the subject matter of a work, p. 17, harmonic effects of bimodality, p. 19, treatment of dissonances, p. 20, voice setting and the role of the bass, p. 21, cantus firmus treatment, p. 23, variation and imitation-technique, p. 25)	
Significance of Secular Music in the Development of new Means of Expression	29
(simplification of structure and tonality, p. 30, voice technique, p. 32, word painting, p. 35)	
[The] Polyphony of Obrecht	37
<i>Sources of Obrecht's Polyphony</i>	37
(the general character of composition, p. 37, the influence of secular music, p. 38, expression and form, p. 39, the role of repetition, p. 40, melismatic [technique], p. 42, the role of [the] two-voice [setting], p. 42, motivic correspondence, p. 44)	
<i>Tonal-Harmonic Problems</i>	45
(the process of overcoming bimodality, p. 45, harmonic techniques and their functional interpretation, p. 46, harmonic techniques and the modal system, p. 51, harmony and form, p. 52)	
<i>Contrapuntal Technique and Polyphonic Resources</i>	53
(melody and performance practice, p. 53, technical norms, p. 54, cantus firmus treatment, p. 57, choice of vertical intervals, fauxbourdon, p. 59, imitation-technique, p. 59, double counterpoint, p. 62)	
[The] Struggle for new Theoretical Foundations for Polyphonic Music	64
(the crisis of solmization, p. 64, the modal system, p. 66, consonance of the third, p. 66)	

Establishment of [the] Principles of a cappella Style	67
([the] norms of Tinctoris and their historical significance, p. 68, Adam of Fulda and his attitude towards the modal system, [towards] parallelism of imperfect consonances, and [towards] new polyphonic advances, p. 71, [the] contrapuntal norms of Gafurius, p. 72, contrapunctus falsus, p. 74)	
POLYPHONY IN THE FIRST HALF OF THE SIXTEENTH CENTURY	76
Character of Development	76
Tonal Problems	79
([The] <i>Dodekachordon</i> , p. 79, modes, their infiltration, selection, and polyphonic structure, p. 80, the role of texture, p. 85, the process of transformation of the modal system into the major-minor system, p. 85, the overcoming of heptatonicism, chromaticism; the role of lute music, p. 91, madrigalists, p. 94, chromaticism of the sixteenth century and functional harmony, p. 95)	
[6] Melodic [Style]	96
(melodic [style] and differentiation of genres, p. 96, intervallic structure, p. 97, figural and instrumental melodic [style], p. 102, ambitus, p. 106, elements of recitation, p. 108, head motives, p. 109, melodic continuum, p. 110, sequences, p. 111, symmetry, p. 113, cantus firmus melody, p. 114)	
[The] Polyphony of Josquin des Prés	116
(the significance of Josquin des Prés in the development of sixteenth-century polyphony, p. 116)	
[The] Two-Voice [Setting]	118
(transference of antiphonal principle to the area of polyphony, p. 118, figural counterpoint, p. 118, imitation, p. 120, double counterpoint, p. 122, treatment of vertical intervals, p. 123, cadences, p. 127)	
[The] Three-Voice [Setting]	128
(Medieval and Renaissance three-voice [settings], p. 128, the role of [the] three-voice [setting], p. 129, fauxbourdon, p. 129, types of imitation, tonal designs, p. 130, through-imitation, p. 131, antiphonal style, p. 132)	
[The] Four-Voice [Setting]	134
(the significance of [the] four-voice [setting], p. 134, simplicity of structure, p. 135, note-against-note [technique], p. 135, the problem of homophony, p. 136, variety in voice settings, p. 137, melodic homogeneity, p. 139, continuous counterpoint, p. 141, cantus firmus, p. 144, bourdon, p. 145, ostinato, p. 146, the Parody Mass as a variation form, p. 147, canons, p. 148, reduction of independent melodic lines, p. 149, four-voice technique, p. 150)	

<i>Settings Exceeding Four-Voice</i>	153
(succession and imitation, p. 153, canons, p. 155, disposition of voices, p. 160, cadences and tonal problems, p. 163, the development of canon, p. 169, English music, p. 170)	
Classical Netherlands' Polyphony. Nicolas Gombert	171
(the significance of Gombert, p. 171, melody, p. 173, [the] two-voice [setting], canon, the Parody Mass, through-imitation, cantus firmus, p. 173, integration of form and linearism, p. 176, ostinato, p. 179, the role of harmonic [style], p. 179, the universality of Netherlands' polyphony, p. 181, stylistic distinctions, p. 182, Gombert and general evolutionary tendencies, p. 182)	
Problems of Polyphony in Secular Music	184
(the significance of the Chanson, p. 184, "imitazione della natura" and harmonic [style], p. 184, melic coloring, p. 186, problems of form, p. 188, the evolutionary process in Gombert's Chansons, the influence of the Motet, p. 189, tonal properties of [the] polyphony of Jannequin and Gombert, p. 191)	
Contrapuntal Technique	193
(architectonics and counterpoint, p. 193, the problem of dissonance and tonal-harmonic problems, p. 194, Gombert's treatment of vertical intervals on account of increased linearism, p. 196, [the] counterpoint of Clemens non Papa, p. 203, Italian and French music, p. 204)	
Polyphony in Protestant Music	205
(the significance of [the] polyphony of Josquin des Prés, p. 205, the role of the cantus firmus, p. 207)	
Double-chorus Texture as a New Polyphonic Style	209
(synthesis of Venetian performance practice and Netherlands' polyphony, p. 209, [the] eight-voice [setting] and double-chorus texture, p. 210, double-chorus techniques, p. 210, Netherlands' double-chorus, p. 214)	
Instrumental Polyphony	216
(instrumental texture and realization of compositional-technical means, p. 216, tonal-harmonic complications, p. 217, accidentals, p. 218, instrumental counterpoint and its elements, coloring, p. 220, imitations, p. 221, variation, p. 222, problems concerning form, p. 222, ambitus and registers, p. 223, treatment of consonances, p. 223, treatment of dissonances, p. 223, parallelisms, p. 226, homophony and polyphony, p. 228, the role of Spain; new disposition of voices, p. 228, kinds of instrumental forms according to Ortiz; new conception of sound, p. 231, evolution of the Ricercar; Willaert, Buus, Cavazzoni, p. 233, lute texture, its evolution, and	

1

[
p

possibilities of realization of harmonic and polyphonic techniques, p. 237, harmonic [style] in vocal-instrumental compositions, p. 242)

[7] THE CULMINATING PERIOD IN THE EVOLUTION OF RENAISSANCE POLYPHONY IN THE SECOND HALF OF THE SIXTEENTH CENTURY	246
The Character of the New Period in the Development of Poly- phony (differentiation of genres and forms, p. 246, theory, p. 247)	246
[The] Counterpoint of Vicentino	247
[The] Harmony and Counterpoint of Zarlino (major and minor triads as governing forces of poly- phony; their theoretical justification, p. 249, rules of counterpoint, p. 250, treatment of consonances, p. 251, treatment of dissonances, p. 252, imitation, double counterpoint, p. 253, significance of Zarlino, p. 254)	249
[The] Polyphony of Orlando di Lasso, Palestrina, and Marenzio <i>Textural Foundations of a cappella Compositions</i> (texture and polyphony and homophony, p. 255, the chiavetta, p. 257, fundamental types of voice settings, p. 258, selection of voices, p. 259, note-against-note counterpoint, p. 260, the role of two- and three-voice [settings] within the framework of four- and five-voice [texture], p. 261, the developed multi-voice [setting], p. 264, polychoral style, p. 267)	255
<i>Tonal and Harmonic Problems</i> (transformations in the modal system, p. 272, the des- tructive role of chromaticism, p. 273, Palestrina, the modal system, and elements of the functional system, p. 274, treatment of leading tones, p. 278, the role of harmony in the process of transformation of the modal system into the major-minor system, p. 279, types of chord successions, p. 283)	272
<i>Melodic [Style]</i> (differentiation of genres, p. 286, syllabic and melismatic treatment of text, p. 288, exhibition of words, p. 291, melody and texture, p. 292, sequences, p. 293, inter- vallic structure, p. 293)	286
<i>Polyphonic Resources and Contrapuntal Technique</i> (structures in a limited number of voices, p. 296, note-against-note counterpoint and the influence of the chordal factor, p. 297, cantus firmus, p. 300, canon, p. 301, double counterpoint, p. 302, voice leading, p. 303, treatment of dissonances, p. 305, passing notes, p. 306, changing notes, suspensions, p. 310, anticipations, p. 312, the diminished fifth, p. 313, the augmented triad, p. 315)	296

Instrumental and Vocal-Instrumental Polyphony	317
(genres and forms, p. 317, the Canzona, p. 319, the Ricercar and elements of the Fugue, thematic homogeneity, p. 319, the evolution of instrumental texture, the role of Italian and English Music, p. 324, variation, p. 326, principles of Renaissance polyphony in instrumental music, p. 329, the role of lute music, p. 332, ensemble instrumental polyphony; contending technique, p. 336, vocal-instrumental polyphony, p. 338)	
LIST OF ABBREVIATIONS	348
BIBLIOGRAPHY	350
LIST OF MUSICAL EXAMPLES	358
INDEX	369

[8 blank]

[9]

INTRODUCTION

SOCIAL AND IDEOLOGICAL BASES OF MUSICAL CREATIVITY
DIFFERENTIATION OF GENRES

In the evolution of harmony and counterpoint, the Burgundian period was of a typically transitional character. It grew directly out of the preceding period and was linked to the *Ars Nova* tradition. This manifested itself in the cultivation of nearly the same musical forms and in the role which professional music fulfilled at the time--this being mainly to serve the court. At the same time, the Burgundian school underwent continuous changes throughout its evolution, [a fact] which was manifested in the emergence of new tonal and harmonic principles. At this time, Italian music played an important role in overcoming the *Ars Nova* tradition, and in bringing to prominence forms which were more susceptible to influences of middle-class, folk music. Indeed, the bourgeoisie of the time were gaining increasing strength and, by the same [token], bourgeois elements were driving out older, knightly traditions. This process intensified in the subsequent period, the Renaissance, when the middle class already became powerful enough to support royal authority and to create powerful monarchies of a national character, from which developed European states and bourgeoisie societies. This radical change in arrangement of [the] social structure was synonymous with weakening of two feudal powers: the high aristocracy, which leaned towards the past and [towards] Medieval traditions, and the Church, the spiritual hegemony of all previous science and art. Weakening of these two powers meant liberation from bonds of the theological way of thinking and a change-

over to a rationalistic explanation of phenomena through appeal to the mind and through recall of experience. Manifestations of this were the great scientific discoveries in the fields of astronomy and natural sciences and geographical discoveries, which contributed to the development of trade and prosperity. Literature and art followed suit by blossoming as never before. But this new art was already created by a new man with a new world outlook, a man who had his own approach to the world and to other men. The humanistic basis of the contemporary [10] artist was based on interest in man and in his purely human experiences. Musical creativity was satiated more than ever before with emotional expression and, by the same [token], addressed itself to listeners' imaginations more directly.

The movement away from Medieval mysticism induced even greater than hitherto popularization of secular musical genres and contributed to the increased development of independent instrumental music. It is not correct, however, to conclude that secular music immediately achieved quantitative and qualitative superiority over sacred music. The Church, feeling threatened, attempted to retain its influence on society in various ways, among these by adding splendor to religious ceremonies through incorporation of musical works of high artistic value. It engaged, for its purposes, the most eminent contemporary composers, who brought new values to music, although it grew, in the ideological sense, out of Medieval traditions. None the less, new, revitalizing forces, typical of the Renaissance, were more and more clearly making themselves felt also in sacred, church music. A manifestation of this was the new approach towards liturgical texts. Composers attempted to interpret liturgical texts in their own way,

bearing in mind their own experiences, joys, and sorrows. Hence, liturgical texts also were an expression of individual interpretation of texts, appropriate to [the] needs of the composer at a given moment. This type of approach initiated the process of secularization of sacred music. A manifestation of attempts to take this direction was the use, in sacred music, of secular cantus firmi and of national languages. Together with the vernacular texts, folk elements in the form of adaptations of what were originally folk songs made their way into sacred compositions. An important role was played here by the Reformation, which fostered [this trend] through the involvement of wide circles of commoners and peasants, especially in Germany. In addition, virtuosic, concerting elements made their way into liturgical music due to the influence of secular music, and bore witness to the secularization of sacred music composition.

Due to these immense transformations, the evolution of music in the Renaissance period was rather complex. Above all, one must recognize the simultaneous existence of several evolutionary trends, which differed from each other with respect to their ideological basis and with respect to the forms [each] cultivated. On the one hand, this is church music, sacred, liturgical; on the other hand, [it is] secular. In addition, within the framework of both, it is necessary to differentiate between vocal, instrumental, and vocal-instrumental music. Within the compass of these types, all sorts of musical forms are cultivated. Some of these, for example the Mass and Motet, were accepted from the previous period, although they were imbued with new expressive [11] content and bore witness to the new approach by composers to accepted forms. Besides these, new forms arose which were different from

those of the past, for example: the new French song (Chanson), the new Italian Madrigal, in which we detect "realistic" tendencies which expressed reference to concrete occurrences in real life, which were deeply felt and rendered by means of the musical contents of works. Interest in culture of the ancient world and aspiration to revive ancient Greek drama became the points of departure for the evolution of opera in the Baroque. In the realm of instrumental music--for organ, lute, or ensembles--were developed the Fantasia, Ricercare, Toccata, Prelude, Variation, Chorale-prelude, Canzona, and various dance forms. Development of these forms contributes to subsequent rise of the Fugue, Suite, and Sonata, and to the development of a typically instrumental texture, which was decisive for compositional technique, especially with respect to harmony and polyphony.

The unusual wealth of musical forms in the Renaissance period bears witness, above all, to the fact that the richness of contemporary life steered composers on the road to ever-newer explorations. As a result, there arose, at the time, among others, forms that have retained their vitality to the present day. This is the explanation for the crucial importance of the achievements of composers of the Renaissance period. But the question of architectonics of works is not the only important one in this case. These forms were realized with the aid of concrete techniques, specifically [of] a harmonic and polyphonic [nature]. Hence, the Renaissance period is characterized by yet another scientific conquest. There occurs [the process of] maturation of the modern major-minor tonal system, based on the principles of functional harmony, which became the point of departure for the evolution of music up to the twentieth century. Rules of polyphonic

technique, which to this day form the basis of counterpoint, are established at this time. Since compositional technique was strictly dependent on expressive requirements, this caused compositional mastery to achieve, during the Renaissance, its greatest heights. Above all, Netherlands' composers are of greatest merit, having created the character of Renaissance polyphony and having opened the way to its further development. The achievement of a high level of polyphonic technique was, however, the result of efforts of several generations. Netherlands' composers, in seeking ever newer means of expression, even took the road of experimentalism. Such experimentalism proved itself to be of redemptive value, for it permitted a considerable expansion of the repertoire of means of expression, and [it permitted] use of this repertoire in such a way that it simultaneously assured both the effectiveness of the action of the means and the realization of composers' intentions.

Together with the development of compositional technique comes the development of theory. Theoretical generalizations made previously are [12] now subjected to thorough revision. [A] crisis of the (hexachordal) solmization system appears at this time; it leads to an overcoming of Medieval apprehension of phenomena. New theories of counterpoint arise: such new theories emerge directly out of practical musical practice, as illustrated by [the] works of Tinctoris and Gafurius. Pythagorean formulations of mathematical acoustics are subjected to revision, especially in the area of consonance and dissonance of intervals. This opens the way for a new theory of harmony, which is based on two fundamental elements, that is, on the major and minor triads (Zarlino). Theorists attempt to go beyond the modal system by

inc

Th

its

the

increasing the previous number of eight modes to twelve (Glareanus). This was a manifestation of the old Medieval system having outlived its time, for in practice a new tonal system was beginning to appear: the major-minor system.

[13] POLYPHONY IN THE SECOND HALF OF THE FIFTEENTH CENTURY
 [THE] POLYPHONY OF OCKEGHEM. THE PROCESS OF OVERCOMING MEDIEVAL
 TRADITIONS AND INITIATION OF A HIGHLY DEVELOPED POLYPHONIC TECHNIQUE.

It could seem that the problem of overcoming Medieval principles of polyphony did not apply during the first stage of evolution of Renaissance music. In previous chapters, devoted to Burgundian harmony and polyphony, we traced the formation of new principles, which led to the definition of new tonal laws. In this connection, we noted the existence of certain harmonic connections forming the relationship of dominant to tonic. At the same time, the technical side [of these harmonic connections] was being perfected more and more. With time, therefore, there arose clausulas typical of individual voices. Presentation of this process was necessary so that it could be shown which direction development of harmony was taking. This did not mean, however, that new harmonic advances were quickly shared by all composers nor that even the greatest among them consistently observed new principles in all their later compositions. Medieval traditions in the Burgundian school were still strong enough that these new phenomena appeared rather sporadically, shall we say, if not exceptionally. This is the situation in which polyphonic music found itself halfway through the fifteenth century, when Renaissance tendencies began to increase.

It is not surprising, then, that, even in the most distinguished of contemporary composers, headed by Johannes Ockeghem,¹ we find cer-

¹Several composers are active at this time, like Antoine de Busnes, named Busnois, Firmin or Philippe Caron, Johannes Regis,

tain influences of the older polyphonic style. That this is so is evidenced by such external characteristics as, for example, key signatures. It happens, that in this respect certain compositions do [14] not demonstrate consistency since, for example, some voices do not contain key signatures while others are provided with these signs, [or] possibly one voice possesses two flats, whereas another [has] only one. This proves that in spite of aspirations towards tonal homogeneity during the Burgundian period, tonal dissension of compositions was not entirely overcome. This is evidenced by infiltration of various scales, so that not infrequently even cross relations result (ex. 296).

296. J. Ockeghem, *Missa Quinti Toni, Gloria*, mm. 1-4



Since during the course of a composition super-imposition of various tonal planes is conspicuous--it was not always conspicuous, even in earlier periods--two-layered tonality appears more clearly in cadences, where tonal properties of a composition generally appear in a straightforward way. Such structures are generally accompanied by stereotyped "Landini" cadences, with the characteristic motion of the seventh scale degree to the sixth and then by skip of a third to the final (ex. 297).

Guillaume Fangues, Jacobus Barbireau, but the main compositional problems are found, above all, in the works of Ockeghem.

297. J. Ockeghem, *Missa Sine Nomine*, Kyrie, mm. 16-17

It is significant that cadences of this type maintain themselves for a fairly long time, even in compositions whose external characteristics, that is the notation itself, do not indicate tonal dualism. The use of old techniques is not a coincidental phenomenon, but remains deeply inherent in the architectural bases of the work. I am not thinking here of dissection of a work into parts, but of the voice setting. For it turns out that in these cases Ockeghem still employs three-voice structure, which does not provide a convenient basis for realization of new techniques. Now and again even the discant-tenor structure appears, which does not permit isolation of the harmonic basis [which is] indispensable for a more mature, new, harmonic way [15] of thinking. Then the tenor generally forms the backbone of the composition, to which voices are added from top to bottom. Not infrequently, the tenor and contratenor exhibit identical content, the result of which is that in the older type of cadential structure the contratenor assumes the role of a filler voice, although it unfolds in a tonal orbit different from that of the other voices. Traditions of old polyphony in the second half of the fifteenth century were still strong enough that even the use of a secular cantus firmus did not always lead to the overcoming of Medieval principles of tonality, although the trend in this direction was clear-cut. Ockeghem at first follows a similar path to that of Dufay. With the introduction of tonal homogeneity of a work, he does not immediately introduce a fully developed cadence, based on the dominant-tonic relationship,

but composes an intermediary type, with the characteristic octave leap in the contratenor or tenor (ex. 298).

298. J. Ockeghem, *Missa De Plus en Plus, Sanctus*, mm. 46-51



This is a significant phenomenon all the more because harmonic progressions of this type appear even in four-voice settings which, in spite of [their] use of a bass-tenor, are based on old compositional technique. For this reason, in these cases the aim to achieve a full harmonic sound does not always predominate; to the contrary, the last chord of a cadence gradually neutralizes the function of the third of [the] triad, as a consequence of which the last chord consists of open fifths and fourths. In an effort to utilize more developed harmonic progressions, not infrequently one may notice a compromise in that in the bass voice the composer utilizes a quartal clausula and the octave leap to the fifth scale degree (ex. 299).

299. J. Ockeghem, *Missa Au Travail Suis, Kyrie*, mm. 35-38



In the first stage of evolution of Renaissance music, composers did not immediately attempt to interpret liturgical texts unequivocally. The most important question was frequently that of creation of a musical framework for the text, while the actual interpretation of the

[16] text could remain subject to change. This is a rather strange, and today an almost incomprehensible, approach to composition of a vocal work. In those times, however, when composers sought new means of expression, they did not avoid experimentation even with tonal foundations of a work. An interesting work of this type, which sheds light on tonal problems, is the *Missa Cuiusvis Toni*, being a type of puzzle canon which permitted performance of the work in four different modes, specifically in the first, third, fifth, and seventh modes, that is, in Dorian, Phrygian, Lydian, and Mixolydian, together with their plagal counterparts. Indeed, in this case the notation does not change, but changes do come about in intervallic relations, mainly in successions of major and minor intervals, which obviously must influence qualities of chord progressions. This is manifested most clearly in cadences, in which old principles of technique are still observed (ex. 300).

300. J. Ockeghem, *Missa Cuiusvis Toni*, Kyrie, mm. 5-7

a) first mode, b) third mode, c) fifth mode, d) seventh mode

a)

rie e-lei son.
rie e-lei son.
son.
son.
hu- rie e-lei son.

b)

rie e-lei son.
rie e-lei son.
son.
son.
Ky- rie e-lei son.



[17] This experimentation with tonal principles of a work indicates that tonal problems were of particular interest at the time, that attempts were made to study characteristics of individual modes. However, the use of the same notation of a work by necessity had to lead to transposition of the work to various levels, as a consequence of which its timbral properties were subject to change. In one instance, as a result of a lower register, a work took on a darker color, whereas in another, with a change to another register, it became bright and, by the same [token], more serene. To be sure, this is an isolated case, but it does shed clear light on the method of approach to matters of compositional technique. It turns out that already the earliest of Netherlands' composers were interested in problems of compositional mastery, which permitted flexibility of use of contemporary techniques within the framework of established principles. Such flexible use of techniques was an indispensable condition to the introduction of choice means of expression, consistent with [the] composer's intentions. Hence, beginning already in the first stage

of evolution of Renaissance music, compositional mastery will constantly increase. Besides, Ockeghem's *Missa Cuiusvis Toni* is only a foreboding of other works of his, especially imitative [ones], whose technical excellence and mastery of form are to become for centuries objects of admiration of his compositional achievements.

Although the *Missa Cuiusvis Toni* undoubtedly possesses an experimental character, in spite of this it does not represent a complete break with tradition. This is witnessed not only by the manner in which voices are treated in harmonic progressions, but also by general timbral foundations of the work, whose realization in actual performance permitted elicitation of nuances of expression dependent on the nature of the mode and on changes of register. We encountered such emancipation of coloristic techniques already in the first half of the fifteenth century in [the works of] Dunstable. This composer took advantage of the timbral values of long-sustained tones, which gave his works a mystical character. Also in Ockeghem one encounters from time to time the use of such techniques, especially in treatment of the tenor (ex. 301).

301. J. Ockeghem, *Missa De Plus en Plus*, Credo, mm. 85-96



[18] Previously we verified a certain type of indifference on the part of the composer with respect to liturgical text. The example above convinces us, however, that such an attitude was not the rule

with Ockeghem. On the contrary, he tries to select appropriate means of expression, suitable to the content of a given segment of text. For this reason it is not coincidental that this long-sustained tone in the tenor appears at the words *Et incarnatus*. Here begins a new era in development of liturgical music, in which composers attempt to portray the significance of specific fragments of text. It is clear that the way in which a composer interprets a liturgical text is dependent on his ideological maturity. Already in the first stage of the Renaissance there is a marked differentiation between religious and secular music. Compositional expression is different in both musical styles. And this detail, which again and again points to certain ideological regressions, in reality characterizes [the] attitudes of [the] composers themselves. In the fourteenth century, and even in the Burgundian school, with the exception of dance music, there did not exist a qualitative difference between religious and secular music. Musical resources were universal and could serve toward various ends. Presently, selection is made which is determined by expressional needs and by the social function which a given work is to fulfill. In this connection, technical principles also change within the framework of specific styles. In Ockeghem's *Et incarnatus* excerpt we notice that the composer attempted to adapt the timbral apparel to the contents of the text. In this connection, there appear such harmonic progressions which give the mystical character that is relative to the fragment of the text. Specifically speaking, there is not even a trace of progressions, discovered by Dufay, which are based on the relationship of dominant to tonic. Characteristic phenomena, as in Dunstable, are melodic idioms based on the cell of a fourth, with its characteristic

progression of a minor second and a major third. The broken triads which appear in one of the voices do not function as new harmonic resources, but are the result of penetration of the structure by one timbral substance.

It would be unfair to seek out in Ockeghem only mere mechanical use of old techniques within the framework of structures based on two-[19] layered tonal cadences. Ockeghem attempts also to solve, in an individual way, certain technical problems based, in essence, on bimodality. While in two-layered tonal cadences tones lying within the orbits of two tonal centres appeared simultaneously, Ockeghem introduces them also successively, as a result of which there arise juxtapositions of rather remote chords--if, of course, we regard these matters from the point of view of functional harmony. We became familiar with such an instance in the example quoted from the *Gloria* from the *Missa Quinti Toni*. In this fragment, there appears a juxtaposition of an *E-flat-major* chord with *C-major*, as a result of which there arises a cross-relation (ex. 296, 303a). A similar phenomenon appears also in the *Gloria* from the *Missa Caput*, where Ockeghem introduced next to each other the chords *b-minor* and *d-minor* (ex. 302).

302. J. Ockeghem, *Missa Caput, Gloria*, mm. 18-21



Both juxtapositions of chords remote from each other within the framework of a functional system have, in fact, the same genetic basis,

for they both derive from Medieval bimodality, although as harmonic techniques they already designate separate resources. In the *Gloria* from the *Missa Quinti Toni* we may detect features of a more mature structure, because this characteristic chord progression was absorbed into the orbit of a cadential process of a new type, in which, by means of the dominant chord, a discharge of previously generated tensions takes place. In the *Missa Caput*, on the other hand, there are not yet any elements of new harmony, since subsequent harmonic progressions rule out the possibility of detection of any new harmonic phenomena. The mere use of progressions of this type does not give us license to interpret them with symbols of functional harmony. It is exactly these two varied instances of use of these interesting juxtapositions of chords which bear witness to the indecision of the composer with regard to treatment of tonal problems. Such progressions, which still appear even in the sixteenth century, and which are significant in the process of evolution of harmony as a manifestation of destruction of the modal system, cannot be viewed against a background of symbols of functional harmony. After all, if Ockeghem and his successors had really seen new features in such juxtapositions of chords, [20], then undoubtedly they would have gone farther in this direction. Meanwhile Ockeghem, his contemporaries, and his immediate successors followed a path of complete leveling out of Medieval tonal multilayerism.

The remnants of old polyphony in Ockeghem go hand in hand with certain characteristics of his voice technique, mainly with regard to treatment of dissonances. Already in the Burgundian period we found an aspiration towards the regularization of principles of voice

technique, to which [goal] a great contributor was fauxbourdon. At that time, dissonance ceased to be a purely timbral resource, but became an element of motion, which necessitated resolution of dissonances in a strictly defined direction or treatment of dissonant tones as passing tones or perhaps changing tones. Indeed, Ockeghem accepts these principles, but in certain instances still treats dissonance in a "free" way. This pertains particularly to dissonant tones of short rhythmic durations which act as leaping neighboring tones (ex. 303b).

303. J. Ockeghem, *Missa Quinti Toni, Kyrie*, a) m. 3, b) m. 38



This free treatment of dissonances is linked directly to [the] properties of Ockeghem's melody. As we already noted in his music, frequent occurrences of elements of the cell of a fourth are found, which makes his melodic [style] similar to that of Dunstable. A descending melodic line consisting of a figure of a second plus a third is precisely what results in dissonance in those places where the second appears within the cell of a fourth (ex. 304).

304. J. Ockeghem, *Missa Le Serviteur, Credo*, mm. 152-157



[21] Remnants of old polyphony are [further] evidenced in these cases by the fact that syncopation is not always connected with pre-

paration of dissonances, but, on the contrary, as a result of syncopation, structures arise in which the tone appearing immediately after the syncopation becomes a freely treated dissonance. Consequently, there comes about a completely different method of use of syncopation than in standardized or nearly standardized polyphony; for there the dissonances were prepared with the aid of syncopation. This does not mean, however, that Ockeghem was not aware of new technical possibilities of treatment of dissonances with the aid of syncopation. In these instances, however, it is an immensely characteristic thing that the third or sixth delayed by the second and seventh appears within the framework of a developed cadence based on a dominant-tonic relationship. It turns out, therefore, that harmonic maturity contributed simultaneously to the rise of new technical principles of treatment of dissonances (ex. 305).

305. J. Ockeghem, *Missa Quinti Toni, Kyrie*, mm. 14-16




Already in the Burgundian period we noticed the application of new techniques in the area of polyphony, dependent on exploitation of purely timbral resources in voice settings. At that time, a frequent phenomenon was contrast of two-voice structure with a four-voice setting. In these instances the goal was undoubtedly to contrast solo voices with chorus, which underlined all the more the purely timbral character of these settings.¹

¹This type of texture occurs especially clearly in Masses and

These types of concepts often occur also in Ockeghem. At the same time he draws further consequences from the possibilities inherent in various voice settings and combines all sorts of voices, for example the highest voice with the bass, the middle voices, that is, the contratenor and the so-called *barriphanus*, the two lowest voices, in order to finally contrast these various voice structures with full four-voice structure (ex. 306).


306. J. Ockeghem, *Missa Au Travail Suis, Gloria*, a) mm. 52-54,
b) mm. 64-75

a)



pec - ca - ta mun - di

b)



Qui tol - lis pec - ca - ta mun - di sus - ci - pe de

[22] Various methods of combining voices had great significance for the further development of polyphony. As we have yet to see, later composers often used these means of expression in order to achieve contrast. With the increase in the number of voices beyond four, up to eight and more, rival choral groupings will begin to individualize themselves within an ensemble; this will consequently lead to the rise of double- and multi-chorus technique. In the historical period which interests us, however, it is important to be aware of the timbral

Motets of the Flemish composer, Johannes Regis (ca. 1430-1485). His most characteristic work is the five-voice Motet, *Clangat Plebs*, published in *Corpus Mensurabilis Musicae* 9, 1956 (Johannis Regis, *Opera Omnia* II, p. 21 & ff.). Similar traits are exhibited by the *Benedictus* from the *Missa Faulx Perverse* by J. Barbireau (Jacobi Barbireau, *Opera Omnia* I, p. 42, *Corpus Mensurabilis Musicae* 7, 1954).

properties of certain voices, especially the bass voice, which simply becomes the harmonic basis, and therefore the indispensable factor in new apprehension of techniques within the sphere of harmony. In this regard, in Ockeghem there occurs already a clear crystallization of polyphonic structure. This is manifested not only in those works whose bass constitutes a genuine harmonic basis, but even in those works which still arise from within the orbit of operation of old tonal principles, based on two-layered tonal structure. And although internal details of manuscripts still bear witness off and on to the presence of the existence of bimodal conception, which is evidenced by various key signatures in voices, still the title of the work itself, and therefore the tonal conception, is formed according to the bass voice. For example, the *Missa Quinti Toni* possesses two types of key signatures, that is, one flat and two flats, but in spite of this, the tonal basis is the Lydian mode, represented by the bass voice. Creation of the fundamental bass was equivalent to liquidation of the original discant-tenor voice setting. Due to this, the range of choral structure was increased considerably, and this was the crucial significance to the development of polyphony. An increased range permitted uninhibited formation of melodic lines of voices; hence, Ockeghem's polyphony is characterized by a strong tendency towards [23] linearism. In this connection, ranges of individual voices are also greatly increased. Almost always these exceed the interval of the octave, and not infrequently they reach that of a thirteenth (cf. ex. 310).

Polyphonic linearism did not, however, remain without influence on [the] harmonic features of a composition. With respect to those

harmonic structures of Dufay which were more advanced in [their] development, especially his secular works, in which there appears a crystallization of chord progressions characteristic of the functional system, there occurs a retrogression. As a result of the liquidation of the original two-layered tonal structures, there is a tendency towards tonal homogeneity. It is not brought about, however, by the operation of harmony of a newer type, but rather by adherence to principles of the modal system [and] its absolute diatonicism. This has an unquestionable connection with the particular character of the creativity of Ockeghem who cultivated on a large scale, above all, liturgical forms. In secular composition, on the other hand, he does not advance beyond the achievements of the previous period. For this reason, this type of composition is of secondary importance to us. This penetration of Ockeghem's religious polyphony with modality, which gives his works a contemplative character, is explained by Besseler¹ as a return of the wave of mysticism which at the time overran artistic creativity in the Netherlands. Undoubtedly, Medieval traditions are in operation here; in spite of this, we cannot ignore the fact that religious fraternities, which at the time were experiencing a rebirth of activity, were already a manifestation of a new structure of social powers, namely one which entailed significant participation by the middle class in social life. To be sure, the middle class was not able immediately to get rid of the effect of the ideology which through centuries ruled the minds of society. Nevertheless-

¹H. Besseler, *Die Musik des Mittelalters und der Renaissance*, 1931, p. 237.

new elements are also strongly marked in religious music, a manifestation of which is wide-scale application of secular cantus firmi.

In this connection, there arises the question of attitude towards secular melodies within a framework of a religious work. Here one must be aware of the very fact of the use of secular melodies and of the manner in which they are treated in a liturgical composition. The use of secular melodies in itself proves the progressive character of composers' religious works and is a manifestation of secularization of this type of composition. However, this problem complicates itself when we make an approach towards analysis of the works themselves. It turns out that the method of cantus firmus treatment² generally did not permit actual presentation of the secular melody itself, on account of its appropriate preparation, which depended on lengthening of [24] rhythmic values of individual pitches. This type of cantus firmus frequently became merely the backbone of the whole, a foundation for compositional-technical operations. It is necessary to differentiate here between two types of cantus firmus technique. In one instance, the secular melody works within the compass of [a] normal four-voice [setting] (ex. 307); in the other, it interacts within the framework of a varied voice setting, in which all sorts of voices are combined in the form of duets (cf. J. Ockeghem, *Missa L'homme Armé*, *Agnus Dei*, mm. 46-79; Publ. *Alt. Musik*, I, 2, pp. 114-116).

The above examples are sufficient to make clear that the main means of expression in structures of this type are the contrapuntal

²Ockeghem's treatment of secular cantus firmi is discussed thoroughly by G. Reese in *Music in the Renaissance*, 1954, p. 125 & ff.

voices marked by greater melodic activity [than the slow cantus firmus]. It is necessary, however, to point out that this method of cantus firmus treatment is not a characteristic exclusive to secular melodies. Melodies extracted from plainsong also exemplify similar traits (ex. 308).

[25] It follows, therefore, from the above, that a composer's approach to plainsong melodies is the same as that to secular melodies. Both types of melodic compositions provide a basis for compositional-technical work, which is characterized by constantly developing mastery. During the course of more extensively developed Mass sections, such melodies generally appear repeatedly, but each time the nature of the counterpoint changes. Consequently, this is a polyphonic composition with characteristics of variation-technique. A composer then has the

308. J. Ockeghem, *Missa Ecce Ancilla Domini, Sanctus*, mm. 14-23

The musical score shows four staves representing different vocal parts. The lyrics are written below the staves, with some words appearing in multiple parts simultaneously, indicating polyphony. The text includes: Sanctus, Do-mi-nus, De-us, De-us, Do-mi-nus, De-us, Sa-lu-ta-mus, De-u-m.

opportunity to demonstrate not only inventiveness, but also technical competency. This leads to development of a repertoire of means of expression by the use of artistically refined techniques, for example imitation. In view of the role which imitation-technique played in development of polyphony, this is an important detail, although it is necessary to point out that in Ockeghem's liturgical compositions the use of imitation is NOT yet a permanent principle. On the contrary, we encounter a series of liturgical works in which imitation is not used at all. None the less, this fact indicates that imitation-technique begins to play a new role in polyphonic compositions in that it contributes to melodic homogeneity of a work.¹ It is difficult [26] still to read into this the effect of fourteenth-century Italian

¹Also in certain Chansons (*Les Desleaux, Quand de Vous Seul, Ma Bouche Rit, Petite Camusette*) Ockeghem employs sporadic imitation. See G. Reese, *Music in the Renaissance*, 1954, p. 120.

traditions. Rather, Ockeghem discovered in his own path new expressional and constructional values of this technique. In more extensively developed Mass movements, where freely treated polyphony is not accompanied by an appropriate display of formal homogeneity, he sometimes introduces consistent imitation-technique, which indicates a tendency towards through-imitation (ex. 309).

309. J. Ockeghem, *Missa Ecce Ancilla Domini, Credo*, a) mm. 1-8,
b) mm. 16-21

Pa - trem om - ni - po - ten - tem fac - to - rem coe - li et ter - ra - rum. Et in u - num Do - mi - num Je - su - m Chri - stum Fi - li - um Do - mi - num Je - su - m Chri - stum

A characteristic trait of new techniques is, above all, wide-scale application of imitation at the fifth, which indicates awareness of new expressional values, arising from a new harmonic feeling, although imitations at the unison and at the octave also appear. These, however, are marked by new properties of treatment of the melodic line, which displays the wide range characteristic of polyphony of the new type (ex. 310).

[27] Imitation-technique plays a significant role in Ockeghem, becoming a form-building factor in canons. Canonic writing in itself would still not be anything new with respect to fourteenth-century

traditions and [with respect to] the use of this form in the Burgundian period. However, the structure of the work itself is changed through movement beyond unisonous intervallic relationships and through expansion of the number of voices. In the first instance, it is a question of canon at the fourth, in which all imitative voices enter strictly at this interval. This sheds an appropriate light on the degree of harmonic maturity of the work. While two-voice imitations at the fifth permitted us to assert that this was evidence of a new approach to harmonic problems, stamped already with considerable harmonic maturity, in canons, where voices enter in the order *a—d—g*, the situation looks somewhat different. If the composer's essential intention was to underline the relationship of dominant to tonic, then the third voice would necessarily have to answer the first. Meanwhile, the third voice relates to the first by the interval of a seventh. This type of solution of a technical problem corresponds perfectly to those tonal foundations which were discussed with regard to polyphony of liturgical movements. It turns out that in canon also, after

elimination of all older remnants, there follows a tonal homogeneity within the framework of a modal system, which is fostered by its diatonicism (ex. 311).

311. J. Ockeghem, *Fuga Trium Vocum in Epidiatessaron*¹, mm. 1-6



[29] Another problem is presented by the 36-voice canon, *Deo Gratias*, preserved anonymously, as a result of which there is no absolute certainty that its composer is actually Ockeghem. On the basis of linear and rhythmic traits, however, historians maintain that it is his work (ex. 312). This canon is unique not only in the output of Ockeghem, but for its time in general. Indeed, 36 voices participate in the composition, but these voices do not [all] appear together. The largest number of simultaneously sounding voices is given by Riemann to be 18, since rispostas occur after considerable time intervals (alto in m. 9, tenor in m. 16, bass in m. 22) and yield to other voices which are finishing their part (soprano in m. 10, alto in m. 17). Only tenors and basses bring the work to its end.¹

The canon *Deo Gratias* should be regarded as an experimental composition. It is possible that this work was not intended for vocal performance at all. This view is supported by the fact that the en-

[27] ¹This is actually the Chanson *Prenez Sur Moi Votre Exemple, Amoureux* (J. S. Levitan, *Ockeghem's Clefless Compositions*, "The Musical Quarterly," vol. XXIII, 1937, p. 440).

[29] ¹H. Riemann, *Handbuch der Musikgeschichte*, 1907, II, 1, p. 236

[28]

36-voice canon, *Deo Gratias*, mm. 1-9

The image displays a musical score for a 36-voice canon titled "Deo Gratias," spanning measures 1 through 9. The score is organized into two systems, each consisting of eight staves. The notation is written in treble clef and includes various musical symbols such as notes, rests, and accidentals. The first system shows the beginning of the piece, with some staves starting with a key signature change. The second system continues the piece, showing more complex melodic figures and some vocal properties. The notation includes treble clefs, time signatures, and various musical symbols such as notes, rests, and accidentals.

ture composition utilizes only two words: "Deo" and "gratias." In addition, most melodic figures do not exhibit vocal properties. Precisely the constructional conception of the work, straightforward in

principle, explains why it was possible to multiply the number of voices to such a high number. It turns out, that in spite of linearism of melodic structure, a harmonic factor is visibly active in the form of two chords which are in the relationship of tonic to dominant: the first two beats of the measure are occupied primarily by the chord $f + a + c$, the third beat by $c + e + g$. Within this harmonic substance, then, are housed [the] melodic possibilities of the composition. Thus is explained the non-vocal melodic character in the further course of the work, since the various potential intervallic structures are exhausted rather quickly. But from such a harmonic conception of the work arises also the possibility of repetition of initial melodic segments and, by the same, enlargement of the total number of voices up to 36. The historical significance of the *Deo Gratias* canon is unquestionable. This work initiates a new era in the development of polyphonic technique, which is marked by continuously progressing perfection of the craft of composition and leads to the achievement of the highest level of technical competence.

SIGNIFICANCE OF SECULAR MUSIC IN THE DEVELOPMENT OF NEW MEANS OF EXPRESSION

It is difficult not to perceive that the music of Ockeghem, in its ideological bases, still grew out of Medieval traditions. Thus are explained certain properties of his polyphony. In the previous chapter, we pointed out that in spite of significant accomplishments in [30] the Burgundian school, especially with regard to maturity of harmonic feeling, there are, in Ockeghem, visible traces of Medieval polyphony. Although Ockeghem soon freed himself from these influences

and created new values, still the thick web of intertwined voices was directly connected to the contemplative character of his works. Consequently, some revitalizing force was necessary which could steer polyphonic technique onto a new road. Such a force could not be found in traditions of secular court music, which still grew out of the *Artis Novae*, but [had to be found] in creativity which was brought to life by the new middle class. Hence, it is not strange that new values in polyphonic music appear first in Italy, for it was there that the middle class first invigorated itself and rose to power.

In the second half of the fifteenth century in Italy, secular forms arise from folk foundations. These forms appear under such names as *Frottola*, *Strombotta*, and, from time to time, *Ode* and *Sonnet*. *Marchettus Cara* and *Bartolomeo Tromboncino* were the main representatives of this type of creativity. Just how quickly this type of creativity gained popularity is attested to by the fact that as many as eight volumes of works of this type appear in the years 1504-1508, almost immediately after the establishment of a printing house by *Petrucchi* (1502). True enough, their diffusion in print occurs only at the beginning of the sixteenth century; this does not mean, however, that they arose only at that time. Print merely brought about their marked popularization.¹ *Frottole* and works related to them are marked by an unusually wide scale of expression, from calm to lively and cheerful. Their moods are dictated by their subject matter, which also exhibits considerable variety. In addition to mood and love songs, we find frivolous, playful, satirical compositions. Also,

¹R. Schwartz, *Die Frottole im XV Jh.*, *Vierteljahrschrift für Musikwissenschaft*, 1886, II, p. 427 & ff.

the choice of authors is exceptionally wide. Most texts were written by lovers of art, poetry, and music, although texts of Petrarch, and even those of Horace, were also used. The historian of harmony and counterpoint is interested above all in the fact that in relation to previous secular composition, a radical change in structure and character of the music takes place in everything from tonal foundations of a work to its technical details.

Frottole are marked by simplicity and simultaneous enhancement of the expressional aspect of a work. Rhythmic intricacies, characteristic of Ockeghem's polyphonic music, disappear, and priority is given to extreme plasticity and pungency of melodic line as well as to clear dissection of form.² Plasticity of a work does not disappear even when a composer employs techniques [that are] more refined artistically.

[31] Structure of the text is determined by the musical form, and selection of harmonic techniques is adapted to the dissection of the work. Consequently, certain fundamental harmonic ratios, based on the relationship of tonic to dominant, are carried over into the formal course [of a work]. In the wake of this, there even occurs, to an extent, periodic structure, although this is not the rule (ex. 313).

313. B. Tromboncino, *Se Ben Hor Non Scopro*, mm. 1-6



In spite of occasional use, in these works, of the old type of

² These matters are widely discussed by Alfred Einstein in *The Italian Madrigal*, Vol. I, 1949, p. 77 & ff.

cadence, with the characteristic octave leap, the tonal character of the work is new. This is evidenced first of all by the use of full triads at the beginning and end of a work. Frequently, even during the course of a single phrase, a dominant-tonic progression is repeated several times, in the wake of which the bass often moves by fourths and fifths (ex. 314).

314. B. Tromboncino, *Deh! Per Dio*, mm. 1-4



Frequent use of the dominant-tonic relation undoubtedly indicates harmonic maturity of these works and shows their new tonal configuration. This leads to re-evaluation of previous harmonic techniques, so that thirds and sixths gain absolute predominance. Occasionally, parallel thirds or sixths appear, even over long segments of a work (ex. 315). For needs of expression, these parallelisms often occur in conjunction with sequence, as a result of which the motivic structure of a work profits through increased emphasis (ex. 316).

[32] 315. Michaelis, *Sempre le Come Essersole*, mm. 1-9

316. B. Tromboncino, *Scoprio Lingua*, mm. 24-28

As regards voice technique, especially treatment of dissonance, generally [the] works of prominent composers are marked by adherence to principles arising from motional behavior of dissonance. Consequently, dissonances appear as prepared tones normally resolved, or they appear in the form of passing tones, perhaps changing tones. Nevertheless, there also occur instances of somewhat freer treatment of dissonances. This [freer treatment], however, has nothing to do with the purely timbral character of consonances typical of Medieval harmony. Most frequently, complexes of dissonance arise as a result of more refined cadence formation, for example, when in one voice, in context of the cadential idiom, a changing tone appears which forms a dissonance with respect to the leading tone. This type of "delineation" of a cadence appears even in structures of the Phrygian type (ex. 317). Passing tones used simultaneously in several voices are sometimes causes of complexes of multiple dissonances. From the point of view of later a cappella style, structures of this type may give rise to certain reservations, however, in view of the fact that the actual design of the melodic line does not give way at any point, in [33] such cases we may rather admire the compositional boldness of composers of Frottole (ex. 318).

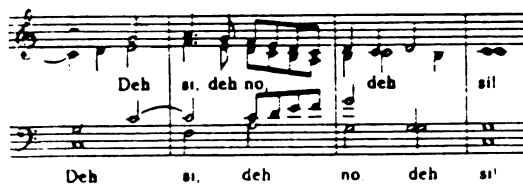
Dissonant friction occurs not only with passing tones moving in contrary motion, but also as a result of simultaneous expansion of a

cadential idiom or a closing formula in two voices. Then one may observe even parallel seconds (ex. 319).

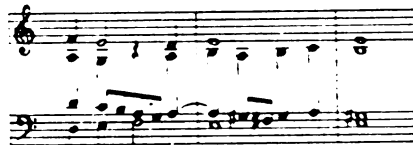
317. M. Cara, *Gl'ie Pur Gionto*, mm. 7-8



318. M. Cara, *Deh Si, Deh No*, mm. 13-16



319. B. Tromboncino, *Non Val Aqua*, mm. 32-34



It is necessary to acknowledge, however, that the instances of free treatment of dissonances indicated above, and also others, such as introduction of an unprepared fourth before a third, are rather exceptional phenomena. Generally, bourgeois secular composition is characterized by harmonic maturity and technical correctness; for these reasons it was able to become the point of departure for development of new polyphonic technique. Moreover, composers of Frottole did not in the least shun refined means of construction, nor were they excessively inhibited by difficulties of performance. Imitations frequently appear in Frottole, as do scale passages requiring a large vocal range (ex. 320).

320. B. Tromboncino, *Se Mi e Grave*, mm. 1-6

Here imitation-technique is not exclusively an artistic means of construction, used merely for purposes of elevation of artistry of the work, but it becomes an important means of expression, which serves as musical characterization of the text. In this connection, melodic segments employed in imitation maintain a special shape; they are marked by rhythmic pungency and expressional accuracy. The use of these types of melodic segments frequently has a deeper formal meaning in that it contributes to homogeneity of a work. In such cases, at the end of the work, the composer returns to the original segment. Just how extensively imitation-technique was used is shown by the playful, humor-filled Frottola by Michaelis, *O Dio Che La Brunetta*, being a through-imitative work marked by precisely the formal homogeneity referred to above (ex. 321).

321. Michaelis, *O Dio, Che La Brunetta*, mm. 1-8



[35] The last examples have convinced us that already in its first phase, Renaissance bourgeois secular music was characterized by unusually increased emotionalism, and that techniques, even the most refined ones, are used in order to bring musical creativity closer to life and to concrete reality. It follows that in Frottole there are frequent tendencies towards illustration, which may be considered a peculiar manifestation of "realism" in music. We encounter numerous types of illustrative details. Some deal with portrayal of increased motion, [such as] escape or moments of battle, while others portray the echoes of nature, for example bird calls and the like. Besides these naive imitations, composers attempt to portray general feelings such as sadness or joy. A rather frequently introduced means of underlining increased motion is the sequence. In one of the pessimistic Frottole of Bartolomeo Tromboncino, *Ah Partiale e Cruda Morte*, we encounter rather refined treatment of sequential structure, where increased motion is underlined in one voice by small rhythmic values, and in other voices by correspondence of loose, two-note motives. This detail is significant to the extent that it indicates the free treatment of [the] melodic line in the tenor and the bass. There, the line does not exhibit melodic continuity, [but rather] recalls hocket technique. It is difficult to believe, however, that the thirteenth- and fourteenth-century traditions of hocket endured up to the Renaissance period.

This technique was in all probability rediscovered and could be linked with instrumental performance of these two voices (ex. 322).

322. B. Tromboncino, *Ah Partiale e Cruda Morte*, mm. 28-34



[36] The previously discussed harmonic maturity, manifested in the use of full chords, occasionally penetrates the structure of melodic lines, so that melodies, and particularly head motives, are based on broken triads. This technique was used by Tromboncino in evoking a military mood on the words *a la guerra* (ex. 323).

323. B. Tromboncino, *A la Guerra*, mm. 1-4



Manipulation with short motives, and even with individual pitches, can be encountered in Frottole which imitate bird calls in certain fragments; for example, this technique serves to illustrate the voice of a crane in one of the Frottole of Michaelis (ex. 324).

These few examples are sufficient to indicate that new tendencies grow into secular bourgeoisie music already in the first phase of the Renaissance. We found that, for purposes of musical character, all sorts of means are employed, from the simplest, as, for example, sequences, to [the] complicated, refined [ones] in the form of imita-

324. Michaelis, *Dal Lecto Me Levava*, mm. 28-34

The musical score is presented on four staves. The lyrics are as follows:

Soprano: A-l'hor quan-do en ua . ua la grua.suo ser-ui-dor. gru gru. gru. gru. gru.

Alto: gnor gru. gru. gru. gru. gru. gru. gru. gru.

Tenor: A-l'hor quan-do a-ri-ua ua la grua.suo ser-ui-dor gru (etc.)

Bass: gru gru (etc.)

tion. When the need arises, composers do not hesitate to sacrifice continuity of melodic line in order to achieve strictly defined effects. The encountered repertoire of means of expression has particular significance in the development of fundamental forms of secular music of the Renaissance--the French Chanson and the Italian Madrigal. Further elaboration of illustrative details may be followed in the Chanson; the Madrigal, on the other hand, becomes a [type of] work in which general expressive conceptions are most fully realized. In spite of the specific significance of Frottole and related works in the development of secular music in the sixteenth century, experiences gained in this area were also of value to religious music, for --as we shall see--they exerted their influence on the tonal configuration and polyphony of religious compositions.

[THE] POLYPHONY OF OBRECHT

SOURCES OF OBRECHT'S POLYPHONY

The compositional output of Obrecht constitutes a significant segment [of the history of the] development of polyphony. One may follow in it the rise of a new style, that is the result of integration of

older traditions with achievements of polyphonic secular music of the newer type, that is, of the musical creativity which was emerging from bourgeoisie foundations. The character of Obrecht's polyphony is tied closely to his life. While residing over an extended period of time in Italy, he had the opportunity to become familiar with attainments of Italian secular music of the second half of the fifteenth century, and to utilize these towards enrichment of polyphonic technique through intensification of its expressive power. This direct contact of two styles, Netherlands' and Italian, causes Obrecht's polyphony to comprise various older and newer elements. Although the chronological arrangement of Obrecht's works today presents difficulties, in spite of this, we may observe in his output the process of transformation of polyphony, achieved through more and more abundant absorption of new elements. Occasionally, newer and older techniques appear alongside each other in one work. Older, even Burgundian, traditions, mainly influences of Ockeghem, are apparent both in choices of harmonic techniques and their treatment, and in the actual type of polyphony. With regard to discussion of harmonic structure, we will see that Obrecht's output followed a rather long path of development from remnants of two-layered tonal structure to crystallization of a homogeneous harmonic style. Influence of Ockeghem is evident in the manipulation of widely developed melodic lines. This leads to linearism marked by lack of clarity of motivic structure. But with the passage of time there is a marked tendency in Obrecht towards achievement of plasticity in the tonal configuration, so that even when working with a melody of the Ockeghem type, changes in disposition of polyphonic [38] techniques are quite clearly marked (ex. 325).

325. J. Obrecht,
Missa Super Sub Tuum Praesidium Confugimus, Gloria, mm. 10-14

un con tu si-

te be ne di ci mus

te be ne di ci mus

mus sen -

te be-ne-di-ci-mus

A - do - ra - mus te

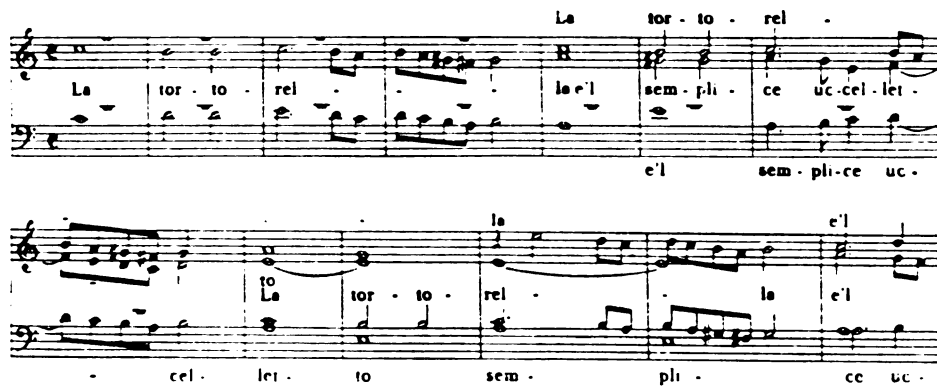
A - do -

te A - do-ra - mus te

Aspiration towards clear sectionalization of the form of a work is a result of the influence of Italian secular music. It is necessary to realize, however, that in the religious output of Obrecht, in his Motets and Masses, there was virtually no direct transfer of Italian advances. This situation is explained by the fact that full realization of formal foundations of Italian secular music was not possible within the framework of a Mass or Motet. Italian secular music was written to poetic texts, where the structure of the verse predetermined the architectonic foundations of a musical work. On the other hand, prosaic Latin texts of liturgical works did not permit this type of treatment of form. For this reason, the operation of Italian secular music could be reflected only in the form of a clearer sectionalization of a work and in the exploitation of harmonic and polyphonic techniques used in that music. In spite of this rather complicated problem, we may confidently assert that it was precisely the advances of bourgeois secular music that constituted the determining factor in the change in Obrecht's style. We see this in his secular

output. Among his works of this type we encounter works of two kinds: the older, which still revert to Burgundian secular composition, and the newer, Italian [kind], with a clearly defined new type of moulding, frequently with clear tendencies towards symmetry and juxtaposition of individual segments of a work (ex. 326).

[39] 326. J. Obrecht, *La Tortorella*, mm. 1-13



The above fragment of Obrecht's Italian Song convinces us that he was capable of assimilating fully the gains of secular music. However, when we are confronted with similar problems in liturgical works, we observe expressional differences even among works of these types. It seems that Obrecht consciously attempts to differentiate his works, from the point of view of expression, into sacred and secular. [In fact], from his time on, and possibly even somewhat earlier, this differentiation becomes more and more clearly marked. This detail also constitutes evidence of the new attitude of Renaissance composers, who attempt to adapt the expression of a work to its purpose, that is to say, to its social function. There is no such differentiation in the Middle Ages, what is more, we continually encounter instances of application of the same timbral apparel to works of religious and secular content. The best example here is the thirteenth-century Motet.

Even in the Burgundian period we still may not speak of complete, conscious expressional differentiation between secular and religious music. Not until the Renaissance do composers attempt to interpret musically [the] various segments of a liturgical text in a more exact way. In this connection, larger Mass movements, such as *Gloria* and *Credo*, are broken down into separate fragments which differ in character. This concern with expressional detail of content is undoubtedly a manifestation of a new attitude towards text, characteristic of the aspirations in the Renaissance period. Thus, for example, the fragment *Et resurrexit* possesses a martial character, [and] is full of life and power (ex. 327).

327. J. Obrecht, *Missa super Maria Zart*, *Credo*: *Et resurrexit*, mm. 1-9

The image displays a musical score for the 'Et resurrexit' section of a Mass by J. Obrecht. It consists of two systems of staves. The first system shows a vocal line (soprano) and a lute line (treble and bass clefs). The lyrics 'Et re-sur-re-xit ter-ti-a di' are written above the vocal line. The second system continues the vocal line and includes the lyrics 'Et re-sur-re-xit ter-ti-a di' and 'se-cun-dum'. The music is written in a style characteristic of the Burgundian period, with a focus on rhythmic clarity and melodic design.

Obviously, the degree of plasticity of structure is dependent in every case on the nature of techniques employed. Consequently, in the above example, the imitation smooths over, to a certain extent, the sharpness of the melodic and rhythmic design of the melodic lines. [40] Alongside structures of this type, we encounter in Obrecht more plastic structures, in which clarity of rhythmic design is contingent upon repetition of identical melodic idioms in the same voice, for example in the bass. In these instances, there frequently appear

characteristic leaps of fourths or fifths, which we encountered in the Frottola (ex. 328).

328. J. Obrecht, *Missa Ave Regina Coelorum, Credo*,
Et iterum venturus est, mm. 62-65



Repetition of identical melodic idioms contributes to clarity of structure, even in those cases in which polyphonic force mounts. Then the work develops a point of reference, upon which other voices may interact, which leads to appropriate disposition of all coefficients of the work. Two cases should be singled out here: One, directly connected with a structure discussed previously, where repetition occurs in the same voice (ex. 329), and the other, based on repetition [41] of the same segments in various voices, however not in an imitational, but in a responsorial, way.

329. J. Obrecht, *Missa Salve Diva Parens, Gloria*, mm. 202-206



Structures of this type attest to a new approach toward cantus firmus technique. In such instances it occasionally ceases to function as a melodic element as a result of lengthening of rhythmic values, as a consequence of which its tones become steady tones, [or] bourdons.

It should be added, that techniques of this type now and again constitute a point of departure for a more coherent structure through changeover from responsorial treatment of voices to their imitative interaction. To be sure, this is not pure constructionism, but, to the contrary, technical operations are tied closely to the very character of the corresponding segment of text. Here a decisive role is played by inquiry into expressional possibilities of music in accordance with the purpose of a work, for example with its religious character (ex. 330).

330. J. Obrecht, *Salve Regina Misericordiae*, mm. 216-225



[42] Repetition of the same melodic idiom becomes an important means of expression, especially in the increase of emotional impact of certain fragments of a work. This occurs particularly clearly in sequential structures, when, along with repetition, the effective strength of sound is increased as a result of consistent transition from the lowest to the highest register. Then, in spite of the polyphonic foundations of the work, the composer sometimes limits variety of motivic material in voices interacting with the sequential line, as a result of which plasticity of polyphonic structure is accompanied

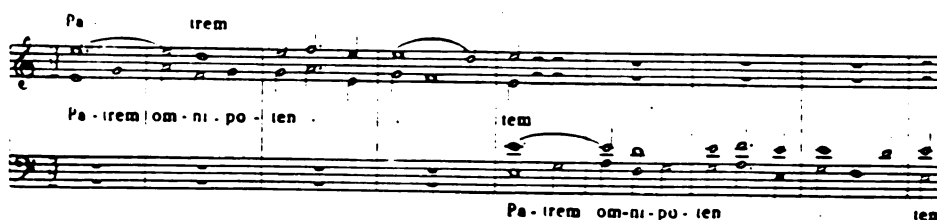
by melodic homogeneity.

Also, such techniques as melismatic treatment of a vocal voice part remain at the service of expression and may be interpreted as aspiration towards illustration of text. For example, in the Motet *Si Oblitus Fuero*, at the word *canebat*, Obrecht utilizes a widely developed melodic phrase whose range is that of a twelfth with a leap of a tenth during its course (ex. 331).

331 J. Obrecht, *Si Oblitus Fuero*, mm. 148-155



Alongside the above details, attesting to the use of such musical techniques which contribute to deepening of expression and to underlining of the plasticity of the polyphonic structure itself, we encounter still other techniques which function in a similar manner. Here it is necessary to mention, above all, the setting against each other of two-voice segments within the framework of a four-voice structure. This has as its goal, above all, elicitation of coloristic values. Through repetition of the same structure, a work becomes not only more plastic, but simpler. In such structures, one may validly seek the effect of the architectural principle characteristic of stanzaic secular forms, where repetition appears in its most primitive form. On the other hand, within the framework of developed four-voice polyphony, possibilities inherent in the voice setting itself were already exploited and the repertoire of means of expression was enriched through the coloristic factor (ex. 332).

332. J. Obrecht, *Missa Salve Diva Parens, Credo*, mm. 1-9

It is not coincidental that a connection is sought between two-voice structures and composition characterized by deepening of its expressional quality. Such techniques also appear on a wide scale in Obrecht's *Passion*, that is to say, in a work which, on account of its [43] contents--[or] more specifically [on account of] its presentation of a course of certain events--requires application of more expressive means, which appeal vividly to the listener's imagination. They appear mainly at points of dialogue, although this is not a rule. In conjunction with this detail, there occurs also recitative treatment of voices, so that clarity of text may be so much more strongly underlined (ex. 333).

333. J. Obrecht, *Passio Domini Nostri Jesu Christi Secundum Matthaeum*, prima pars, mm. 62-67

The method of treatment of voices in dialogue vividly recalls the technique used in illustrative sections of *Frottole*. Moreover, we

encounter there still other details which attest to the close relationship between the means of expression used in Obrecht's Frottole and those used in his Passion. For example, at illustrative moments depicting echoes of the crowd there appear, as in a Frottola, even individual tones performed alternately by various voices, representing sighs or cries (ex. 334).

334. J. Obrecht, *Passio Domini Nostri Jesu Christi Secundum Matthaeum*, secunda pars, mm. 120-128



[44] There is no doubt that experiences gained in the area of the Frottole enriched the vocabulary of means of expression for music based on religious themes. These [means of expression] undoubtedly suited the tastes of contemporary audiences, since Obrecht's Passion gained extreme popularity in the sixteenth century, which is attested to by the existence of numerous copies and arrangements of the work in libraries of various European cities such as Berlin, Wrocław, Dresden, Eisenach, Erlangen, Gotha, Greiswald, Leipzig, Lignica, London, Regensburg, and Weimar.

A further step forward in artistically refined handling of concurring two-voice segments is motivic binding, which leads to imitative binding and thus becomes the point of departure for [the] polyphony of Josquin des Prés. Introductory two-voice fragments of this type have their tradition; they reach [back] almost to the beginning of the Middle Ages. They appear very clearly in the Burgundian period,

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

and then in the works of Ockeghem. For this reason, Obrecht's treatment of these techniques forms an important link in the development of two-voice technique and in the manner of its use in the sixteenth century. Two-voice parts generally do not exhibit melodic or motivic relationship to their succeeding four-voice fragments of a work. There are, however, instances of motivic references from two-voice movements in subsequent sections of a work, which, of course, contributes not only to melodic homogeneity of a composition but also constitutes somewhat of a certain type of thematic work, in which characteristic melodic idioms unite with other melodic material. Such gradual standardization of motivic and melodic material points towards distant historical perspectives, for with the passage of time composers will attempt to unify melodically entire fragments of works, if the subject matter of the text will permit this. This detail also indicates that in Obrecht's new, developing, polyphony all sorts of elements of later Renaissance polyphony are inherent. We may observe, in Obrecht, how remnants from the Middle Ages are finally eliminated. This does not, however, relieve us of the responsibility of tracing how this process takes place. Consequently, we must occupy ourselves [45] once again with certain detailed problems regarding both treatment of tonal, harmonic problems as well as actual voice technique and polyphonic resources.

TONAL-HARMONIC PROBLEMS

We previously determined that everything that was new in Obrecht's output had its source in bourgeoisie secular music. We indicated also

how new elements even penetrated liturgical music and works of a religious character. But this does not at all mean that complete liquidation of all old elements took place. Crossing of old elements with new is, after all, a trait of the first stage of the Renaissance. This phenomenon appears most clearly in the area of tonal and harmonic foundations of works. In Obrecht, traits of Medieval tonality, with its characteristic two-layered tonal plane, were not yet obliterated. Consequently, in certain works, we may encounter cadencing of voices on various levels, more strictly speaking, on the first and fifth scale degrees. Nevertheless, Obrecht attempts already to avoid simultaneous introduction of both subsemitonium modi [or leading tones of modes] at the same time. As a consequence of this, there arise unusually interesting and composite structures, which, to be sure, are still an expression of adherence to old tonal principles, but at the same time are marked by application of techniques which are characteristic of newer harmony. From here arise double cadences, for example in three-voice structure, separate cadences: One for the discant, and one for the tenor and bass, with application of the characteristic bass clausula (ex. 335).

335. J. Obrecht, *Missa super Sub Tuum Praesidium Confugimus Christe, Kyrie*, mm. 16-17



This combination of two cadential idioms undoubtedly constitutes a take-off point for further transformation of harmonic progressions

in the direction of tonal unification of a work. For a structure of this type contains new fundamental elements which integrate into the functional cadence based on the relationship of dominant to tonic.

[46] Consequently, further development was not dependent on the elimination of the leading tone of the fifth scale degree, but on its introduction in such a way that it would operate as a component of a dominant of the second classification. In this connection, introduction of the leading tone of the fifth scale degree was slightly decelerated, and the fifth scale degree [itself] was introduced in the bass, together with the leading tone of the fundamental tonality. In this way, Obrecht not only avoided tonal dissension, but, on the contrary, strongly welded the dominant to the chord preceding it (ex. 336).

336. J. Obrecht, *Missa Sub Tuum Praesidium, Gloria*, mm. 75-76



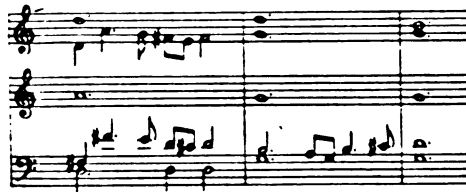
It turns out, that the maturation of harmonic feeling went hand in hand with the development of a network of functional references, [and] that already in the period of formation of tonal principles of the functional system, composers were ready to operate with a much wider repertoire of tonal material than was permitted by the scale lying within the compass of the modal system. Over a considerable period of time, however, the tonal material of the modal system will dictate the possibilities in choice of harmonic techniques. On these grounds, even developed harmonic progressions, based on straightforward functional references, will not be in a position to break the principles

of the modal system, although by reason of existence of functional relationships this system will differ in principle from [what it was] in plainchant or in older, strictly diatonic, polyphonic music (without "toni ficti" [or leading tones]). Complete overcoming of the modal system is achieved in the Renaissance period rather slowly, nonetheless, however, systematically.

Indeed, in the first phase of development, voice setting played an important role in the maturation of a new harmonic feeling, but its further development beyond four voices was not decisive, although it was an important factor from the point of view of polyphonic style itself. We encounter, in Obrecht, various voice settings, of which the dominating one is the four-voice setting: Soprano, alto, tenor, and bass, as indicated by the clef combination. In addition to such a setting, there also appear other settings within the framework of four voices. It is characteristic, however, that the most mature tonal and harmonic structure is demonstrated by four-voice structures of the [above-]mentioned disposition. This is explained by the fact that such a setting was most convenient for realization of functional harmonic progressions. In this setting, certain characteristic melodic idioms are established with juxtapositions of dominant and tonic. The discant [47] exhibits application of the leading tone of the mode, and, in this connection, moves upwards by semitone. The alto bases itself on the fifth scale degree and remains stationary. The tenor, on the other hand, falls by step from the second scale degree to the tonic. The bass proceeds from the fifth scale degree to the tonic and therefore moves downwards by fifth or upwards by fourth. Certainly there also exist modifications of this fundamental scheme, dependent either on

figurative elaboration of fundamental clausulae, or on their transfer to other voices. Such cases occur most frequently in voice settings other than the one mentioned above. In addition, there exist modifications caused by an alternate choice of harmonic techniques in a cadence, for example, through combination of the subdominant with tonic or in cadences of the Phrygian type. It is a characteristic thing, however, that the increase in the number of voices beyond four, in Obrecht up to seven, is not synonymous with tonal and technical maturity of the highest order. This is evidenced by manifestations of tonal dissension (ex. 337) and [by] treatment of the bass voice which, now and again, in addition to [a] quintal clausula still performs a leap of an octave (ex. 338).

337. J. Obrecht, *Missa super Sub Tuum Praesidium, Sanctus*, mm. 8-10



338. J. Obrecht, *Missa super Sub Tuum Praesidium, Sanctus*, mm. 38-41

il - bus
 Me - di - a - lra
 mi - nus De - us Sa - ba - oth Sa - ba - oth
 Do - mi - nus De - us Sa - ba - oth.
 do - stra
 De - mi - nus De - us Sa - ba - oth.

[48] Finally, we encounter symptoms of technical difficulties,

caused by the increase in the number of voices, as a result of which even single pitches appear in the final [chord]. It is clear that such treatment of structures in more than four voices cannot be denied positive traits, that is, the search for special effects gained along the road of additional introduction of tones (ex. 339).

339. J. Obrecht, *Missa super Sub Tuum Praesidium, Agnus Dei* (primum)
mm. 20-21



Old remnants in the solving of technical problems are certainly not shared only by works with a larger number of voices. Octave leaps in the bass at cadences are encountered also in three- and four-voice works. These are, however, exceptional phenomena. With such exceptional phenomena should be included also the melodic idiom based on motion from the seventh scale degree to the sixth and only then to the tonic, or the so-called Landini cadence, to be sure, adapted already to new harmonic and tonal norms. In general, however, the characteristic bass clausula from the fifth scale degree to the final became the norm and appears even from time to time in two-voice structures. This indicates that new harmonic awareness confirms itself more and more, so that it simply becomes a decisive factor in choice of harmonic resources. Thus, dominant-tonic relationships alter the character of successively appearing voices a fifth or a fourth apart. Each time,

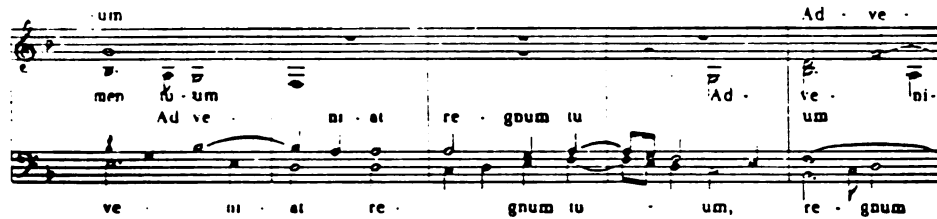
in these instances, the obvious functional relationship is underlined, as a result of which the repertoire of harmonic resources is widened considerably, and it even leads to the use of "dominants of the second and third classification."

In addition to the progressions described, a fairly frequent phenomenon is the juxtaposition of the subdominant with the tonic, this being the basis of the so-called Plagal cadence, and juxtaposition of the subdominant with the dominant, which forms a type of cadence called a Phrygian cadence. In both instances, leading tones are also active, but [they act] in divergent directions than in the relationship of dominant to tonic. Harmonic progressions of this type frequently re-[49] main related to the sacred character of works, for they vest them with a contemplative expression. In the discussion of various types of progressions, one cannot bypass juxtaposition of the dominant with the subdominant. This type [of progression] is important enough to maintain itself throughout the sixteenth century, and will not become eliminated from sacred music even in the subsequent century. Genetically, it is linked with old, Medieval tonal principles, for in this progression there are still visible traces of two-leveled tonal structure. This is evidenced by the introduction of the leading tone to the fifth of the chord; nonetheless, elimination of the proper leading tone [leading] to its root prevents the two-layered tonal structure from appearing here in undisguised form. We may verify the relation to it only in the historical process, when we study various types of tonal stratification and when we have primitive Medieval two-layered structure fresh in our memory.¹

¹Elements of various tonal schemes in the progression $D^+ D_+$ [V-IV]

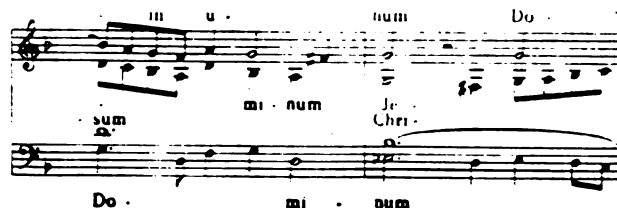
In later times, to be sure, this progression disappears, but in the second half of the fifteenth century it is still relevant, because there exist relicts of the old Medieval harmonic system (ex. 340).

340. J. Obrecht, *Pater Noster*, mm. 20-24



An important means of expression is provided by progressions based on the operation of leading tones which do not play roles of leading tones of modes. Then, harmonic progressions arise in which one may already speak of formation of leading chords. The simplest example of such progressions is juxtaposition of the dominant with the chord on the sixth scale degree, which results in the formation of the so-called Deceptive cadence. This resource occurs in Obrecht fairly often and becomes accepted by composers of subsequent generations. Moreover, its significance does not need to be discussed in detail, in view of the fact that in subsequent centuries, in the already crystallized functional system, it became naturalized (ex. 341).

[50] 341. J. Obrecht, *Missa Graecorum*, *Credo*, mm. 18-19

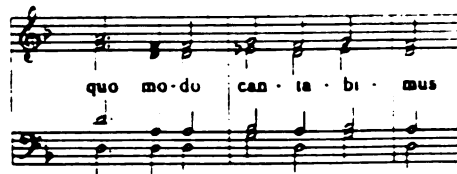


Another type of similar resource is the leading chord of the subdominant, which appears in juxtaposition with the tonic (ex. 342) or

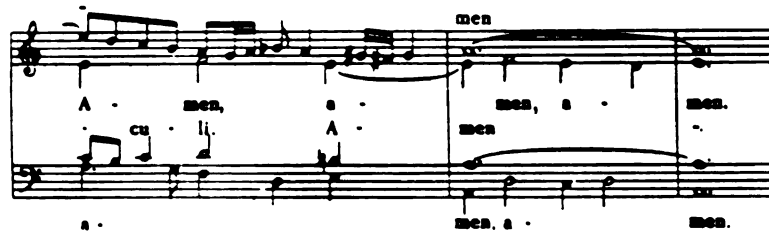
are sought out in more recent times by Moritz Hauptmann (*Die Natur der Harmonik und Metrik*, 1853).

with the dominant (ex. 343).

342. J. Obrecht, *Si Oblitus Fuero*, mm. 121-123



343. J. Obrecht, *Missa Salve Diva Parens, Credo: Confiteor*, mm. 34-36



Indeed, Besseler¹ has shown that resources of this type arise sporadically already in the Burgundian period, but at this time they possess a different character. Presently, in view of greater harmonic maturity, their constructive and expressional significance is more and more related to the later "Neapolitan chord." With regard to chords whose significance is that of a subdominant function, it should be noted that besides the leading chord of the subdominant one may also encounter the subdominant of the second classification, which occasionally even causes a cross-relation of a semitone (ex. 344).

[51] The above specification of harmonic resources indicates that Obrecht's compositional output followed a rather long path of development from defeat of Medieval traditions all the way to the creation of new means of expression. It is necessary, however, to assume a proper attitude towards Obrecht's repertoire of harmonic resources. We must

¹H. Besseler, *Bourdon und Fauxbourdon*, 1950, p. 65

344. J. Obrecht, *Passio Domini Nostri Jesu Christi Secundum Matthaeum*,
 tertia pars, mm. 174-186

Qui pas - sus est pro no - bis mi - se - re - re no -

Qui pas - sus est pro no - bis mi - se - re - re

Qui pas - sus est pro no - bis mi - se - re - re eo -

- bis. A - men.

no - bis. A - men. A - men.

bis. A - men.

remember that he works within the diatonic orbit defined by the modal system which was, in the interpretation of the most advanced theorists of the time (ex. Tinctoris) the foundation of the tonal order. As a consequence of this situation, in addition to the indicated harmonic progressions, there appears a series of others which would be difficult to explain and evaluate in terms of functional harmony. This refers strictly to diatonic progressions of the mediant type and those based on the relationship of a second (triads on neighboring scale degrees). To be sure, today's theory of functional harmony disposes of an unusually rich repertoire of symbols convenient for analytical operations; in spite of this, they often appear useless for interpretation of the appearance of tonality of contemporary creativity, which arose from the basis of a diatonic modal system and triadic structure of chords on individual scale degrees. It is in this sense that one must explain those harmonic phenomena which do not distinguish themselves by a sufficient amount of functional behavior. But still, in spite of the operation of the modal system, an outline of the functional system

begins to appear, not only from the point of view of the resources selected, but also in treatment of the harmonic element within the compass of form. The first such outline of the new system is the occasional appearance of opposition of minor and major modes. I purposely state the minor mode first, because only in this way is it possible to expose parallelisms of this sort, that is, the parallel relationship of modes.

[52] During the course of a work, the major mode develops rather through intensification of dominant references, while the minor mode inclines towards its parallel major. This type of regularity may be discussed only in those cases in which the harmonic structure is relatively simple and is based on clear dominant relationships which enable the formation of tonic points. Then, within the framework of the whole, segments are formed based on the tonic and other [segments] being a manifestation of the operation of its parallel (ex. 345).

345. J. Obrecht, *Si Oblitus Fuero*, mm. 1-15

The musical score for 'Si Oblitus Fuero' by J. Obrecht, measures 1-15, is presented in two systems. Each system consists of two staves. The lyrics are written below the staves. The first system shows the beginning of the piece, with the upper staff in a minor mode and the lower staff in a major mode. The second system continues the piece, showing the same modal interaction.

Lyrics: Si o - bli - tus fu - e - ro Je - ru - sa - lem. Al - le - lu - ia

Interaction of modes within the course of a composition contributes to [the composition's] clear dissection, and in this connection, harmony takes on formative, architectonic significance. This means that its role in a work as an expressional and constructive factor is increased. For the Middle Ages, such significance of harmony is, in

P

c

C

d

a

m

t

y

o

s

h

m

[

t

f

m

a

w

o

a

o

s

s

t

p

principle, unfamiliar, although there arose, at the time, harmonic concepts that are extremely interesting from the tonal point of view. Only in the transitional period, represented by the Burgundian school, did the significance of harmony increase, in which connection there appeared the parallel relationships which interest us.¹ Medieval harmony could not guarantee organicity of the form of a work, nor was it the fundamental means of expression. Within the general complex of Medieval creativity it was tied strictly to the foreground operation of rhythm and melos. This is the explanation of the architectonic significance of the isorhythmic motet. In the Renaissance period, the harmonic element gains status equivalent to that of [the] other elements of a work, and frequently decides its expressional value.

[53] Hence it is not a matter of coincidence that in those compositions in which there occurs an intensification of the expressional factor, [compositions] which are a manifestation of humanization of musical creativity, composers renounce intricate polyphonic texture and apply note-against-note technique. In fact, most Frottole and works similar to them are based on homophonic texture. A similar phenomenon is seen in the [above-]mentioned Passion of Obrecht. This is all the more worthy of attention because, after all, the second half of the fifteenth century is a period of polyphonic linearism, represented mainly by works of Ockeghem and composers related to him in style. Hence, in spite of Ockeghem's unquestionable achievements in the area of polyphony, it would be difficult to award to him first place in the formation of the new style which is totally associated

¹H. Bessler, *Bourdon und Fauxbourdon*, 1950, p. 60.

with Renaissance ideology, with humanization of musical creativity, and with secularization of the liturgical repertoire.

CONTRAPUNTAL TECHNIQUE AND POLYPHONIC RESOURCES

A knowledge of polyphonic musical style cannot be achieved by consideration of only its tonal-harmonic side. It is equally important to reflect on voice technique and polyphonic resources. These questions are linked to the problem of melodic [style]. Already in the Burgundian period we may notice [a] tendency towards vocalization of all voice parts of a polyphonic structure. This process is intensified in the second half of the fifteenth century, so that this first phase in the development of Renaissance music is also a period of formation of a cappella style. And although at this time standardization of intervallic structure of all voices takes place and intervals which bring about problems of intonation in vocal parts disappear, in spite of this, it cannot be decidedly affirmed that elimination of instruments took place in performance practice. After all, the performance of works conceived essentially as a cappella compositions did not at all preclude the use of instruments, which is confirmed by performance practice not only in the fifteenth, but also in the subsequent, century. Certainly this is not the only problem which presents difficulties. Much more important is the matter of appearance of certain structures which, on account of their rhythmic properties, may raise doubt [as to] whether they were intended for vocal performance. This refers above all to long-note cantus firmi, whose fragments were occasionally of a bourdon character. In addition, accompanying voices appear, based on distribu-

tion of short motives separated from each other by rests. Now in these two cases we may assume that participation of instruments was particularly desirable. On the other hand, the introduction of larger intervals during the course of a melodic line (ex. octaves, or even tenths) does not necessarily indicate instrumental character of melody.

[54] The same applies to wide ranges of voices exceeding the ambitus of an octave, reaching as far as a twelfth. We encountered this phenomenon in Ockeghem and in addition noted that Obrecht, in the original stage of development of his polyphony, also increases the ambitus of voices. This phenomenon is undoubtedly associated with employment, in chapels, of highly qualified singers, although one cannot help but notice that in the further development of polyphony there occurs both narrowing of voice ranges and further restraint of wider intervals. This is not yet applicable to Ockeghem; in Obrecht, on the other hand, this process is already evident. The question of performance practice or, more strictly speaking, of participation of instruments, is tied to contrapuntal technique because vocalization of voice [parts] influenced intervallic structure of melody by contributing to a bringing to the foreground of smaller intervals, above all, motion by seconds. Such motion predominates in Obrecht, although, as examples from his works quoted heretofore indicate, he also employs wider intervals, but already to a lesser extent. Such treatment of melody is tied to the tonal foundations of music in the Renaissance period [and] to the diatonic tonal system. By no means may one extend this state of affairs over the entire Renaissance period, for in further stages of development of Renaissance music, already halfway through the sixteenth century, certain changes will take place. In addition, character of

melody will depend on musical genres, that is to say, on whether the forms will be vocal or instrumental, secular or sacred. In considering this problem, we will see that together with differences of forms there will occur also differences in polyphonic technique.

Properties of contrapuntal technique are evidenced, above all, by treatment of dissonances. In previous chapters we saw that, together with the rise of a new harmonic feeling, the attitude towards the problem of consonance and dissonance changes, that dissonances lose their purely timbral character and become factors of motion which influence structure of the melodic line. Necessity of resolution of dissonances causes a melodic line to shape itself in a strictly defined direction. Technical norms arise along the way which are essentially very simple because they are controlled by necessity to respect leading tones and to resolve dissonances down by step. To be sure, these norms continue to influence shaping of melody, however, force of melodic motion does not remain insignificant. Consequently, complete establishment of technical norms of counterpoint came slowly, in that it was an outcome of change in harmonic feeling and fundamental traits of melody. This is why, in Ockeghem and Obrecht, we may still encounter, from time to time, free treatment of dissonance. In no case, however, [55] is such treatment an expression of technical license in solving compositional-technical problems; it comes about as a result of increased activation of the melodic factor. Although the most outstanding theorists of the time, such as Tinctoris and Gafurius, point out that a consonance should follow a dissonance, in spite of this, two different dissonances sometimes appear next to each other (ex. 346).

346. J. Obrecht, *Missa Salve Diva Parens, Agnus Dei III*, mm. 7-10

In this case, free motion of the melodic line, causing occurrence of changing tones and passing tones, leads not only to the use of a seventh and a ninth next to each other, but to parallel perfect consonances, that is, fifths. Another type of technical freedom in treatment of dissonance is, for example, incorrect motion from a prepared seventh to an octave (ex. 347). In the continuing course of the inner voices in the example above, the situation is explained, in that the subsequent seventh is already treated properly, while improper resolution of the first [seventh] causes formation of hidden octaves.

347. J. Obrecht, *Homo Quidam, Salve Sancta Facies*, mm. 113-115

The rather frequent appearances, in Ockeghem, of elements of the cell of a fourth as important coefficients of the melodic line, led to free treatment of the neighboring tone, which was brought out by [its] being quitted by a downward skip of a third. This phenomenon occurs also in Obrecht. Leaping neighboring tones are treated by him in two ways: 1. in a freer way, when the melodic line does not complete "ex post" the falling third with an interval of a rising second (ex.

348), 2. in a way which already exhibits traits of the *cambiata*, which [56] depends on the return of the melodic line upwards after skipping away from the dissonance by a third (ex. 349).

348. J. Obrecht, *Missa Graecorum*, *Credo*, mm. 75-78



349. J. Obrecht, *Laudes Christo Redemptori*, *secunda pars*, mm. 22-23



Even this method of treatment of dissonant tones is associated strictly with specific melodic motion which has its source in traditions reaching even beyond Ockeghem, all the way to Dunstable. Evidence of maintenance, even on a larger scale, of melodic structures based on the cell of a fourth is provided by larger fragments of works, in which there is consistent repetition of a specific intervallic idiom consisting of a falling second and third. In such cases, dissonances are not formed by all stepwise motions, but the fact of non-observance of principles of proper resolution of dissonant tones proves that the decisive factor is, above all, the "ductus" of the melodic line, and not rigid norms of counterpoint. This activity of the melodic operator is, in general, characteristic of Netherlands' polyphony, and will be maintained as late as the middle of the sixteenth century.

While cambiatas contingent on elements of the cell of a fourth are a rather frequent phenomenon in Obrecht, skipping away from upper neighboring tones occurs less frequently. Even less frequently do we encounter dissonant tones which are taken by a skip larger than a third. They have a character of delineation of stepwise motion, and for this reason are of short rhythmic value, for example that of a semiminim (ex. 350).

Composers of the second half of the fifteenth century employ, on a wide scale, changing notes appearing principally in smaller rhythmic [57] values, although from time to time they also occur as semibreves, especially in cadences (ex. 351). Anticipations are, on the other hand, exceptional phenomena.

350. J. Obrecht, *Salve Crux, Arbor Vitae*, secunda pars, mm. 53-54



351. J. Obrecht, *Missa Graecorum, Gloria*, mm. 26-28



It is incorrect to assume, on the basis of the examples above, that Obrecht and composers related to him operated on a wide scale with freely treated dissonances. His works are marked already by considerable technical maturity, so that the instances described here are to be regarded as a relatively rare phenomenon. After all, even in the sixteenth century, [and even] in [the music of the] most distinguished composers of a cappella style, we will encounter free treatment of dissonances, which certainly had no substantial influence on essential properties of compositional technique at that time. In spite of this,

it should be noticed that a freer approach to technical problems occurs more often in the second half of the fifteenth century than in later periods. This is explained by the character of the first stage of development of Renaissance music, in which ultimate technical norms of Renaissance polyphony were formed and matured.

Cantus firmus technique plays an important role in the polyphony of the second half of the fifteenth century. This detail links the polyphony of the first stage of the Renaissance with previous periods of evolution of music. Maintenance of the cantus firmus is explained by an aspiration to inquire into various polyphonic problems, for this technique permitted a rather wide scale of interpretation of fixed melodies. One could point out here yet another case which had its source in ideological foundations of musical creativity. Reference is made here, of course, to religious, above all to liturgical, music. On the one hand, it is associated with a Medieval trend; a manifestation of this is the use of fixed melodies from plainchant. On the other hand, there appear clear examples of secularization, evidence of which may be [provided by the] use of secular cantus firmi. In liturgical works, however, as we already pointed out, the approach to both types of cantus firmi is identical. Almost as a rule they are subjected to melodic transformation as a result of lengthening of rhythmic values. Consequently, the cantus firmus alone very frequently does not determine the configuration of a work.

Alongside this general principle of approach to the cantus firmus problem, it is necessary to single out a series of technical details connected with this technique. Above all, it is necessary to note that [58] the cantus firmus is not strictly connected with any given voice,

for example with the tenor. Indeed, the fixed melody appears in this voice most frequently by comparison [to other voices]; nevertheless, composers introduce the cantus firmus in other voices also. Besides this, rhythmic treatment of the fixed melody varies. Not infrequently, tones of the cantus firmus are lengthened to the extent that they form bourdons, which provides other voices with the opportunity to unfold their melodic lines more freely, although the cantus firmus connects them harmonically with a certain tonal plan. A variation of this type of cantus firmus treatment is repetition of the same pitch over a long segment (ex. 352).

352. J. Obrecht, *Missa Si Dederò, Gloria*: Qui tollis, mm. 25-35

The musical score for J. Obrecht's *Missa Si Dederò, Gloria*, 'Qui tollis' (measures 25-35), is presented for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: 'Qui tollis se des ad dex te ram Pa tris mi se re re no bis.' The score shows a cantus firmus in the tenor voice, which is a fixed melody repeated over a long segment. The other voices provide harmonic support and counterpoint.

When it comes to the mutual behavior of [the] voices in counterpoint with the cantus firmus, there exists here a large scale of techniques, from parallelisms in thirds, tenths, or sixths, up to imitation. Often, within the compass of the same movement, or even a fragment of a composition, these techniques neighbor each other (ex. 353).

Regardless of the choice of polyphonic resources, the structure of a Renaissance work is marked by fullness of sound. This trait re-

[59] mains strictly connected with the fact that mutual relationship of

353. J. Obrecht, *Homo Quidam, Salve Sancta Facies*, mm. 100-104

voices is regulated mainly by the use of imperfect consonances. Hence, the foreground is dominated by vertical intervals of the third, sixth, and tenth. These contribute to timbral coherence of a work, especially when applied to [the] lower voices (ex. 354).

354. J. Obrecht, *Magnificat*, mm. 31-36

Alongside structures of this type, in which there appear scarcely a few parallel thirds, quite frequently there appear series of parallel imperfect consonances, which [may] even span a longer fragment of a work. The aspiration to achieve a fuller sound is manifested particularly clearly in those cases in which the outer voices move in parallel tenths. In connection with placement in the foreground of imperfect consonances, the fauxbourdon technique gains new significance. In more widely developed works, coloristic effects arise with the use of fauxbourdon technique; [these are] dependent on voice combination and registers. Low registers and [low] voices produce a coherent, dark color; on the other hand, higher [ones] are a source of brighter color-

ing. Frequently, fauxbourdon technique is linked with a long-note cantus firmus; then, a coherent complex of sixth chords forms a type of counterpoint with the fixed melody (ex. 355). In addition, fauxbourdon structures interact with melodic lines more varied than the cantus firmus. The use of fauxbourdon within a framework of a setting in more than four voices opens up new perspectives for development of polyphony, leading to double-chorus technique. This means that in the first stage of development of Renaissance music, developmental processes begin in this area also; these will have particular significance for the formation of polyphonic style in subsequent periods.

Example 355 shows that fauxbourdon technique, in contributing to individualization of certain combinations of voices, simultaneously becomes an important factor in the dissection of a work. A similar role is played more frequently by imitation-technique. It is clear that such a role may not be played by imitations which appear by chance. On the other hand, canons, used over long segments, are an [60] important architectonic resource in more widely developed works. This significance of the canon appears most clearly in dance movements, where canonic technique is used for the purpose of individualization

355. J. Obrecht, *Salve Regina Misericordiae*, mm. 40-49

The musical score for Example 355, J. Obrecht's *Salve Regina Misericordiae*, measures 40-49, is presented in two systems. Each system consists of a vocal line (top staff) and a fauxbourdon line (bottom staff). The vocal line is written in a treble clef and includes lyrics. The fauxbourdon line is written in a bass clef and consists of a series of six chords, each a sixth apart, providing a harmonic framework for the vocal line. The lyrics for the vocal line are: 'ra su spi ra mus Ad mus te'. The lyrics for the fauxbourdon line are: 'su spi ra su spi ra mus spi ra ge'. The fauxbourdon line is a continuous sequence of six chords, each a sixth apart, which is a characteristic feature of the fauxbourdon technique.

of certain fragments of the text. For example, in the Mass *O Quam Suavis Est* by Obrecht, a canon is used to emphasize the fragment *Credo — Et incarnatus*. The same applies to other Masses of this composer, like *Beata Viscera* and *Petrus Apostolus*. These are all three-voice canons at the fifth. Alongside these, two-voice canons at the unison and at the octave appear on a wide scale. Although it might apparently seem that in view of the use of imitation at the fifth there is no significant difference between Ockeghem and Obrecht, in spite of this, canons of both composers differ from each other with respect to tonality. The quintal relationship in Obrecht brings about the rise of very clear tonic-dominant dependencies. In Ockeghem, on the other hand, strict diatonicism of the modal system still does not permit disclosure of new harmonic values. As we see, the process of penetration of the modal system with new tonal and harmonic values takes on, in Obrecht, even the form of a canon (ex. 356).

356. J. Obrecht, *Fuga*, mm. 1-9



[62] Clarity of imitation in Obrecht's canons is ensured by the appropriate entrance of the imitating voice. Most frequently it enters after two or three "tempora." Entrances after a longer time span are exceptional phenomena, as, for example, in the *Kyrie* from the Mass *O Quam Suavis Est*, where the imitating voice enters after nine "tempora," or too quick imitations, as, for example, in the fugue *trium vocum*, where imitative voices appear at an interval of one semibreve. The

1.

ph

be

su

357. J. Obrecht, *Fuga*, concluding fragment

The musical score consists of five systems, each with two staves (treble and bass clef). The notation is dense, with many sixteenth and thirty-second notes, and frequent accidentals. The piece is a concluding fragment of a fugue, showing intricate counterpoint and harmonic development.

last-cited work is still characteristic, because the first melodic phrase is based on the first segment of the cantus firmus. This could be regarded as a certain type of disfigured *fuga proportionum*. To be sure, this work is of an experimental character. Nevertheless, in

addition to the then frequently appearing mensural, that is proportional, problems, Obrecht inquires into still other constructional problems by attempting to achieve expressional homogeneity of the work through the use of broken triads and repeating motives (ex. 357).

In conclusion to the chapter devoted to problems of contrapuntal technique in Obrecht, it is necessary still to note that in [the music of] this composer there are marked tendencies towards the use of double counterpoint. This matter is not new. It occurred for the first time in connection with voice-exchange, for switching of the melodic lines forms the point of departure for techniques of this type. But the technique of voice-exchange lacks the important coefficient of double counterpoint, namely the change in intervallic relationships brought about precisely by switching of the melodic lines. True enough, in the course of the evolution of music one may encounter structures which point to the existence of double counterpoint¹ already around the middle of the thirteenth century, but these phenomena are of a purely coincidental character, which is evidenced by the fact that the problems of writing double counterpoint had never stood at the centre of composers' attention even in later times. Similarly in Obrecht, the issue of double counterpoint exhibits a similar character. In spite of this, in view of the further development of polyphony, especially in the last phase of evolution of Renaissance music, when the matter of double, triple, and quadruple counterpoint arose in connection with *Ricercare* forms, it seems appropriate to discuss at least briefly how these problems look in the first phase of the Renaissance.

¹Yvonne Rokseth made note of this in [her] work, *Le Contrepoint Double Vers 1240, Mélanges de Musicologie Offerts à M. Lionel de la Laurencie*, Paris, 1933.

The very character of contemporary forms of music did not as yet favour the use of double counterpoint on a wide scale. In the architectonics of a work, we rather see aspiration towards fairly mechanical dissection of segments, for example, contrast of paired voices with each other which--as we pointed out--are frequently based on [63] simple repetition. This situation will not change even in the subsequent period of the Renaissance, although composers will use imitation-technique on a wide scale. In [the music of] Obrecht, however, one may notice a certain line of development from structures recalling voice-exchange to structures which are undoubtedly already an expression of the application of double counterpoint. In the first case, the treatment of voices shows that, in spite of switching of melodic lines, the composer was concerned with preservation of the original intervallic structure. In this connection, there occur even leaps of an octave, which enable exactly this type of realization of the technical problem (ex. 358).

358. J. Obrecht, *Missa Sine Nomine*, *Gloria*: Qui sedes, mm. 1-9

The musical score for J. Obrecht's Gloria, 'Qui sedes' (mm. 1-9), is presented in two systems. The first system shows the Soprano and Bass parts with lyrics 'Qui se -' and 'Qui se -' respectively. The lute part provides a rhythmic accompaniment. The second system continues the vocal parts with lyrics 'des ad dex - te - ram Pa - tris' and 'des ad dex - te - ram Pa - tris'. The score illustrates the complex interplay of voices and lute, with various intervals and leaps.

In the second case, along with switching of the melodic lines, the intervallic relationships change, which is synonymous with the formation of a structure based on double counterpoint (ex. 359).

Structures of this type may not, however, be considered mature. This is evidenced by detail, such as poor intervallic structure of the [64] cantus firmus. Thus, in the first phase of the Renaissance, double counterpoint is found still in the embryonic state.

Modifications in the world outlook, together with luxuriant blossoming of musical creativity, brought forth unusual revitalization in the area of theory. Theorists, breaking with the scholastic-theological way of thinking, attempt to examine phenomena anew. Presently there occurs the revision of previous views within the scope of fundamental problems--such as solmization, the tonal system, the problem of consonance and dissonance, counterpoint--[which are] now comprehended differently, based on a rationalistic way of thinking. Hence arises [an] aspiration for a deeper explanation of phenomena and problems. Since Renaissance tendencies were revealed first in Italy, that is where theory blossoms first of all. In a number of Italian cities, theorists of high class are active; they create the basis for new study

of music: in Bologna, Bartolomeo Ramis de Pareja and Giovanni Spataro; in Mantua, Johannes Gallicus; in Parma, Nicolaus Burtius and Philippus de Caserta; in Milan, Franchinus Gafurius; in Lucca, John Hothby; in Naples, Johannes Tinctoris. Manifestations of revitalization of interests in the area of theory are not only the theoretical treatises appearing in large numbers, but also discussions of a polemic character. It is precisely in the area of theory that there occurs the strongest clash of two different worlds: Medieval and Renaissance. The take-off point for discussion of old formulations and ascertainments was, above all, new musical creativity, which no longer fitted into the framework of older theory.

Development of polyphony in the direction of linearism and the considerable enlargement of the capacity of melodic lines related to it inclined theorists to focus their attention on the problem of the solmization system. In this instance, they were interested, above all, in the matter of performance practice. It turned out, that [65] melodic lines of wide range, which, as we pointed out, often spanned the range of a twelfth, required repeated mutations, which certainly were very inconvenient for singers. A symptom of the crisis of the solmization system was, above all, the aim to reduce the number of hexachords. The struggle with the original hexachord system is begun by Johannes Gallicus (1415-1473) in the treatise *Ritus Canendi Vetustissimus et Novus*. He points out that the essential problem in singing is not the matter of transmutation of solmization syllables, but correct differentiation between whole tones and half tones. Consequently, he demands reduction of the number of hexachords from three to two, with these to be arranged in such a way that the same syllables

[would] always indicate the same intervals. Revision of the Medieval solmization system is demanded also by a Leipzig Anonymous.¹ The strongest attack against the solmization system, however, is made by Gafurius, who points out that with the application of leading tones it is necessary to leave unaltered the solmization of the individual degrees (ex. *a-g# = la-sol*, etc.). The crisis of the solmization system was brought about not only by the development of melodic lines but to a still larger degree by the use of numerous accidentals which modified the original modal system. Not all theorists, however, appreciated the necessity of liquidation of this outdated system. Some of them, like John Hothby (d. 1487), in [his] treatise *Calliopea Leghale*, attempted to save the solmization system. The more and more frequent appearances of leading tones and transpositions inclined this theorist, fixed in Medieval traditions, to increase the number of hexachords up to twelve.

1. c d e f g h
2. g a b c d e
3. f g a b c d
4. d e f# g a b
5. b c d e f g
6. a b c# d e f#

7. e^b f g a^b b^b c
8. e^b f# g# a^b b^b c#
9. a^b b^b c d^b e^b f
10. b^b c# d# e^b f# g# b
11. d^b e^b f g a^b b^b
12. f# g# a# b c# d#

Endeavors of this type could not save the solmization system but, on the contrary, [they] contributed to the reinforcement of the crisis. After all, the very manner of development of the solmization system gives evidence of significant remnants of the Medieval speculative method, which deviated greatly from contemporary musical practice.² One cannot, however, ignore the fact that, in spite of all of Hothby's

¹H. Riemann, *Geschichte der Musiktheorie*, pp. 106-107.

²A. W. Schmidt, *Die Calliopea Legale des Johann Hothby*, Leipzig, 1897, p. 35.

speculation, he exhibits consciousness of the functional role of individual hexachordal tones. This refers particularly to the crossing of the half-step, which remains closely tied to the formation of [a] new harmonic feeling. To what extent Hothby was aware of the new [66] phenomena is hard to determine on account of the extremely abstract manner of self-expression of this theorist.

The problems of the modal system are also the object of detailed considerations. The most advanced theorist in this instance, however, is Johannes Tinctoris (1446-1511), who in [his] treatise, *Liber de Natura et Proprietate Tonorum*, approaches the problem of tonality in a new way. While in the Middle Ages cases such as this were supported solely by Gregorian Chant, Tinctoris bases his theory on material from polyphonic compositions of the fifteenth century. For this very reason, the tonal system is regarded differently than in [the writings of] Medieval theorists.¹ Maturation of the new tonal-harmonic system, specifically the foundation of harmonic structure on the triadic concept, inclined theorists towards the revision of mathematical acoustics with regard to the consonance of the major and minor third. A rather long and bitter polemic on this subject was begun by Bartolomeo Ramis de Pareja in *De Musica Tractatus*² (1482). Indeed, as Riemann has shown, this problem was taken up 200 years later by the Oxford mathematician, Walter Odington.³ He did not, however, achieve ultimate results,

¹L. Balmer, *Tonsystem und Kirchentöne bei Johannes Tinctoris*, Bern, 1935.

²The treatise *Musica Practica Bartolomei Rami de Pareja* was published by Johannes Wolf in *Publicationen der Internationalen Musikgesellschaft*, z. II, Leipzig, 1901.

³H. Riemann, *Geschichte der Musiktheorie*, p. 327.

although he does accept harmonic division of the fifth in the ratios of 4:5 and 5:6. A manifestation of Odington's indecision is his nomenclature, that is, his ranking of the third with the so-called "concors discordiae." In spite of this, it is necessary to note that Odington, similarly to Ramis, confronted the mystery of the syntonic comma (80:81), by which the ditonus, derived by superimposition of two whole-tones (8:9), and therefore expressed by the ratio of 64:81, is larger than the ratio of 4:5, and by which the semiditonus (81:96) is smaller than the ratio of 5:6. Odington could not deal with this discrepancy, although he claimed that thirds display a consonant character, because their proper realization with the aid of human voices does not correspond to that established by the monochord, but is based

<p>E F G A</p> <p>15 : 16 : 18 : 20</p> <p style="margin-left: 20px;">└──────────┘</p> <p style="margin-left: 60px;">3 : 4</p> <p style="margin-left: 20px;">└────────┘</p> <p>5 : 6</p> <p style="margin-left: 40px;">└────────┘</p> <p style="margin-left: 20px;">4 : 5</p>	<p>or</p>	<p>C D E F</p> <p>24 : 27 : 30 : 32</p> <p style="margin-left: 20px;">└──────────┘</p> <p>3 : 4</p>
---	-----------	---

[67] on harmonic division of the fifth according to the indicated ratios. Ramis achieves the same results, but through a different route, by division of the tetrachord according to Didymos: Although Ramis did not correctly determine measurements in this way, as we accept them today, nevertheless, the Pythagorean semitone (243:256) was finally done away with, which permitted differentiation between a large and a small whole tone.¹

¹H. Riemann, *Geschichte der Musiktheorie*, pp. 329-330.

These theoretical inquiries had great practical significance. They led the way to further development of music theory and became the bases for Zarlino's ascertainments in the area of harmony in a further stage of development of Renaissance music. At the same time, they began inquiries into the problem of temperament, initially unequal and subsequently equal, a matter which was of greater concern to the seventeenth-century theorist, Andreas Werckmeister (1691). The rationalistic establishments of Ramis met with strong opposition from certain theorists fixed in Medievalism. The foreground here was occupied by Nicolaus Burtius, who in [his] treatise, *Musices Opusculum* (1487), attempted to defend his position with the aid of the authority of Guido d'Arezzo; however, a pupil of Ramis, Giovanni Spataro, [in his] *Defensio in Nicolai Burtii Parmenis Opusculum* (1491), duly retorted him, in that he failed to understand the essential significance of Ramis's inquiries. Also, the mathematician Jacques Lefevre, known also as Jacobus Faber, [in his] *Elementa Musicalia*, basing his writing on Pythagorean formulations, adheres to old theoretical principles, as a consequence of which, contrary to composers' experiences, he believed that thirds should be considered dissonances. Faber's position is interesting to the extent that upon it is founded the *Practica Musicae* (1496) by the famous theorist of counterpoint, Franchinus Gafurius, although he attempts to explain the consonant character of the third and sixth by way of natural choice of tones. This controversy was finally resolved by Lodovico Fogliani (*Musica Theoretica*, 1529), who invoked upon experience and by the same [token] settled the matter of consonance of the third and sixth once and for all.

ESTABLISHMENT OF [THE] PRINCIPLES OF A CAPPELLA STYLE

The problems which were brought up above are significant to the history of harmony and counterpoint to the extent that already near the end of the fifteenth century they indicate hesitation in theoretical opinions concerning consonance of the third and sixth, although musical practice forejudged this matter completely already several hundred years earlier. Of far greater significance are theoretical formulations directly concerning contrapuntal technique.

[68] Here, two theorists stand in the foreground: Johannes Tinctoris, author of the treatise *Liber de Arte Contrapuncti* (1477), and Franchinus Gafurius, who in [his] *Practica Musicae* (1496) presented fundamental rules of counterpoint. Tinctoris was aware of the breakthrough which was made around the year 1430 and manifested itself in Dunstable, Binchois, Dufay, especially in treatment of dissonances. In this connection, he provides a series of rules regarding principles of contrapuntal technique characteristic of Renaissance polyphony. He points out, therefore, that in simple counterpoint (*in simplici contrapuncto*), that is, in note-against-note technique, dissonances are forbidden, while in diminished counterpoint they may be allowed if a dissonance occurs in major prolation on the first and second beat of a minim and in minor prolation on the first and second beat of a semibreve. In addition, he permits introduction of dissonances on the first beat of a minim or semibreve under the condition that the dissonant tone is approached through syncopation. From the above, it follows that Tinctoris recognizes two types of dissonances: Passing and prepared, each one of which, whether approached by upward or downward

motion, ought to enter after a consonance by the shortest route,¹ which certainly suggests also resolution by step of a second. Only in entirely exceptional cases does Tinctoris permit approach of a dissonance by skip of a third. This theorist is unusually sensitive in the matter of structures of dissonances and even accuses Ockeghem, Faugues, Busnois, and Caron of committing obvious mistakes (*errores evidentes*) because of [their] free treatment of dissonances. In one instance, he even considers a changing tone of Ockeghem to be an error (ex. 360).

360. J. Tinctoris, *Liber de Arte Contrapuncti*; example from *Patrem omnipotentem* of J. Ockeghem



The fact that Tinctoris places both of the dissonances occurring here into one category convinces us that he paid attention only to the bare fact of the occurrence of a dissonance. Hence, he considers the changing tone and the neighboring tone taken by leap of a fourth as equally incorrect. On the other hand, another immensely characteristic detail escapes Tinctoris's attention, namely the fact that the [69] voice in counterpoint often restricts itself to coloration of the cantus firmus, as a result of which there is frequent appearance of unisons next to each other, as in English discant from the first half of the fifteenth century. Tinctoris also excludes dissonant structures arising as a result of the use of leading tones of modes. In this ins-

¹Ordinatio autem cuiuslibet dissonantiae haec est, ut tam ascendendo quam descendendo semper post aliquam concordantiarum ei proximarum collocetur. Coussemaker IV, p. 143, cf. H. Riemann, *Geschichte der Musiktheorie*, p. 311 & ff.

tance, he refers to such vertical intervals as augmented unisons [and] diminished and augmented fifths.

Of great value are Tinctoris's remarks concerning the repertoire of harmonic resources, the method of their treatment, and contrapuntal technique. These are the following rules¹:

1. The beginning and end of the contrapuntal voice ought to form a perfect consonance; in the case of the cantus being preceded by a rest, it is permissible to begin with an imperfect consonance (third, sixth, tenth). Works in a greater number of voices may end with a third or a tenth, but not with a sixth or its octave equivalents.

2. Parallel motion in imperfect consonances is permissible, [such motion] in perfect consonances of equal size [is] forbidden, although some theorists allow them between the discant and the contratenor. In spite of this, numerous composers and theorists, among them also Tinctoris, reject techniques of this type. At most they may be introduced in four- and five-voice structures for the sake of beautiful sound (*venustae perfectionis*) or strictness of imitation (*ordinatae progressionis*).

3. The same perfect and imperfect consonances may be repeated over a tenor remaining in the same place, but a change in vertical intervals is advisable.

4. The voice in counterpoint ought to be coherent and move by steps of seconds, even when the tenor moves in larger intervals.

5. It is incorrect to form a clausula with any tone, middle, high, or low, if it causes weakening of the tonal configuration of

¹H. Riemann, *Geschichte der Musiktheorie*, pp. 318-320.

a given melody.

6. In counterpoint it is necessary to avoid repetitions (redictiones), especially when they appear in the cantus firmus. In certain instances, however, they may be introduced, when it comes to imitation of bells or horns.

7. It is necessary also to avoid two successive cadences in identical position, although the tenor might even be suited for introduction of techniques of this type, for then monotonous repetition results.

8. It is necessary to strive for variety in the contrapuntal voice, however, the wealth of resources is smaller in songs than in Motet or Mass.

[70] The above rules indicate a full awareness of technical foundations of Renaissance polyphony. Hence, the *Liber de Arte Contrapuncti* of Tinctoris became the basis for subsequent theoretical generalizations, to which other theorists contributed little more. It cannot be concealed, however, that in Tinctoris we encounter certain unclear wordings, and even many details evidencing remnants of Medieval polyphony.¹ For example, Tinctoris's reservation regarding the use of the sixth in a cadence is bound to evoke surprise. In addition, some of his examples indicate, that he still did not overcome the tonal dissonance characteristic of Medieval polyphonic music. Hence, from time to time, there appear simultaneously in two voices leading tones of

¹This is confirmed also by the compositional output of Tinctoris, especially his *Missa 3 Vocum*, which is marked by increased linearism of voices and rhythmic complications. This work does not always concur with his theoretical views, for example, in the *Gloria*, at the words "Tibi propter magnam," he uses progressions of a hocket character (Johannes Tinctoris, *Opera Omnia* I, p. 6, *Corpus Mensurabilis Musicae* 18, 1960).

the final and fifth scale degrees (ex. 361).

361. J. Tinctoris, *Liber de Arte Contrapuncti*, *Omnes sancti*

The image displays two systems of musical notation for a three-voice setting. Each system consists of three staves: Soprano (top), Alto (middle), and Tenor (bottom). The lyrics are written below the staves. The first system covers the first three measures, and the second system covers the next three measures. The notation includes various rhythmic values and accidentals typical of the 15th-century style.

System 1:
 Soprano: Om - nes san - cti glo - ri - o -
 Alto: Om - nes san - cti glo - ri -
 Tenor: Om - nes san - cti glo - ri -

System 2:
 Soprano: - si ci - ves coe - lu - mi - no - si
 Alto: - si ci - ves coe - lu - mi - no - si
 Tenor: - si ci - ves coe - lu - mi - no - si

Two-layered tonality in cadences is not the only trait indicating the link of Tinctoris's examples with Medieval polyphony. These connections reach deeper, all the way to the voice setting. For there we see a three-voice setting with a clearly exposed upper voice and two accompanying voices--tenor and contratenor--which was a characteristic trait in music of the fourteenth century and in secular forms of the Burgundian school. Worth of attention is the crossing of the tenor [71] and contratenor with simultaneous use of the octave leap in this last voice (m. 2). Finally, the rather complicated rhythm also evidences remnants of the Middle Ages and [of] strong contacts with creativity which did not yet abandon the style of the previous epoch.

Speaking of music theory at the end of the fifteenth century, one cannot omit Adam of Fulda, whose treatise, entitled *De Musica*¹ comes from around the year 1490. This theorist treats problems of polyphony in a much more general way than does Tinctoris; in spite of

¹M. Gerbert, *Scriptores III*, p. 329 (cf. H. Riemann, *Geschichte der Musiktheorie*, p. 320 & ff.).

this, we find there a series of formulations which shed light on the state of theoretical knowledge around the end of the fifteenth century. It turns out, that a certain inconsistency in Tinctoris between his theoretical formulations and [his] musical examples was not coincidental, for this field was still dominated by continual vagueness. Moreover, this is a rather typical phenomenon for theory in the Renaissance period, when the modal system dominated in theory, but in practice yielded to thorough transformations as a result of germination and ultimately maturation of [a] new harmonic feeling. This is evidenced by the view of Adam of Fulda that at least one voice ought to exhibit a clear tonal structure.² There would result from this a certain freedom in treatment of tonal problems, that is, that not all voices of a polyphonic structure need exhibit a clear tonal structure [as] under [the] provisions of the modal system. In connection with treatment of imperfect consonances, Adam of Fulda points out that indeed, previously, succession of 3-4 imperfect consonances was allowed, but during his time a greater number of these was already being introduced, especially parallel tenths with the middle voice. In this instance, we recognize reference to music of the first half of the fifteenth century, in particular to so-called English discant, which was one of the symptoms of turning away from principles of Medieval polyphony. Motion in parallel tenths was used also by later composers, in particular Obrecht, who contributed to a large extent to the determination of new, Renaissance principles of polyphony. Moreover, parallelism of perfect consonances will be the subject of deliberation in still later theoretical treatises. Adam of Fulda also refers to fauxbourdon in connection with the

²*In omni cantu ad minus una vox dicitur aptari vero tono* (M. Gerbert, *Scriptores III*, p. 352).

treatment of the fourth, which he considers a dissonance, and for this reason recommends introduction of this interval as a subordinate element before a third or fifth, therefore as a passing note or changing note.

Adam of Fulda was an acute observer; he pointed out the complicated character of contemporary polyphony, which refers mainly to Netherlands' music, especially to the output of Ockeghem. His declaration [72] regarding this matter does not indicate that he was an enthusiast of the intricate style, because, in his view, structural intricacy only in rare instances fails to bring with it errors. For this reason, he warns against unwise imitation [of other composers], especially when the composer is not in complete control of new gains.¹ Adam of Fulda takes a firm negative stand against new techniques in the area of instrumental music. He is probably concerned here with textural properties of those instrumental works which differed considerably from vocal music, that is, with texture and polyphonic technique characteristic of lute music. From the above, it would follow that Adam of Fulda is, above all, a devotee of vocalization of polyphony, [or] a cappella style, which at this time was also a new phenomenon, although it represented only one trend of evolution in the Renaissance period. The position of Adam of Fulda on the matter of succession of perfect consonances coincides with the formulations of Tinctoris. He touches upon the problem of dissonance in a very general way only, limiting himself to stating a brief rule that dissonances should be avoided.

¹*Multi enim dum obscuritatem amant peritis derisui sunt, quia rara obscuritas sine errore. Sed et ego ipso hac usus sum ut verum loquar plus ignorantiam meam indicans, quam artis quid informans. Miserrimi tamen ingenii esse praedicatur qui utitur inventis et non inveniendis. M. Gerbert, Scriptores III, p. 354; H. Riemann, Geschichte der Musiktheorie, p. 321.*

Matters of polyphony were most widely treated by Franchinus Gafurius in [his] *Practica Musicae* from the year 1496, where, in the third chapter of the third volume, he stated *Octo Mandata Sive Regulae Contrapuncti*². The point of departure for Gafurius is the theory of Tinctoris, which he expands and deepens in many places.³ As in Tinctoris, a polyphonic work ought to begin with a perfect consonance. For Gafurius, however, this is not a strict rule, for he also allows the use, at this point, of imperfect consonances, that is, of the third, sixth, and tenth. On the other hand, he confirms at full length the old rule of avoidance of parallel motion of identical perfect consonances. True enough, he mentions that some theorists permit succession of a diminished and perfect fifth, but he considers such a position as unjust. In this connection, he points out the necessity to differentiate between a diminished fifth and slight flattening of the fifth, which is tied to aspirations of some organists to introduce equal temperament. In order to avoid faulty parallelisms, Gafurius recommends introduction of at least one imperfect consonance between two perfect [73] consonances of the same size. At the same time, he warns against introduction, between such consonances, of a dissonance, that is, a second, fourth, or seventh. This prohibition is tied to the fact that these dissonances do not soothe faulty parallelism, for example:

<i>b a g</i>	<i>c b g</i>	<i>g b a</i>	<i>c d e</i>
<i>e—c</i>	<i>c—g</i>	<i>c—d</i>	<i>c—e</i>

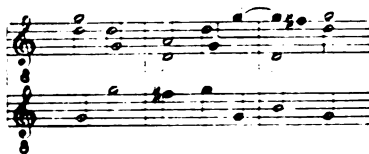
Successions of perfect consonances of different size are technically

²H. Riemann, op. cit., pp. 337 & ff.

³The compositional creativity of Gafurius exhibits newer traits than does the creativity of Tinctoris. Cf. Franchinus Gafurius, *Collected Musical Works, Corpus Mensurabilis Musicae* 10, 1955.

correct, especially when they are introduced in contrary motion, which is indicated by examples given by Gafurius. This theorist also permits fifths and octaves which arise as a result of voice crossings (ex. 362).

362. F. Gafurius, *Practica Musicae*



The above example is certainly of a purely theoretical character, for it seldom happens that a composer uses, over a longer stretch, several octave leaps in succession. This refers, above all, to a cap-pella music, in which such successions would not be correct.

It is an understandable thing, that during the period of luxuriant blossoming of polyphony, Gafurius places at the foreground the use of contrary motion between the tenor and cantus, although he points out, that this rule should be treated freely, for in imitational arrangement of voices the tenor may also proceed in parallel imperfect consonances.

Gafurius draws attention to the proper treatment, in cadences, of imperfect consonances, that is, the sixth and third. The major sixth moves here by second in contrary motion to the octave, and the minor third to the unison. On the other hand, the minor sixth moves to the fifth, although it is also possible [for it] to move to the octave. Similarly, the third may move to the fifth. A polyphonic work ought to end on a unison, although Gafurius points out that in his time ending on an octave or double octave is found more and more frequently.

The manner of treatment of dissonances coincides with the position of Tinctoris, which means that on longer rhythmic values, such as breves and semibreves, dissonances should not be used; on the other

hand, he permits introduction of dissonances through the use of syn-copation or quick motion. The fourth is, of course, a dissonance, and thus this vertical interval may not be introduced between lower [73] voices. In upper voices, the fourth may be used together with the fifth or the third, as is the case in fauxbourdon. As [do] other theorists, Gafurius mentions the use, over longer segments, of parallel tenths with a complementary inner voice.

This theorist, in aiming to present a complete picture of phenomena belonging to polyphonic practice, does not overlook the Milanese *falsus contrapunctus*, [which], in Ambrosian Rite, [is] associated with ceremonies in honor of martyrs, [and which] occurs in songs and Funeral Masses. This counterpoint points to prevalence of remnants of primitive polyphony, which utilized motions of parallel fourths and seconds. To complete these theoretical observations, it is necessary to point out that Gafurius gets away from older principles of solmization, and assumes the position that it is above all necessary to be aware of the actual intervals between tones and not stiff rules of solmization. Hence, for example, [he] designates the octave C—c as *Ut—ut*, and not as *Ut—fa* or *Ut—sol*. This refers also to alteration of a given scale degree by the use of leading tones, in view of which he does not recognize mutation through *mi*, but introduces solmization syllables of unaltered scale degrees; for example, *a-g#-a* he solmizes as *la-sol-la*. This proves that the Medieval solmization system is found in Gafurius in full disposition.

Within the orbit of the influence of Tinctoris and Gafurius remain theorists who are active already in the sixteenth century, namely Pietro Aron (*Toscanello in Musica*, 1523), and Sebald Heyden (*Ars Canendi*,

1537). Both these theorists bring up, among other [things], problems already thoroughly discussed in treatises of Tinctoris and Gafurius. Consequently, we will not return again to these matters. In Aron's *Toscanello*, however, we encounter certain details which are worthy of attention even if only because they are a reflection of phenomena occurring in [musical] creativity itself. This refers, above all, to the expansion of tonal material up to the triple octave, which represents remote transcendence beyond the system of Guido d'Arezzo (*extra manu*). We noted tendencies of this type already in vocal music of Ockeghem; we will encounter them again in later composers, mainly in instrumental music. This last area of creativity is linked with the problem of diminution, discussed by Aron and considered in connection with treatment of dissonance. He maintains, that in works involving diminution only the first and last notes of the melodic phrase always ought to form a consonance, but the middle ones may be dissonances.¹ At the same time, he points out the necessity of such treatment of intervals that would spare singers of inconvenient melodic idioms through [75] connection of consonances by the nearest route, that is, by motion in seconds¹.

Aron's solid harmonic feeling is evidenced by the fact that he considers successive composition of voices outdated and recommends simultaneous conception of all voices, although for didactic reasons he

[74] ¹Et avvertisci a gli canti diminuiti, che sempre la prima nota et ultima in uno discorso diminuito uole esser concordanze e gli mezzi diversi alquanto con dissonanze. H. Riemann, *Geschichte der Musiktheorie*, p. 351.

[75] ¹Et nota che sempre tu debbi accomodare le parti senza discorsi incomodi al cantore et unire le consonanze più prossime l'una a l'altra, che sia possibile et questo e dato par primo precetto. H. Riemann, *op. cit.*, p. 356.

is not opposed to the use of the older method also. In addition, he confirms the correctness of ending a composition with a major third. It is a curious thing that he does not pay particular attention to the problem of prepared dissonances. Only in the discussion of cadences does he point out, among other things, the use of the succession 7-6-8, which must be tied to the common contemporary cadential idiom, based on the syncopation of the seventh which resolves itself to the sixth.

The contribution of Heyden to music theory rests mainly on consideration of the problem of transposition of Church Modes and, in this connection, so-called *musica ficta*. He considers these matters together with key signatures, that is, with introduction of two flats and sharps. He does not, however, contribute anything new to theory of contrapuntal technique.

A general survey of theory in the first phase of development of Renaissance music has convinced us that theorists of the time displayed unusually strong reactions to the transformations which were taking place at the time in artistic creativity. They attempted not only to apprehend phenomena from the point of view of the composer's craft itself, but also attempted to provide their scholarly justification. In this light, the figure of Ramis de Pareja is clearly visible along with the entire polemic surrounding his theory. To be sure, complete success in overcoming all difficulties was not yet achieved, and often formulations were limited to those of practical value; in spite of this, there was considerable expansion of the horizon of the theory of music, which made full use of contemporary scholarly apparatus, in taking on even such a problem as the entity of consonance of the third and sixth, without which further development of theory would be

unthinkable. Theorists are not always aware of essential tonal transformations, and in this connection, there still appear certain remnants from the Middle Ages; none the less, precise comprehension of the very principles of new contrapuntal technique, being the basis for the development of polyphony for entire centuries, should be regarded as one of the greatest scholastic achievements of the Renaissance period. Although mere compositional technique does not possess in its substance [any] ideological character, none the less, it is difficult not to detect, in the critical period of the Renaissance, the connections which are formed between the contemporary world outlook and the aspiration to re-evaluate all coefficients of a musical work.

[76] POLYPHONY IN THE FIRST HALF OF THE SIXTEENTH CENTURY

CHARACTER OF DEVELOPMENT

The heyday of polyphonic Renaissance music occurs in the sixteenth century. It was thoroughly prepared by distinguished composers and theorists of the second half of the fifteenth century, whose creativity contributed to the crystallization of new principles of polyphony. Entrance of sixteenth-century music into the phase of blossoming of polyphony does not, however, designate perpetuation of tonal and harmonic principles. On the contrary, a characteristic trait of Renaissance polyphony is its continuous developmental activity in various directions, which resulted from the wealth of contemporary musical creativity. On the one hand, we may observe further germination of the new system founded on principles of modal tonality; on the other hand, technical possibilities are enlarged unusually on account of the perfection of a cappella style and the intensification of development of instrumental music. Of considerable significance to the intensity of evolution [of all music] was the rich secular output, in its various forms and genres, on the basis of which new tonal and harmonic values developed quicker than in religious music. In spite of this, religious music is also of primary significance in the development of Renaissance polyphony, which is evidenced, above all, by the magnificent development of the Mass and Motet. Consequently, in order to embrace the whole complex of the phenomena of development of Renaissance polyphony, we must bear in mind the entire contemporary output, namely religious, secular, and instrumental music. Nevertheless, the foreground is

occupied by a cappella style, on the basis of which achievements in the area of compositional mastery were manifested. For this reason, a cappella music must here be the object of consideration in all its aspects, although instrumental and vocal-instrumental polyphony will also be allotted appropriate space in the course of this unit.

A rather complicated problem is presented, at this time, by the relationship of the ideological basis of music to compositional technique. While in the second half of the fifteenth century we could [77] show that the germination of new tonal [and] technical principles --and by the same of new means of expression--was connected with creativity which arose from a bourgeoisie basis, [i.e. by creativity of secular music], presently, these gains were taken over also by composers cultivating religious music. Moreover, the religious output of Obrecht was a significant foreboding of this state of affairs. In this way, new technical principles became universal as a basis for creativity with a different ideological attitude. Nevertheless, when it comes to certain musical genres with clear ideological features, they demonstrate much stronger evolutionary tendencies than do others. This refers mainly to secular music, which rather quickly increases its repertoire of harmonic resources, initiates chromaticism, and contributes to the ultimate spread of the modal system. This obvious juxtaposition of secular and church music, however, is not, from the point of view of [social] classes, a particularly straightforward matter. In this phase of development, the Madrigal, around the middle of the sixteenth century, increased [its] repertoire of harmonic resources and became a significant form in the development of tonality and harmony. Hence, in the area of secular music, one may observe differentiation

between genres which serve wide masses of the bourgeoisie, and [genres which serve the] courts and the urban patriciate. Thus, this developed Madrigal no longer actually had anything in common with its ancestral form, the popular middle-class song. A similar situation arises with instrumental music, specifically lute music, and the vocal-instrumental song. These works, on account of the popularity of the lute and the domestic character of the cultivation of lute music, were designated chiefly for the urban population, but with the passage of time, the situation changed considerably, for the lute became also a virtuosic court instrument, on which distinguished instrumentalists showed off. Also, the influence of secular music on church music is, from the point of view of [social] classes, an interesting phenomenon; Church workers affiliated with the Reformation and Counter-reformation discovered in secular music, and lute music in particular, desirable elements, which they successfully exploited for purposes of popularization of religious slogans. It is not by accident that there appear, at this time, transformations of secular songs into sacred [ones], so that secular music begins to play a completely different role from the ideological standpoint. An analogous phenomenon may be observed in the area of dance music. For we know of transformations of folk dances into court dances. This refers especially to folk songs transferred from foreign countries. Among others, Polish melodies or dances also penetrated the borders of western European countries and there fulfilled functions of court music. Previously, it still would have been difficult to present these complicated matters in a completely exhaustive and convincing manner.

Another problem is presented by secular cantus firmi. Previously, their significance was most certainly overrated. The cause of this

state of affairs was inherent in the fact that technical aspects of an issue were not investigated; there was simply no concern as to [78] whether the realization of a secular cantus firmus sufficiently assures its expression, and by the same [token] makes possible its influence upon the character of a work. We already pointed out, in connection with music of the first stage of the Renaissance, that secular cantus firmi were consistently modified rhythmically, that magnification of their rhythmic values disfigured these melodies from the expressional point of view. This process is deepened even more in the sixteenth century. While originally complete melodies or their larger segments were used, in the second half of the sixteenth century, only a few original pitches of a melody were used; furthermore, these were altered rhythmically. This method of treatment of the fixed melody virtually breaks with cantus firmus technique and annihilates the operation of the cantus prius factus, regardless of whether it comes from chant or from secular music. We mention this because this question arose--and arises--again and again in historical and theoretical works. It is necessary to realize that in such instances frequently only the title of a work, but not its concrete melodic material, indicates affiliation with secular music. And these details bear witness to the unusually complicated configuration of music of the sixteenth century, which must be taken into consideration in discussion of such an especial problem as development of polyphony at that time.

Such is the state of affairs with music of the Catholic Church. In Protestant music, on the other hand, cantus firmus technique blossoms in full in all kinds of forms: As a cappella singing, instrumental, or vocal-instrumental arrangements.

At this time also there is an increasing change of attitude towards compositional technique, which is manifested not only in practice but also in theory. A pupil of Josquin des Prés, Adrian Petit Coclicus, introduces the term *musica reservata*, which indicates a fundamental change in style and in the general attitude towards music in the Renaissance period. Its present goal is not only the inquiry into technical problems, but also such disposition of musical techniques, so that they are at the same time exponents of expression connected with [their] text¹. Universal development of music [and a] wealth of new techniques, forms, and genres caused *musica reservata* to quickly become an ambiguous term (cf. pp. 172-3).

[79]

TONAL PROBLEMS

Although already in the first half of the fifteenth century we noticed symptoms of the germination of new tonal principles, which, in the future, were to become the basis of a new tonal system, nevertheless, the process of crystallization of the functional system did not follow a straight path. On the contrary, it took place, in the Renaissance period, rather slowly and with difficulty. The modal system was too strong to be overcome immediately. For it remained fresh in the consciousness of composers and theorists, determining the manner of perception of phenomena entering into the compass of tonal problems. Connected first of all with church music, it found there for itself

¹Vere musicus est at habetur, non qui de numeris, prolationibus, signis ac valoribus multa novit garrere et scribere, sed qui docte i dulciter canit, cuilibet notae debitam syllabam applicans ac ita componit, ut laetis verbis laetos addat numeros et e contrario. Adrian Petit Coclicus, *Compendium Musices*, Norymberga, 1552, pt. II, ch. 1, cited from Joseph Schmidt-Görg, *Nicolas Gombert*, 1938, pp. 121-122.

a means of support which was all the more strong, in that in the Renaissance period church music developed luxuriantly, because it was cultivated by the most distinguished [of] contemporary composers. Nevertheless, the search for new means of expression caused considerable hesitations in the area of tonal principles of a musical work, because at certain moments the strength of the modal system succumbed to new tonal elements, whereas at other times, when old traditions revived, [it] mounted. As a result of this process, changes in the modal system were continually taking place, which were manifested not only in infiltration through it of new harmonic elements, but also in the fact that certain modes sacrificed their significance in favour of others, especially those, which were more adaptable to the realization of new harmonic techniques.

This evolutionary process of the modal system is evident also in theory, and is marked there by the enlargement of the number of modes from eight to twelve. The creator of this new theoretical approach to tonal problems is Henricus Loritus, called Glareanus (from the locality of Glarus), professor from Basel, author of the treatise entitled *Dodekachordon* from the year 1547. It was he who increased the number of modes, by adding to the ensemble of eight modes four new [ones], namely the Aeolian and Ionian, along with their plagal forms. Although Glareanus points out that these modes found particularly frequent application in secular music, nevertheless, he motivates their introduction on a purely theoretical path, based on the twofold division of each octave type: Harmonic, through the use of the fifth; and arithmetic, through the fourth. Since among the seven types of the fundamental scale, the type B-b exhibits only arithmetic division, and the

type F- $\frac{1}{2}$ only harmonic division, Glareanus obtained, within the compass of the ensemble of octave types, six harmonic and [six] arithmetic divisions, of which only eight correspond to the old Church Modes, and [the] four remaining [ones], together with their plagal forms, form new modes. Glareanus gave them the names *jonius* (*iastius*) and *aeolius*, referring to scales of Martianus Capella, Apuleus, and Porphyrius.

With this new approach, the modal system presents itself as follows:

[80]	<i>Plagii</i>	<i>Authentae</i>
A	Hypodorius Hypermixolydius Ptolemaei	D Dorius
B	Hypophrygius	E Phrygius
	(b) Hyperaeolius Martiani Capellae	
C	Hypolydius	F Lydius Hyperphrygius Martiani Capellae
D	Hypomixolydius Hyperiaastius vel Hyperionicus Martiani Capellae	G Mixolydius Hyperlydius Martiani Capellae
E	Hypoaeolius Hyperdorius Martiani Capellae	A Aeolius
G	Hypoionicus Hypoiaastius Martiani Capellae	C Ionicus — Porphyrio Iastius-Apuleius et Martianus Capella

Glareanus, in spite of his classical education, did not detect that Medieval theorists already committed a fundamental mistake, in that [they] confused octave types with transposed scales; for this reason he followed in their footsteps. At this point, however, this is not the most important detail. On the other hand, the essential matter is that Glareanus, similar to Medieval theorists, reverted to theory of antiquity, and, on the basis of old theoretical principles, attempted to explain certain new phenomena. Moreover, it did not even

occur to him that it would be possible to alter, from foundations, the manner of apprehension of tonal phenomena. On the contrary, he attempted to demonstrate the degree to which learning in his time coincided with that of former times¹.

Glareanus points out that modes possess a mysterious property of mutual infiltration, which does not originate so much from polyphonic music, but is inherent in their very nature². This formulation is not important from the point of view of its merit, but rather as an ascertainment of the fact of infiltration of certain modes during the time of Glareanus. This theorist points out that in instances in which the tenor is maintained in the Hypodorian mode, the bass moves within the Dorian mode, and often even within the Aeolian. Similar infiltration of modes occurs between the modes Phrygian and Aeolian, Mixolydian and Hypomixolydian (which denotes Dorian mode), Hypoionian and Ionian, Lydian and Ionian. It is necessary to remark that it was precisely polyphonic music which contributed to the mutual infiltration of modes and to their combination within one polyphonic conception. Glareanus [81] confirms this, saying that bass voices generally incline towards authentic forms, while the cantus maintains itself in plagal forms¹.

Another important observation by Glareanus is the ascertainment that not all modes of his time were used with equal frequency, that some of them emerged to the foreground, while others already dropped

[80] ¹Glareani, *Dodekachordon*, Basilae; trans. Peter Bohn, 1888, p. 22.

²*Modorum occultam quandam esse cognationem et alius ex alio generationem, non sane symphonetarum ingenio quaesitum, sed rerum natura id ita disponante. Glareani, Dodekachordon, p. 251.*

[81] ¹*In universum basseos vox libenter ad authentos inclinatur, cantus in plagios.*

out of use. He attaches great importance to the Dorian mode. On the other hand, the Phrygian mode was used mainly in church music, as was the Mixolydian mode, although [it] already lost its significance. Similarly, the Lydian mode was very rarely used, unless it yielded to transformation into the Ionian mode. These remarks pertain also to the plagal forms of the above modes. Mutual infiltration of modes explains why Glareanus, in his table of the dodekachordon, places names of certain plagal modes not in strict correspondence with their authentic forms. Glareanus attributes particular significance to the Ionian and Aeolian modes, mentioning that the Ionian mode is applied above all in dances, although composers employ it also in sacred works.

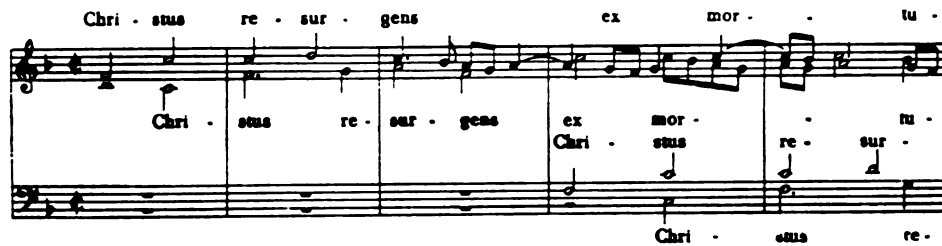
This summarized presentation of problems discussed in the *Dodekachordon* indicates that although Glareanus bases himself on principles of the older theory, he perceives in full the tonal transformations which take place before his eyes. He is a man of wide mental horizons and unusual erudition, and he bases his inquiries on contemporary compositional practice, illustrating each phenomenon with concrete examples from musical creativity. As befits a man of the Renaissance, he does not engage in theoretical speculation, but bases himself on experience. Hence, the *Dodekachordon* may be considered as a certain type of anthology of contemporary musical creativity. The abundance of material contained there does not permit its detailed discussion, consequently, I will limit myself to pointing out only some of the details.

In connection with the discussion of the Ionian mode, Glareanus cites the Motet *Christe Resurgens* by Johannes Richafort, which is important not only because it is indeed based consistently on the Ionian mode, but also because, along with imitation at the fourth, there

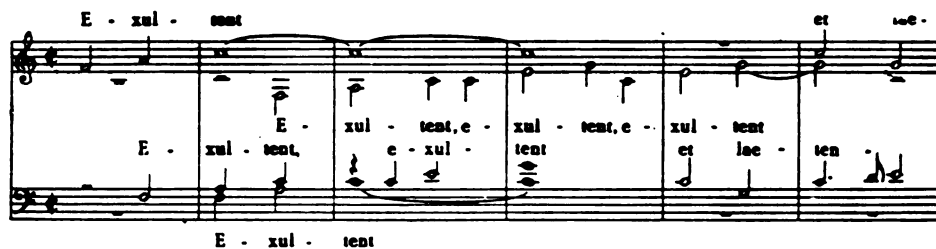
occurs a tonal answer (ex. 363).

In another example, the tonic-dominant relationship occurs even in the course of the melodic line, and this in the least expected mode, namely the Lydian mode (ex. 364).

[82] 363. J. Richafort, *Christus Resurgens*, mm. 1-5



364. L. Senfl, *Deus in Adiutorium*, pt. II, mm. 1-6



One must not delude oneself, however, that these works, seemingly mature in their tonal aspect, also demonstrate appropriate choice of harmonic techniques. To begin with, at this time, there appeared, in cadences, clear harmonic relationships--from the functional standpoint--whereas in the interior of a composition one could notice progressions which were still remote from later harmonic correctness, although voice leading itself no longer arouses any reservations.

Operation of a new harmonic factor points in the direction of tonal homogeneity, which, within the framework of the strict modal system, was almost impossible because this system evolved from monodic music. In polyphonic structures, with the combination of various

voices, modal diversities arose automatically, at least within the scope of authentic and plagal forms of the same mode, as is, after all, ascertained by Glareanus. This was fostered by conception of polyphonic structures in a linear manner, which was administered to by the contemporary evolution of polyphony. For this reason, even in Josquin des Prés we may encounter manifestations of modal heterogeneity, as is evidenced by the Psalm *Dominus Regnavit*, in which this state of affairs is witnessed by key signatures (ex. 365).

As a part of the result of infiltration of modes, there arise, from time to time, cadential structures which may be interpreted, from the functional point of view, as juxtaposition of the dominant with the subdominant. In this instance, the use of symbols of functional harmony is certainly not justified, because older tonal principles are still at work there. In spite of this, examination of the phenomenon

[83] 365. Josquin des Prés, *Dominus Regnavit*,¹ mm. 1-15

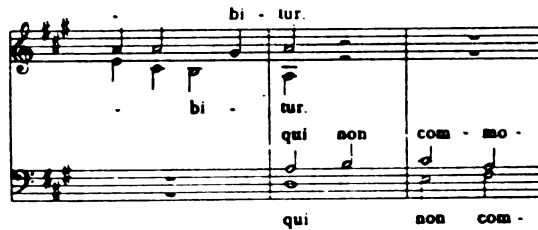
Do - mi - nus re - gna - vit, de - co - rem in - du - tus est
 Do mi - nus re - gna - vit de co - rem in - du - tus est
 in - du - tus est Do - mi - nus for - ti - tu - di - nem, et prae - cin - xit se.
 in - du - tus est Do - mi - nus for - ti - tu - di - nem, et prae - cin - xit Do mi -
 Do.

from two points of view is permissible, because it enables us to delve more deeply into the problem of evolution of tonal principles, and to recognize the path along which there appear such harmonic structures as a connection of the dominant with the subdominant. For it turns

¹ In the original notation, the upper voice has one flat, and the lower voice two flats.

out, that explanations of this phenomenon by nineteenth- and twentieth-century theorists without historical support generally made no sense and did not clarify anything:²

366. Josquin des Prés, *Dominus Regnavit*, mm. 40-42.



Not only more characteristic phenomena, such as connections of the dominant with the subdominant, are to be explained by the principle of infiltration of modes, but also simpler [ones], which regard the method of treatment of certain technical details in simple juxtaposition of dominant with tonic (ex. 367).

367. Josquin des Prés, *Dominus Regnavit*, secunda pars, mm. 4-5.



In this instance, we are concerned with the non-resolution of the presumable leading tone (c-sharp) as a result of its being quitted by downward skip of a third. From the point of view of normal operation of the dominant, this progression is not entirely correct, but when we realize that the highest voice moves not only within a different [84] tonality, but also within a different mode, the objection to

²An exception here is Moritz Hauptmann (*Die Natur der Harmonik und Metrik*, 1853), who sought various tonal plans in the combination $D^+ D_+$ [V-IV].

technical incorrectness is withdrawn.

While in the above examples infiltration of modes was not manifested too clearly, in certain works of Josquin des Prés we encounter fragments which point, beyond any doubt, to the cumulation of different tonal layers, which is attested to by the operation of diverse timbral materials, so that basic and altered forms of tones are juxtaposed, for example *b-flat* and *b-natural* (ex. 368).

368. Josquin des Prés, *Missa Pange Lingua, Credo*, mm. 61-63.



It is not correct to conclude, however, that such structures were a frequent phenomenon in the first quarter of the sixteenth century. On the contrary, they are already exceptional phenomena. This is all the more justified, because, after all, already in the first half of the fifteenth century the process began of refinement of works from bimodal structures, characteristic of the Middle Ages, especially of music of the fourteenth century. Within the context of those Medieval combinations, infiltration of authentic and plagal forms of modes seems to us [to be] homogenous, and undoubtedly it constituted the road to tonal homogeneity. The set of problems brought up by Glareanus does not, however, embrace all matters connected with tonal foundations of polyphonic works. Another domain is formed here by treatment of the harmonic factor on the basis of the modal system. Only consideration of this question will permit us to delve more deeply into the

essential tonal properties of music of the first half of the sixteenth century.

In examination of the operation of harmony on tonal structure, we cannot bypass texture, in particular contrapuntal technique. Operation [85] of harmony is weaker with rhythmic differentiation of voices and their independence than in structures based on the note-against-note principle. This is an obvious matter, because this type of behavior of voices forms, to a certain degree, a bridge to later, already proper, homophony, in which harmony manifests itself in a most direct way. Moreover, a significant role is played by the voice setting, in particular, the number of voices. The frequency of harmonic changes is proportionally larger with a small number of voices. On the other hand, with an increase in the number of voices beyond four, it is subjected to limitation. This refers, above all, to imitational works, for example canons, and even structures based on the technique of through-imitation, although in the latter instance harmonic successions change according to the structure of segments serving for imitation. Nevertheless, considerable reduction in the number of voices, for example, limitation to only two, again weakens the operation of harmony, although the frequency of successions of vertical intervals may be even greater than in three- and four-voice structures. In this instance, the fact of the matter is that on account of the immaturity of new tonal principles, it is not possible to characterize uniquely individual vertical intervals from the harmonic aspect, that is, to complete them into triads. In spite of all these difficulties, the process of the outgrowth of the major-minor functional system from the modal system is, nevertheless, visible.

The opinion was generally accepted, that the new major-minor tonal system arose by way of selection of certain modes, more strictly speaking, the Ionian and Aeolian. This attitude was, and is, convincing, because, after all, Glareanus himself pointed out the advancement of certain modes to the foreground, among these also the Ionian mode. And, sure enough, when we analyze contemporary creativity, both secular and sacred, the Ionian mode turns out to be a frequent phenomenon in polyphonic compositions. It would be improper, however, to limit oneself to this ascertainment, and to consider the problem of the maturation of the major-minor tonal system as definitively settled in this simple way. The crux of the matter lies in the fact that the repertoire of harmonic resources and the method of their treatment within the framework of the Ionian and Aeolian modes do not always demonstrate the type of maturity which would denote formulation of new tonal principles on their foundation alone. And, after all, from the foundation of other modes there germinate also certain harmonic progressions which exhibit traits of the functional system. For this reason, maturation of the major-minor functional system is to be followed in virtually all the modes.

In the first half of the sixteenth century, and even also later, there is a tendency towards the process of infiltration of new tonal [86] principles with old. To be sure, the maturation of new tonal principles takes place sooner in secular music, nevertheless, the phenomenon of infiltration itself appears to an equal degree in religious and secular music. From time to time, within the framework of the same work, we may encounter fragments [which are] more and less mature in [their] tonal aspect. Tonal maturity is attested to, above

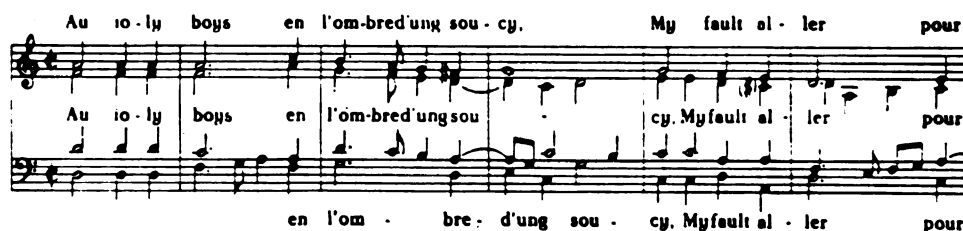
all, by increasing frequency of clearly functional harmonic relationships. These are predominantly dominant-tonic relations and progressions from the minor subdominant to the dominant. The operation of the functional factor is intensified, in these instances, by leading tones. If harmonic progressions do not exhibit these properties, especially when [they are] based on juxtapositions of triads whose roots are a major second apart, or when the presumed dominant is of a minor quality, then the modal system is revealed in a specific way, for such progressions underline its strict diatonicism. Glareanus pointed out that one of the most universal and important modes is the Dorian mode (ex. 369a). Precisely in works maintained within this mode, we may encounter the phenomenon of infiltration of old and new tonal principles, that is, on the one hand, we see the aspiration towards preservation of modal properties, whereas on the other [hand, we see] tendencies towards transformation into minor mode (ex. 369b).

369. Josquin des Prés, *O Domine Jesu Christe*, a) prima pars, mm. 1-17, modal fragment, b) quarta pars, mm. 180-189, fragment with elements of the minor mode.

The image displays two musical staves, labeled 'a)' and 'b)', representing different parts of Josquin des Prés' 'O Domine Jesu Christe'. Both staves are written in a modal style with a single key signature (one flat) and a common time signature. The notation includes vocal lines with lyrics and a basso continuo line. Staff 'a)' shows the first part (prima pars), mm. 1-17, with lyrics: 'O Do - mi - ne Je - su Chri -'. Staff 'b)' shows the fourth part (quarta pars), mm. 180-189, with lyrics: 'Chri - ste, a - do - ro te Chri - ste, O Do - mi - ne Je - su Chri - ste,'. The music features various intervals, including major and minor seconds, and uses a mix of whole, half, and quarter notes, with some rests. The basso continuo line provides harmonic support with a steady rhythm of eighth and sixteenth notes.

[87] It is not correct to presume, however, that the Dorian mode led always and only to minor. From time to time, there appear also harmonic progressions which suggest major, although this does not occur in a manner as regular as in the previous instance, in which the final was subjected to tonicization. Since, in the Dorian mode, transformation of the final into major would be unnatural, there occurs then a digression or tonicization of some other scale degree, even the seventh (ex. 370).

370. Claudin (de Sermisy), *Au Ioly Boys*, mm. 1-6.



Germination of the Dorian mode is witnessed, in this instance, by the cadence formed to the C^+ chord, in which we may detect determinants of the subdominant (f^+) and the dominant (g^+). However, when we reflect upon the technical treatment of the dominant, that is, when we consider the motion from the leading tone downward by seconds, it turns out, that formation of new tonal principles occurs there with considerable difficulty, [and] that within the framework of the major-key cadence, Dorian elements are still active.

The rise of coefficients of the major-minor system within the framework of modality is a rather intricate problem, and indicates how very complex the process of formation of the new system was in the sixteenth century. The intricacy of the situation was made more difficult by the fact that certainly older modes also infiltrated each other,

which is, after all, mentioned by Glareanus. An immensely interesting phenomenon occurs when, along with infiltration of two modes, for example Aeolian and Dorian, which should flow naturally into minor, elements of the major emancipate themselves. The cause of such a phenomenon is the exposition of the plagal form of the Dorian mode, on the basis of which there arise successions which point towards the formation of progressions in the parallel major tonality (ex. 371).

371. Claudin (de Sermisy), *Entrant en ung Iardin*, mm. 1-6.



[88] Parallel dependencies are formed here on the basis of the transposed Hypodorian scale, as a consequence of which there arise clear dominant-tonic relationships in F-major. In spite of this, one may notice clear modal turns, especially in endings of phrases (with the exception of the final cadence).

The two last examples convince us that the process of infiltration of new elements with the modal system takes place also in the area of secular music, and there [it] assumes interesting forms as a result of rather strong operation of the modal system. It is wrong to be deceived [into thinking] that all traces of modality were immediately eliminated from secular music; on the contrary, it admitted rather abundantly means of expression developed on the foundation of the modal system, although already in the last quarter of the fifteenth century, and at the turn of the new century, new elements were very clearly

marked there. Abundant and universal use of the modal system in secular music is witnessed by the use of the Phrygian mode which, according to Glareanus, was employed mainly in sacred works. Composers discovered in the Phrygian mode considerable expressional possibilities, especially when it came to portrayal of sorrow and gloominess of mood. For this reason, Josquin des Prés utilizes the Phrygian mode in one of his Chansons:

372. Josquin des Prés, *Mille Regretz*, mm. 1-24.

The musical score is presented in three systems. Each system consists of a vocal line (soprano) and a lute accompaniment (lute). The lyrics are written below the vocal line. The first system contains measures 1-8, the second system contains measures 9-16, and the third system contains measures 17-24. The lyrics are: 'Mil-le re-gretz de vous ha-ban-don-ner et des-lon-ger et des-lon-ger vo-stre fa-che amou-reu-se vo-stre fa-ger vo-stre fa-che amou-reu-se. jay ai grand dueil et pai-ne dou-lou-reu-se. jay ai grand dueil et pai-ne dou-lou-reu-se.'

[89] But in this instance the Phrygian mode is not, from the tonal standpoint, a homogeneous creation. After all, Glareanus already takes note of this, pointing out its infiltration with the Aeolian mode. Indeed, such an instance occurs in the cited Chanson; at the same time, we may detect there also certain elements of the minor, especially in those places in which the inclination towards the Aeolian mode appears more clearly.

It is necessary to note here that in works maintained entirely in the Aeolian mode, only in final cadences do clear dominant-tonic relationships appear. In the course of compositions, we may notice either rather strong operation of aeolianisms, or else formation of such harmonic progressions which denote digression to the appropriate major tonality. So again in this instance progressions characteristic of the parallel major tonality are more easily formed, although the Aeolian mode could more naturally lead to minor.

Lydian, Mixolydian, and Ionian modes almost exclusively turn into major, which is understandable on account of their character. The opinion of Glareanus on the rare appearance of the Lydian mode and on its tendencies towards transformation into the Ionian mode finds confirmation in contemporary artistic creativity. On the other hand, the matter of the Mixolydian mode presents itself differently. True enough, from the point of view of frequency of use, it gives way to the Ionian or Dorian mode, nevertheless, on its foundation, one may discover certain characteristic progressions, important in interpretation of even those phenomena which appear in connection with the dissolution of the modal system as a result of introduction of tones transcending beyond diatonic timbral material. The properties of the Mixolydian mode are witnessed primarily by chords which do not foster tonicization of the final. I mention this because creation of a normal dominant-tonic cadence in the Mixolydian scale transforms it into G-major. Since this clausula is already in general use, only the use of different progressions justifies acceptance of the Mixolydian mode. The idea here is, above all, to form a triad on the seventh scale degree and to introduce progressions which do not permit formation of

any clear functional relationships (ex. 373).

373. J. Walter, *Vom Hochwürdigen Sakrament*, mm. 1-9.

Gott sei ge - lo - bet und ge - be - ne - dei - et,

der uns sel - ber hat ge - spei - set.

[90] The chord formed on the seventh degree of the Mixolydian scale is, from time to time, preceded by its parallel, namely the minor triad on the fifth scale degree. This type of treatment of the Mixolydian mode underlines its modal character, although it does not exclude emancipation of certain elements of the major through direction of the passage towards the subdominant (ex. 374).

374. Claudin (de Sermisy), *Elle S'en Va*, mm. 1-6.

El - le s'en va, de moy tant re - gre - te - e.

de moy . tant re - gre - te - e.

In certain instances, transition in the direction of the subdominant takes place rather quickly through the use of the [added] sixth chord on the fifth [scale] degree. Such harmonic treatment of the Mixolydian mode contributes to the preservation of its original character. The cause of this state of affairs is inherent in the manner of conception of polyphonic structure, for even in note-against-

note technique the point of departure was independence of all voices, and their interaction was based on triadic structures in root position or at most in first inversions. Thus, again and again, the artificial leading tone on the seventh scale degree was sacrificed, and strict diatonicism of the tonal system [was] preserved (ex. 375).

375. *Consilium, A Bien Parler*, mm. 1-9.

A bien par - ler que c'est d'a - mours mours. que
d'a-mours. que c'est d'a mours. que
c'est d'a mours. aul - cuns y ont mours aul - cuns y ont
mours Aul - cuns y ont plei - sir. et

[91] It is an understandable thing that properties of the new harmonic system manifested themselves most clearly on the basis of the Ionian mode. In this connection, in clearly dissected works, in which one could detect an outline of periodic structure, the first segment, appearing as an antecedent surrogate, had a cadence on the dominant, whereas the second [cadenced] on the tonic. Such a phenomenon may be encountered in certain simple hymns of the Protestant Church (ex. 376).

In rare instances, the antecedent ends on the tonic parallel, which would indicate digression to the parallel minor tonality within the framework of the major mode¹. The tonic parallel may appear

¹Compare, for example, J. Walter, *Psalm X* (*Sämtliche Werke*, p. 99).

376. J. Walter, *Von Zweien Maertyrern zu Brüssel*, mm. 1-8.

The musical score consists of two systems of staves. The first system has a vocal line (treble clef) and a lute line (bass clef). The lyrics for the first system are: "Ein neu es Lied wir he - ben an. das welt Gott das". The second system also has a vocal line and a lute line. The lyrics for the second system are: "welt Gott un - ser Her - re". The music is in G major, 4/4 time, and features a vocal line and a lute line.

together with its dominant or immediately after the fundamental tonic determinant. When it enters into associations with its subdominant, then the Ionian mode is penetrated by elements which give it modal coloring.

Thus far, we have attempted to grasp the tonal problem in its most typical manifestations. [Tonality] was reduced to the question [92] of the modal system and to the use, on its basis, of certain elements of the new system. Nevertheless, such treatment of material did not permit us to grasp all phenomena. Already in the first half of the sixteenth century, the modal system was burst by tones transcending far beyond heptatonicism of modality, with which their introduction occurred at first on a diatonic path. When we approach the middle of the century, the first symptoms of chromaticism slowly begin to appear. It is necessary to note, however, that the tonal traits of contemporary a cappella works discussed thus far are [the] most typical [of] phenomena, while development of tonal material beyond heptatonicism, as well as chromaticism, are exceptional phenomena. Their

earliest appearance is in instrumental music, especially lute music.

Collections of lute music of the first half of the sixteenth century are comprised of rather diverse material. They embrace both very simple, almost monophonic, works, in which vertical intervals occur only in certain places, and works more developed from the harmonic aspect. These simple works have, for our purposes, lesser significance, although we encounter in them typical major-key melodies, among others, to be sure, [melodies] which exhibit modal traits. On the other hand, works with considerable tonal mobility are important in that they demonstrate that the process of overcoming the modal system is already very far advanced. In order to get down immediately to the crux of the matter, we will cite one composition from the fourth book of works for lute published by Petrucci in the year 1508 (ex. 377).

The above work exhibits rather considerable tonal fluctuations. On the whole, it possesses mostly elements of the tonality of A-major, although it closes with an open fifth and fourth on *d*, with a clear dominant-tonic relationship in the cadence. The Lydian scale, stated clearly at the beginning of the work, attracts attention to itself. This infiltration of major-key with the Lydian scale may be considered a typical phenomenon in the first stages of development of Renaissance music, when new tonal principles already slowly began to define themselves, while old ones still continued to inhere in the consciousness of composers. Not without significance is the rather obvious underlining of the double-dominant within the work, and the use, here and there, of chromatic motion. The above example shows us that new tonal phenomena appeared much earlier in lute music than in vocal music. It is not correct to conclude, however, that works of this type were

frequent phenomena. Even later, during the course of the entire sixteenth century, open chromaticism will be a comparatively rare means of expression. On the other hand, there will be frequent appearances of tones bursting, in a diatonic way, the system of modal scales. The significance of contemporary instrumental music is basically not dependent on some complete transformation of tonal foundations, but on a somewhat different method of treatment of polyphonic technique as a

[93]

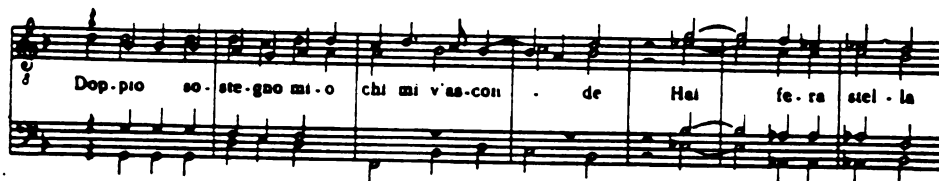
377. *Tastar de Corde*, Petrucci, Libro IV

result of specific instrumental texture. This will appear particularly clear in lute music. In organ music, due to continuity of sound, principles of voice leading characteristic of vocal music will be maintained for quite some time. None the less, manifestations of enrichment and development of tonal material beyond the heptatonicism of the modal system will appear there already fairly soon. In this connection, we encounter structures which, even in the space of a few measures, unite *finales* of rather remote tonalities.

[94] Awareness of the tonal transformations which were taking place causes nomenclatures of certain forms to be governed by the actual tonic of the work, and not on the basis of the given mode, for example, *Preambulum in d, in e, in f, in g*¹.

We encounter similar expansion of timbral material beyond strict heptatonicism in Madrigals of the first half of the sixteenth century, mainly in A. Willaert, C. Festa, J. Arcadelt, [and] Ph. Verdelot. Originally, open chromaticism was sought in these works². Later it was proven that open chromaticism does not appear in the output of these composers; there occurs only expansion of tonal material³ (ex. 378).

378. C. Festa, *Divelt'el Mio Bel Viso*, mm. 1-7



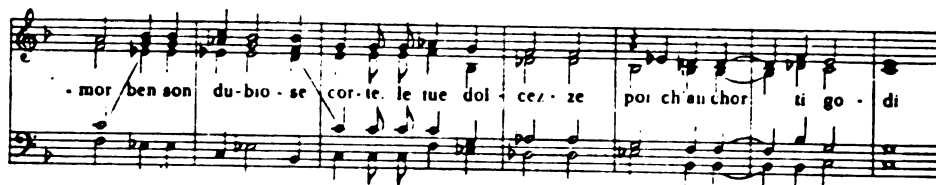
¹Preambula of this type are contained in the tablatures of Büchner, Kotter, John of Lublin, and others.

²Theodor Kroyer, *Die Anfänge der Chromatik im Italienischen Madrigal des XVI Jahrhunderts*, 1902.

³Rudolf v. Ficker, *Beiträge zur Chromatik des XIV bis XVI Jahrhunderts. Studien zur Musikwissenschaft*, II, 1914.

The fragment presented in ex. 378 contains two segments, of which the second transfers itself into a new tonal orbit; consequently the two are not housed within the framework of one mode. The process of tonal fluctuation goes even farther in Cypriano de Rore. The output of this composer has particular significance for tonal transformation of secular music in the first half of the sixteenth century. In his Madrigals, we encounter fragments which break with the modal system entirely, as is evidenced by ex. 379.

379. C. de Rore, *Non e Lasso Martire*



[95] When we examine, in context, the fragment presented in ex. 379, we may easily ascertain that it moves within the framework of the tonic and the dominant. Within [its] course, we find progressions which, from the standpoint of functionalism, may be interpreted in the following way:

$$+T (D_+)^2 > D_{+<} (D_+)^2 > D_+ D_+ O^T (D_+)^2 D_{\phi+} (D_+)^2 D_+ D_O D_+$$

[F+: I IV/IV IV/IV/IV IV/IV IV V i IV/IV ivm⁷ IV/IV IV iv V]

It does not seem, however, that more complicated determinants, especially subdominant [ones], clarify the harmonic structure from the tonal aspect, that is, that subdominants of the second classification have a real functional character. Rather it is necessary to seek here genetic links with the modal system, especially when it comes to juxtapositions of triads whose roots are a major second apart. We encount-

ered a similar phenomenon in the Mixolydian mode, where on the seventh scale degree we saw precisely this type of triadic relationship. The cited fragment of the Madrigal of Cypriano de Rore represents a further stage in development of techniques of this type, in which only the very principle of juxtaposition of triads--without regard for heptatonicism of the modal system--was already accepted. This element determined the development of tonal material beyond heptatonicism, which was synonymous with destruction of the modal system. Manifestations of destruction appear in Cypriano de Rore even more clearly in an instance of the use of open chromaticism¹ (ex. 380).

380. C. de Rore, *Calami Sonum Ferentes*, mm. 1-12

[96] Introduction of chromaticism not only stabbed at the foundations of the modal system, but also contributed to the activation of leading tones--an indispensable factor for normal operation of the functional system. Nevertheless, the process of crystallization of

¹It seems that open chromaticism is an exceptional phenomenon in Cypriano de Rore. This is evidenced by a recently published cycle of his five-voice Motets, which do not contain even a trace of chromaticism in their linear structure. Cf. Cypriani de Rore, *Opera Omnia I, Corpus Mensurabilis Musicae 14*, 1959.

this system took place slowly, which is evidenced by the fact that the examples shown above are rather exceptional phenomena. In spite of this, they shed light on the process of development of contemporary music from the standpoint of tonal transformations. It turns out, that in the first half of the sixteenth century the situation regarding tonality is complicated, that indeed the modal system endures and undergoes all sorts of transformations as a result of infiltration of modes and germination of elements of the new system, but simultaneously there appear symptoms of its full dissolution. Before this system is completely overcome, however, development of Renaissance polyphony will enter the stage of culmination of its perfection, the manifestation of which will be the creativity of Palestrina, Lasso, Marenzio, and the Gabriellis.

MELODIC [STYLE]

Melodic [style] belongs to those elements of a musical work which, during the Renaissance period, reflect, in a distinct manner, differentiation of forms, genres, styles, and, by the same [token], point out the unusual wealth of means of expression in music of this period. Theorists, especially authors of treatises in the area of counterpoint, had in mind, above all, a cappella music, and mainly church forms. There is no doubt that purely vocal choral texture is, at this time, the representative phenomenon, that precisely in the area of a cappella music compositional mastery was manifested most clearly. In spite of this, confinement only to sacred vocal music would be synonymous with impoverishment of the picture of musical culture in the Renaissance

period. Already in the area of a cappella secular music there are clearly marked differences in treatment of the melodic element; they are even more clearly marked in instrumental music. Embracement of various genres and forms permits fuller representation of phenomena from the scope of harmony and counterpoint than was managed by previous authors of works devoted to problems of Renaissance polyphony.¹

In connection with melodic [style], there arise several matters connected strictly with style of Renaissance polyphony, namely the matters of intervallic structure, capacity of the melodic line, its [97] dissection, treatment of coefficients of melody from the standpoint of rhythm, agogic properties, and integrity of the course of melody.

Theorists of the Renaissance paid attention mainly to intervallic structure. This is an important detail, for it is connected with timbral material and the method of its treatment, thus it permits frequent consideration of the set of problems concerning contemporary melodic style. Nevertheless, theorists examined intervallic structure of melody mainly from the point of view of a cappella style. When some of them (for example Adam of Fulda), even considered questions of instrumental music, they evaluated negatively the phenomena occurring there. Already Tinctoris and Gafurius formulated rather strict rules regarding intervallic structure, maintaining that the melodic line ought to move primarily by seconds, and that after a larger intervallic

¹For example H. Bellermaun, *Der Contrapunkt*, 1862, M. Haller, *Kompositionslehre für Polyphonen Kirchengesang*, 1891; W. Hohn, *Der Kontrapunkt Palestrinas und Seiner Zeitgenossen*, 1918; R. O. Morris, *Contrapuntal Technique in the Sixteenth Century*, 1922; K. Jeppesen, *Der Palestrinastil und Dissonanz*, 1925, *Der Kontrapunkt*, 1935; A. T. Meritt, *Sixteenth-Century Polyphony*, 1946; H. Feicht, *Polifonia Renesansu*, 1957 (contains also few examples from instrumental music).

skip, the use of smaller intervals is advisable.¹ Glareanus restricts the choice of intervals even more, permitting, of the larger intervals, only the rising minor sixth, while [he] eliminates the major sixth from the repertoire of melodic resources.² Later theorists, especially authors of school textbooks on old-classical, so-called "strict" or "pure" counterpoint, already introduced single-handedly a series of restrictions. These concern the use of broken triads and chords in general, for example sixth- or six-four chords.³

It cannot be said that all these--or even later--limitations made no sense. Compositional practice confirms that the foreground was occupied by intervallic structures based on motion of voices by seconds, and that after a wider skip composers used smaller intervals. Moreover, in a cappella style, intervals [which were] difficult to execute were avoided. A rather rare, although not exceptional, phenomenon were broken triads and other chords. Their less frequent appearance is explained by the fact that harmonic awareness, in its new sense, was, in the Renaissance period, still weak, and that the harmonic factor did not manage to penetrate melody, as it did later, in the seventeenth and eighteenth century, when complete crystallization of the new system occurred⁴.

¹H. Riemann, *Geschichte der Musiktheorie*, p. 319.

²Glareani, *Dodekachordon*, p. 16.

³Reference is made here primarily to theorists of the nineteenth century, such as H. Beller mann (*Der Contrapunkt*, 1862), L. Bussler (*Der Strenge Satz*, 1877).

⁴For this reason also, the opinion of Felix Salzer seems absurd (*Sinn und Wesen der Alpenländischen Mehrstimmigkeit*, 1935), that the essential trait of Western-european polyphony is its impregnation, from the very beginning of its development, by the harmonic factor.

also by development of instrumental, mainly lute, texture.

"descendere" (ex. 381).

381. Clemens non Papa, *Ascendit Deus*, secunda pars, mm. 1-5

As - cen - dens Chri - stus in al - tum, in al -
As - cen - dens Chri - stus in al - tum, al -

It would be difficult to discuss consecutively the use of all intervals. Moreover, such detailed examination of them would not be meaningful in view of the unusual diversity of phenomena. I will limit myself, therefore, to discussion, in an exemplary manner, of only certain intervals, more strictly speaking, the fourth and the fifth. These intervals occur both at the beginning and within a melodic line. When used at the beginning of a melody, they immediately activate its course. According to theoretical principles, the fourth and fifth belong to those intervals which ought to be followed by smaller intervals in the opposite direction. Indeed, this finds confirmation in many instances in compositional practice, although it cannot be considered as an absolutely obligatory norm, since alongside such structures (ex. 382), we encounter, for example, a fourth followed by a second and [99] fourth in the same direction or a fifth followed by stepwise motion in the same direction, so that the interval of a seventh is formed with the original pitch (ex. 383). Now and again we may encounter the use of the fifth and fourth immediately after each other in the same direction (ex. 384).

382. Ph. Verdelot, *Sancta Maria, Succurre Miseris*, contratenor, mm. 1-4



¹Cf. Lheritier, *Virgo Christi Egregia*, tenor, mm. 1-8 (*Treize Livres des Motets*, Paris, chez Pierre Attaignant en 1534 et 1535, second livre réédité par S. Smijers, 1938, p. 42).

383. *Consilium Pro Peccatis*: Pater peccavi, contratenor, mm. 1-4



384. *Clemens non Papa, Mane Nobiscum Domine*, superius, mm. 1-6



It is a characteristic thing that the tonal answer in ex. 384 caused the succession of two fourths after each other in the same direction, as a result of which both intervals move within the boundaries of a seventh. Not always, however, does there arise, as a result of a tonal answer, such an emphasis of the seventh in the melody. Now and again, a segment serving to imitate exhibits, in its original form, the use of a seventh with one inner tone, when, after a rising fifth, a third is employed in the same direction. Then, in the tonal answer, the interval of the minor seventh changes to that of a minor sixth (ex. 385).

385. F. du Lot, *Maria Magdalene et Maria Iacobi et Salome*, mm. 1-4



[100] These few examples permit us to realize that matters of intervallic structure, formulated rather strictly by Renaissance theorists, and subsequently treated even more rigorously by authors of textbooks of sixteenth-century counterpoint, do not permit themselves, in artistic creativity, to be bound by some sort of strict rules, that composers treat intervallic structure with considerable freedom, if

techniques of this type seem to them to be necessary for the realization of intended expression. Besides, more accurate analysis of texts and melodies could indicate certain regularity, manifesting itself in these comparatively rare structures. In example 385, the skip of a third after the fifth is almost a dead interval, for it detaches from each other [two] motives based on two different words.

Broken triads in a melody also belong to similar, more rarely encountered phenomena. When a melodic segment in which such a triad is used is exploited by a composer for imitation, then the triadic character dominates over an even larger fragment of the work¹. From time to time, the triad is spread throughout the melody in such a way that the composer reaches its individual tones by return after each to its root (ex. 386).

386. Josquin des Prés, *Coeur Langoreulx*, tenor, mm. 54-55



This method of treatment of triads is to be considered exceptional. In secular works, frequently one may encounter the interval of the fifth repeated after itself, appearing chiefly in lower voices. We encountered this phenomenon already in connection with [our] discussion of Italian secular music of the second half of the fifteenth century. At that time, we pointed out that repetition of this interval is linked with a harmonic factor, namely with the appearance of simple dominant-tonic relationships. It is not correct to conclude, however, that in the first half of the sixteenth century such treatment of this interval

¹Cf. Josquin des Prés, *Incessament*, mm. 1-9 (Werken van Josquin des Prés, ed. A. Smijers, *Wereldlijke Werken*, p. 13.)

was always connected with [a] defined functional operation of harmony. On the contrary, often it does not have purely functional significance, although in later times it is almost always linked with succession of the dominant (upper or lower) and tonic (ex. 387).

387. Josquin des Prés, *Vous ne L'aurez pas*, mm. 1-3



The use of the octave in both directions, up and down, ought to be counted among relatively frequent phenomena. On the other hand, rarely do we encounter larger skips, for example the tenth. Appearance of the [101] tenth in melodies of Josquin des Prés was already noted by Knud Jeppesen¹. As a supplement, we may add still further examples (388a, b).

388. Josquin des Prés, a) *Liber Generationis Jesu Christi*, tertia pars, altus, mm. 301-303, b) *Magnus es Tu Domine*, prima pars, superius, mm. 30-32.



The wide span of the melodic arch as a result of introduction of the tenth gives evidence of certain remnants from the preceding period, especially of reminiscences of the melodic style of Ockeghem. Besides this, it is a manifestation of operation in the melodic line with different registers, which we will see yet on another occasion. The

¹ Palestrinastil und die Dissonanz, p. 42.

linearism of Josquin des Prés causes him not to be overly hampered by principles of contemporary melodic style, and in exceptional instances he introduces even the difficult to execute interval of the minor seventh upward, while using small rhythmic values (ex. 389).

389. Josquin des Prés, *Magnus es Tu Domine*, prima pars, tenor, mm. 29-32



It should be pointed out once more that all these are exceptional phenomena, and that they will remain such in vocal a cappella music during the sixteenth century.

The situation is different with intervallic structure in Madrigals which are more advanced in their development and in instrumental music.

[102] Expansion of tonal material beyond heptatonicism basically did not lead to any radical changes in intervallic structure, for tones foreign to a given scale were introduced mainly in a diatonic manner. Not until [the advent of] chromaticism do radical changes arise. It was preceded by melodic phrases within the compass of which there occurred a succession of two minor seconds, for example $b^b - a - g^\sharp$ (ex. 390).

390. Marco Antonio (Cavazzoni) da Bologna, *Recercare Secondo*, mm. 82-84



Leading tones formed in this way were not always resolved properly, as is evidenced even by the above example. In instrumental, especially lute, music, such freedom in treatment of chromatic leading tones was

permissible on grounds of texture. Somewhat later it also becomes a feature of vocal a cappella music, as we shall see in [our] discussion of melody and harmony of Nicola Vicentino and Luca Marenzio.

Another matter is figurative melodic [style] of instrumental works as a means of expression peculiar to them. Indeed, figuration appears often also in a cappella compositions, and even in chant, especially in "*Alleluja* jublations," nevertheless, only instrumental music presented new possibilities for its development. Already in [our] discussion of instrumental style around the middle of the fifteenth century we pointed out certain typically instrumental melodic idioms. These idioms, in the form of turns, developed mainly in the cadence through ornamentation of closing formulae. Consequently, turns maintain themselves for a very long time as stereotyped instrumental tricks. To see this, it is sufficient to point out instrumental arrangements of vocal works, in which turns occasionally become exponents of instrumental texture (ex. 391).

391. Andrea Antico da Montana, *Per Mio Ben Ti Vederei*, mm. 1-2



Trills also began to be used in abundance rather early, so that in certain works they became an organic coefficient of form, determining the character of melodic [style]. A trill usually ended with a turn or a falling melodic idiom. In addition, a minor second was often

introduced, this especially when the trill appeared as a neighboring tone of the leading tone in a progression from dominant to tonic. Because of this, the repertoire of tonal material was expanded considerably, for dominant-tonic progressions appeared not only on the final of a given scale, but also on its other degrees (ex. 392).

392. Marco Antonio (Cavazzoni) da Bologna, *Perdone, Moi Sie Folie*,
[103] mm. 1-22

The musical score consists of a single system of a five-line staff. The key signature has one flat (B-flat), and the time signature is common time (C). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The piece is characterized by its intricate, flowing melodic lines and frequent use of trills, particularly in the later measures. The score is presented in a single system with a repeat sign at the beginning and a double bar line at the end of the 22nd measure.

[104] A special type of instrumental melodic technique is scalar figuration, which consistently transcends the compass of an octave, and even embraces a scale which considerably exceeds the range of the human voice (ex. 393).

393. Marco Antonio (Cavazzoni) da Bologna, *Recercare Secondo*, mm. 61-65



In lute music, figuration assumes a more interesting and complicated form, although composers often use scalar figuration also. This new trait of lute melody depends on leaps in ninths and sevenths of certain tones, as a result of which there arises a completely different treatment of the melodic element than in vocal, or even organ, music (ex. 394).

394. H. Neusiedler, *Ein Sehr Kunstreiche Praeambel* (1555/6), mm. 72-74



Some music historians and scholars of musical paleography¹ attempted to reduce melodic problems of lute music to principles of formation of melodic [style] in vocal and organ music. In this connection, these intervallic leaping tones in melodies were interpreted as [belonging to] a second, complementary, voice, while the upper tones were lengthened

¹J. Wolf, *Handbuch der Notationskunde*, v. II, 1919, p. 35 & ff.

[105] in an appropriate manner, so that there resulted a structure which did not differ in principle from vocal [music]. This manner of interpretation is unconvincing to the extent that the short-lived tone of the lute does not permit such independence of concurring melodic lines as in vocal or organ music. It should rather be accepted that lute music, because of the properties of the instrument itself, contributed to the creation of a peculiar, typically instrumental, melodic style, which was, after all, confirmed by examination of instrumental music¹. Also, lute music rather quickly broke with stereotyped melodic figures which maintained themselves for a fairly long time in organ works². Thus, already in the first half of the sixteenth century, lute figuration is widely varied, although it frequently employs, among others, progressions based on turns. It also develops motion by thirds within the framework of a melody, so that in exceptional instances even several successive thirds appear in the course of a melodic line (ex. 395).

¹W. Merian, *Der Tanz in den Deutschen Tabulaturbüchern*, 1927, p. 12 & ff.

²The problem of transcription of lute compositions is not solved definitively to this day. Alongside the method of realization of voices according to the pattern of organ music (J. Wolf), there appeared also the completely opposite method, negating such a possibility (Leo Schrade). Nevertheless, mechanical treatment of the second method may also be harmful, for in more complicated instances it does not permit revelation of essential traits of the course of a melody, and in instances of arrangements of polyphonic works it disfigures the essential significance of the form. For this reason, the choice of method of transcription ought to be governed by the structure of the lute composition. See the collected edition entitled *Le Luth et sa Musique*, edited by J. Jacquot, 1958, in particular: D. Poulton, *La Technique du Jeu du Luth en France et en Angleterre*, p. 107; J. Ward, *Le Problème des Hauteurs Dans la Musique Pour Luth et Vihuela au XVI^e Siècle*, p. 171, K. Wilkowska-Chomińska, *A la Recherche de la Musique Pour Luth*, p. 193; L. H. Moe, *Le Problème des Barres de Mesure (Etude sur la Transcription de la Musique de Danse des Tablatures de Luth du XVI^e*

395. H. Neusiedler, *Ein Sehr Kunstreiche Praeambel*, a) mm. 85-93,
b) mm. 138-145

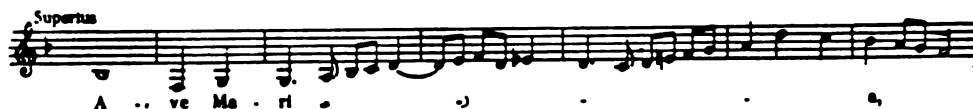


[106] Alongside intervallic structure, an important matter is that of range of the melodic line and of voices in general. In instrumental music, this problem appears depending on the type of instrument. In lute music, the question of concrete voices is essentially non-existent, or [it] is a composite matter; on the other hand, in organ works it presents itself in a most concrete way. It is necessary, however, to differentiate between the range of strictly defined voices and the compass of the [entire] scale of the instrument itself. Ranges of voices in organ works generally correspond to those of vocal parts. This stems from the fact that most organ works consisted of transcriptions or arrangements of vocal works. In vocal music, voices generally moved

Siècle), p. 259; M. Podolski, *Recherche d'une Méthode de Transcription Formelle*, p. 277; A. Souris, *Tablature et Syntaxe (Remarque sur le Problème de la Transcription des Tablatures de Luth)*, p. 285.

within the compass of an octave or tenth. This refers to the range of voices over the entire work. Individual, self-contained melodic lines covering only a short stretch rarely exceeded the range of an octave. In the first half of the sixteenth century, even the process of limitation of voice ranges is noticeable, and development in this direction proceeds according to generations of composers. The earlier generation, headed by Josquin des Prés, still reverts to its predecessors, especially to Ockeghem. In this connection, even in Josquin des Prés himself we may encounter structures which, from time to time, span the compass of a thirteenth (ex. 396).

396. Josquin des Prés, *Missus est Gabriel Angelus*, superius, mm. 44-50



One may also encounter, over a short stretch, the range of a twelfth. The example from *Coeur Langoreulx* (mm. 42-43) by Josquin des Prés¹ indicates that the twelfth does not appear within the framework of one continuous melodic line, but embraces two phrases. This is the [107] most frequent and [most] typical instance, for generally individual phrases of a melodic line do not exceed the octave, and frequently [they] exhibit a smaller range, for example [that of] a sixth, fifth, or even smaller. There are, however, instances of use of the range of a tenth, and this even in phrases based on quick figuration¹.

[106] ¹Werken van Josquin des Prés, ed. A. Smijers, *Wereldlijke Werken I*, p. 2.

[107] ¹Cf. Josquin des Prés, *Se Congie Prens*, mm. 19-22 (*Werken van Josquin des Prés*, as above, p. 27).

In certain instances, the text binds phrases belonging to different registers into one totality, so that a melodic line unfolding over the range of a tenth exhibits unimpeachable coherence. This refers to both upper and lower voices, for example the bass (ex. 397).

397. Josquin des Prés, *Faulte d'Argent*, mm. 1-5



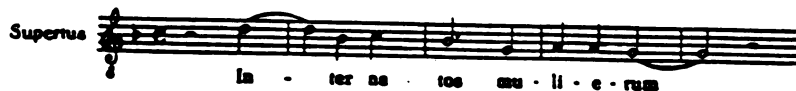
Although in instrumental, especially organ, music, voice ranges generally correspond to vocal norms, in spite of this, we may encounter, already in very early Renaissance manuscripts, considerable expansion of ranges and compasses of registers. In one of the *Ricercares* of Marco Antonio Cavazzoni we encounter registers which were not employed in vocal music and were not introduced there for some time to come, for they appeared only in connection with operatic coloratura of the eighteenth century².

The next generation of composers aspires to eliminate melodic structures which go beyond the range of a tenth. This refers above all to the output of Nicolas Gombert, the creator of the classical Netherlands' style. Larger intervals are also rarely found in his works, and when he does employ them, he generally follows them with motion in seconds in the opposite direction. An exception is constituted here by the interval of the octave, which appears quite frequently not only in

²Cf. Marco Antonio (Cavazzoni), *Recercare Secondo*, mm. 61-64 (Knud Jeppesen, *Die Italienische Orgelmusik am Anfang des Quinquecento*, 1943, transcriptions, p. 50).

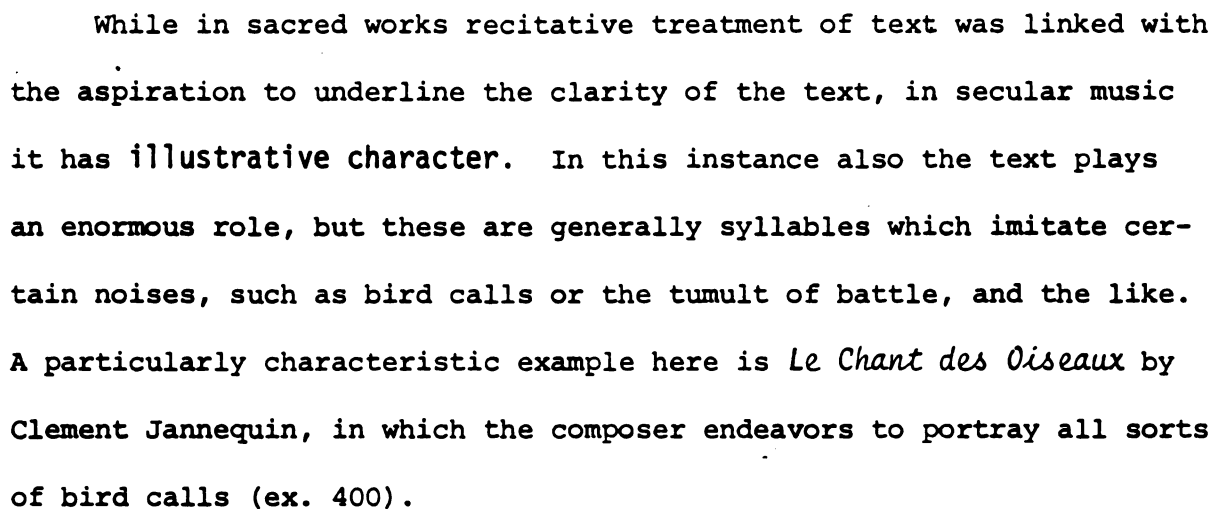
[the music of] Gombert, but also in later composers. Gombert's melodic [style] is characterized by melodiousness of [his] cantilena and such treatment of intervallic structure that does not present difficulties in execution. While in Josquin des Prés we may encounter widely developed melodic lines embracing a longer stretch, such structures are a rarity in Gombert. On the other hand, Gombert frequently [108] gives heed to dispose the course of [a] melody in such a way that individual phrases may be performed in one breath. This is a manifestation of complete vocalization of polyphonic structure (ex. 398).

398. N. Gombert, *Inter Natos*, superius, mm. 2-6



In the Renaissance, we also encounter recitative treatment of voices. Here it is necessary to single out certain stylistic distinctions, which are clearly marked between sacred and secular music. Already in Obrecht's *Passion* we noticed limitation of intervallic structure, which led to recitative treatment of voices. In this instance, we may seek a relationship with a certain style of plainsong melody, namely with *accentus* song, which aimed to ensure clarity of text¹. Neither does this style of melody disappear from later polyphonic compositions. We see it in simple *Motets* of Constanzo Festa, and subsequently, among others, in *Improperias* and *Litanies* of Palestrina. As is the case in chant, wider melodic development generally occurs there only in cadential idioms (ex. 399).

¹We encounter recitative treatment of voices also in L. Compère (ca. 1450-1518), for example in the *Credo* from the *Mass Alles Regrets* (Loyset Compère, *Opera Omnia* I, p. 38, *Corpus Mensurabilis Musicae* 15, 1958).



Superius
bait bait bait bait leo, leo, leo, leo, leo, leo, leo, leo.

Contratenor
le-o, le-o, le-o, le-o, le-o, le-o, le-o, le-o, te - o, te - o lar,

Tenor
oy ti, oy ti, oy ti, oy ti, tu, tu, tu,

Bassus
tu, tu

leo, frien, frien, frien, frien, frien, frien, frien, frien, ty - cun, ty - cun, ty - cun, iur, oy ty, oy ty, oy ty, oy ty, qui la - ra, qui la

tu, tu et

[109] It is necessary to differentiate between proper recitative voice treatment and **head motives** based on repetition of the same pitch.

We already encountered such structures in the developed Frottola. This transferred later to the French Chanson, and became its characteristic trait, especially in those instances where such a motive formed the basis for imitation. It is not correct to conclude, however, that such head motives were exclusively a characteristic of secular works. We encounter them also in sacred works; this is linked, above all, with imitation-technique, for distinct head motives are a convenient means for accentuation of imitation (ex. 401).

401. a) Josquin des Prés, *Plaine de Dueil*, mm. 1-6, b) N. Gombert, *Angellus Domini*, mm. 1-5

Example a) shows four staves of music for Josquin des Prés' *Plaine de Dueil*. The lyrics are:
 Stave 1: Plai - ne de dueil et de me -
 Stave 2: Plai ne de dueil et de me - lan - co - ly -
 Stave 3: Plai ne de dueil. plai - ne de dueil
 Stave 4: Plai ne de dueil. plai - ne de dueil et
 Below the staves, the lyrics are repeated: Plai - ne de dueil et de me - lan

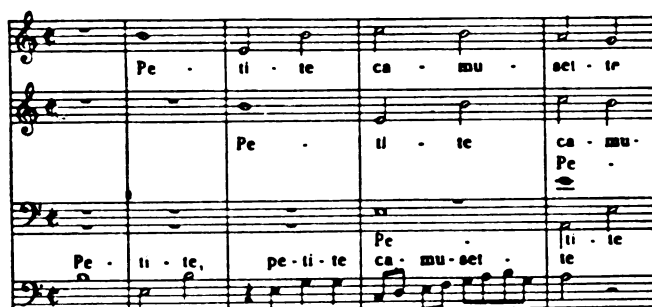
Example b) shows a single staff of music for N. Gombert's *Angellus Domini*.

[110] To be sure, such matters as intervallic structure, ranges of voices, recitative and melismatic treatment of the melodic line are important problems; in spite of this, melodic [style] may not be limited to these questions only. To achieve an understanding of melodic style it is necessary also to examine principles of the formation of a melodic line, which permit awareness of the whole of its course. In this instance, however, we encounter rather serious problems. For it is not possible, during the Renaissance, or often even in other periods, to pinpoint any permanent and, from the musical point of view, invariable,

generally obligatory, principles. This stems from the fact that development of a melodic line, its dissection, and choice of techniques are determined, above all, by the text. Composers take note of the syntactic, grammatical¹, and expressional properties of the text, as a consequence of which it influences the dissection of the melodic line. Nevertheless, this subjection forms such a general framework, that the composer may interpret the text with great freedom for his creative possibilities.

In connection with head motives, which frequently appear rather clearly, we may see a certain regularity, dependent on the fact that after a head motive based on longer rhythmic values, [the] composer employs quicker motion, and simultaneously enriches, varies, and develops the melodic line in [its] intervallic aspect (ex. 402).

402. Josquin des Prés, *Petite Camusette*, mm. 1-5



[111] In certain instances, when the need arises to expose individual words, identical or similar motives are repeated several times after each other¹. Finally, the use of a head motive based on longer rhythmic

[110] ¹The author of the treatise *Ad Faciendum Cantum Coralem* from the *Tablature of John of Lublin* gives voice to this, writing: *Ad omnem vero cantum sententiosa clausulatio verborum est attendenda sed sequentia verborum secundum regulas grammaticales in omni cantu posita* (fol. 14).

[111] ¹Cf. Josquin des Prés, *Petite Camusette*, mm. 15-20 (Werken

values not always causes introduction of shorter rhythmic values in the further course of a work. On the contrary, from time to time we encounter repetition of the same phrases or head motives even over a longer stretch. This is linked with a special type of polyphonic technique, being [the] characteristic trait of the polyphonic style of Josquin des Prés, which will be referred to in the detailed discussion of polyphony in the first half of the sixteenth century. Repetition of the same motives after each other not only appears plastically through concurrence of various voices, but one also encounters them in the same voice (ex. 403).

403. Josquin des Prés, *Missa Hercules, Dux Ferrariae, Kyrie*, superius, mm. 9-13



This type of repetition becomes the point of departure for the use of sequences. Although authors of later textbooks for study of so-called old-classical counterpoint set forward the principle of avoidance of sequences, it cannot be said that this means of construction was eliminated from polyphonic technique and melodic [style]. The sequence is encountered in both older composers and later outstanding masters, for example, in Palestrina. In spite of this, it is necessary to ascertain that it appears more frequently in older composers, especially in Josquin des Prés, but less frequently in younger [ones]. In Josquin des Prés it dominates, from time to time, even over larger segments of works and becomes the basis for creation of unusually

van Josquin des Prés, ed. A. Smijers, *Wereldlijke Werken*, p. 43).

interesting structures, dependent on exposition of separate motives in one voice and a widely developing contrapuntal line in another voice (ex. 404).

404. Josquin des Prés, *Missa Hercules, Dux Ferrariae*, Kyrie, mm. 38-55 [112]

The musical score is presented in four systems, each with four measures. The lyrics are distributed across the voices as follows:

- System 1:** Soprano: Ky - ri - e; Alto: Ky - ri - e; Tenor: Ky - ri - e; Bass: Ky - ri - e.
- System 2:** Soprano: e - le - i - son; Alto: e - le - i - son; Tenor: Ky - ri - e; Bass: Ky - ri - e.
- System 3:** Soprano: Ky - ri - e; Alto: Ky - ri - e; Tenor: Ky - ri - e; Bass: Ky - ri - e.
- System 4:** Soprano: Ky - ri - e; Alto: Ky - ri - e; Tenor: Ky - ri - e; Bass: Ky - ri - e.

Alongside this type of sequence, based on consistent repetition on various [scale] degrees of more widely developed melodic idioms, we

encounter also sequences which are based on only one interval, for example the third (ex. 405).

405. Josquin des Prés, *Missa L'Ami Baudichon, Sanctus*, superius, mm. 13-17



To be sure, sequences are not isolated things, and frequently [they] constitute an important means of construction, in spite of this, [113] in comparison with other melodic structures which unfold more freely, they are a much less frequent phenomenon. One must remember that Renaissance polyphony, marked by considerable linearism, did not foster frequent use of the sequence. Neither did it foster symmetry in dissection of the melodic line. Example 406 presents a typical melodic line, characteristic of the creativity of Josquin des Prés.

406. Josquin des Prés, *Missa L'Ami Baudichon, Kyrie*, superius, mm. 48-65



The same situation presents itself in Nicolas Gombert, although his melodic [style], in comparison to [that of] Josquin des Prés, is marked by a certain [type of] moderation, an abstinence from the use of various registers. The melodic [style] of Josquin des Prés, regardless of whether it is in secular or sacred works, is marked by a wealth of coloring and breadth of melodic line, which we do not encounter in Gombert to such a [large] degree (ex. 407).

407. N. Gombert, *Gaudeamus Omnes*, cantus, mm. 1-22

Polyphonic works by their nature do not exhibit manifestations of symmetry, for polyphony does not foster employment of this technique. This does not mean, however, that there were no symmetrical melodic structures in the Renaissance period. They may be encountered most frequently in secular music, and primarily in dance music at that, although dance music is not always marked by symmetrical dissection. Besides, symmetrical arrangements appear in vocal and vocal-instrumental music, mainly in songs of a popular character (ex. 408).

[114]

408. Anonymous, *Tant Que Vivray*

Two systems of musical notation for 'Tant Que Vivray'. The first system has two staves with lyrics: Tant que vi - vray en ser-ge flo-ris - sant, ie ser - vi - ray d'a - Par plu-sieurs ours ma ie - nu lan-quis - sant, mais après duelil ma. The second system has two staves with lyrics: -mour le dieu puis - sant en feitz en dietz en chan-sons et a cords. faict re - iou - ie - sant car iay l'a - mour de la bel - le sui gent corps.

The above work, which belongs to the category of popular song, is characteristic to the extent that we do indeed encounter in it manifestations of steadfast symmetry. It is not correct to conclude,

however, that all songs demonstrate such symmetry in [their] dissection. Worthy of note here is the instrumental accompaniment, in which we may recognize the aspiration to join melodic segments, as a result of which symmetry is weakened to a certain degree, as is also, in certain places, clarity of dissection. This treatment of the instrumental part explains the manner of instrumental arrangements of vocal works. Coloring, applied on a wide scale, frequently obliterates clarity of dissection of the melodic line, so that longer stretches are dominated by steadfast figurative motion (ex. 409). To be sure, in this instance one may not generalize this phenomenon either. For we encounter a large number of organ works in which melodic lines exhibit clear dissection.

409. P. Hofhaimer, *T'Andernaken*, mm. 49-61



A special problem of melody during the Renaissance period, especially in the first half of the sixteenth century, is presented by

cantus firmus melody. We encounter then two types of phenomena. One type of cantus firmus still demonstrates traditional melodic shape, forming a linear organic whole. Alongside this type of structure, there appear cantus firmi [which are] subjected to extensive rhythmic transformations, dependent on lengthening of [rhythmic] values, as a result of which the melodic line loses its original character, frequently becoming a succession of longer or shorter bourdons. These two methods of treatment of cantus prius factus from time to time even appear within the framework of one and the same work. It [115] is sufficient to cite the popular song, *L'Homme Armé*,¹ employed in a Mass by Josquin des Prés. The rhythm of this song in the *Kyrie*² still permits [us to] apprehend [its] connection with [its] archetype; on the other hand, in the *Gloria*, [the] tones are excessively lengthened. Similar lengthenings are seen also in one of the arrangements of the *Agnus Dei*.

In the present chapter, we attempted to point out the fundamental problems in the area of melodic [style]. It is clear that we did not cover all the issues, [this] for the simple reason that some of them may be examined solely in conjunction with harmonic and polyphonic [style]. Nevertheless, only a general grasp of the problem permitted us to point out the great wealth of melodic techniques, whose source is the fact that at this time, alongside vocal a cappella music, instrumental music was developing, [and] that parallel to sacred music, a rich repertoire of secular music was being formed. We attempted to apprehend, in musical creativity, means of expression peculiar to in-

¹*Werken van Josquin des Prés*, ed. A. Smijers, *Missen V*, p. 109.

²as above, p. 111.

dividual genres, but the result of our investigations should not screen the fact that even within the area of melodic [style], many techniques are common. When it comes to basic differences between [116] vocal and instrumental music, the matter of rhythmic [style] arises at first glance. A change in this aspect is manifested already in the distinctness of notation, more strictly speaking, in notation of organ and lute tablature. Figuration, employed in instrumental music on a wider and wider scale, caused rhythmic trituration, and by the same [token] led to the use of smaller rhythmic values. But these differences are also fairly clear in secular vocal a cappella music. Composers of the Renaissance, in their attempt to vest sacred works with appropriate expression, rather avoided livlier rhythms, although this does not mean that secular music employed exclusively small rhythmic values. Many secular texts did not foster the use of a livlier rhythmic [style] on account of their serious or lyric character. Nevertheless, in certain instances, rhythm became an important means of expression in secular works. In addition to dance music, it is necessary to mention here works of an illustrative character, especially [the] Program Chansons of Jannequin, in which [the] rapid pulsation of [a] homogeneous rhythmic [style] had a strictly defined task in relationship to the subject matter of a work.

[THE] POLYPHONY OF JOSQUIN DES PRÉS

Polyphonic technique is not a homogeneous creation even in the first half of the sixteenth century. It is marked by considerable differences between two generations of composers, in particular between the contrapuntal style of Josquin des Prés and [that of] Nicolas Gombert.

This circumstance forces us to devote separate chapters to each of these composers¹. Contemporary theorists were already aware of the gains of the music of Josquin des Prés. Glareanus, in an attempt to choose the most appropriate examples to support his theories, cites numerous compositions of this composer. Coclicus, in differentiating between four types of musicians, that is theorists, mathematical musicians, kings of music, and singers, includes Josquin des Prés in the third category. In this case, the strange classification is unimportant; we are interested instead in Coclicus's opinion of the most distinguished composers of his time. In his opinion, they did not limit themselves to purely [117] theoretical examination of the problems of art, but linked theory in a perfect and wise manner with practice; they were aware of the essential properties of contemporary music, they were able to compose cantilenas in such a way that with their aid they expressed every emotion, which in music is the highest gain, and such melodies are worthy of everyone's admiration¹. This placement of Josquin des Prés in the

[116] ¹On the other hand, I do not discuss separately the compositional technique of those composers who were active under direct influences of Josquin des Prés, such as Alexander Agricola, Heinrich Isaac, Gaspar van Weerbeke, Johannes Martini, Loyset Compere, Antoine Brumel, Pierre de la Rue, Antoine de Févin, Jean Mouton, [and] Carpentras. The chapter devoted to Josquin des Prés, then, covers the fundamental problems of polyphony from the late fifteenth century and from the first quarter of the sixteenth century.

[117] ¹In tertio genere sunt musici praestantissimi et caeterorum quasi reges, qui non in arte docenda haerent, sed teoriam optime et docte cum practica coniugunt, qui cantuum virtutes et omnes compositionum nervos intelligunt, et vere sciunt cantilenas ornare, in ipsis omnium affectus exprimere, et quod in musica summum est et elegantissimum et in omnium admiratione sunt, quorum cantilena vel solae sunt admiratione dignae. Inter hos facile princeps fuit Josquinus des Prés, cui ego tantum tribuo, ut eum omnibus caeteris praeferam. In hoc etiam genere sunt peritissimi musici et artificiosissimi symphonistae: Petrus de la Rue, Brumel, Henricus Isaak, Ludovicus Senffl, Adrian

foreground is justified because his output essentially initiates the age of blossoming of Renaissance polyphony and becomes the point of departure for subsequent generations. In this instance, one cannot underestimate the fact that Coclicus clearly contrasts composers, headed by Josquin des Prés, with mathematical musicians, among whom he includes Ockeghem and Obrecht. Compositional technique of Netherlands' composers was perfected to such an extent that it became a convenient means of realization of all purposes of creativity, this above all from their expressional aspect. With Josquin des Prés, the attitude towards technical problems already changes. While with his predecessors technical problems alone awake considerable interest, which is evidenced even by the enigmatic canonic annotations², Josquin des Prés employs technical gains only to the extent to which he needs them to render expressional contents of a work. This does not mean, however, that he renounces former achievements; on the contrary, he makes full use of them, and even multiplies [them] to a large degree. Hence, his polyphony embraces all the then possible means of expression, ranging from defined voice concepts through such means as imitation, canon, free counterpoint, double counterpoint, cantus firmus technique, and note-against-note [technique]. Josquin des Prés attempts to exploit universally the mentioned means, not shunning even the simplest [ones]. Consequently, the two-voice setting plays an important role in his music.

Villaerth, Le Brun, Concilium, Morales, Lafache, Lerithier, Nicolaus Gombert, Crequillon, Meyster Jan, Lupi, Lupus, Clemens non Papa, Petrus Massenus, Jacobus de Buis, et innumeri alii. (K. Ph. Bernet Kempers, *Jacobus Clemens non Papa und Seine Motetten*, 1928, p. 48.)

²Robert Haas, *Aufführungspraxis*, 1931, pp. 129-30.

[118]

[THE] TWO-VOICE [SETTING]

The significance of [the] two-voice [setting] in Josquin des Prés is manifested in the fact that the composer employs it both to plasticize the architectonic foundations of a work and to realize details. In the architectonic sense, [the] two-voice [setting] appears as a working-out of particular parts of a work, as a result of which structure becomes more transparent. This, of course, is not a gain of Josquin des Prés, for, as we know, already in the fifteenth century, two-voice sections appeared at beginnings of Mass movements, and occasionally even [of] Motets. Josquin des Prés also uses this technique quite frequently in his Masses, at which time voices either remain in imitative relationship to each other or else [they] are independent from the melodic standpoint. These opening, introductory, two-voice sections were based, in the fifteenth century, on the use of [the] highest voices.

Josquin des Prés discovered, in two-voice [writing], coloristic possibilities, dependent on juxtaposition of two-voice structures represented by various voices, upper and lower¹. Such juxtapositions are, in certain instances, very simple, and are based on note-against-note technique. Nevertheless, rapid changes in registers, that is to say, higher and lower voices, cause liberation of the coloristic element²

¹A significant role is played here also by the output of another Flemish composer contemporary to Josquin, L. Compère. Similarly to Josquin des Prés, he introduces two-voice [writing] in Mass movements, for example in the *Missa in Nativitate D. N. J. C. Post Elevationem* (*Opera Omnia II*, pp. 51 & ff.) and in Motets, for example in *Gaude Prole Regia--Sancta Catherina* (*Opera Omnia III*, p. 1 & ff., *Corpus Mensurabilis Musicae* 15, 1959).

²Coloring is then a secondary phenomenon, possibly even an un-

through dialogue (ex. 410).

410. Josquin des Prés, *Christum Ducem*, mm. 1-24

Chri - stum du - cem qui per cru - cem re - de - mit

nos ab ho - sti - bus, re - de - mit nos ab ho -

Lau - det coe - tus no - ster lae - tus

Alongside structures [which are] simple in [their] rhythmic and contrapuntal aspect, there appear, from time to time, more varied two-voice [structures] which attest to unusual freedom and confidence in [the] writing of counterpoint. In such instances, linear independence of voices is pushed very far, on account of which the voice in counterpoint consistently demonstrates figural structure (ex. 411).

411. Josquin des Prés, *Domine, non Secundum Peccata Nostra*, mm. 1-10

non se - cun - dum pec - ca - ta no -

non se - cun - dum pec - ca - ta

Just how important a constructional and expressional role two-voice [writing] plays in Josquin des Prés is shown by the fact that from time

conscious one. In reality, juxtapositions of voices have their source in old antiphonal chant. Polyphonic structure made possible a new realization of this technique.

to time an entire Mass movement consists of variously arranged--from the coloristic standpoint--duets. For example, the *Benedictus* from the Mass *Hercules dux Ferrariae* consists of three two-voice segments: altus-tenor, tenor-bassus, superius-tenor. This movement is characteristic also because Josquin des Prés does not abandon in it even [the] use of [a] long-note cantus firmus. And we know, after all, that al- [119] ready in the fifteenth century a long-note cantus firmus was not employed in two-voice segments, and that four-voice [writing] was introduced at the points where it did appear. In this instance, however, the force of melodic invention, manifested in the voice in counterpoint, defeats the shortcomings which would result from a seemingly modest two-voice setting (ex. 412).

412. Josquin des Prés, *Missa Hercules, Dux Ferrariae, Benedictus*, mm. 1-9



[120] Frequent phenomena in Josquin des Prés are structures based on identical melodic material, appearing as paired imitations. Then Josquin employs, in [the] two-voice [setting], a *CANON* of small dimensions, at which time, as in simple structures, he exploits it towards the goal of juxtaposition of two pairs of voices: upper and lower. A stylistically important means relating to imitation is the [time] interval at which the imitating voice enters, and the type of imitation, contingent on the intervallic relationship. Characteristic phenomena of the output of Josquin des Prés are close imitations, occasionally

even at the interval of a half-measure, or even closer. Obviously, other entrances, [such as] full-measure and two-measure [ones], also occur. When it comes to the intervallic relationship, the imitating voice most frequently enters at the fifth or fourth (ex. 413).

413. Josquin des Prés, *Ave Maria*, mm. 54-65

Particularly noteworthy is the fact that, along with exposition of independent two-voice settings, there appear melodic structures consisting of head motives in longer rhythmic values and of a melodic segment marked by increased motion resulting from the use of small rhythmic values. This is an important detail, for it indicates conscious formation of the theme used for imitation. Later, distinguished composers of imitative works, especially fugues, will recur to this principle of construction. After all, even today the use of a head motive in imitative works is one of the principles of constructional regularity, especially when it comes to assurance of due dissection of the theme within the course of a composition. The use of an answer at the fifth or fourth and of head motives becomes the point of departure for development of techniques of imitation other than canon. Indeed, already in [the music of] Josquin des Prés, we notice considerable interest in [121] this new type of imitation or [the] method of its treatment in

the course of a work. With the opportunity to examine four-, five-, and six-voice settings, we will see that Josquin des Prés, in spite of variableness of text, will aspire to achieve homogeneity of form through the use of purely musical factors based precisely on imitation-technique. This does not mean that Josquin renounced, or even limited, [his] use of canon. We encounter, in his works, the use of this form of imitation both for architectonic purposes and for working out of details of a work. He employs canon particularly frequently in contrasting two-voice segments, which determines the clarity of dissection of a work. Two-voice canons possess, in certain works, a rather artistically refined appearance due to consistent development of rhythmic motion¹.

Canon signifies, above all, maximum exploitation, in imitation, of melodic material, so that in the course of a work--or a part thereof--imitation continues uninterruptedly, although at the ends of certain phrases there may--and there do--arise deviations from strict intervallic structure, whose purpose is to form a cadence. Josquin des Prés utilizes also other types of imitation, which evidences the wealth of [his] means of expression. In this connection, he introduces, from time to time, very brief imitation, limited only to the first interval of a melodic line. But imitations of this type are not an entirely ordinary technical trick; on the other hand, we may recognize in them a profound skill in the use of polyphonic techniques remaining at the service of expression. Limitation of imitation to only one interval frequently arises from the necessity to use rhythmic contrasts within the framework

¹Cf. Josquin des Prés, *Missa Hercules, Dux Ferrariae, Pleni sunt coeli* (Werken van Josquin des Prés, ed. A. Smijers, Missen, pp. 30-31).

of [a] two-voice [setting]. Then Josquin contrasts a melodic line in longer rhythmic values with a melody of varied rhythm, using smaller values, having the character of fine figural jubilation (ex. 414).

[122] 414. Josquin des Prés, *Mittit ad Virginem*, mm. 1-26

Mit - tit ad Vir - gi - nem non quem - vis
Mit - tit ad Vir - gi - nem non quem - vis

an - ge - lum. sed for - ti - tu - di - nem
an - ge - lum. sed for - ti - tu - di - nem su -

su - um ar - chan - ge - lum. a - ma -
-um ar - chan - ge - lum. a - ma -

tor ho - mi - nis.
tor ho - mi - nis. a - ma - tor ho - mi - nis

For tem ex - pe - di al.

Another type of melodic binding of voices is contingent upon the use of double counterpoint. It is not correct to conclude, however, that double counterpoint was already completely developed in [the music of] Josquin des Prés, although he is fully conscious of its use. It is necessary to differentiate between two methods of introduction of double counterpoint. The first depends on the use of only short, self-confined segments; the second is based on the introduction of longer segments, in which the said technique appears, as a rule, at the

beginning of [their] course (ex. 415, 416).

415. Josquin des Prés, *Liber Generationis*, mm. 299-303

bel Zo-ro ba bel. Zo-ro ba bel. Zo-ro ba.

[123] 416. Josquin des Prés, *Alma Redemptoris Mater*, mm. 1-16

Alma Redemptoris Mater. Re-gi-na coe-lo. Re-gi-na coe-lo. ma Redemptoris Mater.

In connection with [the] two-voice [setting], it is necessary to mention yet structures which constitute a transition to richer settings, above all to [the] four-voice [setting]. These structures draw our attention because of their artistically refined construction, which shows that formal problems awake, in Josquin des Prés, vivid interest in spite of his placement at the foreground of the expressional aspect of a work. Gradual transition from two to four voices depends, in one Motet, on specific cantus firmus treatment, that is, on the use of the *ut-la* hexachord as the cantus firmus, the individual tones of which are

introduced gradually through enlargement of their values from one to six, so that they form, within the two-voice structure, two-, three-, four-, five-, and six-tone interpolations (ex. 417).

[124-125] 417. Josquin des Prés, *Ut Phoebi Radiis*, mm. 1-73

Ut Phoe - bi ra - di - la so - ror op - vi - a al - de - ra lu -

Ut Phoe - bi ra - di - la so - ror op - vi - a al -

Ut

na. ut re - ges Sa - lo - mon sa - pi - en -

-de - ra lu - na. ut re - ges Sa - lo - mon sa - pi -

ut re

ut re

-tis no - mi - ne cuc - tos, ut

-en - tis no - mi - ne cuc -

ut re mi

ut re mi

re mi pon - tum qua - ren - tum vel -

tos, ut re mi pon - tum qua - ren - tum vel - le -

le - ris au - rum, ut re mi fa - ber

-ris au - rum, ut re mi fa - ber

ut re mi fa

ut re mi fa

in-ter ha - bens su-per a - e - ra peu - naa, pen -

naa, pen - naa, pen - naa, ut re mi fa sol va - ces tra-
re mi fa sol
mi fa sol

da - ce-re mer - ces tra - du-ce-re mer - ces, ut re mi fa
ut re mi

sol la Pe - tri cur - re-re pro - ra, sic su-per
mi fa sol la, la, sic su-per
fa sol la Pe - tri cur - re-re pro - ra, sic su-per

om-ne quod est re - gna, o vir - go Ma - ri - a
la om-ne quod est re - gna, o vir - go Ma - ri - a

The rather numerous examples cited from the works of Josquin des Prés permit consideration of harmonic problems of two-voice [writing], more specifically speaking, [consideration] of choice of vertical in-

tervals and the method of their treatment. The complex of phenomena in this instance shows that imperfect consonances have absolute predominance, although perfect consonances still play a fairly large role, especially at beginnings and ends of segments. The use of perfect consonances in these places is simply a principle, and even in instances where an imperfect consonance appears at the end of a segment, it is neutralized by a perfect consonance through an appropriate melodic idiom. Then, for example, a sixth moves by skip of a third down into an octave, as shown in the Motet *Christum Ducem* (ex. 410). Frequency of use of perfect and imperfect consonances depends, above all, on texture. In note-against-note structures, imperfect consonances are absolutely the more frequent phenomenon. On the other hand, in works which demonstrate melodic and rhythmic independence of voices, Josquin also uses perfect consonances, which occasionally maintain a certain balance in frequency [of use] with imperfect consonances. This increased use of perfect consonances in linear structures is soothed by rhythm and by rapid melodic motion which does not permit their more conspicuous operation. Moreover, attention is then focused not so much on vertical intervals as on the melodic course of voices itself. To see this, it is sufficient even to point out the fragment *Foros eiciat* from the Motet *Mittit ad Virginem*¹ (mm. 110-125). In [his] approach to a perfect consonance, Josquin generally employs contrary motion; this is not, however, a rule. From time to time we may encounter rather close successions of "fifths," forming the sequence 5-6, 5-6, 5-6, realized through the use of syncopation (ex. 418).

¹*Werken van Josquin des Prés*, ed. A. Smijers, *Motetten*, p. 17.

418. Josquin des Prés, *Gaude Virgo, Mater Christi*, mm. 53-57

In addition, we encounter instances of the use of the octave in similar motion (for example 6-5-8), as we may see in a fragment of the *Ave Maria*² (mm. 1-12). We also see free treatment of prepared dissonances through delineation of the tone to which the dissonance resolves (for example 7-5-6). Small rhythmic values [such as] minims or semi-minims, permit introduction of cambiatas and general quitting of dissonances by skip (ex. 442, 458). In such instances, that is, with the use of smaller rhythmic values, there is general prevalence of greater freedom in treatment of dissonances. Introduction of ornamental tones in the form of changing tones causes frequent occurrence of dissonances (for example *Quando Natus Est*). Freer treatment of dissonances is, however, a rarer phenomenon in [the] two-voice [setting] than in structures in a greater number of voices. Nevertheless, we sometimes encounter even a skip into a second, caused, of course, by ornamentation of some tone through the use of changing tones (ex. 419).

419. Josquin des Prés, *Liber Generationis*, mm. 289-290

[127] It should be noted that treatment of dissonances in Josquin des Prés basically does not deviate from the rules used by later

² as above, p. 1.

composers such as Gombert or even Palestrina. The differences arise only between two-voice [settings] and settings in a greater number of voices. In four-, five-, and six-voice settings, one often encounters somewhat freer use of dissonances. This refers mainly to dissonances arising as a result of the introduction of smaller rhythmic values. Then Josquin des Prés employs cambiata creations or skips away from dissonances altogether--usually by a third downwards or upwards. This is an influence of Ockeghem, or even an earlier period, reaching all the way to Dunstable, which remains linked with a certain type of melody, in which the cell of a fourth still maintained itself as a certain motivic element.

While in structures of three, four, and more voices there frequently appear, in Josquin des Prés, old cadential melodic idioms based on the succession 6-6-5-8, in two-voice structures these phrases were almost entirely eliminated. Thus, cadential formulas are formed in an unusually simple way. Since a cadence is based on the relationship of dominant to tonic, the rule becomes [a] motion from a major sixth to an octave, or [from] a minor third to a unison, with which, in the first instance, there appears, as a rule, the prepared dissonance of a seventh before the sixth, [and that of] a second in the second [instance, before the third]. It is necessary to remark that a cadence in pure two-voice [structure] is formed more frequently through the use of [the] succession of a sixth to an octave.

[Our] considerations of two-voice [settings] of Josquin des Prés convince us of the extraordinary wealth of techniques employed by this composer. The important role of two-voice [writing] arises from the fact that on the one hand he attempted to exploit its possibilities

anew, while on the other [he attempted] to obtain a certain means of contrast through opposition of two-voice segments with other parts of the work in a larger number of voices. The two-voice [settings] of Josquin des Prés contain within [themselves] almost all contemporary polyphonic techniques. We saw in them the use of note-against-note technique, widely developed linearism due to rhythmic differentiation of voices, structures in which voices are melodically independent from each other--which permitted even the use of older long-note cantus firmi--and finally, imitation-technique, both in the form of short imitations and strict canons. Josquin des Prés also employed double counterpoint. This, however, is still a weakly developed technique. Particularly noteworthy is the use, in imitations, of head motives, which became the point of departure for development of precision themes, important for later imitation-technique. All of this means that the two-voice [writing] of Josquin des Prés is, in a way, the point of departure for all of his polyphony. In four-, five-, and six-voice settings, he does not introduce other techniques, although a greater number [128] of voices undoubtedly would contribute to enrichment of polyphony. Moreover, the mere enlargement of the number of voices, as we know on the basis of [our] considerations thus far, was not a gain of Josquin des Prés; in spite of this, there is no doubt that he introduced much novelty into this area also.

[THE] THREE-VOICE [SETTING]

The three-voice setting is of particular significance in the first quarter of the sixteenth century, especially in the output of Josquin des Prés. There is no doubt that in the consciousness of this composer there still inhered the concept of the old three-voice [setting],

connected with Medieval music. For in the output of Ockeghem and Obrecht we found reference to the old three-voice setting, although it was undoubtedly a relic already then. In Obrecht, three-voice [writing] underwent transformations on the road to vocalization of all voices. This was an important process because original Medieval three-voice structure was tied to vocal-instrumental music, where the tenor and contratenor generally constituted instrumental accompaniment to the vocal triplum. This type of setting was characteristic not only of fourteenth-century music, but became accepted also by the Burgundian school, and from there made its way to Netherlands' music, mainly to the secular output of Ockeghem¹. One cannot, however, ignore the fact that at the beginning of the fifteenth century the process of vocalization of three-voice [settings] slowly begins, taking place first of all in Italy, a manifestation of which are certain works of Ciconia². In the last resort, this detail could be omitted, if it were not tied up with considerable transformation of three-voice texture. Vocalization contributed to change from a solo to a choral setting, which is evidenced by certain liturgical works of Dufay³. This next became the point of departure for a new type of three-voice [setting]⁴, in which

¹A similar character is possessed by the secular output of A. Busnois; see G. Reese, *Music in the Renaissance*, p. 101, N. Bridgman, *The Age of Ockeghem and Josquin*, *The New Oxford History of Music*, vol. III, *Ars Nova and the Renaissance 1300-1540*, ed. Anselm Hughes and Gerald Abraham, London, 1960, p. 247 & ff.

²J. M. Chomiński, *Historia Harmonii i Kontrapunktu*, v. I, p. 298.

³*Denkmäler der Tonkunst Österreichs*, XXXI.

⁴Rich source material reflecting this process is given in *Harmonice Musices Odhecaton*, ed. Helen Hewitt, Cambridge, Mass., 1942.

all voices were of equal importance, to be sure with the exception of structures based on long-note cantus firmi.

[The] three-voice [setting] was an important phenomenon for yet another reason, namely [that] within its framework, with the application of fauxbourdon, a new harmonic feeling began to solidify. This contributed to chordal apprehension of harmonic resources, although initial canonic⁵ treatment of fauxbourdon had, over a certain period of [129] time, the character of older voice technique. Indeed, originally, in relation to the Middle Ages, fauxbourdon structures were marked by greater harmonic maturity, nevertheless, the actual process of solidification of new tonal principles took place already within the framework of four-voice [structure].

Three-voice structure, apart from a few residual elements, has, in Josquin des Prés, almost nothing in common with Medieval polyphony. Its role is similar to the role of two-voice [writing]. It becomes simply one of [his] means of expression, exploited with the aim of contrasting it with other settings, differing in number of voices, volume of sound, register, and coloring. In spite of this relationship, there also arise certain differences with respect to two-voice [writing]. While Josquin frequently employs the two-voice setting at the beginnings of works as introductory sections or to achieve coloristic contrast through juxtaposition with each other of two higher and [two] lower voices, three-voice structures form, in his works, mainly closed entities, that is, movements. This is most clearly seen in [the] Masses in which Josquin des Prés uses three-voice [writing] to form

⁵H. Besseler, *Bourdon und Fauxbourdon*, 1950, p. 22.

certain segments of the *Credo* (for example *Et incarnatus*), *Sanctus* (for example *Pleni sunt coeli*), or *Agnus Dei*. None the less, we encounter three-voice structures in more widely developed, multi-movement Motets, in which one of the movements is in three voices (for example *Liber Generationis*). Also, in four-, five-, and six-voice compositions, episodic three-voice segments are encountered. These, however, appear less frequently. Particularly noteworthy are three-voice fragments within six-voice works, in which we encounter similar phenomena of contrast to those in four-voice works, where a similar role is played by two-voice segments.

In view of the luxuriant development of polyphony, Josquin des Prés, and other composers also, rarely employ note-against-note technique within the framework of a three-voice [setting]. Such segments do not comprise larger entities, and even if [they] do appear, then they do so at the beginning or at the end of longer three-voice movements, for example in the second part of *Libri Generationis*¹ (mm. 253-262). We may also find here noteworthy remnants of fauxbourdon, which is evidenced by appearances, here and there, of sixth chords and parallel fourths between upper voices. Besides, elements of fauxbourdon, being an important coefficient in the development of new polyphonic technique, appear, even in the course of the sixteenth century, in the output of even the most distinguished of composers. Three-voice writing with elements of fauxbourdon in Josquin des Prés is subjected to development [130] and enrichment. Imitation, used then as the main means of expression, enters the territory of three-voice structures, even in those

¹Werken van Josquin des Prés, ed. A. Smijers, *Motetten*, p. 65.

instances in which it points towards tendencies of note-against-note technique. This leads to the formation of interesting structures, in which the two lower voices move in parallel thirds¹.

The use of parallel thirds in Josquin des Prés is not always linked with operation of fauxbourdon. It also lost [its] association with primitive English discant, but on the contrary, it is most closely connected with imitation-technique. It is necessary to differentiate here between two types of structures: One of them is based on the use of identical or similar rhythms in all voices, the other on rhythmic contrasts (ex. 420).

420. Josquin des Prés, *Liber Generationis*, prima pars, mm. 47-51



In connection with the use of parallel thirds over a longer stretch, it is necessary to mention yet the instance in which the two upper voices, lying in approximately the same range, alternately repeat the same melodic idioms, as a result of which there arises a type of quasi-imitation related to voice exchange. All of this is based on consistent use of thirds, which are formed also through [the] crossing of voices (ex. 421).

[131] In connection with consistent use of imitation in all voices, we encounter three types of three-voice structures: 1) exhibiting the

¹Cf. Josquin des Prés, *Liber Generationis*, tertia pars, mm. 311-318 (Werken van Josquin des Prés, Motetten, p. 67).

421. Josquin des Prés, *Liber Generationis*, secunda pars, mm. 199-205

use of imitation only at the beginning of the work, 2) being canons in entirety, 3) based on through-imitative technique. The use of imitation at the fifth or fourth leads to the rise of an appropriate tonal plan. In the output of Josquin des Prés we then encounter regularity which is manifested in consistent emphasis on appropriate scale degrees, that is, when the highest voice begins on the first scale degree, another voice answers it on the fifth degree, while the third again introduces the segment designated for imitation on the first degree. This is an important phenomenon because still in Obrecht we encountered canons with mechanical adherence to the chosen intervallic relationship, without regard to [the] tonal properties of a composition. Hence, imitation at the fourth was used consecutively in all voices. It is not correct to conclude, however, that emphasis on tonal regularity became the norm in an imitative plan. On the contrary, even in [the music of] later composers, for example in Gombert, one encounters imitations, in which repetition at the fifth is mechanical¹.

Adherence to intervallic relationships pointing towards a newer tonal regularity does not always mean that the work as a whole is traited with new tonal foundations, nor that there are at least visible

¹Cf. Josquin des Prés, *Liber Generationis*, secunda pars, mm. 157-161 (Werken van Josquin des Prés, ed. A. Smijers, *Motetten*, p. 63).

tendencies towards functional harmony. This phenomenon appears above all in three-voice canons. Tonal immaturity or strict adherence to modality is manifested there clearly because the number of voices already permits formation of appropriate harmonic structure. Weakening of new, developed harmonic techniques is administered to not only by polyphony, but [by] particular attention to technical problems connected with canonic form. Just how deeply Josquin des Prés is absorbed in matters of pure polyphony is shown by the fact that, from time to time, in order to preserve strictness in intervallic structure, [he] even sacrifices the developed, and then already universally accepted, dominant-tonic cadence².

Introduction of a three-voice canon for [the purpose of] formation of some part of a work, for example of a Mass, is not a new phenomenon at this time. In the sixteenth century, the future of polyphony no longer laid in canonic forms, but in the new method of exploitation of imitation. This new means of expression was through-imitative technique. As a result of specific exploitation of [the] two-voice [setting] and [of] the role which this setting played in [132] Motets, Masses, or secular works, there were no favorable circumstances for realization of through-imitative technique. Only the three-voice setting created for it more convenient technical possibilities, although [it] could not become [its] proper platform. Through-imitative forms developed themselves above all as works in four, five, six, or more voices. In spite of this, even within the framework of three-voice movements, one encounters, in Josquin des Prés, clear

²Cf. Josquin des Prés, *Missa Hercules, Dux Ferrariae, Agnus Dei*, mm. 48-98 (*Werken van Josquin des Prés*, ed. A. Smijers, Missen, p. 36).

tendencies towards through-imitation. This, of course, did not remain without influence on the manner of disposition of voices. As a result of continuous successive entrances of voices, there arose two-voice insets, so that the form of the work gained timbral variety. An interesting example of the tendency towards through-imitation is provided by the three-voice movement *Et incarnatus* from the *Credo* of the Mass *Gaudemus Omnes*. Acceptance of the principle of through-imitation for [the] construction of a work, with simultaneous avoidance of widely developed melodic lines, gave Josquin des Prés the opportunity to treat form in an extraordinarily individual manner, that is to operate with comparatively short melodic segments, separated by rests. This type of treatment of form and imitation virtually signifies dissolution of three-voice texture, since all three voices sound together comparatively rarely; on the contrary, two-voice structures appear most frequently. Moreover, we encounter this phenomenon not only in three-voice works, but also in four-voice [compositions]. It is typical, above all, of Josquin des Prés, for the next generation of composers, headed by Gombert, did not revert to this style. This specific type of through-imitation should be regarded as a single and unrepeated means of expression. Only extraordinary melodic inventiveness [and] freedom in development of [the] melodic line permitted him to apply this type of technique in an artistic manner (ex. 422).

Alongside this new manner of exploitation of imitation, which, in three-voice structures, caused two-voice settings to be placed in the foreground, we encounter, in Josquin des Prés, two-voice structure handled in the old manner, that is, forming a type of introduction to three-voice structure. From time to time, within a three-voice part

422. Josquin des Prés, *Missa Fortuna Desperata*, *Benedictus*, mm. 1-23

Be - ne - dic - tus. Be - ne - dic - tus. be - ne - dic - tus. qui
 - ne - dic - tus. be - ne - dic - tus. be - ne - dic - tus. qui
 be - ne - dic - tus.
 ve - nit, qui ve - nit, qui ve - nit, in no -

there appear two-voice insets independent of through-imitation. [The] three-voice setting still plays an important role, becoming a coefficient of works in a larger number of voices, especially six-voice works. Then, antiphonal three-voice ensembles are employed, forming a type of double-chorus texture. Frequently, ensembles of this type are maintained in note-against-note technique with clear elements of fauxbourdon. In Josquin des Prés, these composite structures appear in secular compositions, that is [in] Songs (Chansons), which remain to be discussed in connection with examination of five- and six-voice structures (see ex. 446).

As can be seen from the above considerations, [the] three-voice [setting] is also an important means of expression in the creativity of [133] Josquin des Prés. This composer exploits it more universally than

[do] his predecessors, and what is most important, [he] breaks with the primitive Medieval conception of three-voice [writing], whose traces we encountered still in Obrecht, and its clear technical foundations in Ockeghem. In many instances, we may notice, in Josquin des Prés, certain elements of fauxbourdon, which appear moreover later in the course of the entire sixteenth century. Within the framework of three-voice structure we found the use of all sorts of techniques, from the most simple, for example note-against-note technique, parallel thirds, through canon, all the way to through-imitative form. Appropriately applied three-voice [writing] initiates, in Josquin des Prés, a new type of polyphonic technique, namely operation with three-voice ensembles within the framework of [a] six-voice [setting], which was of particular significance for the development of polyphony in the Venetian school and in other Italian centres mainly in the second half of the sixteenth century. One cannot, however, ignore the fact that germination of new tonal principles took place in the three-voice [settings] of Josquin des Prés with greater difficulty than in other voice settings.

[134] [THE] FOUR-VOICE [SETTING]

While two- and three-voice [settings] were subsidiary means of expression which Josquin des Prés attempted to use most universally, four-voice [writing] is the fundamental voice setting at this time. It permitted full realization of tonal and harmonic principles. In [the] four-voice [setting], polyphonic gains were also universally realized. For this reason, it exhibited particular durability. Since principles of voice technique cultivated during the Renaissance next

crossed over into the area of the functional system (this refers to voice leading, avoidance of parallelisms of perfect consonances, resolution of dissonances), four-voice [writing] later became the basis for presentation of technical correctness in solving harmonic problems. Thus, even today it constitutes the point of departure for [the] study of harmony. Although in Josquin des Prés there occurred development of the voice setting beyond four voices, and in the second half of the sixteenth century it ceased to be the typical setting, in spite of this [it] constituted the basis for constructional principles of polyphonic works. It was precisely on the basis of four-voice [writing] that the number of voices was increased and that they were appropriately disposed in order to maintain homogeneous five-, six-, seven-, or eight-voice structure, or to combine certain voice settings in double-, triple-, and multi-chorus technique altogether. In this second instance, we encounter the use of four-voice choruses as fundamental coefficients of a musical work.

In view of the fact that four-voice [writing] maintains itself over a long period of time, an interesting evolutionary process takes place on its basis. We encountered tests of application of four-voice [writing] beginning already in the thirteenth century. Yet the most typical setting for Medieval music is the three-voice setting. Only in the time of Dufay, and in his later works at that, does the four-voice setting become more and more [the] fundamental [one]. In the course of our considerations, we saw that composers accustomed to three-voice structure, based on the combination tenor, contratenor, and triplum, did not find it easy to overcome the old way of thinking¹.

¹J. M. Chomiński, *Historia Harmonii i Kontrapunktu*, I, pp. 316, 343.

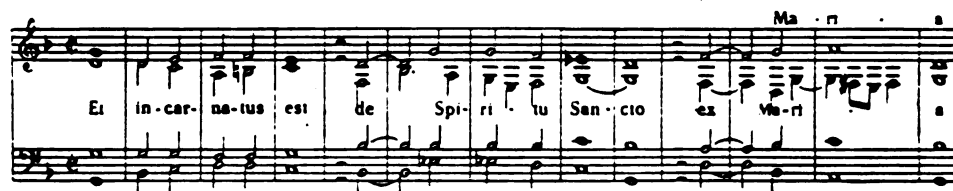
In spite of this, already around the year 1440, four-voice technique was perfected to the extent that composers could **express themselves** quite freely through its use. There appears, at this time, polyphonic linearism of unusual compactness and structural intricacy which appeared most typically in Ockeghem. Ockeghem's lack of transparency caused Obrecht, under [the] influence of secular forms of Italian music of middle-class origin, to begin to turn away from this type of polyphony, [and] to aspire towards greater transparency in setting of melodic lines in four voices. Still, this was only the beginning of [a] new era of development. The pronounced change in the direction of the [135] plasticization of form did not occur until Josquin des Prés.

Within the framework of four voices, we may point out, in this composer, several techniques which contributed to **clarity of structure**. Certainly not all are gains of Josquin, on the contrary, most of these techniques belong to his predecessors. In this instance, we are not concerned with the mere fact of their use, but with the manner of their disposition, for only this determined the new [manner of] exploitation of four voices. Among the fundamental means determining clarity of structure should be included the voice relationships of note-against-note, imitation, and the various methods of cantus firmus treatment.

We encountered the use of **note-against-note technique** in Josquin des Prés in connection with consideration of tonal problems. This technique revealed, in an obvious manner, greater or lesser tonal maturity of works through appropriate treatment of the harmonic element. But the note-against-note principle is important not only for this reason. Here, tonal problems rather become already the result of [a]

composer's aims in the direction of realization of [a] defined character of a work. Josquin, therefore, consistently introduces this technique in order to bring out particularly important segments of a composition. We encounter this mainly in Masses, where, for example, such fragments of a *Credo* as *Et incarnatus* and *Crucifixus* suggest adherence to the note-against-note principle (ex. 423).

423. Josquin des Prés, *Missa Da Pacem, Credo*, mm. 54-66



The use of note-against-note technique contributes, above all, to distinct dissection of works. Josquin's predecessors were aware of this. Undoubtedly, Ockeghem saw the weak side of polyphonic linearism, and for this reason employed this technique in certain movements of a work. Contemporary use of coherent perpendicular chords also contributed to variety of harmonic structure. Obviously, this problem may not be considered from the point of view of later harmony, but [instead] one must always bear in mind that we are moving within [the] framework of diatonicism of the modal system. Thus, we must be struck by the wealth of harmonic resources [found] in example 423. Maintained in the [136] Dorian mode, it exhibits, in [its] first segment, a dominant-tonic cadence on the fourth scale degree. In the second segment, on the other hand, the subdominant relationship between *B-flat major* and *E-flat-major* is clearly revealed, although inclination in the direction of the subdominant weakens the functional operation of [the] chord successions. In this way, tonal clarity is impaired, both from the standpoint of the

modal system (lowering of the sixth degree of the Dorian scale) and the functional [system] (because of the lack of a dominant-tonic progression). Only in the third segment does the dominant appear, which negates the strictness of the diatonicism of the Dorian mode as a result of the seventh scale degree being raised.

In connection with the use of note-against-note technique, the question arises whether in such instances it would not be already appropriate to read into [them] manifestations of homophony. This problem is interesting to the extent that historians and theorists often use this description even with reference to music of the fifteenth and sixteenth century. In order to get to the crux of the matter immediately, it is necessary to realize that the essence of homophony lies in the use of one melodic line--in exceptional cases two--which are accompanied either by coherent perpenducular chords or by harmonic successions in the form of figurations, being broken forms of specific chords. Homophony, as it developed, especially during the period of overcoming of the functional system, turned further and further away from old tonal principles. The matter of voice leading was essential only for correctness of [the] melodic line, on the other hand, chord successions permitted very liberal treatment of dissonances and leading tones. In this connection, there appeared, from time to time, octave leaps, or [else] there was blunt rejection of original technical principles. Even in the functional system the essential trait of homophony is that it operates with chord complexes, and may shift them at will according to dynamic and coloristic needs.

In music of the sixteenth century and [that of] previous times, existence of this type of homophony is out of the question. In struc-

tures similar to example 423, the possibility of their interpretation as homophonic creations is excluded altogether. To begin with, one cannot segregate there the main voices from the accompanying [ones], even in spite of the use of a cantus firmus, which is found in the tenor. Besides, the problem of cantus firmus, as we shall see right away, is too complex for us to be able to come to any sort of unequivocal generalizations on this basis. In certain instances, the cantus firmus may indeed appear in the foreground; on the other hand, in others it ceases to be a real melodic line, but merely forms the backbone of a composition; finally, in instances where it is placed in the tenor it becomes, in note-against-note structures, rather a symbol and not a voice more important than the others. The essence of the matter here lies in the fact that conception of note-against-note four-voice [structure] [137] takes place basically on the same foundations as [does] formation of linear structures. There, each voice leads its own life. For this reason, not until the appearance of accompanied monody do we have reason to use the description homophony, for these structures have nothing in common with this texture, although one cannot underrate the fact that in note-against-note structures the harmonic factor functions more clearly than in linear structures. But this detail by no means indicates that composers did not also evoke specific traits of certain modes through the use of note-against-note technique. For example, Josquin des Prés, in his Motet, *Magnus es tu, Domine*, in order to portray a gloomy mood, applies note-against-note technique, which already reveals traits of the Phrygian mode, realized through the use of harmonic factors (ex. 424).

Note-against-note structures are not linked solely with some sort

424. Josquin des Prés, *Magnus es tu, Domine*, secunda pars, mm. 1-5.



of gloomy mood or contemplative character of text and music, as it would appear from previous examples. Within their framework inhere all sorts of possibilities, permitting realization of various means of expression. For example, in one of Josquin's Motets, *Ave Maria*, we encounter a fragment of a cheerful, gay character (*Solemni plena gaudio, nova replet laetitia*; ex. 425).

425. Josquin des Prés, *Ave Maria*, mm. 40-53.

Musical score for Josquin des Prés, *Ave Maria*, mm. 40-53. The score is written for four voices (Soprano, Alto, Tenor, and Bass) in a four-part setting. The lyrics are: So-lem-ni ple-na gau-di-o coe-le-sti-a, ter-re-stri-a, coe-le-sti-a, ter-re-stri-a, no-va re-plet lae-ti-ti-a.

The character of the work is determined by two factors: The Ionian mode, which gives the work a major-key character, and clear tendencies towards linearism, which bring much liveliness. Moreover, an interesting technical detail is the use, between the second and fourth voices, of parallel sixths contributing to the homogeneous sound of the work and to its harmonic maturity. In the further course of the fragment,

Josquin applies a certain technical trick which we encountered already within the framework of [the] two-voice [setting], namely rapid succession of sixths and fifths realized through the use of syncopation. The essential thing in this instance is not the proximity of the fifths but increased rhythmic motion connected with the text.

In note-against-note structures, all four voices function without interruption. This is not, however, a consistent phenomenon. In [138] linear, polyphonic works of Josquin, there are marked stylistic differences in relationship to Ockeghem, dependent above all on the fact that even within the framework of four-voice [structure] he employs various voice settings. In this connection, he frequently passes from a four-voice into a three- and two-voice setting, changing the assortment of voices every time¹.

This frequent change of setting arises from the search for coloristic values. From time to time, Josquin des Prés increases the frequency of coloristic changes, and then even with imitative relationships employs relatively short melodic phrases in order to underline the peculiar sound of lower or upper voices (ex. 426).

426. Josquin des Prés, *Ave Maria*, mm. 1-17.

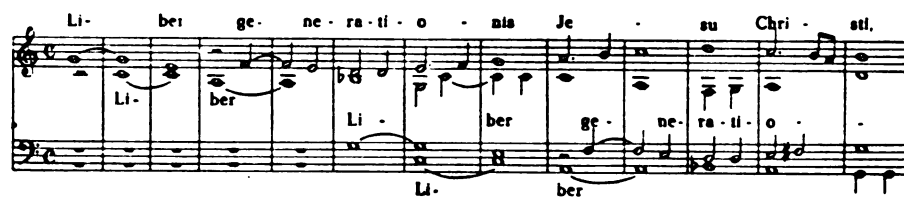


¹Cf. Josquin des Prés, *Missus Est Gabriel Angelicus*, mm. 1-25, (Werken van Josquin des Prés, ed. A. Smijers, *Motetten*, p. 82).



[139] Due to such treatment of imitation, polyphonic structure gains in plasticity. The above two examples indicated the use of imitation at the unison and octave. This is not, however, a typical example. On the contrary, as we saw in two- and three-voice fragments of Josquin's works, more frequently he introduces imitation at the fifth and fourth. [The] regularity of this imitative relationship is manifested in full only in [a] four-voice [setting] (ex. 427), although in certain works one may notice also another relationship dependent on the application of imitation first at the octave and later at the fifth and its octave.

427. Josquin des Prés, *Liber Generationis*, prima pars, mm. 1-13



In connection with imitation in Josquin des Prés, one may notice aspiration towards melodic and thematic homogeneity of a work. Thus, he does not carry the same melodic segment through the voices only once, but twice, or even a greater number of times. In the Motet *Planxit Autem David*¹ (secunda pars, mm. 157-173) we encounter a trans-

¹Werken van Josquin des Prés, ed. A. Smijers, *Motetten*, p. 99.

position of a fourth upward of the same imitative segment, due to which the given fragment of the composition gains maximum melodic-thematic coherence.

Strict transpositions, however, are an exceptional phenomenon in Josquin des Prés. On the other hand, more frequently he uses a certain fundamental segment which plays the role of a theme. Segments designated for imitation are repeated, in [the] initial fragments of a work, without changes. In the course of the work, they are [either] subjected to change, or only certain fragments are imitated, as is shown by ex. 428.

[140] 428. Josquin des Prés, *Domine, ne in Furore*



The use--at least two-fold--of the initial segment was of great significance for further development of imitative forms in the direction of their thematic standardization. Such disposition of imitative techniques occurs both in Chansons and Motets. In secular songs, homogeneity of form is advanced farther than in sacred works.

The use of imitation-technique undoubtedly implies rather considerable participation of the intellectual factor, for it requires precise premeditation of [the] technical and formal details of a work.

In Josquin des Prés, the technical side of a work is strictly connected with its expression. In the wake of this, choice of themes serving for imitation and the manner in which they are carried through is tied strictly to the subject matter of the text, with which illustrative elements appear not infrequently. As an example, we may cite the fragment *Elevaverunt Flumina* from the Psalm *Dominus Regnavit*, in which the octave leap and subsequent descent by triad components, as well as imitations and accretion of harmonic sound, illustrate the rise of rivers (ex. 429).

429. Josquin des Prés, *Dominus Regnavit*, mm. 59-64

The musical score is a four-part setting of the text 'Elevaverunt flumina domini'. It is written for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: 'E - le - va - ve - runt flu - mi - na Do - mi - ne, E - le - va - ve - runt flu - mi - na Do - mi - ne, E - le - va - ve - runt flu - mi - na Do - mi - ne.' The music features an octave leap followed by a descent by triad components, as well as imitations and accretion of harmonic sound.

[141] The use of [a] two-voice [setting] left clear tracks on four-voice structure, a manifestation of which is [the] combination, within its framework, of two pairs of voices. We encounter here two types of structures. The first is contingent on imitation of two-voice structure whose coefficients do not remain in imitative relationship with respect to each other. In such instances, imitation is generally limited to a few tones (ex. 430).

In the second type, voice pairs are more widely developed imitative structures. An interesting detail is the rhythmic contrast between the melodic material of both voice pairs. One pair generally possesses greater rhythmic values than [does] the other. Consequently, the principle observed here is the one which will next be adopted by the

430. Josquin des Prés, *Missa De Beata Virgine, Gloria*, mm. 1-7

Er in ter - ra pax ho - mi - ni - bus

Er in ter - ra pax ho - mi - ni - bus

Er in ter - ra pax ho - mi - ni - bus

Er in ter - ra pax ho - mi - ni - bus

The musical score consists of three systems, each with four staves. The top two staves of each system are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The lyrics are in French and are written below the staves.

System 1:

Vocal 1: e. Non le - ray,
 Vocal 2: le - ray.
 Piano: Et pour quoy? Se ie fais soie la fol -
 Bass: pour quoy? Se ie fais soie la fol - li -

System 2:

Vocal 1: Se ie fais soie la fol - li - e ma mè-re en
 Vocal 2: Se ie fais soie la fol - li - e, ma mè-re en se - roit
 Piano: -li - e, ma mè-re en se - roit mor - ri e. Ve -
 Bass: -e. ma mè-re en se - roit mor - ri e. Ve - là

System 3:

Vocal 1: se - roit mor - rie Ve - là de quoy.
 Vocal 2: mor - rie Ve - là de quoy. quoy.
 Piano: -là de quoy. ve - là de quoy. quoy.
 Bass: de quoy. ve - là de quoy. quoy.

Imitative structures of this type constitute a type of introduction (ex. 431), although the fundamental motive appears also in the further course of the work in a somewhat [more] developed shape, which contributes to homogeneity of form. But homogeneity of [a] work is determined by [its] following segments, or its proper part, based on repetition of vigorous motivic material. Development of form is achieved in two phases, separated from each other by a cadence. It is not correct to assume that this return of the central motivic material was dictated by purely musical considerations. Repetition or return is determined by poetic structure, namely stanzaic construction of [a]

work. Already in the Burgundian period we had the opportunity to observe the effect of poetic structure on musical form. There we were interested in construction of a canon; here, on the other hand, we encounter specific through-imitative form, aiming towards advanced concentration.

Aspiration towards formal homogeneity is not the only important phenomenon here. In connection with concentration of motivic material, Josquin employs a type of continuous counterpoint, to be sure, limited from the dimensional standpoint, but at the same time leading [143] to the use of double counterpoint. Consequently, in Josquin des Prés, [there] begins a new stage in the development of polyphony which will extend itself throughout the sixteenth century and culminate at the beginning of the seventeenth century, when, on the basis of [the] initial forms of the fugue, Jan Pieterszoon Sweelinck and Girolamo Frescobaldi will bring to mastery the technique of double, triple, and multiple counterpoint. Here one certainly may not ignore the fact that these techniques are manifested in a more perfected and [more] developed form in secular music. Secular forms, then, provided the opportunity for the development of greater compositional initiative, especially for the use of techniques pointing far towards the future. We will be able to see this [better,] though, in [our] examination of music of the second half of the sixteenth century in examples of [the] Madrigal, other vocal forms, and instrumental music.

In sacred music, on the other hand, we see reversions to older traditions. This refers above all to Masses, although also in Motets there still appear remnants of previous periods. They are manifested, among other ways, in the fact that even with successive entrances of

voices Josquin des Prés does not always introduce imitation, yet such beginnings of works are exceptional phenomena in [Josquin]¹.

[144] To be sure, successive and at the same time non-imitative entrances of voices reach back to old times, nevertheless, in this instance also we encounter, in Josquin des Prés, new elements. This is evidenced by a manner of writing counterpoint [which is] dependent on the use of rhythmic contrast. It is entirely possible that the entire technical problem in the Motet *Magnus es tu, Domine* depends precisely on exploitation of this means of expression, for it is difficult to believe that Josquin des Prés, who generally employs imitation, would revert only to tradition without a deeper purpose, not introducing anything new.

The situation regarding the use of cantus firmus presents itself similarly. In Josquin des Prés, we see use of the cantus prius factus on a rather wide scale.

In accordance with tradition in Netherlands' schools, and even to some extent in the Burgundian center, cantus firmi derive from chant or secular music. Moreover, Josquin employs freely invented melodic segments furnished with solmization syllables. To be sure, the use of secular cantus firmi is a manifestation of laicization of sacred music, none the less, a major role was played here by technical matters, that is, the manner of treatment of the fixed melody, which again and again bore witness to compositional mastery. In order to see this, it is sufficient to cite one of the fragments of the Mass *La-sol-fa-re-mi* by Josquin, [which is] based on such a free melodic segment in the quality

¹Cf. Josquin des Prés, *Magnus es tu, Domine*, prima pars, mm. 1-9 (*Werken van Josquin des Prés*, ed. A. Smijers, *Motetten*, p. 88).

[a] different rhythm each time to the cantus firmus, used in individual voices, for example in the bass, tenor, alto, and highest voice (ex. 435).

435. Josquin des Prés, *Missa La-sol-fa-re-mi*, a) *Sanctus*, mm. 1-3,
b) *Agnus Dei*, mm. 1-5

The image contains two musical staves, labeled a) and b). Staff a) is for the 'Sanctus' section, measures 1-3. It shows four voices: Soprano, Alto, Tenor, and Bass. The lyrics are 'Sanc - tus, Sanc - tus' for the Soprano and 'Sanc - tus, Sanc - tus' for the Bass. Staff b) is for the 'Agnus Dei' section, measures 1-5. It shows the same four voices. The lyrics are 'A - gnus De - i, a - gnus De - i, a - gnus De - i, a - gnus De - i, a - gnus De - i' for the Soprano and 'A - gnus De - i, a - gnus De - i, a - gnus De - i, a - gnus De - i, a - gnus De - i' for the Bass. The notation includes various musical symbols such as notes, rests, and bar lines.

The development of cantus firmus technique leads to the rise of ostinato forms, similar to those seen later in the Passacaglia or Chaconne. A particularly interesting composition is the Mass *Gaudeamus Omnes* by Josquin, where, in only one segment of the *Gloria*, an ostinato-type of melodic segment is repeated eleven times. Not only does Josquin des Prés designate the direction of the evolutionary process of music for entire generations, but [he] also introduces new values to old cantus firmus practice.

[147] In discussing cantus firmus practice, one cannot bypass yet another phenomenon, particularly interesting for music of the Renaissance, namely the so-called Parody Mass. Parody Mass is contingent on the use not only of some cantus prius factus, but [of] an entire composition as a foundation for Mass movements. Of course, as in previous

instances, Josquin is not the innovator of the Parody concept¹. Nevertheless, [he] introduced many creative elements into this type of Mass, at the same time demonstrating hitherto unknown technical efficiency. A classical example of [his] creative approach to the matter of the Parody Mass is the *Missa Fortuna Desperata*, based on the three-voice song bearing the same title. Already in Obrecht it enjoyed considerable interest, and later [it] also constituted the basis for other compositions². Josquin exploits, in various ways, the three-voice arrangement of this song, [he] maintains appropriate melodies in the same voices or transfers them to other voices and simultaneously subjects them to various changes. For example, in the *Kyrie* and *Gloria* [he] introduces its tenor melody in the tenor. Similarly, in the *Credo*, he places the discant melody in the highest voice. On the other hand, in the *Sanctus* and *Hosanna*, the bass melody of *Fortuna Desperata* appears as the cantus firmus in the alto. *Pleni sunt coeli* and *Benedictus*, being three-voice sections, do not possess a cantus firmus. In the first arrangement of the *Agnus*, [he] uses the first segment of the discant melody in quadruple augmentation and inversion on the basis of canonic rule: *In gradus undenus descendant multiplicantes, con similitudine modo crescant antipodes uno*. In the second arrangement of the *Agnus*, the tenor melody appears in the bass.

Consequently, the Parody Mass is not contingent upon the transfer of a Song or Motet onto the foundation of a Mass. On the contrary, such

¹The evolution of Parody technique is presented very accurately by G. Reese in *Music in the Renaissance*, 1954.

²A description of the Song *Fortuna Desperata* and various compositions based on it is given by Otto J. Gombosi in the monograph *Jacob Obrecht, Eine Stilkritische Studie*, 1925.

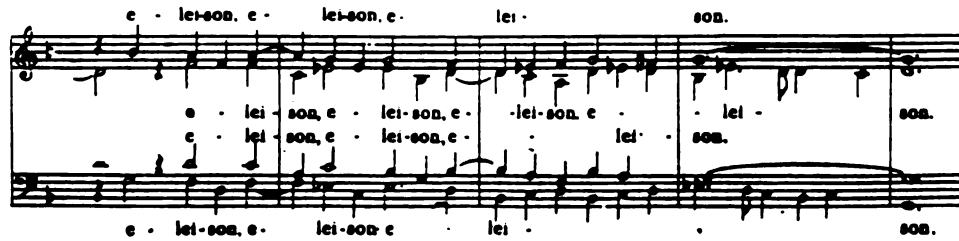
a Song is subjected to decomposition into elements, and, on the basis of various means of construction, [it] forms the basis for formation of an entirely new work. We are dealing here with variation form, as widely conceived and as skillfully constructed as possible. For this reason, the expression of the original work, forming the basis for the Parody Mass, is subjected not only to transformation, but even to almost complete obliteration. This observation is important because many a time attempts have been made, on the basis of the mere fact of the use of some work for constructional purposes of another [composition], to draw conclusions as to the character of the new work and ideological basis of creativity in general. There is no doubt that the mere fact of the use of secular compositions in liturgical music is a manifestation of laicization, but this does not at all imply retention of the [148] original expression of the work, for composers, through the use of a combination of various techniques, completely transformed its character in accordance with the themes of liturgical music. Precisely herein lies the fundamental difference between Medieval and Renaissance music, that in the Middle Ages, especially in the fourteenth and beginning of the fifteenth century, the influence of secular music on sacred [music] was revealed primarily in expression itself. Sacred works simply differed little or not at all from secular compositions. A gain of the Renaissance, on the other hand, is differentiation between secular and sacred music with respect to expression. Composers are conscious of their goals and tasks, consequently only now does there arise a proper style of liturgical, polyphonic music, which, in [the] works of Palestrina and other composers of the Roman school of the sixteenth century, received its most mature form.

As [was the case] in two- and three-voice settings, Josquin des Prés also employs canonical voice leading in four voices. These are generally two-voice canons with two supplementary voices. In spite of elements of contrast between canonic and supplementary voices, there is a marked tendency towards homogeneity, a manifestation of which is the participation of supplementary voices in imitation at the beginning of the canon and motivic correspondence during its course¹.

Alongside these seemingly simple canonic structures, we encounter, in Josquin, more composite [ones], contingent upon formation of canons by two pairs of voices whose motivic materials are independent of each other. In this way, double counterpoint arises, a manifestation of which is the Chanson *Baisez Moy* (ex. 431).

We have hitherto been interested, above all, in those polyphonic techniques which are linked directly to the form of a work. We have not paid due attention to contrapuntal technique itself. It is regulated by norms of counterpoint already familiar to us, so that not much more may be introduced here, although in this area also Josquin's polyphony exhibits certain specific traits. As we already mentioned, a particular property of Josquin's polyphony is clarity of melodic structures, both in single voice forms and in their polyphonic interaction. Such clarity is administered to by the use of repeating melodic idioms in voices in counterpoint. This phenomenon appears chiefly with the use of long-note cantus firmi, although it is not anything absolutely consistent, nor is it elevated to the status of a principle; nevertheless it distinguishes the contrapuntal style of Josquin from the style

¹Cf. Josquin des Prés, *Missa Da Pacem, Agnus Dei II*, (Chorwerk, XX, pp. 30-31).

437. Josquin des Prés, *Missa Da Pacem, Kyrie*, mm. 16-20

embryonic outlines of timbral planes. In spite of this, already the next generation of composers, which reverted to Josquin's manner of usage of three-voice ensembles within the framework of a six-voice structure, deduced from this fact far-reaching consequences. Their double-chorus technique, appearing approximately half-way through the sixteenth century, will depend precisely on the use of tonal planes developed frequently all the way to four-voice [structure].

The [great] extent to which doublings in tenths and thirds became an important means of expression at the time is evidenced by the fact that they appear both in imitative and free structures (ex. 438).

438. Josquin des Prés, *Planxit Autem David*, prima pars, mm. 24-28

We encounter, in Josquin des Prés, a certain freedom in treatment of dissonances, which, in its traditions, reaches [back] as far as the first half of the fifteenth century. It is connected with the use of the cell of a fourth, which fills in the succession of a second and a third. As [was the case] in Dunstable and later in Ockeghem, the cell of a fourth is treated as an organic melodic element, regardless of the

fact whether the falling second forms a dissonance with other voices or not (ex. 439).

439. Josquin des Prés, *Missa Da Pacem, Kyrie*, mm. 10-11

Another type of older remnant is the so-called "Landini cadence." In four-voice [structure] we encounter its use even in pairs of two voices, which certainly already is a rare phenomenon, although the Landini idiom itself appears quite frequently in settings exceeding four voices (ex. 440).

[151] 440. Josquin des Prés, *Missa Da Pacem, Kyrie*, mm. 63-64

It should be noted that out of the original cadence, dependent on the succession 6-6-5-8, often, in Josquin des Prés, only the melodic element remains, so that many a time the older fifth forms a second or a ninth or both these vertical intervals simultaneously. The last example is interesting to the extent that it comprises [both] the older and newer methods of application of the Landini idiom. Alongside the older type of cadence, the newer is also used, without the characteristic melodic inflection from the seventh scale degree to the

sixth and [to the] final. Josquin des Prés also employs a cadence developed through the use of the "deceptive progression," as we see in ex. 372.

It is not correct to conclude that, in dominant-tonic progressions of Josquin, there always existed complete technical awareness. In four voices, we encounter, from time to time, doubling of the leading tone and progression from the triad of the fifth scale degree to the triad on the third degree. This causes a leap from the leading tone downward by major third in one voice. Such treatment of the leading tone is incorrect according to principles of the major-minor system; we must remember, however, that we are still moving within the framework of the modal system. For this reason, such a technical solution is justified within the framework of its tonal principles, although the melodic line of the bass may exhibit a succession of tones typical of the structure $T D_+ D^+ T$ [= I-IV-V-I] (ex. 441).

441. Josquin des Prés, *Ave Maria*, mm. 94-97



Such cadential idioms appear solely within a work. In general, the contrapuntal technique of Josquin des Prés is marked by technical perfection. Besides the indicated instances of somewhat freer treatment [152] of dissonances connected with [the] structure of [a] melodic line, we rarely encounter technical liberty in [Josquin]. Consequently, even in later composers, for example in Gombert, we notice a much more

flexible attitude towards the problem of dissonance. For this reason, the counterpoint of Josquin des Prés ought to be regarded as a completely crystallized creation in the sense of Renaissance polyphonic technique. This view is all the more justified because in the course of our considerations we had the opportunity to see the extent to which [there] are hidden, in Josquin, new technical possibilities which were of particular significance for the development of polyphony and polyphonic forms. Of great importance in [Josquin] is note-against-note technique, being an important means of plastic dissection of [a] form, [and] at the same time lurking within itself great possibilities for expressional differentiation. Through-imitative technique contributes, in Josquin, to homogeneity of works due to universal exploitation of melodic material serving for imitation. Consequently, it becomes an important factor on the road of development of through-imitative form in the direction of the fugue. Melodic segments used for imitation frequently exhibit a structure similar to later fugue themes. I have in mind here well-individualized head motives within the course of a work and their completion through quick rhythmic motion. And in instances of use of double imitations, that is paired [imitations], Josquin attempts [to achieve] rhythmic contrast between the imitated themes, which may also be considered as embryonic outlines of fundamental co-factors of later double fugues. The use of doublings in tenths and thirds opens a new road in [the] development of polyphony, leading to operation no longer with single melodic lines but with timbral planes, which later played a prominent role in double- and multi-chorus technique. Another area of polyphonic matters in Josquin is comprised by cantus firmus technique together with the matters of Parody Masses.

Josquin does not treat the cantus firmus in a schematic or monotonous manner, but, on the contrary, he attempts to exploit the fixed melodies as universally as possible. Thus, the use of a cantus firmus becomes, in [Josquin], a type of variation technique. This refers particularly to the Parody Mass form, in which, for purposes of expression, rich techniques are exploited. For this reason cantus firmus technique and Parody Mass form constitutes, in the given stage of development of polyphony, the culminating technical and artistic achievement. In the creativity of the next generation of composers, the twilight of cantus firmus technique already begins, and only composers of instrumental Chorale-preludes will introduce new values into this area of polyphony.

[153]

SETTINGS EXCEEDING FOUR-VOICE

The increase in the number of voices beyond four has very old traditions. Already at the beginning of the fourteenth century, we encountered the famous English canon in honor of summer, *Sumer Is Icumen In*, being a six-voice composition. In the second half of the fifteenth century, there appears the 36-voice canon attributed to Ockeghem. Besides this, we encountered, in Obrecht, aspirations to increase the number of voices to seven. All these phenomena, however, were of an exceptional character. They were born on the road of perfection of compositional technique, which, during the Renaissance period, exhibits particularly masterly characteristics. Also in Josquin des Pres there occurs transgression beyond four voices, with which his five- and six-voice structures may not be considered as exceptional phenomena. Such a character is possessed only by eight-voice structure, which does not become a frequent means of artistic expression until the second half

of the sixteenth century.

Attitudes of composers towards five- and six-voice structure vary. We encounter then two different methods of apprehension of this problem, which are manifested in [the] designations of [the] voices going beyond four. In one instance, composers indicate that the idea is to increase the number of voices of the same type. Thus, next to Cantus I appears Cantus II; next to Altus I, Altus II; next to Bassus I, Bassus II. In other instances, composers emphasize that a new voice has been added, in connection with which the descriptions "quinta pars" and "sexta pars" appear. While in the first instance we are dealing with neighboring voices, the second arrangement of clefs indicates a rather free, varied manner of approach. Thus, "quinta [pars]" or "sexta pars" in one instance belongs to the category of upper voices, whereas in another, to basses.

The manner of interaction of voices, especially at the beginning of a work, is dependent almost as a rule on their successive entrances. Rarely do several voices appear at the beginning of a work simultaneously, and an utterly exceptional phenomenon is the simultaneous appearance of all voices. This placement at the foreground of successive appearance of voices is linked with universality of imitation-technique. The order of appearance of voices does not point to any fixed rule, although there are also instances of consistent entrances of voices according to their types and key signatures (ex. 442).

It is not correct to conclude that in settings exceeding four voices emphasis of phrases serving for imitation was limited only to their exposition as in the above example. Here also aspiration towards quick coloristic changes caused their even greater isolation (ex. 443).

[154]

442. Josquin des Prés, *Allegez Moy*, mm. 1-6

Al - lé - ges moy. (etc.)

Al - lé - ges moy. (etc.)

Al - lé - ges moy. (etc.)

Al - lé - ges moy. (etc.)

Al - lé - ges moy. (etc.)

443. Josquin des Prés, *Incessamment*, mm. 1-9

Superius In - ces - sa - ment. in - ces - sa - ment.

Tenor In - ces - sa - ment. li - vré suis à

Contratenor In - ces - sa - ment. li vré

Quarta Pars In - ces - sa - ment.

Bassus In - ces - sa - ment. in - ces - sa - ment.

We encountered isolation of phrases already in other settings, especially in four-voice settings. It follows, therefore, that patterns of four-voice settings are active also in five and even in six-voice [structure]. Also, Josquin transfers from there smaller, contrasting voice settings which remain in imitative relationship towards each other (ex. 444).

[155] The use of contrasting two-voice [settings] is of particular significance for further development of polyphony, for within the framework of five-voice [structure] we also encounter the use of double counterpoint, at first, to be sure, in shorter segments, but in further

point¹.

With free treatment of contrapuntal voices there still is no clarity of structure. Consequently, the second type of canon is contingent on adaptation, to the two voices in imitation, of yet another pair of voices (ex. 446).

446. Josquin des Prés, *Missa De Beata Virgine, Credo: Crucifixus*,
mm. 1-10

Cru - ci - fi - xus e - ti - am pro
Cru - ci - fi - xus e - ti - am pro no - bis
e - ti - am pro no -
no - bis sub Pon - ti - o Pi - la -
-bis sub Pon - ti - o Pi - la - ko
no - bis sub Pon - ti - o Pi - la -

[156] Structures of this type constitute a transition to still more plastic forms, dependent on contrast of two voices, or even of two voices and three voices, with each other (ex. 447).

447. Josquin des Prés, *Missa De Beata Virgine, Credo: Crucifixus*,
mm. 32-44

-lum. Et i - te - rum ven - tu -
se - det ad dex - te - ram Pa - tris Et i - te - rum ven - tu - rus
-lum. se - det ad dex - te - ram Pa - tris
-lum. se - det ad dex - te - ram Pa - tris

¹Cf. Josquin des Prés, *Missa De Beata Virgine, Credo*, mm. 1-20 (Chorwerk, XLII, p. 18).

As results from the above examples, canons used within the framework of five voices do not constitute self-enclosed structures but indicate virtually one and the same form developing through the use of various techniques. In essence, we are concerned here with the transition from single to double counterpoint. Precisely herein lies the significance of the contribution of Josquin to canonic practice.

Canon also plays a significant role within the framework of six [157] voices. Consequently, the increase in the number of voices often occurs through addition to a four-voice canon. From time to time, the voices forming the canon are made so autonomous that they even receive a separate text, for example, in secular works [they] sometimes [receive a] Latin text (ex. 448).

Josquin des Prés, in his attempt to achieve far-reaching discipline of voices in six-voice structures, from time to time introduces two pairs of voices, of which each forms a so-called fuga ad minimam, [158] i.e. canon, in which imitation occurs very quickly, at the interval of a minim. As a result of the two voice pairs coming close together, there arises, in appropriate places, a four-voice canon with two accompanying voices in larger rhythmic values (ex. 449).

Further development in this direction leads to the formation of

448. Josquin des Prés, *Nymphes Nappées*, mm. 1-34

Nim - phes, nap - pées, né - ri - dri - ades, dri - a - des.

Nim - phes, nap - pées, né - ri - dri - ades, dri - a - des.

Nim - phes, nap - pées, né - ri - dri - ades, dri - a - des.

Nim - phes, nap - pées, né - ri - dri - ades, dri - a - des.

ve - nez plo - rer, ve - nez plo - rer ma dé - so -

des ve - nez plo - rer, ve - nez plo - rer Cir - ma

ri - dri - ades, dri - a - des, ve - nez plo - rer ma dé - so - la - ti - on.

a - des ve - nez plo - rer ma dé - so - la -

la - ti - on, ma dé - so - la - ti -

Cir - cum de - de - runt me

cum de - de - runt me

dé - so - la - ti - on, ma dé - so - la - ti - on, ma dé - so -

ma dé - so - la - ti - on, ma dé - so - la - ti -

ti - on, ma dé - so - la - ti - on, ma dé - so - la - ti -

on. Car ie lan - guis en tel - le af - fli - cti - on.

ge - mi - tus mor - tia,

ge - mi - tus

la - ti - on Car ie lan - guis en tel - le af - fli - cti - on.

on. Car ie lan - guis car ie lan - guis en tel - le af - fli - cti - on.

on. Car ie lan - guis en tel - le af - fli - cti - on.

[159] 449. Josquin des Prés, *Missa L'homme Armé, Agnus Dei, II*,
mm. 78-99

The musical score is arranged in three systems, each containing five staves for the voices: Superius I, Superius II, Alto, Tenor, and Bassus. The notation is in mensural style with various note values and rests. The lyrics are written below the staves, indicating the text 'Agnus Dei' and its variations across the different vocal parts.

System 1 (Measures 78-99):

- Superius I:** A - gous De .
- Superius II:** A - gous
- Alto:** A - gous De . i, a - gous De . i,
- Tenor:** A - gous De . i, a - gous De . i,
- Bassus:** A gous De .

System 2 (Measures 100-111):

- Superius I:** i, a - gous De . i,
- Superius II:** De i, a - gous De . i,
- Alto:** a - gous De . i, a - gous De .
- Tenor:** a - gous De . i, a - gous De .
- Bassus:** De . a - gous De . i, a - gous De .

System 3 (Measures 112-123):

- Superius I:** i, a - gous De . i, a - gous De .
- Superius II:** i, a - gous De .
- Alto:** gous De .
- Tenor:** De .
- Bassus:** gous De .

The image displays two systems of musical notation for a six-voice setting. Each system consists of six staves, with the top two staves in treble clef and the bottom four in bass clef. The lyrics are written below the staves, with some words split across lines. The first system covers the lyrics: 'a - gnos De - i, qui tol - De - i, qui tol -'. The second system continues with: 'a - gnos De - i, qui tol - lis, qui tol - lis, qui tol -'. The notation includes various musical symbols such as notes, rests, and bar lines, indicating a complex polyphonic texture.

three pairs of two-voice canons, so that in reality a triple canon results. Technical efficiency and compositional mastery are evidenced by the fact that in one instance Josquin developed a four-voice composition, being a double canon, into six voices through the addition of one more two-voice canon (ex. 450; see also ex. 431).

Possibilities of canonic construction within the framework of six voices are, therefore, in Josquin des Pres, unusually rich. It should be added here yet that he also uses three-voice canon with three added voices, which is shown by the *Agnus Dei II* from the *Missa Da Pacem*¹.

In connection with the use of canon in [a] six-voice [setting], various roles are played by other voices not engaged directly in canonic

¹Chorwerk, xx, p. 31.

[illegible]

[illegible]

structure. Besides [the role of] introduction of local imitations, it is necessary to point out here the voice which individualizes itself [160] rhythmically due to figural melody and [due to] special metrical properties [which arise] as a result of change of basis of division during the course of the melodic line. Then the figural voice, interacting with other coefficients of the work, undoubtedly becomes a consolidating factor¹.

¹Cf. Josquin des Prés, *Se Congie Prens*, mm. 1-100 (Werken van Josquin des Prés, ed. Smijers, *Wereldlijke Werken*, p. 28).

As was the case in four voices, also in the richer settings, Josquin does not always use the full ensemble of voices during the course of the entire composition. On the contrary, his works are marked by continual changeableness in disposition of voices, with which, in six-voice compositions, he frequently employs interacting three-voice ensembles, possibly a four-voice and three-voice ensemble. From the standpoint of texture, these ensembles are structures of the linear type; from time to time they are outweighed by note-against-note technique¹. The use of three- and four-voice ensembles maintains itself also in instances of use of a long-note cantus firmus, and in that case when ensembles are set against each other, the fixed melody is transferred, as we see, for example, in the *Agnus Dei III* of the *Mass Hercules, Dux Ferrariae*².

[163] Alongside six-voice [settings] broken into ensembles, there appear structures exhibiting homogeneous construction, in which all voices are active throughout the whole work or [else they] embrace greater parts of it. In such instances, we encounter phenomena already familiar [to us], namely the use of short phrases and imitation of the canonic type, albeit not always used consistently¹.

Enlargement of the number of voices did not remain without influence on voice technique, for their greater number made freedom of melodic motion more difficult. We notice this above all in cadences. For cadences were those structures in which certain new progressions

[162] ¹Cf. Josquin des Prés, *Vous Ne L'aurez Pas*, mm. 1-25 (as above, p. 3) and *Allegez Moy*, mm. 13-31 (as above, p. 36).

²*Werken van Josquin des Prés*, ed. Smijers, Missen, I, pp. 36-37.

[163] ¹Cf. J. des Prés, *Petite Camusette*, mm. 1-42 (*Werken van Josquin des Prés*, ed. Smijers, *Wereldlijke Werken*, II, p. 43).

based on functional relationships--essentially dominant-tonic--were realized to the fullest. The four-voice setting was [the one] best adapted towards this goal. Consequently, with a greater number of voices, it was necessary to introduce additional doublings or to eliminate certain voices, perhaps to use fixed notes. Thus, five- and six-voice structures contribute towards variety in the cadence and to the rise of its new types.

In five-voice cadences with all voices participating, the fifth scale degree is most frequently subjected to doubling, with which there frequently occurs freer treatment of dissonances, dependent on leaping away from the dissonant tone. We do not find there, however, [the] complete deviations from principles of melodic formation encountered in the output of Josquin des Prés in other instances. Free treatment of dissonances appears in connection with application of the cell of a fourth, with which, in the progression from the penultimate to the final, *cambiata* creations frequently arise (ex. 451).

451. Josquin des Prés, *Cent Mille Regretz*, cadence



Not all freely treated dissonances allow themselves to be reduced to the cell of a fourth and *cambiata*. Now and again there occurs a leap downward by third from a dissonance approached upward by step of a second (ex. 452).

[164] Alongside cadences with a quartal or quintal bass clausula, there appear structures in which the lowest voice moves by step of a

452. Josquin des Prés, *Faulte d'Argent*, cadence

second in the penultimate [chord] from the second scale degree to the final. Then, one of the inner voices performs a skip of a fifth from the antipenultimate to the penultimate [chord].

A cadence developed in this way is an internal creation appearing before the actual end of the composition, which is based on the relationship of the subdominant to the tonic. Internal cadences are important because very frequently they contribute to the formation of a fixed note, on the foundation of which is formed the functional relationship mentioned. Not always, however, in internal cadences, do all voices participate prior to the fixed note; many a time one of the voices is eliminated, so that the complete set of voices appears only after introduction of the fixed note on the tonic (ex. 454).

Enlargement of the number of voices also had an influence on the tonal configuration of a work. It made use of the major form of the dominant more difficult, as a result of which the real dominant-tonic relationship disappeared. This refers to internal cadences, formed on the fifth scale degree (ex. 453), and on the final (ex. 456, m. 1/2).

453. Josquin des Prés, *En Non Saichant*, cadence

[165] 454. Josquin des Prés, *N'esse pas ung Grant Desplaisir*, cadence

d'aul-tre de sir. et si n'ay point d'aul-tre de sir.

ire de sir. sir, (etc.)

d'aul-tre de sir.

455. Josquin des Prés, *Coeur Langoureux*, mm. 51-61

con-for ter. te re - con. for. ter. pour te re - con. for - ter. pour te re - con. et plai sir pour te re - con-for. ter. pour te re - con-for. te re - con-for-ter. pour te re - con-for-ter. con - for - ter. pour te re - con-for-ter. -for ter. pour te re - con - for - ter. pour te re - con - for - ter. pour te re - con - for - ter.

456. Josquin des Prés, *Plusieurs Regretz*, cadence

plus qu'ilz font ne scha vent plus qu'ilz font plus qu'ilz font plus qu'ilz font

plus qu'ilz font font font font

scha-vent plus qu'ilz font

Difficulties in construction of cadences through the use of the relationship of dominant to tonic in five-voice structures caused more

[166] and more frequent appearance of cadences dependent on emancipation of the subdominant (ex. 456, m. 3/4), with which, in internal cadences, prior to the fixed note, from time to time the subdominant of the second classification appeared (ex. 457).

457. Josquin des Prés, *Plaine de Deuil*, cadence

The image shows a musical score for a five-voice setting. The lyrics are in French: "le sur-plus de ma vi . e". The score is written on five staves, each with a different clef (soprano, alto, tenor, and two basses). The music features various note values, including minims, crotchets, and quavers, with some notes tied across measures. The lyrics are placed below the staves, with some words appearing in multiple lines to align with the notes. The final cadence is marked with a double bar line and a fermata over the final note.

With regard to cadential structures in five voices, it should be noted that more and more frequently, full triads appear in the ultimate [chord], which was a rare phenomenon in four voices. From time to time, there occurs neutralization of the third of the triad through its descent to the final, which takes place also in four voices (ex. 455).

Five-voice cadential structures are the point of departure for cadences in six voices. As was the case there, here we also encounter considerable differentiation of structures. Alongside the cadence in which all voices participate continuously, we encounter creations with their successive entrances, dependent on temporary elimination of some voices. Besides this, an important role is played by fixed notes used in one of the voices. In this connection, there appear internal, introductory cadences which permit formation of fixed notes, and cadences being final endings of works. Interesting phenomena are harmonic properties of cadential structures. As in five-voice cadences, there occurs

here emancipation of the subdominant, which permits the use of even long fixed notes on the first scale degree. We also encounter manifestations of archaism, an expression of which is the use of the minor form of the dominant, often as a result of the difficulty in formation of the leading tone.

To the simplest cadences belong structures in which all voices participate without interruption. But already in these endings we encounter fundamental properties of the six-voice cadence and the cadence in more than four voices in general. A characteristic trait of these structures is the use of the fixed note and reference to the subdominant before the ultimate [chord] (ex. 458).

[167] 458. Josquin des Prés, *Nymphes Nappées*, cadence

que ma-la-des.
cum de-de-runt me. des.
sont plus mort que ma-la-des.
mort que ma-la-des. sont plus mort que ma-la-des.
plus mort que ma-la-des.

Bringing all voices to the end at the same time also takes on a more artistically refined appearance in the instance of the use of strict canon in the majority of voices, for example in four, as takes place in the *Agnus Dei* of the Mass *L'homme Armé*¹. The cadence of this work is all the more characteristic in that we encounter there, in essence, a simple dominant-tonic relationship.

¹Werken van Josquin des Prés, ed. Smijers, Missen, p. 130.

Another type of skillfully constructed cadence is the exploitation, in the concluding segment of a work, of quick successive entrances of voices based on melodic and rhythmic imitation².

In instances in which the composer does not use fixed notes, there appear, from time to time, single tones, so that all voices may end together³. This is a rather old phenomenon, for we encountered it in connection with technical difficulties in the four-voice [setting] of Dufay, and then of Obrecht, when he was developing four voices.

An immensely frequent phenomenon is the temporary elimination of certain voices in a cadence, so that originally four or five voices participate, and only then the remaining [ones] enter. As was the case in five voices, there appears then an internal cadence prior to the application of the fixed note and [the] proper ending. In an internal cadence, there may occur a quartal or quintal bass clausula, perhaps the descent of the bass voice from the second scale degree to the final (ex. 459).

In completion of considerations of various cadential structures, it is necessary to mention the use of the deceptive progression in the internal cadence. Two possibilities need to be distinguished here: [168] Such a cadence is formed either directly to the final or to the fifth scale degree. The proper ending of a work is sometimes based on the relationship of the minor dominant to the tonic, as a result of which the functional relationship of [the] chords is subjected to weakening or suppression. In linear consideration of voices, we may then

²Cf. Josquin des Prés, *Ma Bouche Rit*, cadence (*Werken van Josquin des Prés*, ed. A. Smijers, *Wereldlijke Werken*, p. 47).

³Cf. Josquin des Prés, *Missa Da Pacem*, *Agnus Dei III*, cadence, (*Chorwerk XX*, p. 33).

459. Josquin des Prés, a) *Tenez Moy en Vos Bras*, cadence, b) *Allegez Moy*, cadence

a) gué - ri - ra.

- sure'a - mour me gué - ri - ra.

Vo - sure'a - mour me gué - ri - ra.

ri ra me gué ri ra

ri ra

b) des - sous la bou - di - net - te.

bou - di - net - te, des - sous la bou - di - net - te.

bou - di - net - te, des - sous la bou - di - net - te.

bou - di - net - te, des - sous la bou - di - net - te.

bou - di - net - te, des - sous la bou - di - net - te.

verify infiltration of major and minor modes. This phenomenon appears when one of the voices possesses an upward quartal clausula and, together with the characteristic octave leap, moves from the seventh scale degree to the third (ex. 460).

460. Josquin des Prés, *Vous Ne L'aurez Pas*, cadence

dens ung puis.

puis. ung puis.

qu'il en por - roit de dens ung puis.

qu'il en por - roit, de dens ung puis.

en por - roit, qu'il en por - roit, de dens ung puis.

en por - roit de dens ung puis.

[169] The problem of the cadence sheds appropriate light on the state of voice technique in Josquin des Prés. We encounter there a certain freedom in treatment of dissonances, although by comparison to

other contemporary, and even later, composers, Josquin generally adheres to contemporary principles. As we have mentioned again and again, a comparatively frequent phenomenon is a leap away from the dissonance by third downwards, which occurs within the framework of the cell of a fourth. Then there arise cambiata creations or [even] freer structures. Besides dissonances of this type, we encounter, in Josquin, rather frequent use of passing and neighboring tones. Nevertheless, dissonant tones appear then in the form of small rhythmic values. From the nature of things, passing and neighboring tones appear most frequently in figural melody. Then one may also encounter, from time to time, a leap into a dissonance. For the most part, this is a small interval, usually a third.

Rather scrupulous adherence to technical principles in the use of dissonances stems, in Josquin, from the style of his polyphony. Enlargement of the number of voices beyond four does, indeed, create additional technical difficulties. Nevertheless, the manner of operation with five and six voices, dependent on interaction of smaller ensembles of voices--for example two-, three-, and four-voice [ensembles]--causes, on account of constant alternation of voices, the composer to operate, in essence, with a limited number of them. In spite of this, the technical accomplishments of Josquin des Prés in the area of counterpoint are of a critical character, for in [Josquin] there occurred the crystallization of Renaissance polyphony, although he still did not succeed in eliminating such influences of the previous period as "Landini" cadential idioms and cells of a fourth, which caused somewhat freer treatment of dissonances.

Josquin des Prés adheres to the principles of Renaissance a cappella

polyphony without regard for differentiation of forms. Thus, the same contrapuntal technique appears both in secular and sacred works. Only in melody, in the formation of segments serving for imitation or themes, do secular forms seem more advanced in their development than [do] sacred compositions. Yet one cannot underrate the enormous contribution of Josquin towards creation of forms based on cantus firmus technique. [His] extraordinary wealth of ideas in cantus firmus treatment opens the road for development of later variation forms which developed mainly in instrumental music.

Also in sacred music we may verify considerable accomplishments in the area of counterpoint and polyphonic forms. We see this not only in ingenuity in various solutions to problems connected with cantus firmus treatment, but also in the fact that precisely in sacred music further [170] perfection of canon took place. By comparison to the 36-voice canon from the previous period, the 24-voice canon¹ of Josquin des Prés undoubtedly constitutes a further stage of development of the monumental canon. While in the 36-voice canon only nine voices really took part, in Josquin, all 24 voices already interact directly. But this canon is not a creation stylistically isolated from the other works of the great composer. It stems from the practice of operation with smaller ensembles. In four voices, such a coefficient of the work was [the] two-voice [setting]; in five and six voices [it was the] three-voice and perhaps [the] four-voice [setting]. In the 24-voice canon of Josquin, the fundamental coefficient of the polyphonic conception becomes the six-voice [setting], that is, four mutually interactive six-voice

¹J. N. Forkel, *Allgemeine Geschichte der Musik*, II, 1801, p. 593; H. Riemann, *Handbuch der Musikgeschichte*, II, 1, 1907, p. 250; G. Reese, *Music in the Renaissance*, p. 250.

ensembles. It follows from this, then, that even considerable enlargement of the number of voices did not sway the polyphonic style of Josquin des Prés, but considerably widened its possibilities.

Consequently, elements of later polyphony are inherent in Josquin des Prés. Operation with ensembles leads directly to polychordal [writing], which became an important means of expression in the second half of the sixteenth century and in the subsequent century. But not all composers reverted to the complex of creative achievements of Josquin. Some of them, belonging to the subsequent generation, headed by Gombert, limited themselves to more simple structures, albeit they created a new style of Netherlands' polyphony, different from that of Josquin.

No small surprise for the music historian is the publication, in recent years, of a collection of English compositions, so-called *The Eton Choirbook*,² embracing the creativity of composers contemporary to Josquin des Prés such as John Browne, Walter Lambe, Richard Davy, William Cornysh (Junior), Hugo Kellyk, Edmund Sturton, Robert Fayrfax, and others.³ They are marked by the aspiration to increase the number of voices. In this connection, the absolute majority is held by works in five to nine voices. Contemporary English polyphony, however, stems from older traditions. This is evidenced by the names of the voices, their mutual relationships, and rhythm. English composers still employ old nomenclature derived from the Medieval setting: Tenor-contratenor-triplum. For example, Browne's eight-voice Motet, *O Maria Salvatoris Mater*, is arranged as follows: Quatreble, treble, mean, countertenor 1,

²*Musica Britannica*, vol. X, *The Eton Choirbook*, I, 1956.

³See F. L. Harrison, *English Polyphony*, (ca. 1470-1540) in *The New Oxford History of Music*, vol. III, p. 309.

tenor, countertenor 2, bass 1, bass 2. In Robert Wylkynson's nine-[171] voice *Salve Regina*, a countertenor 3 is still added. As in the Burgundian period, lower voices (basses) and middle [voices] (countertenors) cross each other. Also, the rhythm still exhibits older complications. This is connected with polyphonic linearism approximating the style of Ockeghem, and even that of Dunstable. Only in the five-voice Masses of Fayrfax¹ do we see rhythmic simplification, due to which their construction becomes more transparent, approximating the style of Josquin des Prés. But works of other composers are also marked by clear dissection, in spite of compact polyphony, often deprived even of imitative connections. This derives from the fact that composers do not continually employ developed polyphony, but very frequently introduce three-voice, and even two-voice, segments. As polyphonic creations, they have more common features with Dufay than with Josquin des Prés.

Also arising from old traditions is the output of a somewhat later English composer, Robert Carver (1487-after 1546). His 19-voice Motet, *O Bone Jesu*², is an expression of consistent development in the direction of enlargement of the number of voices according to already-existing models. For this reason, he rarely introduces the full 19 voices, [but] uses, within the course of the work, various voice settings from eight to three voices. In this manner, there arise contrasts approximating double-chorus technique (for example 4—4). In spite of this analogy, it does not seem that the disposition of voices characteristic

¹Robert Fayrfax, *Collected Works*, I, *The Masses*, *Corpus Mensurabilis Musicae* 17, 1959.

²Robert Carver, *Collected Works*, I, pp. 1-20, *Corpus Mensurabilis Musicae* 16, 1959.

of English music, and linked genetically to the practice of Dufay, could lead to the rise of the double-chorus technique typical of the Venetian school. The quality of English polyphony alone, with its great rhythmic differentiation, did not foster this. Proper double-chorus [technique] developed not only due to the reference to antiphonal chant, but also along the road of the simplification of rhythm through placement in the foreground of note-against-note counterpoint.

CLASSICAL NETHERLANDS' POLYPHONY NICOLAS GOMBERT

Hermann Finck characterizes the significance of Nicolas Gombert in the following way: *Nostro vero tempore novi sunt inventores, in quibus est Nicolaus Gombert, Josquini piaae memoriae discipulus, qui omnibus musicis ostendit viam, imo semitam ad quaerendas fugas, ac subtilitatem, ac est autor musices plenae diversae a superiori. Is enim vitat pausa et illius compositio est plena cum concordantiarum tum fugarum.* It follows from this, then, that he indicated a new road for [172] the development of music, which followed the path of explorations in the area of imitation-technique, with which he avoided rests causing dissension of voices and composition in smaller segments in general. Hermann Finck's last remark is particularly characteristic, for it points out that Gombert turned away from [the] compositional principles of Josquin des Prés, in whose works an overly flagrant dissection of a work was achieved, essentially as a result of operation with voice pairs and constant variableness of the voice setting in general. Due to this, Gombert obtains greater coherence of form of a work than [does] Josquin des Prés. Another detail which is pointed out by Finck is [the]

subtlety of Gombert's composition. This is connected with the change of attitude of the composer to music in the Renaissance period, namely with the problem of the so-called *musica reservata*¹, aimed at deepening of [the] expression of a work, and, in this connection, stronger application of musical techniques to its content.

It is not correct to conclude, however, that some sort of violent transformation took place in Gombert in this regard. While in music of other composers we encounter illustrative elements and even still purely visual symbolism, dependent, for example, on the use of black notes with such words as *tenebrae*, *mortus*, and the like, in Gombert, with the exception of a few Programme Chansons, we do not encounter musical illustration. Gombert attempts, above all, to emphasize the general expression of a work, without going into details. Predominance, in his output, of liturgical and sacred music evidences strong interest in genres such as the Mass and Motet. In this connection, expression of these works is formed. Expression in this area takes on, in [Gombert, the] feature of contemplation which certainly not only fails to contradict [the] principles of *musica reservata*, but actually confirms them.

¹In reality, the description "*musica reservata*" was ambiguous. Pronouncements of various sixteenth-century authors on the topic of "*musica reservata*" are frequently contradictory. To some it indicates emotional, ornate, erudite music, to others [it indicates music] restraining itself from contrapuntal and mensural intricacies. Some consider that it is intended for exclusive, devout meetings and for [the] elite of society in general. Besides this, [it] also indicates solo music, ensemble [music], and chromatic [music] of a continuous, uninterrupted rhythm (see G. Reese, *Music in the Renaissance*, p. 511). A certain clarification of this intricate problem is provided by the work by Claude V. Palisca, *A Clarification of Musica Reservata in Jean Taisner "Astrologiae,"* 1559. Taisner gives a definition from which it follows that "*musica reservata*" is a very broad concept concentrating mainly on new musical problems: *Estque musica teorica, practica et poëtica, mundana, humana et instrumentalis, choralis et figurata antiqua, et*

Thus, in Gombert, there is an unusually flagrant, clear-cut difference between sacred, liturgical, and secular music, namely Chansons.

[173] [The] aspiration to achieve calm expression in sacred music even caused Gombert's melodic style itself to change. This composer consciously uses primary steps of a second and when he uses figuration it usually has a delineative character or its task is to fill in some larger intervallic skips. It frequently happens that Gombert delineates even single pitches of a melody. The goal of all this is to obtain a special type of melodic [style], characterized by moderation and calmness. Now and then, this melodic [style] differs in a fundamental way from that of Josquin, [which is] marked by great dynamism and impetus. Figural steps of a second in Josquin are an integral and essential component of the melodic line, and not merely fillers of larger intervallic skips. Thus they frequently run even the stretch of a tenth. Gombert avoids [melodic] progressions of this nature. This refers particularly to his sacred music. On the other hand, in secular music there arises

*m o d e r n a , ab aliquibus n o v a d i c t a s i v e r e s e r -
v a t a , qui arbitrabantur impositionem unius aut alterius dias
aut diaschismatis in cantilena, aut motteto, diatonicum musices genus
in chromaticum verti, differentiam diatonici a chromatico et enhar-
monico penitus ignorantes... Novumque quid ubi excogitare nituntur,
suarum contilenarum tonos, quae in Musicae principiis sistunt, prae-
termittentes, magnum errorem committunt, notarum ligaturas valores in
modo, tempore et prolatione negligentes, contrapuncta [modulantes], ut
aiunt (vulgaris est locutio: Musica enim sermonis elegantia non modu-
latur) harmoniosa, fluentia, currentia, per minimam ad semiminimam, ad
fugam reiterata, in modo perfecto et imperfecto, per hemiola maius et
minus, per sesquialtera, sesquitercia, sesquiquarta etc. Item contra-
punctum 3, 4, 5, 6, 7 partium extemporaneum, a diversis cantoribus mod-
ulandum, pro praedecessorum documentis in mentem revocent, demum fiant
cantores Poëtae, opus absolutum praecedessorum exemplo provocati, in
sui memoriam et posteritatis usum liquentes, instrumentis musicalibus
alternis vocibus indulgeant... (Acta Musicologica, vol. XXXI, 1959,
fasc. III-IV, 1959, pp. 135-6).*

rhythmic pungency of melody, although from the standpoint of intervallic structure it is not marked by the richness that marks Josquin's melody.

Changes in the area of melodic [style] had great significance for the development of polyphony and harmony. They influenced the method of formation of [voices in] counterpoint and of treatment of dissonances which, in comparison to works of Josquin des Pres, become more free. Change of expression is connected with the form of a work. Gombert, turning away more and more from the use of two-voice segments, aims for as much coherence in a work as possible, and therefore realizes that which is most essential for polyphony. Thus, [the] mature polyphonic works of Gombert are characterized by steadfast coherence of [their] course [and a] lack of incisions, so that it forms a homogeneous alloy. In Josquin, on the other hand, the use of smaller ensembles and the introduction of parts based on note-against-note technique determined the clear dissection of [a] work. This absolute coherence of form remains, in Gombert, undoubtedly related to the contemplative character of his liturgical works. It is not correct to conclude, however, that all works of Gombert exhibited such traits. From time to time, we encounter, in Gombert, rather strong influences of the style of Josquin des Pres, and even of note-against-note technique, leading, in its six-voice conception, to double-chorus [writing] (ex. 461).

461. N. Gombert, *Ave Maria*, mm. 1-6

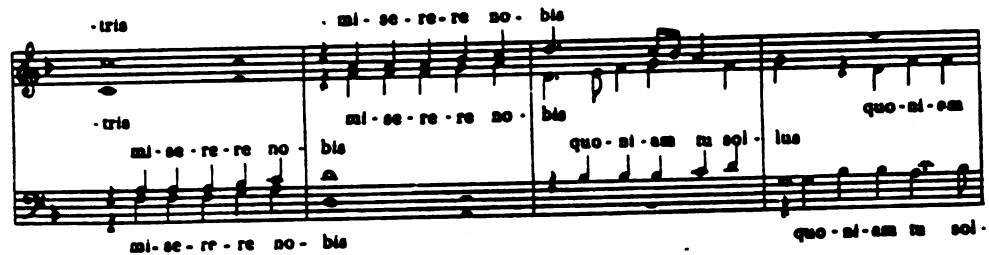
A - ve Ma - ri - a, a - ve Ma - ri - a gra - ti - a ple - na

A - ve Ma - ri - a, a - ve Ma - ri - a gra - ti - a ple - na

It should be stated, however, that homophonic structures of this

type are, in Gombert, exceptional phenomena. None the less, we also encounter in [Gombert] manifestations of the reversion to other techniques used by Josquin. J. Schmidt-Görg, in [his] monograph on Gombert, pointed out the use of voice pairs in the *Gloria* from the Mass *Da Pacem* (ex. 462), and a wider sequentially developed segment in the *Gloria* from the Mass *Quam Pulchra Es*¹.

462. N. Gombert, *Missa Da Pacem, Gloria*



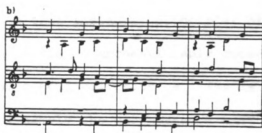
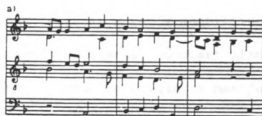
Gombert frequently employs two-voice canon, that is, a technique immensely characteristic of Josquin des Prés. And tendencies towards homophony are expressed, for example, in the Mass *Media Vita* in the introduction of fauxbourdon passages.

On the other hand, the matter of Parody Masses presents itself differently. In Josquin des Prés we had the opportunity to encounter an unusually free attitude towards compositions forming the basis for Masses. Gombert utilizes the entire structure of the initial composition much more frequently, so that [he] changes the order of segments only in certain places. In spite of this, variational transformations [175] of the original material are rather significant also in [Gombert], although the actual relationship to the archetype is not as loose as in Josquin des Prés. In certain instances we encounter, as in Josquin des

¹J. Schmidt-Görg, *Nicolas Gombert, Kapellmeister Karl V, Leben und Werk*, 1938, p. 168.

Prés, the use of the bass voice only by itself (ex. 463).

463. a) N. Gombert, *Missa Media Vita, Gloria*, mm. 39-41, b) analogous fragment of the Motet forming the basis of the above Mass.



Since the problem of [writing] Parody Masses was, to a large degree, a constructional question, this sheds appropriate light on the very character of creativity not only of Gombert but also of other composers of the Renaissance period. Basing a composition on the material of another work was, at that time, a universal phenomenon both in composition of a Mass and a Motet and even a Chanson. The unusual popularity of [a] procedure such [as this] may be explained by the fact that "parodying" was a type of variation technique, on the basis of which composers found a convenient opportunity to demonstrate their technical capacities. Thus, in spite of aesthetic foundations of *musica reservata*, the constructional component played a prominent role in the creativity of Renaissance composers. This refers especially to [the] representative forms of the Mass and Motet. Thus is explained the popularity of *cantus firmus* technique, although the technique of through-imitation changes the formal conception of the work. In the creativity

of Gombert, and particularly even [in] earlier [composers], through-imitation simply takes the place of cantus firmus technique. In spite of this, in Josquin des Prés we encountered use, with the fixed melody, of even a different text, what is more, a multi-lingual, Latin, text, [176] for example in certain Chansons. Gombert also demonstrates capacity to cope with cantus firmus technique, a manifestation of which is the use of as many as four different cantus firmi in the Motet *Diversi Diversa Orant*. In this instance, principles of *musica reservata* are still respected in spite of unquestionable connection of multi-texted cantus firmi with Medieval practice. The determinant here is the title of the work, namely the circumstance that different people pray in different ways. Thus the use of different cantus firmi is justified.

The use of two-voice [segments] exhibits, in Gombert, also a transitory character; [it] is an expression of the process of turning away from Josquin's principles. Evidence of the new approach and the new role of two-voice [writing] is the fact that it appears, above all, at the beginning of a work as a result of the use of imitation. In comparison to Josquin des Prés, the proportions of two-voice [writing] within the framework of a work change. While at the beginning of a work two-voice segments possess rather large proportions, in the further course of the work they are subjected to considerable limitation (ex. 464).

Alongside [the] exposed two-voice [section], the above work is linked with the style of Josquin also by rather clear caesures of dissection. These, however, are not complete incisions, for on the final tones of the cadence there enter new melodic segments serving for imitation. We see here, moreover, yet another constructional detail appear-

ing already in Josquin des Prés. This is the appearance, in the same voices, of repeating melodic segments and the mutual relationship of some of them in the entire work. This constructional detail should not be regarded as a manifestation of mere, ordinary imitation [of others]. Aspiration towards homogeneity of a work through thematic unity or relationship was the advance made by Josquin which reached the farthest into the future and which subsequent composers developed. Josquin initiates here a new line of development. To be sure, Gombert participates in this process, but still does not achieve adequate results. Conversely, the principle of through-imitation and aspiration towards strict adaptation of melodic material to the character of the content of the text did not permit Gombert to move the matter of thematic homogeneity of a work beyond the achievements of Josquin des Prés. This happened only through the participation of composers at the turn of the sixteenth and seventeenth centuries.

As we already emphasized, the main advance of Gombert was the maximum regularization of the form of a work through polyphonic technique, more strictly speaking, through continuous overlapping of melodic segments. Such coherence of a work, however, was not synonymous with lack of clarity. To be sure, in the endings of some segments there appeared new segments, but [they were] exposed in such a manner that their clarity was not weakened. Due to such treatment of the work, its form exhibits new constructional traits: The voice setting originally chosen [178] is maintained in full over longer segments of the work regardless of whether this is a work in four or in a greater number of voices¹.

¹Cf. N. Gombert, *Gaudeamus Omnes*, mm. 21-33 (J. Schmidt-Görg, *Nicolas Gombert*, score supplement, pp. 37-38).

[illegible]

qui - a na - tus est sal - va - tor mun - di
di - e vo - bis ho - di - e sal - va - tor mun - di
ho - di - e sal - va - tor sal - va - tor mun - di
- a na - tus est no - bis ho - di - e sal - va - tor mun - di
qui - a Chri - stus do -
qui - a Chri - stus do - mi - nus do -
qui - a Chri - stus do - mi - nus do -
qui - a Chri - stus do - mi - nus
mi - nus in ci - vi - ta - te Da - vid in
mi - nus in ci - vi - ta - te Da - vid in ci - vi - ta - te Da -
mi - nus in ci - vi - ta - te Da - vid in ci - vi - ta - te Da -
in ci - vi - ta - te Da - vid in ci - vi - ta - te Da - vid
ci - vi - ta - te Da - vid in ci - vi - ta - te Da - vid
- vid in ci - vi - ta - te Da - vid in ci - vi - ta - te Da - vid
- ta - te Da - vid in ci - vi - ta - te Da - vid
in ci - vi - ta - te Da - vid in ci - vi - ta - te Da - vid

In Josquin des Prés, meanwhile, there occurred continuous change in [voice] setting regardless of the number of voices.

As a result of continuous interaction of all voices and their constant simultaneous appearance, there arises a rather thick grid of melodic lines, different from the polyphony of Josquin. For this reason, Heinrich Bessler expressed the view that Gombert reverts to the tradition of Ockeghem, to polyphonic homogeneity of his Masses². This view is only partially just. Similarly to [the] works of Ockeghem,

²H. Bessler, *Die Musik des Mittelalters und Renaissance*, 1931, p. 253.

[179] Gombert's compositions are marked by linearism. But the constructional principle is different, both from the harmonic standpoint and the manner of interaction of voices. Rhythmic differences are also marked. In Ockeghem we still see traces of Medieval harmony, which are manifested in the appearances of incomplete chords, namely in frequent use of fifths and octaves. On the other hand, the polyphony of Gombert is characterized by fullness of sound, and this to a higher degree than in Josquin des Prés. Another component differentiating the polyphony of Gombert from that of Ockeghem is the melodic relationship of voices with respect to each other. Ockeghem, in principle, uses pure polyphony, aiming for maximum melodic independence of voices. On the other hand, in Gombert there appears strict interdependence, even if only because of the use of through-imitation technique, not to mention the frequent emergence of motivic correspondence of voices independent of imitation. Finally, in Gombert, Medieval rhythmic intricacies disappear. Thus, voices are marked by considerably greater rhythmic plasticity than in Ockeghem.

In connection with compositional reversion to tradition, it should be stated yet that, in Gombert, there appear ostinato melodies serving initially for imitation and subsequently forming the bass foundation. This last component is particularly important for further solidification of the new harmonic feeling. In Josquin des Prés, such ostinatos frequently appeared also in inner voices, and when they were fragments of the cantus firmus, they formed the backbone of the work on the Medieval model. We know that in the Middle Ages there still was no feeling of a bass foundation, and, in this connection, the harmonic structure frequently was formulated from within the work. To be sure, already in

Ockeghem, and partly also in the late period of creativity of Dufay, harmonic feeling grows and a bass foundation for a composition arises, none the less, certain remnants from the Middle Ages continue, a manifestation of which is, among other [things], also the use of ostinato in inner voices, not to mention long-note cantus firmi. Gombert creates out of the ostinato a genuine bass foundation, which, in spite of the linearism of a work, determines its harmonic structure, frequently marked by due clarity and maturity¹.

A manifestation of greater harmonic maturity lies in the frequent use of full triads in endings of works. I have in mind here four-voice structures. For in structures in a greater number of voices already in Josquin des Prés full triads were given predominance. In comparison to other contemporary composers, harmonic maturity manifested itself in the use of imitation at the unison, octave, fifth, or fourth without [180] mechanical introduction of voices in a consistent way by steps of fifths or fourths, as we noted in Ockeghem or Obrecht. This tonal dissension resulted from the essence of the modal system exploited within the framework of polyphonic music. As we know, Glareanus spoke openly of this mutual infiltration of modes as being something natural. It is hard to believe that this observation by a theorist did not inhere also in consciousness of composers. After all, we have proof of such tonal dissension within the framework of diatonicism in the mechanical introduction of imitation at the fifth, which is evidenced by, among other things, ex. 465, extracted from one of the Motets of Verdelot.

¹Cf. N. Gombert, *Inter Natos Mulierum*, mm. 9-34 (J. Schmidt-Görg, *Nicolas Gombert*, score supplement, pp. 17-19).

465. Ph. Verdelot, *Dignare Me, Laudare Te*, mm. 1-5

Dig - na - re me lau-da-re te vir - go sa - cra

It turns out that in spite of the maturation of a new harmonic feeling composers were not always conscious of new tonal values. An interesting detail, indicating a lack of tonal-harmonic maturity, is the treatment of broken triads. It could apparently seem that in such instances the harmonic element penetrates the melodic structure. Meanwhile, we frequently may still encounter triads broken into two different harmonic schemes, even in those instances in which dominant-tonic relationships appear clearly, as, for example, in imitative entrances of voices. It turns out that the use of a triad in a melody does not attest to its complete penetration with the harmonic factor, [and] that such a triad does not designate chordal, harmonic unity (ex. 466).

466. F. du Lot, *Maria Magdalena et Maria Jacobi et Salome: In Resurrectione Domini*, mm. 25-30

un - ge - rent Je - sum al - le - lu - ja

[181] The above phenomenon certainly is not anything constant, although it appears very frequently. This pertains especially to liturgical and sacred music. In secular music, on the other hand, we already

encounter different treatment of broken triads, attesting to greater tonal maturity. Tonal-harmonic and polyphonic problems in general present themselves, in secular music, somewhat differently, although the actual process of development of polyphony in secular music is not a simple matter, especially when we attempt to embrace the entire matter, and do not stop at the creativity of only one composer, even if [it be] the most distinguished [one]. For this reason, polyphonic problems in [the] secular music of Gombert may not be treated in isolation from secular creativity of other, especially French, composers.

The last examples point to certain stylistic differences in other composers, successors of Josquin. At this time, a group of distinguished composers is active, for whom the point of departure was the creativity of Josquin and who, nevertheless, with the passage of time, attempted to find their own, individual style, often based even on local traditions. Already in the first half of the sixteenth century local schools are formed and styles of a native character germinate more and more clearly. Pierre de la Rue represents the Flemish school, he is later joined yet by Jacobus Clemens non Papa. Active in Germany are Ludwig Senfl and Thomas Stoltzer; in France, Jean Mouton [and] Thomas Crecquillon; in Italy, Constanzo Festa; in Spain, Bartolomeo de Escobedo and Christobald Morales; [and] in Poland, Mikołaj of Cracow, just to mention the most distinguished composers. For besides them, secular and sacred music is composed by other composers such as Antoine Brumel, Antoine Fevin, and the famous madrigalist Philippe Verdelot. With the exception of the Italians, mainly Festa, all of these represent the style of Netherlands' polyphony, whose advances became universal to the extent that soon afterwards achievements of Netherlands'

polyphony are exploited also by Italian composers. Already in the first half of the sixteenth century [there] are active in Italy composers of Netherlandish origin such as Adrian Willaert and Cypriano de Rore, initiating a new direction in secular and sacred music.

If, at this time, we place Gombert at the foreground, it is because in relationship to other composers he demonstrated greater initiative as [a] creator of a new style most typical of Netherlands' music, although it would be difficult not to perceive that he was not indifferent even to certain advances of Italian music. Through-imitative technique becomes, in Gombert, a principle, [it] penetrates all [of his] works. Homophony, or note-against-note technique, not only passes into the background but becomes bluntly eliminated, for works of this type, like the afore-mentioned *Ave Maria*, unquestionably are exceptional [182] phenomena. Differentiations in voice setting are subjected, in Gombert, to considerable limitation, although, as we shall still see, here and there these differences do appear. From this arises the conclusion that Gombert attached less weight to coloristic values, on the other hand, the foreground of his works continued to be occupied by polyphony [and] linearism of voices constantly interacting with each other. Even such techniques as sequences and ostinatos, appearing fairly frequently in Josquin, occur much less frequently in Gombert. All of this certainly depends on the voice setting. In works by Gombert in a greater number of voices, exceeding four, there occurs automatic inclination to the side of tradition, although it might apparently seem that it should be otherwise; for we know that the process of enlargement of [the number of] voices had just begun, [and] that in the second half of the century, and especially in the first decades of the seventeenth

century, enlargement of the number of voices will reach its peak. The essence of the matter lies in the fact that, together with enlargement of the number of voices, it was necessary to develop contrapuntal possibilities upon new principles not so much connected with voice technique itself, but with the form of a work. This refers mainly to dissection of a work, which in Gombert becomes less clear than in Josquin des Prés.

When we view the creativity of other composers from this angle, then, in comparison to Gombert, certain differences are marked there. We encounter composers reverting directly to the style of Josquin des Prés, which is evidenced by the use of voice pairs, as is indicated by the first dozen or so beats of the already-cited (ex. 466) Motet by F. du Lot. The *Lamentations* of Carpentras point to the use of note-against-note technique, and evocation to the foreground of plasticity of form is characteristic of the style of Clemens non Papa. Composers exploit even a long-note cantus firmus acting uninterruptedly, which we may encounter frequently even in [the] works of Jachet. We see a particularly close stylistic relationship to Josquin des Prés in [the] creativity of Richafort. This is justified if only because this composer was his pupil, although less distinguished than Gombert.

We already pointed out that, in Gombert, not all characteristics of the style of his teacher were eliminated absolutely. This pertains also to the voice setting, especially in works in a greater number of [voices]. Similarly as in Josquin, there is, in Gombert, a marked tendency towards decided transcendence beyond four voices. We see this in all fundamental divisions of his creativity, that is the Mass, Motet, and Chanson. For example, it is sufficient to point out that

out of Gombert's 160 works, 76 have five voices, 55 four voices, and 25 six voices¹. Consequently, the clear majority is given to five [183] voices. This observation is important because indeed in further development of music, [the] five-voice [setting] became the main means of artistic expression. This does not mean, however, that Gombert limited himself only to the given voice setting. He increases the number of voices to eight and twelve, which is evidenced by the *Mass De Tempore Paschali*, the *Motet Regina Coeli*, and the *Chanson Qui ne L'aymeroit*.

The compositions mentioned shed light on the problem of disposition of voice setting in Gombert and on the use of certain defined means of expression. The *Mass De Tempore Paschali* is, in essence, a six-voice work with a variable number of voices in which the segment *Pleni sunt coeli* is maintained in five voices, the *Benedictus* in four voices, the *Credo* in eight voices, the *Agnus Dei*--similarly to the afore-mentioned *Motet Regina Coeli*--in twelve voices. This variability in voice setting is generally characteristic of Netherlands' music, nevertheless it becomes a stylistic detail linking Gombert with Josquin des Prés. Besides this, we encounter, in Gombert, more consistent enlargement of the number of voices, which is evidenced by his *Magnificat Tertii et Octavi Toni*, in which there occurs a gradual increase in the number of voices from three all the way to eight, with episodic appearances also of two-voice sections. It should be noticed that in the *Magnificat*, one of the segments (*Sicut erat*) exhibits canonic structure. This detail is important to the extent that, in comparison to Josquin des Prés, in Gombert there occurs considerable limitation of canonic

¹J. Schmidt-Görg, *Nicolas Gombert. Nicolai Gombert, Opera Omnia, Corpus Mensurabilis Musicae* 6, 1951.

voice leading in favour of sovereign domination of the principle of through-imitation, and, after all, in the majority of Chansons of Josquin des Prés we encounter canons. In spite of this, in this segment there also exist certain links with Josquin des Prés, and immensely interesting links at that. The afore-mentioned Chanson, *Qui ne L'aymeroit*, is an eight-voice double canon. Thus, Gombert here introduces his own contribution to the development of canon and monumental multi-voiced works. There are few composers contemporary to him who could exhibit similar achievements in this area. For accuracy one may mention here only Antoine Brumel, who is the creator of a twelve-voice Mass. Such works, however, are to be regarded, at this time, as exceptional phenomena. This does not take for granted the significance of Gombert as a composer who, similarly to Josquin, Ockeghem, and Brumel, brought in a remarkable contribution towards the enrichment of artistic expression through enlargement of the number of voices.

[184] PROBLEMS OF POLYPHONY IN SECULAR MUSIC

The significance of secular music in the Renaissance period was already pointed out in [our] discussion of its first period, when it turned out that Italian secular forms, grown out of middle-class foundations, in spite of their simplicity, became a convenient basis for the solidification of a new harmonic feeling. This contributed to the modernization of Netherlands' polyphony in the creativity of Obrecht. Under the influence of secular music, the polyphonic intricacies of Ockeghem slowly disappear in Obrecht. The structure of a work becomes more transparent. These transformations prepared the way for the polyphony of Josquin des Prés, marked by extraordinary plasticity. At the same

time we found, in Josquin des Prés, an unusual wealth of techniques from the area of polyphony. In this respect, his Chansons do not yield [first place] to sacred forms but [they] are even superior to them in certain instances. This was the type of artistic heritage which Gombert encountered in Netherlands' music. This does not mean that all this time only Netherlands' music could boast of achievements in the area of secular creativity. At the same time the French Chanson was developing which, in the creativity of such composers as Claudin, Sandrin, [and] Jannequin, took on somewhat of a different configuration than in Josquin des Prés. One may not eliminate [the] influences of this great composer which, among other things, are manifested in such compositional details as the use of contrasting two-voice structures, imitation, and clear dissection contingent strictly upon the structure of the text. Moreover, still active here are old traditions of cultivation of stanzaic forms, by necessity ensuring simplicity of structure and, by the same [token], clear dissection of a work. Nor may one ignore [the] effect of the middle-class Italian Song, manifesting itself in illustrative elements and in the aspiration to use note-against-note technique with homophonic characteristics, that is, with clear emphasis on [the] primacy of the melody in the highest voice. In spite of these common traits with Netherlands' and Italian music, French composers created a new type of Song in which problems of polyphonic technique present themselves differently than heretofore on the basis of various musical types.

In connection with the examination of melody and tonality, we took note of certain specific traits of French music. Hence, we will not return to these matters, although changes in melody are linked directly

to polyphonic technique. Particular changes appeared in "programme" Chansons, and this mainly in those portions of them which exhibit clear illustrative character¹. There, a fundamental means of construction [185] becomes repetition of both the same tones and motivic idioms, due to which [the] means of expression appear very plastically. As a result of the use of repetition, the character and significance of polyphonic and harmonic techniques changes. There appear imitations within the framework of a homogeneous timbral complex or, more strictly speaking, one harmony or chord. One may also detect there [the] far-reaching transformation of means of expression used by Josquin. Reference is made here to the use of condensed two-voice layers within the framework of four-voice [structure] constituting one harmonic basis for the whole. In such instances, the harmony essentially penetrates also the melodic element, for the structure of the melodic line is guided exclusively by the possibilities inherent in the chordal [structure]. Thus, the melodic line follows the tones of the triad which--also melodically--is a harmonic phenomenon (ex. 467), and not something undetermined, as we observed in one of the works of F. du Lot (ex. 466).

We observe a similar phenomenon of penetration of the harmonic factor into [the] polyphonic structure also in those fragments of a work in which two or more chords interact. In this instance also an unimpeachable correctness manifests itself, dependent upon repetition of the same harmonic progressions, for example in the use of subdominant and tonic [triads] (ex. 468).

¹To be sure, illustrative songs are an interesting and important phenomenon in the development of polyphony; none the less, within the complex of creativity of French and Netherlands' composers they represent only a negligible percentage of works.

467. C. Jannequin, *La Guerre*, secunda pars, mm. 1-6

fan fre re le le lan fan fre re le le lan fan fan

fan fan fey ne fre re le le lan fan fre re le le lan fan

fan fan fey ne

fan fan

fan

fey ne lan

fan fey ne fre re le le lan fan fre re le le lan fan

fan fey ne

fre re le le lan fan fre re le le lan fan

468. C. Jannequin, *La Guerre*, secunda pars, mm. 7-9

fa - ri - ra - ri - ra - ri - ra - ri fa - ri - ra - ri - ra - ri - ra - ri ra - ri - ra

fan. Bou-tez sel-le, bou-tez sel-le, bou-tez sel-le, bou-tez sel-le, bou-tez sel-le

fan. A l'es tan-dart, à l'es tan-dart, à l'es tan-dart, à l'es tan-dart, à l'es tan-dart

fan Bou-tez sel-le, bou-tez sel-le, bou-tez sel-le, bou-tez sel-le

It is not correct to conclude, however, that the use of broken triads in a melody occurred in a mechanical manner and caused the entire [186] structure to be automatically based on the same harmony. The manner of harmonic interpretation of a melodic triad depends on rhythmical techniques and the manner of articulation. Consequently, from time to time, each element of [a] triad is harmonized separately, especially when the idea is to extract and to emphasize these elements for purposes of musical illustration. Thus, the decisive [factors] here are [the] subject matter of [the] work and its aesthetic foundations (ex. 469).

The principle of repetition with simultaneous limitation of inter-

469. C. Jannequin, *La Chasse*, secunda pars, mm. 43-44



vallic structure leads to interesting coloristic effects bringing to mind certain structures of the Josquin type. Limitation of intervallic structure to the minimum leads to repetition of the same pitch. In the instance in which voices appear successively, there arises something in the nature of imitation, in which neutralization of the linear factor leads to liberation of timbral color and to dynamic effects remaining also at the service of musical illustration (ex. 470).

Here musical techniques are not exclusively an illustrative factor, for imitation [of Josquin] depends also on introduction of appropriately phonically shaped sounds. From the technical standpoint, there were unravelled here the ultimate consequences from the practice of Josquin des Prés of use of short melodic idioms in imitation, with which the linear element was subjected to complete neutralization. Precisely on this depends the advance of Jannequin, although techniques introduced [187] by him are single [events] and are not suitable to be imitated [by others] or developed.

Alongside illustrative techniques based on repetition of the same pitch, there appear also others [which are] more developed to the extent that the linear factor also participates in imitation of sounds of nature. These appear already in the oldest canons of the fourteenth

470. C. Jannequin, *La Chase*, secunda pars, mm. 130-144

century and subsequently are repeated frequently over the centuries not only during the Renaissance period but also in later times through the seventeenth and eighteenth centuries all the way to the nineteenth century. Reference is made here to the sound of a cuckoo realized through the use of the interval of a third or fourth. The essence of the matter depends on evolutionary exploitation of this seemingly very simple technique. In Jannequin there then arise short imitations or motivic correspondence between voices which, together with condensation of voices and rhythmic trituration, leads to the development of melodic idioms and is a manifestation of evolutionary treatment of form--at [188] least in certain segments of a work¹.

¹Cf. C. Jannequin, *Le Chant des Oiseaux*, mm. 172-183 (M. H. Expert,

In spite of rather strict interaction of voices, the polyphonic structure of Jannequin is marked by much greater clarity than in Josquin des Prés. In general, French secular works, regardless of whether or not they have an illustrative character, are characterized by unusual plasticity not encountered anywhere else, although this is not synonymous with simplicity of structure.

The examples thus far may create the illusion that in French Chansons of the illustrative type there occurred narrowing of intervallic structure and of the range of the melodic line in general. Indeed, melodic lines limited from the standpoint of intervals, and recitative treatment of voices or repetition of the same pitches are typical phenomena. Alongside structures of this type there arise, in programme works, more developed melodic structures frequently based on scalar passages which sometimes even exceed the range of an octave (ex. 471).

471. C. Jannequin, *La Guerre*, secunda pars, mm. 76-78

The musical score for measures 76-78 of 'La Guerre' by C. Jannequin is presented for four voices: Soprano, Alto, Tenor, and Bass. The notation is in a single system with four staves. The music is characterized by a high degree of polyphony, with many notes being repeated across different voices. The lyrics are written above the staves, including syllables like 're', 'la-la-la', 'ta-ri', 'ra-ri-ra-ri-ra', 'pon', and 're'. The tempo is marked 'mm.' (moderato).

French Programme Chansons form a special type of polyphony as a result of appropriate treatment of melody for purposes of illustration. On the other hand, other works, although they are also treated by transparency and often even by note-against-note structure, are marked by

considerable development of melody. The expressional effect of the work takes place there precisely through the medium of the melodic element, and in this connection [the] melodies of French Chansons are characterized by a more personal type of emotion, entirely different from [that of] the Motet or Mass. In "homophonic" works, adapted to the structure of the text, evidence of transparency is [provided by] periodic structure or structure which approaches it. Not infrequently, [189] French composers, among them Jannequin, employ imitation, although they do not carry it through as consistently as [do] Netherlanders. Besides, imitative segments are fairly short and frequently turn into homophonic structure. Another characteristic feature of French Chansons is the frequent use of reprise or multiple repetition, as if in the pattern of a Rondo (for example *Chant des Oiseaux*), of the same parts of a work, between which there appear each time new illustrative segments.

Although themes of Gombert's Chansons are almost the same as those of French composers, nevertheless, they exhibit differences both in relationship to French music and to Chansons of Josquin. These differences are quite considerable. They pertain not only to formal structure but also to the very character of polyphony. Dènes Bartha¹ points out that the characteristic trait of Gombert's songs--which appeared in the years 1529-1540 and were published by Attaignant and Moderne--is exceptionally frequent, and at the same time strict, use of imitation and avoidance of reprise. Influence of the French school is marked in [Gombert] by clear cadential structure and precise, coherent, apprehen-

¹Probleme der Chansongeschichte im XVI Jahrhundert: Nicolas Gombert: Benedictus Appenzeller; Zeitschrift fur Musikwissenschaft, XIII, Jg. 1930-1931, pp. 507-530.

sion of individual fragments. The moment Gombert switches to the publisher Susato, his songs increase [their] dimensions on the model of Motet form, with which repetitions of certain parts occur. This characterization is valid, for essentially in [the] development of Gombert's Chansons there occur certain changes in the direction of development of the form of a work, although in relationship to sacred music they are characterized by considerable transparency and vigor of melody. Gombert preserves the constructional principle typical of Netherlands' music based on through-imitation technique. Consistent use of imitation distinguishes the songs of Gombert from French music because, as in his own through-imitative works, individual parts are strongly tied together. For this reason, rarely do any incisions of greater significance occur which would cause dissection similar to that found in French Chansons (ex. 472).

472. N. Gombert, *En Aultre Auoir*, mm. 1-8

The musical score for 'En Aultre Auoir' by N. Gombert, measures 1-8, is presented in two systems. Each system contains two staves, likely representing different vocal parts. The notation is in a historical style with a treble clef and a key signature of one flat. The lyrics are written below the staves, with some words appearing above the notes. The lyrics are: 'En aultre auoir trop plus que toy fi. En aultre a unir trop plus que que toy fi. an. ce li n'est en que des mon ce li n'est en moy ven que'. The score demonstrates a complex, imitative texture characteristic of Gombert's style.

J. Schmidt-Görg considers the secular creativity of Gombert to be the opposite of the creativity of Josquin, who in [his] Chansons frequently employs canon, and from time to time even uses a cantus firmus

with Latin text (for example *Cueurs Desoles*, where he introduces a cantus firmus based on the Lamentation of Jeremiah, *Plorans Ploravit in Nocte*). In Gombert we find only the use of canon, and this to a very limited degree, because only in two instances, namely in the six-voice *Chanson*, *En Lombre d'ung Buyssonet* (sex vocum sub tribus) and in the eight-voice *Song*, *Qui Ne L'aymeroit* as a fugue in subdiapente.

[190] This does not, however, indicate limitation of canonic voice leading. As a result of contraction of imitation, similarly as in the *Motets*, voices are occasionally led canonically. Gombert's *Chanson* is linked with sacred creativity also by the avoidance or limitation of the sequence. In certain instances segments serving for imitation exhibit a melodic relationship with respect to each other.

In Gombert, motet treatment of the *chanson* form determined the role and character of harmonic and polyphonic techniques in his secular music. Rarely in Gombert do fragments appear in which one chord would be retained over a longer stretch. On the contrary, his *Chansons* are marked by frequent changes of harmonic progressions. Although he employs phonically illustrative sounds (syllables), it does not seem that this technique is as typical of him as [it is] of Jannequin. Gombert aims rather to evoke the general mood of a song, while he illustrates hunting scenes or the howl of the wind through the use of imitative techniques¹.

The use of the interval of the third, characterizing the voice of the cuckoo, leads to the formation of interesting melodic structures. Successive use of this interval in a melody gives, as a consequence,

¹Cf. N. Gombert, *Chasse du Lièvre*, première partie, mm. 36-39 (J. Schmidt-Görg, *Nicolas Gombert*, p. 229).

not only broken triads but also seventh chords (ex. 473).

473. N. Gombert, *Chant des Oiseaux*, quatrième partie, mm. 21-31

co-qu co-qu co-qu co-qu co-qu co-qu co-qu co-qu co-

co-qu trop co-qu co-qu co-qu co-qu co-qu co-qu co-qu

co-qu co-qu co-qu co-qu co-qu co-qu co-qu co-qu

co-qu co-qu co-qu co-qu co-qu co-qu co-qu co-qu co-qu co-qu

These constructional details are something completely different from the melody of [a] Motet, although, in spite of the three-voice structure of the work, the polyphonic web of the voices is quite thick. In this connection, we encounter perhaps one of the most characteristic phenomena in the secular polyphony of Gombert, namely the aspiration to [191] evolutionary treatment of melodic material, which leads to the rise of variation form in those instances in which, in Jannequin, ordinary repetitions occur.

Since the programme compositions of Gombert arose later than [those of] Jannequin, J. Schmidt-Görg draws from this the conclusion that they represent not only a further stage in development of the Chanson, but that they are also considerably superior to the works of the French composer. I doubt, however, if the view of J. Schmidt-Görg is completely valid when it comes to the artistic side and formal unity of the Programme Chansons of Gombert. Since he accepts recitative treatment of voices based on phonic illustration of text, and juxtaposes such segments directly with linear parts, formal unity of [his] works is

subjected to considerable weakening. Thus, in certain instances, one may detect a lack of organicity of form, for the motet technique of Gombert at no time permits conjunction of polyphonic parts with illustrative homophonic segments (ex. 474).

474. N. Gombert, *Chant des Oiseaux*, troisième partie, mm. 7-13

Pour vous met-tre hors den - ny vo - stre gor-ge lar - gon -
 - ny vo - stre gor-ge lar - gon
 hors den - ny vo - stre gor-ge lar - gon - ne, lar - gon - ne
 - ne Tar tar tar tar tar tar tar tar fri - ant fri - ant
 - ne Tar tar tar tar tar tu tu tu tu tu ne - le - cy ne - le - cy fri - ant fri -
 Tar - tar tar tar tar fri - ant fri - ant fri - ant fri - ant

When it comes to formal matters, [the] songs of Gombert, in relationship to French Chansons, are marked by greater complexity. The reason for this state of affairs is inherent in the fact that Gombert was not able to avoid the influence of motet form. The variational elements appearing in Gombert undoubtedly indicate a further step forward in the development of Song. The matter presents itself differently, however, when the problem of secular music of the first half of the sixteenth century is considered from the point of view of germination and solidification of a new harmonic feeling and new tonal principles. Gombert made a significant contribution to development of polyphony, in [192] particular to imitation-technique; he contributed to the saturation of polyphonic structures with fullness of harmonic sound, but he neither conquered the technical difficulties which resulted from this fact, nor did he open the door in the direction of crystallization of

the new tonal system, that is, the major-minor system. The thickness of Gombert's polyphonic web was, in this instance, a restraining factor. Gombert's polyphony was a desirable phenomenon, and even [a] necessary [one] for the complex of development of polyphonic music. Without it, [the] polyphony of Palestrina and Lasso would be unthinkable, yet [the] solidification of new tonal principles took somewhat of a different path. Simplicity of form and, in the wake of this, plasticity of the harmonic progressions of Jannequin contains within itself more elements pointing towards the past than [does] the intricate polyphony of Gombert. Jannequin's characteristic repetitions of harmonic progressions based on simple yet expressive functional relationships certainly contributed to their being fixed in the consciousness of composers. On the other hand, in Gombert, harmonic relationships of the newer type, in spite of [their] fullness of sound, were subjected to obliteration or did not enjoy conditions for appropriate revelation of their strength. Besides this, French music is dominated by the Ionian mode which, with due emphasis of simple dominant-tonic relationships, becomes synonymous with the major mode. Also in Gombert, the Ionian mode appears fairly frequently, but as a result of linearism its operation is not always synonymous with [the] new harmonic feeling. Strict diatonicism of Church tonalities still operates there strongly.

CONTRAPUNTAL TECHNIQUE

Contrapuntal technique is linked with the manner of use of polyphonic techniques. The entity of polyphonic techniques is determined by concurrence of voices. The contrapuntal technique of Josquin des Prés was linked with the use of various voice settings within a work.

In spite of the clear tendency towards enlargement of the number of voices, the fact of the matter was that continuous concurrence of all voices took place rather rarely. On the other hand, realization of a work was more frequently based on the exposition of two-voice or three-voice [structures], whose role changed along the road of the exchange of voice settings. But even in structures based on continuous concurrence of all voices, Josquin des Prés frequently used short melodic phrases, an operation which facilitated the writing of counterpoint to the extent that continuity of the melodic line was subjected to frequent interruption through the use of rests.

The counterpoint of Gombert is, in principle, different from the counterpoint of Josquin des Prés. Gombert aims for the maintenance of constant concurrence of voices and for development of longer melodic lines. This arose from the very entity of through-imitative form in which individual links meshed tightly with each other. Such treatment of form caused new difficulties in the writing of counterpoint, so much more because Gombert set himself for linearism of voices [and for] their melodic independence. Additional difficulty was caused by vocalization of voice [parts], establishing adherence to strict intervallic norms in formation of the melodic line. From here is derived the predominance of motion by seconds in his melody. In spite of establishment of principles in treatment of dissonances (Tinctoris, Gafurius), the aspiration towards maintenance of a smooth melodic line with predominating motion by seconds must have influenced the somewhat freer attitude towards the question than in Josquin des Prés. Yet another element enters here, namely ornamental delineation of fundamental melodic tones which, indeed, as a factor of motion, integrally enters the melodic line, at the

same time, however, it permits greater freedom in treatment of dissonances. Moreover, this freedom never was completely defeated in the Renaissance period. As long as linear tendencies existed, a freer approach towards the problem of dissonance was relevant since it could be explained by the activity of the melodic line [and by] its expressional side. With the passage of time, mainly in the creativity of Palestrina and Lasso, there follows only perfection of contrapuntal technique, its chiseling and polishing, with gradual disappearance of certain techniques used in counterpoint in the second half of the fifteenth and first [half of the] sixteenth century. Nevertheless, the fundamental establishments of contrapuntal technique remained without changes, as we see in Jeppesen's work, *Der Palestrinastil und Dissonanz* (1925).

[194] Jeppesen differentiates between three types of dissonances: 1. secondary, 2. original, 3. remaining at the service of poetic expression. In the first instance, reference is made to passing and ornamental dissonances, appearing on the weak part of a measure in the form of small rhythmic values, mainly minims. In the second instance we are dealing with dissonances prepared on the strong part of a measure. The third category of dissonance is linked only with expression, the affectional, emotional side of a work. Such a review of phenomena is undoubtedly clear, although it is hard to believe that dissonances [which are] passing, ornamental, or [which] appear on the strong part of a measure are not, to a certain degree, means of expression. [It is] another thing that initially harmony still exhibits little strength as an expressional operator, and only the major-minor functional system created for these purposes more effective resources. Nevertheless, the

change in technical treatment of dissonances, beginning already in the first half of the fifteenth century, did not take place accidentally merely along the road of purely technical explorations, but explorations in the area of technique were contingent upon aspiration to create new means of expression.

For this reason it is necessary to examine somewhat more widely the problem of dissonance. The essence of the matter here does not lie in dissonance itself and the manner of its treatment but somewhat deeper, in transformations taking place within the tonal system, an exponent of which was the development of harmony proceeding along the line of the overcoming of modality in the direction of functional harmony. Precisely in the course of this process there is marked somewhat of a different approach to the problem of dissonance, and at the same time the role of harmony in formation of the expression of a work is increased.

Already with [our] opportunity to examine [the] polyphony of Josquin des Prés we pointed out certain details which attested that the nature of contrapuntal technique is linked with the expressional aspect of a work. This pertained above all to relationships of voices with respect to each other, mainly in note-against-note structures. Then harmony became a stronger expressional operator as a result of rising coherent perpendicular chords being its most direct manifestation. Limitation of note-against-note structures by Gombert became synonymous with narrowing of possibilities of harmony as an expressional operator. One may not, however, ignore the role that harmony played in Gombert. We already pointed out the aspiration to maintain fullness of sound, which was not an accidental phenomenon. But predominance of linearism

by necessity had to tip the scale to the side of polyphonic techniques which became the main exponent of expression acting through structure of voices and their concurrence. For this reason, limitation of intervallic structure is not an accident in those exceptional works of Gombert which are based on strict adherence to note-against-note technique, [195] as, for example, in [the] *Ave Maria* (ex. 461). This composition is interesting for yet another reason. In it, there occurred not only limitation of intervallic structure but also of frequency of harmonic changes. And precisely here we come to the crux of the matter. Gombert's characteristic continuous change of harmonic successions in linear polyphonic works does not arise from [his] use of some sort of previously conceived harmonic progressions, but is caused by motion of voices. Statement of this fact may seem superfluous if only for the reason that in explaining the entity of polyphony, frequently first place was given to independence of melodic lines, and only second place to harmonic progressions, as a result of their concurrence. This view, however, may not be considered an unchangeable law acting independently from tonal systems. For in the functional system harmony is the fundamental factor, in spite of [the] linearism of polyphonic structures. In Gombert, on the other hand, as in other composers of the sixteenth century, this original principle of priority of independence of voices has deep justification in [the] tonal properties of creativity itself, which, in spite of germination of new techniques and tonal foundations, still inhered in the modal system, cultivated on [the] ground of monody. Limitation of harmonic progressions in homophonic structures is, at this time, a natural phenomenon in view of the still comparatively weak activeness of harmony. As we see in the afore-mentioned *Ave Maria* of

Gombert, the expressional side of this work was realized not so much on the basis of a repertoire of harmonic resources as by specific use of voice ensembles exhibiting a tendency towards double chorus [writing]. As we have yet to see in connection with the examination of the initial period of development of double chorus technique, a rather scanty repertoire of harmonic resources will be a characteristic trait there and will maintain itself over a longer period of time. Moreover, for Gombert, note-against-note technique is not a typical phenomenon. We devoted some attention to it because it is difficult not to raise this problem when talking about contrapuntal practice coinciding with so-called "first species counterpoint." Certainly, for the development of polyphony and [for] its technical aspect, note-against-note technique has little significance. The very act of writing counterpoint is unusually limited there as a result of the necessity to use only consonant vertical intervals. In this connection, the melodic activeness of voices characteristic of Gombert is lessened.

Gombert's *Ave Maria* may not be considered a work typical of his style for yet another reason. In it, the composer uses triads in root position. Meanwhile, melodic activeness of voices in his polyphonic works causes very frequent appearance of sixth chords, and this much more frequently than in his predecessors.

[196] Choice of other harmonic resources is regulated by strict diatonicism of the modal system. This does not, however, prevent occasional appearances of cross relations which, after all, are not an entirely exceptional phenomenon in other contemporary composers either. Cross relations arise on the basis of pure linearism and do not have the character of opposition of two different modes. In semitone pas-

sages (*mi-fa*), when the melody falls, there simply occurs flattening of the first pitch¹.

Cross relations from time to time yield more interesting harmonic progressions, for example triads which remain a tritone apart with respect to each other. Then, the use of sixth chords permits avoidance of the step of an augmented fourth or diminished fifth, which would have to occur between the roots of the chords if these pitches were found in the lowest voice. Nevertheless, juxtaposition of chords remaining in the relationship of a tritone influences the structure of the melodic line, directing it onto the road of chromaticism, to be sure still not complete [chromaticism] but already clearly defining itself (ex. 475).

475. N. Gombert, *Missa Sancta Maria, Gloria*



It should be emphasized, however, that connections of this type are exceptional phenomena. Equally rare are appearances of structures in which the extreme voices remain in the relationship of a diminished fifth with respect to each other (ex. 476a).

These creations arise as a result of the activation of melody; in the first instance through introduction of a neighboring tone, which [197] the composer quits by skip of a third downwards. This causes the formation of a seventh chord. However, the moment we acknowledge the

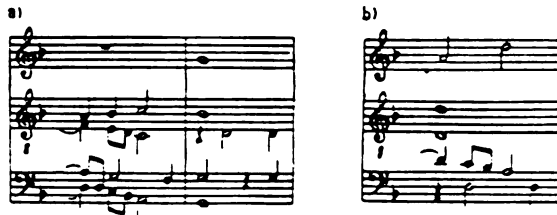
¹Cf. N. Gombert, *Laus Deo*, secunda pars (J. Schmidt-Görg, *Nicolas Gombert*, p. 147).

476. N. Gombert, a) *Gaudeamus Omnes*, mm. 24-25, b) *Quant Je Suis Suprez*, mm. 20-21



existence of the leading tone *f-sharp*, the complete combination of voices yields a diminished seventh chord resolving onto a sixth chord. The formation of the sixth chord also ought to be explained by the operation of melody. In the second instance, the diminished triad appearing on the strong part of the measure is the result of a series of dissonant passing tones (seventh, diminished fifth, parallel seconds). These two examples characterize, to a certain extent, the contrapuntal technique of Gombert, aimed at unhampered operation of melody, which leads to free treatment of dissonances. As a result of the use of passing tones there arise also seventh chords of a different quality from the chord discussed previously (ex. 477a).

477. N. Gombert, *Gaudeamus Omnes*, a) mm. 12-13, b) mm. 15-16



Introduction, by Gombert, of diminished triads did not escape the attention of Spanish theorists who emphasize this phenomenon rather early, especially when this technique is the result of the use of

smaller rhythmic values, that is, minims. Juan Bermudo mentions this quite briefly in [his] *Libro de la Declaracion de los Instrumentos*, 1555: *En los obras de Gombert hallareis fa contra mi muchas voces, ero en minima*¹. Francisco Correa de Arauxo expresses himself similarly in *Facultad Organica*², 1626.

Dissonant passing tones do not interfere with the introduction, upon their basis, of a new phrase, although in such an instance it enters on a dissonance (ex. 477b).

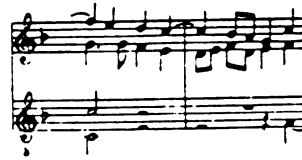
Entrance on a dissonance, and this appearing regardless of the nature of the melodic structure, is not a rarity even in other composers. From time to time, a dissonance arises as a result of ornamental delineation of some tone, having the character of an anticipation (ex. 478).

[198] 478. Ph. Verdelot, *Victimae Paschali Laudes*, mm. 1-8

Passing tones and figurative treatment of fragments of [a] melodic line cause complications in the resolution of even prepared dissonances, for the process of resolution goes through intermediate successions of vertical intervals which cannot be considered proper resolutions. In this connection, even in [a] two-voice [setting] the vertical interval of a fourth appears from time to time (ex. 479).

¹According to V., p. VIII, p. 450.

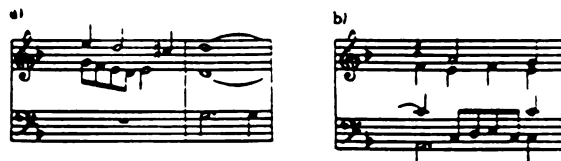
²Cf. J. Schmidt-Görg, *Nicolas Gombert*, pp. 147-148.

479. N. Gombert, *Et Invenientis*, mm. 22-23

J. Schmidt-Görg also gives a series of interesting examples of the accumulation of dissonances as a result of the use of passing tones. Used in contrary or similar motion, they contribute to the formation of structures which occasionally sound quite harsh. For they are formed by direct successions of either a ninth and seventh or a greater number of parallel seconds (for example three) or creations in which occasionally as many as three tones are dissonant (ex. 480).

480. N. Gombert, a) *Ave Sanctissima*, b) *Missa Sancta Maria*, *Credo: Crucifixus*, c) *Duo Rogavi*, fragments

[199] Alongside parallel seconds arising as a result of passing tones we encounter also parallel sevenths. From time to time, as a result of figuration, even parallel ninths are formed (ex. 481, 485a).

481. a) F. du Lot, *Maria Magdalena et Maria Jacobi et Salome*, mm. 9-10, b) N. Gombert, *Inter Natos Mulierum*, m. 19



OVERDUE FINES:

25¢ per day per item

RETURNING LIBRARY MATERIALS:

Place in book return to remove
charge from circulation records

V ~~DEC 06 '84~~ 340

DEC 05 '84

EX-1 D293

It is difficult to believe that highly effective techniques of this type were only accidental creations arising as a result of the operation of melody. These structures undoubtedly were, for Gombert, an important means of expression; for example, the accumulation of seconds in the *Crucifixus* from the Mass *Sancta Maria* could have been intended to emphasize pain.

In connection with free treatment of dissonances, one may detect manifestations of technical awkwardness. We have in mind here, among other things, motion from a second to a unison or from a ninth to an octave in similar motion. In spite of rather numerous examples of free use of dissonances, it should be stated that in the complex of works such phenomena appear only sporadically. Generally, however, we encounter normalized treatment of dissonances. Freer tricks include mainly the changing note and cambiata, used quite frequently. From time to time, we even encounter in greater amounts the prototype of the cambiata, that is, the cell of a fourth, in which there occurs a leap away from the dissonance by third downwards (ex. 482a).

482. N. Gombert, a) *Super Flumina Babylonis*, b) *Averte Oculos Meos*



In such structures, Gombert reverts to very old means of expression appearing, as we know, already in the first half of the fifteenth

century. A similar old means of expression is the changing note appearing in the form of a large rhythmic value forming the dissonance of a fourth or eleventh, being simultaneously a prepared dissonance of a seventh. It occurs most frequently in cadential idioms. We made note of it in [our] discussion of Italian secular music of the second half of the fifteenth century; thus, this is also an old, traditional technical trick (ex. 482b).

With small rhythmic values, changing notes occasionally cause free treatment of the second and of dissonances in general, so that composers approach and quit them by skip (ex. 483).

483. N. Gombert, a) *Souffrir Me*, m. 19, b) *Diversi Diversa Orant*,
mm. 66-67



[200] Particularly characteristic is the instance of introduction, by skip, of a dissonance with respect to one voice which, in turn, becomes a prepared dissonance with respect to [the] second [voice] (ex. 484).

484. J. Richafort, *Christe Totius Dominator Orbis*, mm. 42-43



Another type of technical license are parallelisms of perfect consonances, octaves and fifths. In one instance they arise as a result of the use of a changing note, while in another as a result of

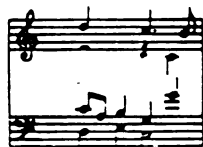
duplication, in parallel tenths, of the lowest voice, so that the middle voice forms precisely this [parallel] motion of voices, incorrect already at that time (ex. 485).

485. N. Gombert, a) *Inter Natos Mulierum*, mm. 15-16, b) *Angellus Domini*, mm. 57-58



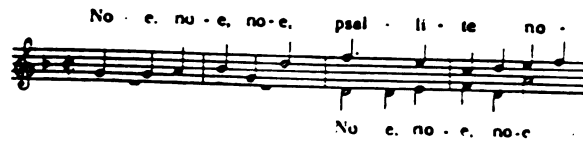
[201] Parallel fifths are occasionally an accidental creation arising as a result of "delineation" of a prepared dissonance, for example a seventh resolving to a fifth (ex. 486).

486. A. Willaert, *Omnipotens Sempiternus Deus*, m. 12



Fragments of works of Gombert in which we found parallelisms of perfect consonances are nevertheless marked by fullness of sound, and this detail, besides the operation of melody, justifies offense against technical principles established then. This does not mean, however, that all composers contemporary to Gombert adhered hard and fast to fullness of harmonic sound, that is, that imperfect consonances gained absolute predominance. We may still encounter fragments of works--and even two-voice [ones]--in which octaves and fifths introduced by similar motion play a significant role (ex. 487).

Previously cited examples already led us to the set of problems of prepared dissonances appearing on the strong beat of a measure. It

487. Ch. Mouton, *Noe, Noe Psallite*, mm. 1-4

would seem that this phenomenon, so universal, does not deserve more detailed discussion. Meanwhile, in this area also we encounter, in Gombert, certain details which permit [us] to point out stylistic characteristics of the polyphony of this composer. Alongside frequently used dissonances in the upper voices, he also introduces dissonances in the lowest voice, appearing in the form of a second or ninth. In addition, the number of simultaneously prepared dissonant tones increases. In this connection, double delays are not rare (ex. 488).

488. N. Gombert, *Diversi Diversa Orant*, a) mm. 5-7, b) mm. 106-107.

Regulated preparation and resolution of dissonances is a principle, in spite of this, there is no lack of occasional technical awkwardness either, for example a seventh moving to an octave. These awkward [mo-
[202] tions] appear especially in structures in which two dissonances are prepared (ex. 489).

489. N. Gombert, *Angellus Domini*, mm. 43-44

As in the works of Josquin which exceed four voices, a prepared dissonance sometimes occurs together with its tone of resolution. More bold, and at the same time rarer, structures depend on "preparation" of a dissonance by [another] dissonance or a six-four chord, or on improper "resolution," perhaps in motion from a dissonance to a dissonance, for example from a perfect fourth to a diminished fifth (ex. 490).

490. N. Gombert, *Diversi Diversa Orant*, mm. 68-70



To be sure, in the last example the resolution occurs "ex post," nevertheless, it is dubious because of the leap of the second to a third by step of a third. But we may also occasionally encounter structures in which the dissonance is not resolved at all (ex. 491).

491. Claudin, *Noe, Noe, Magnificatus Est*, mm. 18-22

A musical score for two staves with Latin lyrics. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: "fi - cus su - per om - nes re - ges". The music consists of several measures with various note values and rests. A specific dissonance resolution is highlighted in the original image.

In the first half of the sixteenth century, there is frequent appearance of the unprepared six-four chord or some other dissonance, for example a seventh (ex. 492).

492. C. Jannequin, *Chant des Oiseaux*, m. 17



Up to now we have noted mainly special cases in treatment of dissonances. Undoubtedly they indicate specifics of the counterpoint of Gombert and composers contemporary to him, but in order to obtain [203] an adequate view of the totality of phenomena, it is necessary to evaluate them in the proper way. First of all, they do not occur in such [a great] number that they could be decisive for the complex of the set of contrapuntal problems at this time. They are to be regarded as comparatively few departures from established and obligatory principles characteristic of the style of Renaissance polyphony. At the same time, they attest to certain difficulties which outlined themselves in connection with the intensity of linearism in creativity of the time. They pertain only to details of writing of counterpoint, and do not concern form-creating problems of polyphony. In this area, [the] advances of Gombert are of epoch-making significance. Moreover, we will constantly encounter manifestations of free treatment of contrapuntal problems for the simple reason that artistic creativity cannot be bound by rigid frames of theoretical rules. In spite of this, the process of perfection of contrapuntal technique will move consistently forward. Emerging to the forefront here, after Gombert, is the development of activity of Jacobus Clement, named Clemens non Papa. In his [output], one may also notice manifestations of free treatment of dissonances, nevertheless, in comparison to Gombert, the counterpoint of Clemens non Papa is more polished, technically more perfect. Free dissonant creations, arising as a result of [the] use of passing tones, are subjected to considerable limitation in [Clemens]. Also, less frequently encountered is improper--according to technical principles of the time--resolution or preparation of dissonances. This is all the more

noteworthy because his polyphony has an absolutely linear character and because [his] melodic lines are characterized by free motion and impetus¹.

[204] In comparison to the creativity of Gombert, the polyphonic works of Clemens non Papa are characterized by greater transparency. Also, segments used for imitation are marked by greater precision. The transparency of the works of Clemens non Papa is influenced by more frequent use of note-against-note technique and [by] parallelisms of imperfect consonances¹. Not infrequently we also see in [Clemens] fauxbourdon passages which also determine transparency of the voice setting. None the less, we encounter, in this composer, certain contrapuntal freedom which manifests itself, among other [ways], in the use of passing sixth chords on the basis of held tones or bourdons, in the use of delays together with the tone of resolution of the dissonance, which causes increased harshness of the dissonance. Besides this, the same result is produced by the use of the cambiata, being in [Clemens] a rather frequent phenomenon; finally, [by the use of the] six-four chord, which is not always treated as a dissonance. Proof of this is the resolution of dissonances into a six-four chord and its use in preparation of dissonant creations. As K. Ph. Bernett Campers points

[203] ¹Cf. Clemens non Papa, *Ascendit Deus*, prima pars, mm. 19-30 (*Heilige Tonkunst*, ed. Walter Braunfels, *Altniederländische Motetten*, pp. 30-31).

[204] ¹For example the *Credo* from the *Missa Misericorde* (*Opera Omnia* I, p. 8), most of the three-voice *Souterliedekens* (*Opera Omnia* II), *Missa Defunctorum*, and the eight-voice *Credo* (*Opera Omnia* VIII, p. 6, 26); *Corpus Mensurabilis Musicae* 4, 1951, 1954, 1959.

²K. Ph. Bernett Campers, *Jacobus Clemens non Papa und Seine Motetten*, 1928, p. 75.

out in his monograph on Clemens non Papa, dissonances are merely subsidiary contrapuntal techniques, and [they] have no expressional value. Nevertheless, also in this composer, there appear, in exceptional cases, dissonances of rather great expressional strength³.

[The] polyphony of Gombert, especially in liturgical and sacred works, indeed represents a new kind of style and indicates a new manner of use of artistic techniques within the framework of [a] form; nevertheless, it does not establish, in the first half of the sixteenth century, a single direction. The polyphony of Italian, French, and German composers differs from it. While discussing melody, we took note of the creativity of Constanzo Festa, in which one observes different tendencies. While in Netherlands' music development followed the line of polyphonic linearism, as is indicated by the creativity of Gombert, in Italian music, note-against-note technique plays an important role, contributing to solidification of a new harmonic feeling, which soon found its expression also in Italian theory. Certainly, this was not synonymous with the renouncement of polyphonic techniques. Compositional style was dependent, to a large degree, on the nature of [the] form, consequently in Italian music we also encounter the use of imitation, but in a less consistent and less methodical manner. As we shall [205] see later, Italian composers were not indifferent to [the] advances of [the] Netherlands. Some means of artistic expression originating in Netherlands' music became transplanted into Italian ground and only there developed universally.

Tendencies towards "homophonizing," as in Italian music, manifest

³ Traits related to the style of Clemens non Papa are exhibited by polyphony of other Franco-flemish composers, mainly Richafort and Crecquillon.

themselves also in the French Chanson. Due to them, the structure of the French Chanson is marked by considerable transparency, by the domination of the highest voice. None the less, the creativity of such composers as Certon, Jannequin, Sandrin, Sermisy, Courtois, [and] Garnier shows that French composers, in spite of a clear tendency towards homophonizing, used a rather rich repertoire of musical means, among which the most common was imitation, as the universal means of construction at this time.

POLYPHONY IN PROTESTANT MUSIC

It is generally accepted that characteristics of German Protestant music in the first half of the sixteenth century are above all tendencies towards simplification of structure. Although this phenomenon is undoubtedly an important element of Protestant music, of which we were convinced in discussing tonal problems of the first half of the sixteenth century, limitation of German music to note-against-note counterpoint does not give us a complete picture of its polyphony. Indeed, manifestations of simplification remain linked with the expansion of musical consumption to a wide circle of audiences and performers and may be considered an expression of democratization of art carried by the wave of [the] Reformation, yet--as we know--such tendencies appear also in other countries, [namely] in Italy and in France. Protestant music spread a great deal farther and absorbed into itself almost all advances, above all those of Netherlands' composers. One must realize that all outstanding composers of various nationalities were then to a greater or smaller degree inheritors of Josquin des Prés. Luther him-

self was not only an enthusiast of Josquin's music but bluntly recommended study and performance of his works. Hence one may observe already very early in Protestant music, the application of techniques developed by Josquin. This pertains especially to imitation-technique, which made its way to compositions composed to German texts. Considering, however, the form of Protestant Songs [and] their stanzaic structure, application of imitation had to be different than in Motets. The imitative relationship of voices frequently yielded to early interruption as a result of the small dimensions of stanzas. In spite of this, already in the output of Johann Walter himself as well as his successors, such as Benedictus Ducis, Arnold Bruck, Thomas Stoltzer, [206] [and] Ludwig Senfl, we see rather significant operation of both Motet form and of Songs of the Josquin type. A manifestation of this operation is the use of canon within the framework of larger voice settings, namely five- and six (ex. 493).

Nor may one neglect the influence of Mass movements, especially those such as *Agnus Dei*, in which two-voice canons were very frequently introduced within the framework of a larger voice setting, when, as [207] in the Song cited, all voices, especially at the beginning of a composition, entered imitatively. But in comparison to the works of Josquin des Prés, the contrapuntal technique alone of Walter and other German composers points already to a further developmental stage of polyphony. In Walter one may encounter concurrent three-voice ensembles which are already essentially independent choirs (ex. 494).

It is understandable that German composers continued to develop cantus firmus technique. They had in this area their rich traditions through cultivation of the so-called Tenor Song. The fixed melody was

493. J. Walter, *Christ Ist Erstanden*, mm. 1-16

Christ ist er - stan - den, er - stan -
 Christ ist er - stan - den, von
 Christ ist er - stan - den, er -
 Christ ist er - stan -
 den, von der
 der Mar - ter al - le, von
 Christ ist er - stan -
 Christ - stan - den, er -
 den, er - stan -
 Mar ter al -
 der Mar ter al -
 den von der
 - den, von der Mar ter al -
 stan - den, von der
 den von der

494. J. Walter, *Holdseliger Meins Hertzen Trost*, mm. 1-7

Hold se - li - ger meins Hert - zen trost
 mein Blüm - lein von der Lie
 Hold se - li - ger meins Hert - zen trost

introduced for the most part in the tenor, only now and then in the highest voice. In compositions of the canonic type, we encounter masterly imitative treatment of the cantus firmus. Not infrequently a long-note cantus firmus was also used, which was not always a melody derived from sacred music. For example Ludwig Senfl, in [his] Motet, *Ave Rosa Sine Spinis*, uses a cantus firmus which is a popular Burgundian melody, *Comme Femme* (ex. 495). Josquin des Prés also used it in a similar way in [his] *Stabat Mater*. These works enjoyed great popularity, which is witnessed by the fact that we find both in the *Tablature of John of Lublin*.

495. L. Senfl, *Ave Rosa Sine Spinis*, mm. 1-10

The musical score for 'Ave Rosa Sine Spinis' by Ludwig Senfl, measures 1-10, is presented in four staves. The lyrics are: 'A - ve ro - sa si - ne spi - nis te quam pa - ter in di - vi - nis te quam pa - ter in di - spi - nis te quam pa - ter'. The score shows a cantus firmus in the tenor voice, which is a popular Burgundian melody. The lyrics are written below the staves, with some words appearing in multiple staves due to the polyphonic nature of the piece.

The last example convinces us that German composers not only availed themselves of techniques of Netherlands' music, but attempted to put to use its other stylistic features, even in choice of cantus firmi, which not necessarily had to be of German or Gregorian origin.

The cited works of Walter indicate that with expansion of the voice setting beyond four voices he attempted to put to use [the] advances of Gombert, which is evidenced by simultaneous use of all voices. However, with other composers, as with Thomas Stölzer, Benedict Ducas, [and] Arnold Bruck, we still see remnants of Josquin's polyphony, dependent on the use of smaller voice ensembles, for example a two- or three-voice [group] within the framework of a larger setting.

Protestant music was unusually absorbent, and, as a consequence of this, rather inconsistent stylistically. Composers, among them Walter, frequently worked within the framework of various styles, and styles [which were] chronologically very distant from each other. Although he already goes beyond Josquin des Prés and attempts to operate with a polyphonically developed voice setting, in spite of this, we sometimes encounter [in Walter] the use of three voices with English discant features characteristic of the beginning of the fifteenth century. These are, however, rare phenomena, since in general the basis of polyphony of German composers was the output of Josquin des Prés and his successors.

DOUBLE-CHORUS TEXTURE AS A NEW POLYPHONIC STYLE

In [our] examination of [the] polyphony of Josquin des Prés, we frequently pointed out such disposition of voices in which one could detect germinal traces of later double-chorus texture. These were [the] juxtapositions of two-voice sections and three-voice ensembles, appearing especially in secular music. In [the] further development of polyphony, such treatment of the chorus occurred fairly frequently, which

attested to the influences of Josquin des Prés; nevertheless, the proper development of Netherlands' polyphony went, in Gombert, in a different direction, namely in the direction of the use of all voices simultaneously, although in exceptional cases, as, for example, in his [previously] cited *Ave Maria*, we also encountered germinal [traces] of double-chorus technique. Through individualization of smaller ensembles of voices within the framework of one chorus, Josquin des Prés achieved coloristic and partially dynamic contrasts resulting from diverse volumes of sound of concurring voices. In any event, these were ensembles consisting of various voices, above all high and low. Structures of this new type, although containing within themselves elements of later double-chorus technique, still could not constitute a basis for the development of proper double-chorus [writing]. For double-chorus [writing] which developed in the Venetian school around the middle of the sixteenth century, was based on the concurrence of most frequently two equal choruses, many a time of identical voice setting. Up to now, the creator of double-chorus technique was considered to be Adrian Willaert (1490-1562). The practice of competitive choruses was spread, before Willaert, in Italy, especially in Venice¹. It was based on antiphonal treatment of singing based on simple polyphonic fauxbourdon structure². This antiphonal juxtaposition of two choral ensembles and the use of note-against-note counterpoint became the basis for the development of proper double-chorus texture, although one cannot underrate [the] advances of Josquin des Prés and other Netherlands' composers.

¹Cf. Giacomo Benvenuti, *Andrea e Giovanni Gabrieli e la Musica Stromentale in San Marco*, v. I, 1931. Istituzioni e Monumenti dell'Arte Musicale Italiano, v. I.

²H. Bessler, *Die Musik des Mittelalters und der Renaissance*, p. 294.

Common experiences, both Italian and Netherlandish, contributed to the rise of double-chorus technique. Italian music provided models for the use of choruses of equal rank, while Netherlandish [music] contributed to their skillful polyphonic formation. It seems doubtful whether Willaert, himself a Netherlander by origin, was in a position to create double-chorus texture based solely on Netherlandish models. We are convinced of this by his works written for single chorus³. They are marked [210] by rather compact polyphony, modeled on Gombert. And his works for double chorus demonstrate considerable textural and constructional differences. In them, polyphonic intricacy disappears entirely in favour of note-against-note counterpoint. Neither could eight-voice Netherlandish compositions serve as a model, this not only on account of the disposition of voices, but above all because of the character of polyphony. Although, in comparison to Gombert, Clemens non Papa demonstrates considerable simplification of polyphonic texture, in spite of this, in works in seven and eight voices, he does not spurn contrapuntal intricacy. Certainly, from time to time a seven-voice or eight-voice [setting] breaks up into smaller ensembles, still within the course of a work these are episodic places; more frequently, on the other hand, all voices concur together (ex. 496).

Willaert's double-chorus texture differs in a fundamental way from Netherlandish eight-voice [texture]¹. Primarily apparent there is

[209] ³ See Adriani Willaert, *Opera Omnia; Corpus Mensurabilis Musicae* 3, 1950.

[210] ¹ Precisely the seven-voice Motets of Willaert demonstrate [these] differences, marked by skillful polyphony, among other things by the use of canonic technique. For example in the *Praeter Rerum Seriem — Virtus Sancti Spiritus* [he] introduces a type of puzzle canon "Trinitas in unitate," which is a three-voice creation sunk into the thick web of seven-voice structure (*Opera Omnia* V, p. 209).

in coe - lum, et co - ram te et
coe - lum et co ram te. in coe - lum, in coe-lum et
co - ram te. in coe lum et co - ram te
-lum in coe lum, et co - ram te in
co ram. in coe lum et co ram te, in coe - lum
in coe lum et co ram te in coe lum
te in coe - lum et co ram te, in coe lum

The use of homogeneous timbral planes would be unthinkable if already in the first half of the sixteenth century new principles of

The use of homogeneous timbral planes would be unthinkable if already in the first half of the sixteenth century new principles of

conception of polyphonic works did not set in, based not on vertical intervals as a harmonic element but on chordal structures. Besides, this found its expression before long also in the theory of Zarlino. At the same time, there is liberated the coloristic element, as in Netherlands' music with the operation with smaller voice ensembles. None the less, coloristic values in double-chorus works are diverse for the reason that generally various voice settings were not juxtaposed with each other, but two homogeneous choruses [were]. Coloristic values were emancipated there through the spatial factor, conditioned by the architectonics of St. Mark's Church in Venice, which made possible opposition in space of two timbral sources, which produced different effects than [did] operation with contrasting--in color--smaller ensembles within the framework of one chorus.

The use of note-against-note counterpoint caused all voices to enter in choruses simultaneously (ex. 497a). This, however, was not the only principle of treatment of choruses. We encounter also instances of successive entrances of voices in an imitative manner¹.

With successive entrances of voices by necessity one single voice had to appear first. Structures of this type ought to be differentiated from concurrence of one voice, independent of imitation, with the entire ensemble of choruses. Then the goal was not so much coloristic but dynamic contrast. Such instances do not occur frequently in Willaert (ex. 497b). Concurrence of choruses is based most frequently on their being contrasted in such a way that generally on the last tone of one chorus's phrase the other chorus enters, and only later do both choruses

¹Cf. A. Willaert, *Psalmus IV*, mm. 57-72 (Franchinus Commer, *Collectio Operum Musicorum Batavorum Saeculi XVI*, v. II, pp. 64-65).

[212] 497. A. Willaert, *Magnificat*, a) mm. 5-11, b) mm. 68-74

a)

Spi - ri - tus me - us api - ri - tus me - us

Et e - xul - ta - vit spi - ri - tus me - us

b)

fe - cit po - ten - ti - am in bra - chi - o in bra - chi - o su - o

in bra - chi - o fe - cit po - ten - ti - am in bra - chi - o su - o

498. A. Willaert, *Magnificat*, mm. 18-30

sa - lu - ta - ri, sa - lu - ta - ri, sa -

sa - lu - ta - ri, sa - lu - ta - ri me o sa



join together (ex. 498).

Besides concurrences of this type, Willaert employs still other [types], dependent on meshing of phrases of individual choruses. In [213] spite of this, these phrases form homogeneous timbral complexes in their constructional conception. In such structures we may best observe [the] new type of polyphony, no longer dependent on concurrence of voices but on harmonically homogeneous timbral complexes. Such strict concurrence of choruses appears generally in the terminal stage of the course of a form, while at the beginning of a work there occur rather descriptive juxtapositions (ex. 499). This compositional-technical principle will maintain itself over a longer period of time in the second half of the sixteenth century and will appear also in the seventeenth century.

With simultaneous concurrence of both choruses, especially in note-against-note counterpoint, not all voices are marked by equal independence. It often occurs that a composer limits himself to only one bass voice, that is, that the bass voice of one chorus doubles the bass of the other chorus. This emphasis of the harmonic basis of a work takes on two forms: [A] more simple one, [when] doubling in unison is subjected to precisely the same intervallic structure, as in ex.

499. A. Willaert, *Psalmus XXX*, mm. 108-118

si - cut e - rat in prin -

ci - pi - o et nunc et sem - per

pio et nunc et sem per et in sae - cu - la

497b, 498, and [a] complicated [one], to the extent that doublings are based on so-called octave-unison anti-parallels¹. On the other hand, in places more developed polyphonically, the bass voices of both choruses demonstrate melodic independence².

Linearly developed double-chorus texture is, in Willaert, a rather rare phenomenon, but this detail differentiates him from Netherlandish composers employing double-chorus. The homophonizing structure of [214] Willaert is accompanied by harmonic simplicity. As examples up to this point indicate, he frequently employs simple harmonic relationships corresponding to relations of upper or lower dominant to tonic, although other progressions, arising from the diatonicism of the modal

¹Cf. A. Willaert, *Magnificat*, mm. 153-155 (F. Commer, *Collectio Operum Musicorum Batavorum Saeculi XVI*, v. II, p. 56).

²Cf. A. Willaert, *Psalmus IV*, mm. 142-150 (F. Commer, as above, p. 70).

system, also appear.

In his double-chorus compositions, Willaert was so impressed with the Italian style arising from antiphonal singing that he almost entirely broke with Netherlands' music. Not all Netherlands, however, who followed in Willaert's footsteps in the cultivation of double-chorus works abandoned Netherlands' polyphony. On the contrary, they attempted to exploit advances of Netherlands' music within the framework of double-chorus texture, due to which their works are marked by greater skill and a richer repertoire of techniques. Stylistic differences are manifested in the use of much longer segments in individual choruses than in Willaert. Besides this, they are traited by linearism of voices and frequent concurrence of choruses, even over long stretches. In this connection, operation of seven- and eight-voice polyphony is obvious. While in Willaert generally double choruses concurred in a coherent manner, in Jacob Vaet, for example, individual voice ensembles [215] are already individualized in both choruses on the model of older polyphonic technique encountered in Josquin des Prés (ex. 500).

Consequently, one may notice rather early, in double-chorus texture, two different styles: Italian and the Italian-Netherlandish mixture. As we have yet to see, the Italian style gained many more followers and was cultivated especially by Italian composers, although later Italian composers, such as Andrea and Giovanni Gabrieli, also used Netherlandish experiences, which were manifested mainly in tendencies towards linearism. The situation is similar with Netherlands' composers, above all with Orlando di Lasso, who used equal amounts of advances of each [group of] composers. From the historical standpoint, Italian double- and multi-chorus style was certainly of greater sig-

500. J. Vaet, *Te Deum*, mm. 24-31

do - mi - ne et be - ne - dic hae - re - di - ta - ti tu - ae et re - ge e -

et be - ne - dic hae - re - di - ta - ti tu - ae et re - ge e -

us - que in ae - ter num

os et ex - tol - le il - los usque in ae - ter - num us - que in ae - ter - num per

usque in ae - ter - num

us - que in ae - ter - num us - que in ae - ter - num

us - que in ae - ter - num per

nificance, for in it change in polyphony itself appeared most clearly, [being] dependent on the use of timbral planes and not only of individual voices. On the other hand, tendencies towards linearism and [towards] concurrence of individual voices automatically leaned in the direction of homogeneous polyphonic voice technique of the Netherlands' type.

[216]

INSTRUMENTAL POLYPHONY

To be sure, manuscripts of instrumental music in comparison to vocal [music] are, in the sixteenth century, less numerous; in spite of this, instrumental music holds an important place in [the] development of musical creativity. We saw this in [our] discussion of tonal problems and melody. In instrumental music there arise specific musical

techniques which undoubtedly enrich the repertoire of means of expression at this time. Moreover, there is initiated, at this time, the continuous, uninterrupted development of instrumental music, continually growing in strength which, before long--because already in the subsequent century--will lead to instrumental music being not only a co-ordinate area of musical creativity, but also an indispensable co-factor of musical compositions in later vocal-instrumental creativity.

In the area of instrumental music we encounter a diversity of techniques. It arises above all from performance-technical possibilities of fundamental kinds of instruments. The greatest differences arise between music designated for keyboard instruments, mainly organ, and works designated for the lute and other plucked stringed instruments. This problem is outlined clearly, for in the Renaissance period operation with voices was a fundamental activity of composers. For the first time we encounter there fundamental differences in relationship to vocal music. In organ works and [works] designated for keyboard instruments and for instrumental ensembles, the matter of voices is relevant and conception in voices maintains itself--and will [continue to] maintain itself for a long time to come--and will not disappear from organ works. In lute music, however, already from the very beginning, the voice setting is a little-realized phenomenon or bluntly something irrelevant, not agreeable with lute music by reason of specific performance-technical properties of lute playing.

But even in music for keyboard instruments, especially in works designated for [the] clavichord, the voice setting is not always a constant phenomenon. One may notice there certain differences between German and Italian music. In German music, composers modelled them-

selves on vocal works, and in this connection frequently maintained a fixed voice setting; on the other hand, in vocal music we encounter changeableness in voice setting or texture permitting use, in certain places, of coherent perpendicular chords, automatically increasing the number of simultaneously sounding tones. We encounter this phenomenon both in original instrumental works and in arrangements of vocal works.

[217] In original instrumental works, such coherent chords generally occur at the beginning of a work, whereas in [its] further course they yield to an already limited number of voices, so that progressively there occurs a transition, for example, from six-voice structure through five- and four- to three- and even two-voice [structure]. In connection with the use of coherent chords, it is a doubtful thing whether such full structures are synonymous with appropriate voice setting in vocal music. Rather, a new phenomenon occurs here, namely operation with timbral complexes in the form of chords which, in reality, form one independent "voice," and frequently are long-sustained chords or are based on repetition of the same chords.

Sustainment, over a long stretch, of a complete triad while other voices have freedom of motion leads to the rise of new harmonic conceptions and becomes the source of contrapuntal complications. In the end, one could put these specific instrumental structures down to a free attitude towards contrapuntal technique. In reality, however, in the area of instrumental music, there arise new techniques based on specific performance-technical possibilities. Thus, against the background of some chord there appear cadential idioms remaining in a dissonant relationship to it. For the moment, they ought to be treated from the point of view of contrapuntal practice of the time, on account of which they become

a manifestation of a freer approach to the problem of dissonance. Such instances occur when, for example, against a background of a d^7 chord there appears a cadential idiom containing the leading tone to c , or when, against a background of an a^7 chord, there appears the leading tone to g (ex. 501).

501. M. A. Cavazzoni, *Recercare Primo*, mm. 1-20



From the standpoint of functional harmony we would, in such instances, be dealing with summation of lower- and upper-dominant functions. It does not seem, however, that such an interpretation would be historically correct. Rather, we still encounter there remnants of old, Medieval tonal foundations, dependent on the bimodal concurrence of modes, which is synonymous with the stratification of tonal structure. The legitimacy of such a view is seen in progressions based on the operation of two leading tones, namely to the root of a chord and to its fifth (ex. 502).

While the first work in the above example is entirely clear and

i

i

x

e

t

n

[

y

v

r

c

s

502. a) M. A. Cavazzoni, *Recercare Secondo*, mm. 122-123, b) Ranier, *Me Lassera tu mo*, m. 2 (*Frottole Intabulate da Sonare Organi Andreae Antico da Montana*, 1517)



indicates vitality of very old traditions, in the second work bimodality infiltrates itself strangely with the free treatment of dissonances resulting from the harsh cross relation between the third and the highest voice. In reality, leading tones have been formed to each tone of the g^+ chord. A rather considerable abundance of leading tones in organ music at the beginning of the sixteenth century leads to the rise of [218] such dissonant creations as, for example, a diminished tenth, being the result of semitonal inflection of two voices upward and downward (ex. 503).

503. M. C., *Per Dolor mi Bagno el Viso*, m. 12



In connection with the above special tonal problems, [both] harmonic and contrapuntal, the matter of accidentals presents itself more clearly, [while] in vocal music of the sixteenth century it always presented considerable difficulties. In instrumental music, these diffic-

[219] ulties disappear due to accurate writing out of raised or lowered tones¹. [The existence of] a considerable number of arrangements of vocal works enables confrontation of the harmonic picture of the original with the intabulation and permits accurate determination of accidentals in vocal works. It turns out, then, that in Italian music at the beginning of the sixteenth century they were used very abundantly, especially in cadences. In spite of reversion to very old traditions, dominant-tonic relationships appear clearly.

Problems of instrumental polyphony in the sixteenth century may not be treated independently from types of forms, in particular from the question if a given work is an original composition or an arrangement of a vocal work, for example a Motet or secular Song. Characteristics of instrumental polyphony manifested themselves the earliest in original compositions, although in arrangements of vocal works we may also observe, already at the beginning of the sixteenth century, considerable advancement of purely instrumental technique. Alongside works of this type there existed transcriptions faithfully reproducing the structure of a vocal composition, [and] being, in some measure, scorings of vocal works. Some music historians consider that scorings of this type were designated for dilettantes. One may not, however, ignore the fact that they served purely practical purposes, that is, as an aid to organists in performance of vocal-instrumental compositions conceived as a cappella works. Generally in such intabulations there occurred, in cadences, deviations from the original as a result of

¹J. Wolf, *Geschichte der Mensuralnotation*, v. III, p. 191., B. Disertori, *Contraddiction Tonale dans la Transcription d'un "Strambotto" Celebre. Le luth et sa Musique*, p. 37.

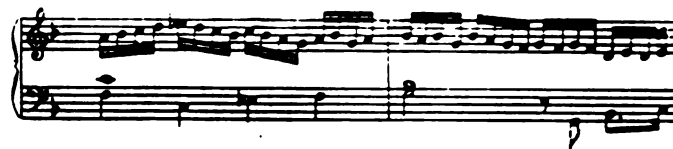
ornamentation of concluding idioms. We encounter many examples of such instrumental treatment of vocal works in German, Polish, French, and Italian organ tablatures. These works do not introduce anything new to instrumental polyphony besides freer treatment of dissonances in ornamental cadential idioms in connection with the use of changing notes and turns.

[220] Of considerable significance for the development of instrumental polyphony were compositions based on a *cantus firmus* in long rhythmic values. From these works later evolved the Prelude, Fantasia, and Chorale Variation. Already in the early works of the first half of the sixteenth century we encounter considerably developed instrumental texture, mainly in German colorists. Within the framework of these works, instrumental counterpoint was cultivated. In connection with [our] discussion of melody we already pointed out that the main constructional factor there becomes figuration and ornamentation. These means, being an important constructional factor, may be reduced to several fundamental forms: 1. changing notes, 2. neighboring tones, 3. passing tones, 4. mordents, 5. turns. The last means occurs initially very frequently, as a result of which [the] voices in counterpoint are not deprived of schematisation and monotony (ex. 504).

In organ works one may differentiate various types of concurrence of voices with each other, such as simple counterpointing and imitational and motivic dependence of voices. Nor is there a lack of more simple techniques, dependent on doubling, especially in parallel tenths, of the lowest voice by the highest voice, as one may notice, after all, in the above example. To be sure, independence of voices is then weakened, but the manner of doubling in instrumental music frequently is

504. P. Hofhaimer, *Salve Regina*, mm. 1-7

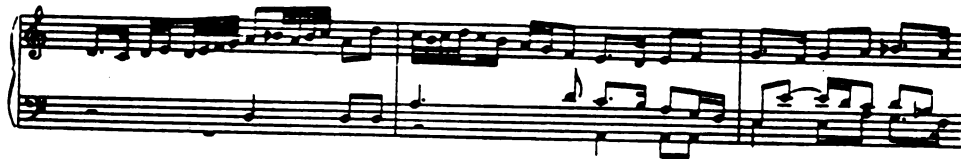
not identical with that of vocal music. The highest voice is generally marked by ornamentation, and for this reason [it] individualizes itself more than the lowest voice, which plays the role of a harmonic support. The practice of coloration occasionally leads to the disturbance of melodic balance between voices, as a result of which one of the voices emerges to the foreground, especially the one which is treated figuratively or ornamentally. If considerable rhythmic contrast arises between voices, then the figurative voice gains absolute predominance (ex. 505).

[221] 505. P. Hofhaimer, *Salve Regina*, mm. 10-11

Ornamental means are used without regard of the type of the work and the nature of the technique. We encounter them even in imitations in which one of the voices is subjected to ornamental operations. Then the segment serving for imitation differs from [its] archetype; conse-

quently, the motivic relationship between the voices in imitation is weakened. Generally, however, composers subject to ornamental operations an introductory melodic phrase, on account of which the melodic relationship between the other voices, especially the lower [ones], is weakened (ex. 506). Obviously, it is difficult to indicate any fixed principles here, for the opposite relationship may also occur.

506. P. Hofhaimer, *Carmen*, mm. 1-3



Coloration is not an inseparable phenomenon from the imitative entrance of voices. On the contrary, in organ music we encounter the use of a simple--from the melodic standpoint--segment serving for imitation, limiting itself to the underlining of only the intervallic skeleton of the melody; on the other hand, the voice in counterpoint is subjected to coloration (ex. 507).

507. P. Hofhaimer, *Erst Weiss Ich Was die Liebe Ist*, mm. 1-4



We encounter manifestations of coloration also in opposition of two-voice structures. Then both voices are generally subjected to ornamental operations (ex. 508).

508. P. Hofhaimer, *Recordare*, secunda pars, mm. 1-6

The last example shows us that certain methods of construction, characteristic of polyphonic vocal music of Josquin des Prés and some later composers, are subjected to modification in instrumental music, although the principle of construction itself remains in power. While [222] operation with two-voice segments, dependent on schematic transference of melodic material from one pair of voices to the other, threatened monotony, in instrumental music a new element enters here, [namely] variation, which brings much relief to the work. It is not correct to conclude, however, that the use of ornaments was always a positive phenomenon from the point of view of homogeneity of form and regularity of structure. This pertains especially to transcriptions of through-imitative works in which, as a result of the use of coloration, voices lost [their] relationship with each other. In the long run, however, the practice of coloration yielded positive results. It contributed to the development of variation technique and variation forms.

In organ arrangements of vocal works one cannot determine the extent of permissible changes of the original vocal organism. As we already pointed out, the framework within which such arrangements move is unusually wide, reaching from mechanical transference of a vocal

WC

di

t

[

i

v

.

work onto a keyboard instrument all the way to changes causing a fundamental expressional transformation of the work. These changes pertain, above all, to melodic structure as a result of use, on a large [223] scale, of figuration technique. Thus, composers fill in larger intervals with passing tones. On the other hand, retention of the melody on the same pitch provides the opportunity to delineate it through the use of scalar passages and decorative techniques. We know also that occasionally the voice setting of a composition changes as a result of subtraction or perhaps addition of voices. Such addition of voices has a dynamic character, with which composers use this operation to emphasize dissection, mainly to end phrases (ex. 509).

509. M. Vicentino, *Che Farala, Che Dirala*, mm. 1-4



Not always do composers attempt to emphasize dissection of a work. On the contrary, the structure of a work in organ arrangements is frequently blurred as a result of the use of figuration at points of dissection (ex. 510).

In [our] discussion of melody we made note of the widening of the range of a melodic line caused by the engagement of high registers. This is a rare phenomenon, occurring mainly in Italian organ music. Widening of the range of voices changes the degree of coherence of voice webs. Timbral compactness then ceases to operate--it having been

510. B. Tromboncino, *Non più Morte al Mio Morire*, mm. 7-15

E si stra - no el mi - o inar to - ro che per duo.

non puo fi - ni - re non più mor - te al mio mo - ri - re

achieved through tonal similarity of voices--in the wake of which there occurs emancipation of one of the voices, that is, the highest voice. This detail is characteristic to the extent that at another time we encountered individualization of one melodic line on the road to the use of figuration (ex. 511).

511. M. A. Cavazzoni, *Recercare Primo*, mm. 35-37.

Disposition of voices enters the compass of problems of contrapuntal technique. Even more closely connected with this problem, however, is the manner of treatment of dissonances. We already pointed

11

the
the
or
ini
tri

out that in instrumental music, as a result of the use of ornamental techniques and figuration, dissonances are treated more freely than in vocal music. Even in comparison to the counterpoint of Gombert this freedom occurs to a still greater degree. It will [continue to] maintain [224] itself generally in instrumental music. In spite of this, basic principles in treatment of dissonances will not be subjected to a fundamental change in the second half of the sixteenth century. This pertains mainly to dissonances appearing on strong beats of a measure which, as a rule, are prepared. In the first half of the century, we encounter, from time to time, an interesting phenomenon in organ music, dependent also on avoidance of prepared dissonances. In this connection, a rest occurs instead of the dissonance (ex. 512). This phenomenon occurs not only in Italian music, but appears much more frequently in German and Polish music.

[225] 512. *Mikołaj z Krakowa, Introitus de Resurrectione Domini*, mm. 16-18



A typically instrumental effect in the treatment of dissonances is the decoration of the dissonant tone with a trill. In such instances, the second scale degree is the tone to which the dissonance resolves, or it may form, for example, a prepared fourth oscillating with a diminished fifth (ex. 513).

As results from the examples above, the ornament, especially the trill, serves not only to activate and emphasize the dissonance, but

[

o:

in

pr

ly

wi

lea

res

dir

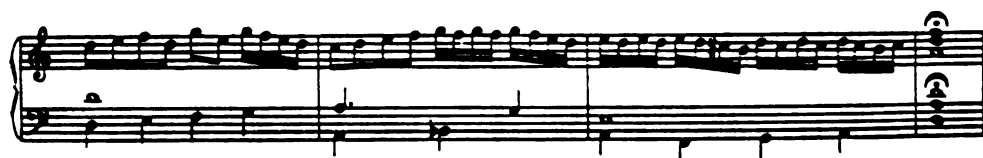
ly,

513. M. A. Cavazzoni, a) *Madame Vous*, mm. 32-34, b) *L'autre Iyor par un Matin*, mm. 1-3



also creates the colorful background. Such treatment of the ornament permits introduction, on the basis of figuration, of complete melodic idioms, regardless of whether they form a consonant relationship with the tones of the figured melody or not (ex. 514).

514. M. A. Cavazzoni, *Plus Ne Regrès*, mm. 63-66



[226] Alongside the above-mentioned instances of specific treatment of dissonances, in connection with instrumental texture, we encounter, in addition, improper resolution of a prepared dissonant tone or unprepared dissonances. Improper treatment of a dissonant tone frequently depends on the resolution of a dissonance to a six-four chord. And with free entrance of a dissonance we may, from time to time, notice a leap from [one] dissonance to [another]. But even all these liberties result from the instrumental character of melodic [style], or are linked directly with texture itself (ex. 515).

Neither are leading tones always resolved correctly. Occasionally, instead of motion towards the final there occurs a leap to the third

515. M. A. Cavazzoni, *Plus Ne Regres*, mm. 46-48

scale degree, so that in relationship to the leading tone there is formed the interval of a diminished fourth (ex. 516).

516. M. A. Cavazzoni, *Recercare Primo*, mm. 39-40

Ornamental techniques permit a somewhat freer approach to the problem of parallelism of perfect consonances. In this way there appear decorative octave doublings of one voice by another, although from time to time there appear also direct, open "octaves" (ex. 517).

517. H. Isaac, *Ain Frewlich Wesen*, arr. P. Hofhaimer, m. 17, b) H. Kotter, *Uss Tieffer Nodt Schry Ich zu Dir*, m. 3

While parallel octaves do not constitute virtual transgression against tonal-harmonic principles, but merely cause elimination of independence of one of the voices, parallel fifths do not fit into the framework of principles connected with the system itself. In spite of

this, as in vocal music, we may, from time to time, encounter parallelisms of fifths. At this time, the problem may be approached in various ways: Either the "fifths" may be considered simple transgressions against technical principles, or one may read into them characteristics of stylization of folk music. Nor do all "fifths" possess the same character from the technical standpoint. In the instance in which they [227] appear together with a prepared harsh dissonance, their operation is subjected to impairment. At the same time there occasionally occurs the interesting phenomenon of the resolution of a major seventh to a sixth which, in its turn, forms the dissonance of a seventh with yet another voice; thus, we are dealing here with a seventh chord treated as an independent creation. This is already a typically instrumental phenomenon not appearing in vocal music (ex. 518).

518. M. A. Cavazzoni, *Recercare Secondo*, mm. 72-75.



In the *Organ Tablature of John of Lublin* there appear, in certain dances, parallel fifths being a co-factor of stylization of folk music (ex. 519).

519. Dance from the *Tablature of John of Lublin*, mm. 1-5



Moreover, not only parallel fifths but the vertical interval of the perfect fifth in general, treated as a bourdon or ostinato, was an im-

portant means of stylization, as is evidenced by the *Taniec Chłopski* (*Paurthancz*) from the *Tablature of John of Lublin* (ex. 520).

[228] 520. *Paurthancz* from the *Tablature of John of Lublin*, mm. 1-6



Example 520 represents yet another type of exposition of the highest voice. This time we are dealing with homophonic texture, for indeed there clearly appears one main melody with harmonic accompaniment. Consequently, already in organ tablatures we may detect a distinction of instrumental texture into polyphonic and homophonic. The first may be considered as original organ texture, the second as a germinal texture typical of stringed keyboard instruments such as the clavichord, virginal, spinet, and clavecin.

We are convinced of this distinction by other dances from the *Tablature of John of Lublin*, in which there appears a clear culmination of the melodic line with accompaniment in the nature of coherent perpendicular chords (ex. 521).

521. *Jeszcze, Marcinie* from the *Tablature of John of Lublin*, mm. 33-39



Ornamentation connected with the technique of coloration contributed to the development of instrumental counterpoint, and already in the first half of the sixteenth century was a universal phenomenon. German music has, in this instance, rather old traditions reaching back at

least to Paumann, although, as we know, in other countries, for example in England, already at the beginning of the fourteenth century there appear organ arrangements of vocal works exhibiting the use of descriptive techniques¹, as is evidenced by the [previously] mentioned manuscript Ad. 25500 of the British Museum. In the first half of the sixteenth century, there are marked stylistic differences even between German music and music of Roman countries. Ivonne Rokseth² takes note of this fact, pointing out that organ melody of French works is marked by greater melodic wealth and freer development of line than German organ music, which is characterized by the use of stereotyped formulas [229] in the form of turns, mordents, and the like. None the less, the greatest advancement in the development of instrumental counterpoint is exhibited by Spanish music, especially the output of Antonio de Cabezón (d. 1566). This remains linked with the cultivation, in Spanish music, of the variation form appearing as the so-called *differentias* and *glossados*. To be sure, already in Hofhaimer we encountered quite widely developed figurative lines of exceptional instrumental characteristics, none the less, the works of Antonio de Cabezón surpass them considerably from the standpoint of technical perfection. Spanish instrumental counterpoint develops much more freely, it is marked by greater impetus of the melodic line and by consistency in the maintenance of figuration. Figurative character is exhibited generally by one of the outer or inner voices, a result of which is that instrumentalism infiltrates almost all the components of the composition. As an example of

¹J. Wolf, *Handbuch der Notationskunde*, v. II, p. 12.

²*La Musique d'Orgue au XV-e Siècle et au Début du XVI-e*, 1930, p. 361 & ff.

the typical, developed Spanish instrumental style one may mention the *Fabordones* of Antonio de Cabezón, in which instrumental figuration is used successively in the upper, lower, and middle voices. As a result of this there arise various types of variation of the same model or theme¹.

Developed instrumental figuration had to lead to freer treatment of ornamental tones, that is changing notes, neighboring tones, and passing tones. Thus, again and again two or more dissonances appear after each other. From time to time, in the instance of [the] use of a greater number of changing notes or idioms containing within themselves elements of a trill, a dissonant structure maintains itself for a comparatively long time. This freedom in the use of dissonances is tied strictly with [the] instrumental style of contrapuntal technique. Even in the second half of the sixteenth century when, in a cappella music, especially [that of] the Roman school, there ensued even greater strictness in the treatment of dissonances, figural instrumental counterpoint was marked by greater freedom than vocal counterpoint. This phenomenon will always accompany instrumental polyphony, and from the seventeenth century [on], the free approach to the problem of dissonance in figural counterpoint will even be expanded. The counterpoint of Hofhaimer convinced us that the figural treatment of one voice automatically contributes to its emancipation. This isolation of the figural voice in counterpoint appears to a still greater degree in Spanish music, especially in those instances when for a single note of the

¹Cf. A. de Cabezón, *Fabordon y Glossas del Primer Tono Llano*, beginning measures, a) theme, b) Glossado con el Triple, c) Glossado con el Bajo, d) Glossado con el Contralto y el Tenor. *Hispaniae Schola Musica Sacra*, ed. Philippo Pedrell, pp. 32-33.

complex of voices there is a greater number (8-16) of tones in counter-[230] point. These are important details because, in comparison to a cappella music, the disposition and independence of voices changes. In structures of this type, especially the inner voices completely lose their significance as polyphonic co-factors of equal rank. In the instance of the use of note-against-note counterpoint in other voices they form a homogeneous tonal alloy, so that, for example, a work conceived in four voices in reality becomes a structure in which only two co-factors are active: A fundamental melodic line with complementary voices, and figural counterpoint. These structures are a phenomenon different from four-voice works in a cappella music. Here, the chordal factor already begins to operate [and] to co-operate with figuration; thus is formed a new concept of four-voice structure with strongly developed harmony. Moreover, around the middle of the sixteenth century this phenomenon becomes more and more characteristic, for, as we shall still see, operation with timbral complexes through homophonically active choruses in double-chorus texture will mean nothing more than the reduction of independent melodic lines, although the notation will rather denote developmental tendencies in the opposite direction, that is, towards the increase in the number of voices. The essence of this state of affairs inheres very deeply, reaching to tonal foundations of new music, with their characteristic emancipation of the harmonic element. Indeed, polyphonic apprehension of means of expression is the basis of musical thinking; in spite of this, we encounter, from time to time, structures exhibiting predominance of the chordal factor in the figurative voice. A manifestation of this is accompaniment dependent on harmonic completion of upper voices and leading to

the use of broken chords in the accompaniment. In such instances, the texture does not have the character of polyphony but, on the contrary, of modern homophony. In Spanish music, such structures are exceptional phenomena, which is understandable even for the reason that these were originally organ works. Nevertheless, we encounter among them also a texture which may be linked with stringed keyboard or lute instruments (ex. 522).

522. A. Cabezon, *Diferencias*, third variation, mm. 1-12



[231] In spite of considerable advancement in the development of texture of Spanish organ works, from time to time we encounter there, similarly as in Marco Antonio Cavazzoni, remnants of the old method of apprehension of tonal problems. Occasionally this pertains to a cadence, tonally inconsistent, based on the introduction of two leading tones: To the root of the chord and to its fifth. Certainly such structures are exceptional phenomena, none the less they prove that development of polyphony does not take place uniformly in all co-factors of a polyphonic work [and] that against the background of a developed texture old elements may arise (ex. 523).

In Spanish music, only ornamental dissonances, appearing in connection with figuration, exhibit free treatment in relationship to vocal music. On the other hand, another kind of dissonance, especially syn-

523. A. de Cabezón, *Tiento II*, mm. 65-67

copated [and] appearing on the strong part of a measure, fully corresponds to vocal music in manner of treatment. Only in a few examples may one encounter dissonant intricacies, for example resolution of a fourth or a six-four chord to an augmented triad (ex. 524). We bring up this exceptional instance because in the second half of the sixteenth century we encounter it also in secular a cappella music, especially in French and partially in Italian [music].

524. A. de Cabezón, *Salve Regina*, mm. 77-83

The practice of use, on a wide scale, of decorative instrumental counterpoint found its expression in theory. It is not a coincidence that this took place through the contribution of mainly Spanish theorists such as Diego Ortiz, Juan Bermudo, and Thomas de Sancta Maria. Diego Ortiz, author of the treatise entitled *Tratado Sobre Clausulas y Ostros Generos Depuntos en la Musica de Violones Muevamente Puestos en Luz* (1553), is not the first to work out, in a systematic manner, a study of diminution, for the same problem is taken up previously by [232] Silvestro Ganassi dal Fonte (Fontegara, 1535; *Regola Rubertina*, 1542-3). Ortiz's work is significant both for cognition of principles of figurative melody (in accordance with the author's interests in connection with viol music) and for ensemble playing of viol and harpsi-

chord. He differentiates between three types of ensemble playing. The first type is simply a free Fantasia, the second is based on the use of a cantus firmus (*contollano*), the third on arrangement of completed polyphonic compositions. On account of the free character of the Fantasia it is not possible, according to Ortiz, to determine precisely its constructional principles, nevertheless, these principles are regulated by the harmonic factor (*consonancias*). The part of the viol should then be marked by separate figures with which the harpsichord concurs in certain places. An important co-factor of the work becomes the imitative dependence of voices, as a type of contending counterpoint¹. A second type of concurrence of the harpsichord and viol seems particularly important for historical reasons. The cantus firmus here forms the foundation for formation of the harmonic basis on which the melodic line of the bowed instrument develops. We are dealing here with a completely new principle of composition, already approaching a type of accompanied monody with basso continuo (ex. 525). True enough, Ortiz does not realize full chords, nevertheless, one may surmise that it is precisely structures of this type which are intended here.

525. D. Ortiz, *Recercada Tercera*, mm. 1-6



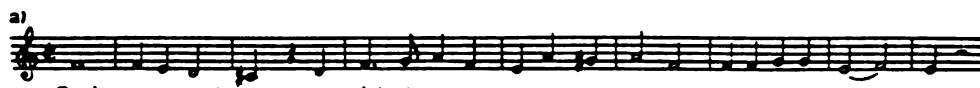
¹Diego Ortiz, *Tratado de Glossas Sobre Clausulas y Otros Generos Depuntos en la Musica de Violones*, ed. M. Schneider, 1913, p. 51.

The third type of ensemble playing depends on the arrangement of a completed polyphonic Madrigal or Motet in such a way that the harpsichord part is comprised of the polyphonic composition in its primary form; on the other hand, the viol parts may form individual voices of the composition, in particular the bass or soprano, subjected to all sorts of decorative operations.

In spite of the exploitation of a completed work (ex. 526) a new structure arises along the way of the arrangement, for the part of the harpsichord in relationship to the viol is, above all, an accompaniment. Phenomena of this type are not isolated in Spanish music in the first [233] half of the sixteenth century. A kind of accompanied monody were the rather widely spread ensemble compositions for solo voice and vihuela. Besides, similar combinations existed also in different areas. Independently of arrangements of this nature which, in essence yielded a new type of constructional concept of a work, there certainly existed organ arrangements of the same works. For example, we encounter the [previously] discussed Song of Sandrin in various arrangements for organ, lute, and zither. Also, Polish organ and lute tablatures contain arrangements of this work. It is a characteristic thing that coloration in the Polish organ arrangement is marked by great decorative wealth (ex. 526, 527).


526. Song of Sandrin, *Doulce Mémoire*, mm. 1-9, a) soprano voice, b) bass voice

a)



Doul - ce me moi - re en plai - sir con - eu - me - e il

b)



Doul - ce me moi - re en plai - sir con - eu - me - e il

527. Arrangement of the Song of Sandrin Douce Memoire from the *Tablature of John of Lublin*, mm. 1-5



Alongside works exhibiting instrumental characteristics and, by the same [token], introducing many new details into the set of problems of Renaissance polyphony, in the first half of the sixteenth century there arise collections of works which do not introduce anything new to the matter of contrapuntal technique; they are, nevertheless, worthy of attention because of their formal properties, and [they do] witness a certain developmental process taking place in the area of instrumental music. Their characteristic trait is that they are intended both for singing and for playing (*cantare e sonare*). The majority of these works appear under the title *Ricercare* or *Fantasia*. Besides this, titles are frequently used which witness direct linkage [234] with vocal music. These are the initial words of Motets and other works. The most direct link with vocal music is exhibited by [the] *Ricercars* of Adrian Willaert. In them, Willaert reverts to the polyphonic style of Gombert. In this connection, the principle of construction becomes through-imitative technique. Melodic segments serving for imitation, deprived of text, do not contain within themselves anything characteristic. To be sure, the succession of various through-imitative segments would point to inconsistency of form of the

work; in reality, the Ricercares of Willaert are homogeneous from the point of view of expression due to their melodic style [and] its strict diatonicism and relationship with the sacred Motet. It is difficult to detect there any instrumental traits. Indeed, these works may also be performed vocally, for in no way do they differ from vocal music. For this reason they do not introduce anything new in the area of contrapuntal technique.

On the other hand, the situation with the Ricercares of Jachet Buus presents itself differently. Technically they exhibit characteristics of vocal Netherlands' polyphony of the Gombert type. In this case, however, it is not this detail which is important. Buus reverted to certain tendencies towards thematic standardization of compositions, of which we took note in connection with the polyphony of Josquin des Prés. But while Josquin des Prés operated with groups of voices, Buus maintains, over the course of the entire work, the basic, originally adapted, voice setting. It is precisely this trait which links him with the polyphony of Gombert. He realized, however, that imitation of various melodic segments, justified in vocal music by the text, does not have justification for existence in instrumental music. In this connection, he aims towards melodic homogeneity of segments serving for imitation. In this manner was begun the path in the direction of new imitative form, dependent on identity of melodic material, leading to formation of a theme and consequently of fugal form. This was certainly not a straight path, for the fugue arose as a result of a complicated developmental process through crossing of imitation and variation.

Another property of certain Ricercares of Buus is the greater rhythmic vigor of segments serving for imitation, which ought to be

regarded as an important detail in the process of formation of the theme. In this primitive stage of development of a new imitative form, segments serving for imitation do not always exhibit equal resilience. Not infrequently Buus employs irregular rhythmic changes remaining in a certain relationship with the style of compact Netherlands' polyphony. Yet another element is worthy of attention, namely the large dimensions of Buus's Ricercare, which is all the more noteworthy because during the course of the composition occasionally one and the same melodic segment maintains itself. To illustrate this state of affairs, it is sufficient to juxtapose segments of a four-voice Ricercare from the year 1547 (ex. 528).

[235] The aspiration towards thematic homogeneity of a work encountered in Buus ought to be regarded, in the first half of the sixteenth century, as an exceptional phenomenon, all the more because not all Ricercares of this composer exhibit similar traits. We pointed them out because already in the second half of the sixteenth century standardization of form will become the main problem in imitative instrumental

[236] works and [it] will indicate clearly where the development of imitative form is headed. In other composers, on the other hand, the Ricercare is based mainly on the principle of through-imitation, characteristic of the Motet. Influences of Netherlands' music are evident in this respect even in the most distinguished of Italian composers. While [the] Ricercares of Marco Antonio Cavazzoni were marked by clear instrumental traits, so that we were able to point out a series of details not encountered at the time in vocal music, Girolamo Cavazzoni composes Ricercares based on experiences in vocal through-imitative technique. One detail which is worthy of attention is the introduction

528. J. Buus, *Ricercar a 4*

The image displays six staves of musical notation, labeled a) through f), representing different parts of a four-part ricercar by J. Buus. Each staff is written on a grand staff (treble and bass clefs) in a key with one flat (B-flat). The notation includes various rhythmic values, accidentals, and phrasing slurs, typical of early Baroque lute or keyboard music. The staves are arranged vertically, showing the progression of the piece.

of figurative segments, though very few, which bring new elements to through-imitative form. Besides this, one frequently encounters, in this composer, [a] change of beat. Of greater significance for the development of imitative forms are [the] Canzonas of Girolamo Cavazzoni, in which there is a marked tendency towards the use of three-part structure, namely towards repetition of the initial melodic segment

in the third part of the work¹.

The problems of polyphony examined hitherto, limited to music for organ, clavichord, and instrumental ensembles, exhibit a large diversity of phenomena. Some of them, as for example coloration, introducing new elements into counterpoint, reach back in their tradition to the fifteenth century and even earlier. At the same time, new developmental trends begin to form which, in subsequent centuries, permitted not only the formation of instrumental polyphony in a defined direction, but also led to the rise of important formal and textural principles. The polyphony of Cabezón, as compared to [that of] German colorists, being marked by greater impetus of [the] melodic line, changes the very manner of behaviour of voices through the rise of two tonal planes, of which one is represented by figurative counterpoint and the other by an ensemble of voices, often of a homogeneous chordal sound. We may detect seeds of later accompanied monody in [the] exercises of Diego Ortiz, in which the harpsichord part, in relationship to the viol part, also constitutes a coherent timbral complex with clear harmonic properties of accompaniment. Finally, in the area of the *Ricercare*, we encounter tendencies towards formal standardization of a work through melodic material serving for imitation. In this last instance the foreground is occupied by certain *Ricercare*s of Buus and *Canzonas* of Girolamo Cavazzoni.

In lute music specific properties of instrumental texture are even more clearly marked, [these being] dependent on the structure of the instrument and the manner of tone production. While the organ is

¹Cf. G. Cavazzoni, *Canzon Sopra i le Bel e Bon (L'Arte Musicale in Italia)*, ed. L. Torchi, v. III, pp. 21-23), pt. I, mm. 1-9, pt. III, mm. 31-41.

[237] capable of polyphonic playing, the lute is its opposite in this respect. For this reason, lute texture represents, in relationship to organ music, a completely different phenomenon. Difficulties in leading independent melodic lines on the lute were compensated by the development of instrumental melody, which developed even earlier than in organ or clavichord music. Thus, already from the very beginning of lute music there arises a special instrumental texture set up for the operation of harmony appearing in the form of coherent perpendicular chords. Consequently, in lute music the manner of musical thinking changes; in place of the polyphonic horizontalness accepted from old traditions, verticalness emerges to the foreground. For this reason lute music is of enormous significance not only for the development of instrumental music but also for solidification of the new harmonic feeling.

Traditions of lute music reach deep into the Middle Ages. None the less, the lack of manuscripts from these early times does not permit representation of the role which it played in the development of polyphony. On the basis of later manuscripts, already from the sixteenth century, it seems that the role of lute music in this area was negligible, for generally monodic, single-voice compositions were performed. In the Renaissance period the lute becomes a particularly popular instrument and lute composition represents domestic instrumental music, [both] bourgeois and courtly. The popularity of this creativity is attested to by the numerous publications of lute compositions appearing together with the first musical prints of Petrucci in Italy and Attaignant in France. At the same time, [there are] active lute composers,

such as Vincenzo Capirola¹, Francesco Canova da Milano, Dalza, Spinacino and Bossi in Italy, Schlick, Judenkunig, Newsiedler, Gerle, Gintzler, Ochsenkun in Germany, Luis Milan, Luis de Narvaez, Alfonso de Mudarra, Anriquez de Valderrabano in Spain, who are joined, in the second half of the century, by still other distinguished lutenists. Lute music finds its repercussion also in theory, manifestations of which are treatises by Agricola, Bermuda, and descriptions of lute playing by Virdung and Schlick. This interest in lute music, attesting to its universality, also had its negative side. For not only professional musicians were occupied with it, but so were amateurs, as a result of which not infrequently dilettantism crept in. This circumstance requires a critical approach to problems of texture if we wish to consider them from the standpoint of compositional technique. Since in the Renaissance period compositional-technical norms were strictly defined, one may always differentiate between that which derives from the nature of the instrument and lute texture, and technical immaturity or dilettantism. The use of lute manuscripts, however, meets with certain obstacles connected with musical notation. Tablatures for lute and for plucked instruments in general do not register the melodic line directly but merely indicate points of seizure on the lute. For this reason in transcription of lute works into our notation two different tendencies are marked. Some--for example G. Morphy from earlier historians and L. Schrade from later [ones]--maintain the attitude of [238] strict quasi "transliteration" of symbols, as a consequence of which they do not always obtain a convincing musical notation from the

¹*Compositione di Meser. Vincenzo Capirola*, ed. Otto Gombosi, Paris, 1955.

artistic standpoint. On the other hand, others, such as Oskar Chiselotti, Oswald Korte, Adolf Koczirz, and Johannes Wolf, attempt to introduce real voices on the model of organ or clavichord music. Principles of transcription of lute works are not established definitively to this day simply because the adoption of any given method of transcription must depend on the nature of the form, texture, and performance-technical possibilities. In certain instances strict transference of the picture of the lute tablature into our notation may be justified on account of the improvisational and bravura character of the work, whereas in others, when we are dealing with works of the polyphonic type, disclosure of concurrence of voices becomes necessary for apprehension of the constructional correctness of the work. Besides this, even in harmonic-technical details, when it comes to the treatment of dissonances and leading tones, pure transcription is not always satisfactory. Derivation of voices from lute tablature must, however, be based on technical principles established in the Renaissance. Tied in with this activity was the elongation of certain tones in order to obtain continuity of the melodic line. Nevertheless, certain historians did not always remember to adhere to these principles, as a result of which there arose works which had no legitimation in compositional practice.

Although manuscripts of lute music in the form of the above-mentioned prints come from a comparatively later period, (they appear only at the beginning of the sixteenth century), none the less they enable one to become familiar with the character of development of lute texture. This development went hand in hand with the development of technical efficiency. In original lute prints, especially from the area of dance music, we still see a very modest texture when it comes to par-

ticipation of harmony. The operation of harmony is attested to by individual tones appearing on strong beats of measures. In such instances it is even difficult to detect any sort of a second, concretely functioning, voice. Such structures remain far behind the achievements of vocal music and compositions for keyboard instruments. In the area of polyphonic music they rather point towards some sort of initial stage of development of lute texture. In spite of this, one may find there characteristic details dependent on the use of apparently rather large intervals which in reality are elements of harmony, conceived in such [239] a manner that it still does not allow melodic continuity of the accompanying voice (ex. 529).

529. *Basse Dance Saint Roche*, mm. 1-16; from the prints of P. Attaignant (pb. 1529)



We became familiar with somewhat more widely developed harmonic [style] in lute music when we examined melody in the first half of the sixteenth century. The work *Tastar de Corde* from the fourth book of collected music for lute published by Petrucci permitted us to look into tonal problems of works due to the concrete harmonic progressions appearing there. The majority of originally published lute works is dominated by two- and three-voice texture, which is revealed only by our musical notation. On account of this, this texture is not the same phenomenon as two-voice or three-voice [texture] in vocal or organ music.

The voice setting appears more clearly in note-against-note counterpoint; on the other hand, with rhythmic differentiation of voices it becomes blurred as a consequence of rapid decay of longer rhythmic values. This detail ought to be borne in mind in examination of lute compositions. Concurrence of voices is best revealed through differences in registers which, in effect, do not permit unity of the course of the melody but lean towards distinction of various voices.

Already in very simple texture we encounter a phenomenon characteristic also of later developed texture, namely changeableness of the voice setting, and this not always with observed consistency in voice leading. Alongside these details, we also notice others attesting to the respect of technical principles, especially in the treatment of dissonances appearing on a strong beat of a measure. On the other hand, dissonances on a weak beat of a measure are introduced rather freely as changing notes, neighboring tones, and passing notes (ex. 530).

530. *Recercare de Tutti le Toni*, mm. 1-5 (O. Petrucci, Libro I, 1507)



Operation with various registers permits motivic individualization of concurring voices, with which correctness of polyphonic structure does not yield its place to organ music (ex. 531).

531. S. Gintzler, *Ricercar Quarto*, mm. 38-41



[240] Differences in registers convince us that in lute music operation with coloristically differentiated two-voice [structures] was also found, as it was in compositions for chorus (ex. 532).

532. H. Newsiedler, *Praembel* (1535), mm. 8-11



Example 532 exhibits, among other things, the use of parallel sixths. Alongside parallelisms of this type we encounter also parallel thirds and occasionally tenths. Parallelisms of a different nature are formed by parallel octaves, introduced for the purpose of the reinforcement of voices, and fifths attesting to manifestation of amateurism (ex. 533). Such technical awkwardness will take place in lute music also in the second half of the sixteenth century, and even in the seventeenth century.

533. *Saltarello* from a private Codex in Venice, mm. 10-17



For a long period of time, operation of harmony was limited in

dance music as we saw, after all, on the basis of example 529. Many a time, dance melodies were notated even in blunt single-voice form. In spite of this, dance music, as a result of form-creating operation of rhythm, became a convenient basis for the development of harmonic accompaniment typical of lute music, that is within the framework of homophonic texture. Consequently, coherent chords appear as accompaniment, requiring the use of five or even six strings (ex. 534).

534. *Chorea Aufß und Nider*, mm. 1-15 (Lautenbuch des Stephan Crens aus Ebenfurt)



Alongside dance music, constituting an unusually rich lute repertoire, appear also other forms such as the Prelude, Priamel, Ricercare, and arrangements of vocal works. We encounter in them similar phenomena to those in organ works. For example, the Ricercare appears in two forms: As an imitative and as a free form deprived of imitation. As a result of specific lute texture, imitations are not marked as clearly as in organ music; it is necessary, however, to verify the existence of colored imitations, in which one voice is subjected to ornamentation. The figuration, developed on a large scale, occasionally disfigures completely the imitative repetition of a melodic phrase, so that one continuous bravura passage arises (ex. 535).

We encounter similar phenomena also in the Fantasia. This form of variation, developed in Spain, fostered the use of rich ornamentation. [242] Although lute music is limited, it would seem, in its repertoire of means of expression, in spite of this, we encounter, on its basis,

535. H. Judenkunig, *Ain Schone Kunstliche Underweisung* (Priamel),
mm. 1-11



manifestations of tone painting, that is, program music. Among other things, there were lute arrangements of vocal program works of Jannequin. In particular, his famous *La Guerre* appears in various prints and manuscripts, for example that of Newsiedler and in the *Cracow Lute Tablature* from the second half of the sixteenth century. In view of the fundamental textural differences between vocal and lute music, arrangements of vocal works for lute deviate greatly from their archetype. Often it is even difficult to detect a link between them. This pertains especially to earlier lute compositions. Later lutenists operated with much fuller sounds and for this reason their transcriptions or arrangements were more exact, although they did not coincide entirely with [their] archetypes. To illustrate this state of affairs, it is sufficient to quote the arrangement for vihuela, by Luis de Narvaez, of the already cited Song of Josquin des Prés, *Mille Regretz* (ex. 536).

536. L. de Narvaez, arrangement of *Mille Regretz* of Josquin des Prés,
mm. 1-14



In connection with tonal problems, we have already become familiar with vocal-instrumental music, or, more strictly speaking, with works designated for voice with lute accompaniment. Nevertheless, on account of the individualized circle of problems, we treated this creativity only in a general way. Meanwhile, vocal-instrumental works already in [243] the sixteenth century represent a segment of creativity important for [the] development of texture and harmony. This pertains mainly to Spanish music, in the first place to the output of Luis Milan. When it comes to the textural aspect of his works designated for voice and lute or vihuela, it is necessary to differentiate here between two types of structures: Simple and composite. The first is limited to the doubling of the vocal melodic line and to simple accompaniment in note-against-note counterpoint. Generally these are not independent compositions, but movements serving as a theme for variation forms. Thus, in the further course [of the work] there occurs development of the harmonic accompaniment (ex. 537).

537. L. Milan, *Villancicos en Castellano al Amor Quiero*, a) theme, mm. 1-7, b) variation, mm. 1-6

a)

Al a - mor quie - ro ven - cer. mas quien po - dra?
Quien tu - vie - se tal po - der mas quien po - dra?

b)

Al a - mor quie - ro ven - cer. mas quien po - dra?
Quien tu - vie - se tal po - der mas quien po - dra?

In the second kind of works of Milan, the choice of harmonic resources is subjected to considerable expansion. It depends not only on clear harmonic structure from the functional standpoint but also on the introduction of such techniques which emphasize the diatonicism of the modal system (ex. 538). As in the [previously] examined Madrigals of Cypriano de Rore, one may here apply a two-fold method of approach: Either attempt to explain the harmonic structure still by the use of symbols of the older system, or consider it from the standpoint of functional harmony.

In such works we are struck, above all, by the clear harmonic scheme of the form. Individual parts move within the framework of basic functional exponents, that is tonic and dominant, due to which [245] the work gains a plastic tonal appearance. Within the course [of the work] there appear more complicated creations which, from the point of view of functional harmony, may be interpreted as digressions in the direction of the lower dominant of the second and third classification. As we already pointed out, such an interpretation must arouse serious doubts, since chords corresponding to these harmonic symbols had, in the Renaissance period, a different meaning than in later times when the functional system found itself in the stage of full development. For this reason, a more convincing apprehension of, for example, the "double subdominant" will be as a chord built on the seventh scale degree without the leading tone. In this way, we obtain a link between new harmonic resources and the older modal system. And explanation of the relationship between the subdominants of the second and third classifications is superfluous, for these chords form a simple dominant-tonic relationship.

[244] 538. L. Milan, *El Maestro* (1536), mm. 1-24 (Romances en Castellano Durandarte)

Du - ran - dar - te, Du - ran - dar - te.
Cuen - do - en ge - las yin - ren - cie - nes

Buen ca - bal - le - ro pro - ba - do.
Pu - bli - ca - bes - tu cui - da - do.

A - cor - dar - se.
A - go - ra du -

te de - bri - a d'a quel buen tiempo
co - so - ci - do, di - por - que me has

pe - do? da - do?
oi - vi - do?

The vocal-instrumental works of Milan, together with the Madrigals of Cypriano de Rore, convince us that already in the first half of the sixteenth century there arise, in various European centres, almost identical phenomena which are an expression of a deep crisis of the modal system. This crisis will continue to deepen, especially in secular music of the second half of the century, and will lead to the ultimate liquidation of this system. Before this happens, however, liturgical music, based on diatonicism, will enter the stage of its most magnificent bloom. This will also be the culmination of the development of a cappella polyphony.

THE CULMINATING PERIOD IN THE EVOLUTION OF RENAISSANCE POLYPHONY IN [246] THE SECOND HALF OF THE SIXTEENTH CENTURY

[THE] CHARACTER OF THE NEW PERIOD IN [THE] DEVELOPMENT OF POLYPHONY

Polyphonic music of the second half of the sixteenth century exhibits a composite character similar to that of the first half of the century. What is more, the complicated configuration of composition is outlined even more clearly at this time. In the area of liturgical music and sacred music in general, we see two directions of development, Catholic and Protestant music, on the basis of which the Mass, Motet, and sacred Song continue to develop. At the same time, in the second half of the sixteenth century there occurs the bloom of secular music, exhibiting considerable differentiation from the standpoint of form and compositional technique. Alongside a cappella works, such as the Madrigal, Chanson, and a series of smaller, more popular types, vocal-instrumental forms develop which, already by the end of the century will lead to the rise of a dramatic form based on new compositional-technical principles. Besides this, an important segment of creativity is constituted by instrumental, lute, organ, and ensemble music, differentiated not only from the standpoint of its utilitarian designation, but also from the formal standpoint.

The popularity of secular music caused composers of Catholic sacred works to reach for secular means of expression. In this connection, alongside the Madrigal and secular Song, Religious Madrigals (*madrigali spirituali*) develop, which have a clear ideological context, for they are linked with sacred creativity designated for the oratorical congrega-

tion of Filippo Neri, connected with the Counter-reformation movement. Also, such new means of expression as chromaticism, which, in the first half of the sixteenth century, were connected exclusively with secular music, are gradually exploited also in sacred music, as we will see in our examination of the polyphony of Orlando di Lasso and Giovanni Gabrieli.

Consequently, means of expression and compositional technique are a universal resource; they are used in various areas of creativity, serving completely different purposes. Even the vocal-instrumental style, originally connected with secular music, becomes transferred to the area of sacred and Church music. This pertains not only to Venetian polychoral texture but also to monodic form, as we see in the works of Emilio Cavallieri and Lodovico Grosso da Viadana, arising at [247] the turn of the sixteenth and seventeenth centuries. Consequently, the second half of the sixteenth century is a period in which on the one hand a cappella polyphony reaches the summit of its development, while on the other hand instrumental and vocal-instrumental polyphony is formed and solidified. At the same time we observe intensified development of chromaticism, leading ultimately to the defeat and liquidation of the modal system. Thus, this is a period of unusually rapid tonal transformations, important for the development of harmony. In polyphony the process of enlargement of the number of voices continues, and in the wake of this mainly double- and multi-chorus texture develops, this both in a cappella style and in vocal-instrumental and instrumental music.

Greater and greater significance of chromaticism finds its expression in theory, although these phenomena are not always interpreted in

the proper manner. Interest in ancient culture, characteristic of the Renaissance, causes the attempt to explain chromaticism on the basis of the ancient Greek tonal system or the aspiration towards revitalization of the chromatic and enharmonic genus of ancient Greeks. A characteristic phenomenon here is the treatise *L'Antica Musica Ridotta Alla Moderna Pratica* (1555) of Nicola Vicentino, who even attempted to construct an appropriate instrument, the archicembalo, enabling realization of not only diatonic genera but also the chromatic and enharmonic genus. Vicentino did not realize that fundamental differences arise between the ancient tonal system and the developing, new system, that in the ancient Greek system the chromatic genus caused elimination of certain tones of the tetrachord in the interest of semitonal successions. New chromaticism meant general infiltration of the diatonic scale with chromatic successions without regard of the position within the framework of the octave. In spite of this fundamental misconception with regard to the essence of tonal problems, considerations and experiments in the area of chromaticism were a manifestation of transformations in consciousness of theorists and composers, and as a consequence of this [they] contributed to ultimate defeat of the modal system.

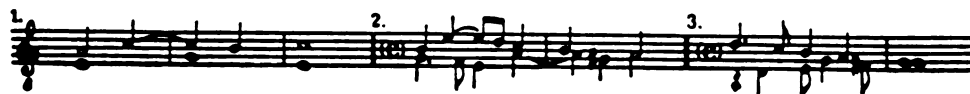
[THE] COUNTERPOINT OF VICENTINO

It is not correct to conclude, however, that all theoretical considerations had an exclusively speculative character. Particularly valuable are the deliberations of Vicentino pertaining to [the] study of counterpoint. He considers vertical intervals according to their practical value. To be sure, he treats the sixth more like a disson-

an
of
w
w
[
u
1
5

ance than like a consonance; he points out, however, that the value of a given vertical interval is revealed through [its] relationship with other vertical intervals, that is, according to the manner in which dissonances are linked with consonances. In this connection, he [248] takes up the matter of syncopation of dissonances and distinguishes [between] three types of syncopations: Great, small, and smallest (ex. 539).

539. N. Vicentino, *L'Antica Musica Ridotta Alla Moderna Pratica*,
syncopations



Vicentino, in examining dissonances, indicates methods of their technical treatment. Such ascertainments as: That a fourth generally resolves to a third and may simultaneously form a syncopated second or move to a fifth, that one may also syncopate an augmented fourth, that a syncopated seventh is resolved to a sixth, are certainly nothing new at this time, for they are based on compositional practice of the first half of the sixteenth century; nevertheless, they exhibit keener and keener inquisition into problems of compositional technique and the aspiration towards perfection of vocal counterpoint.

While in Gombert passing, changing, and neighboring dissonances were still treated rather freely, Vicentino attempts to restrict their treatment. In his view, formerly on the first semibreve there occurred a consonance, on the second a dissonance, but later dissonances were introduced only in the form of a minim on a weak beat of a measure. This theorist, however, believes that a dissonant minim is still too large a rhythmic value, and for this reason postulates introduction,

on a weak beat of a measure, of dissonances in the form of a semi-minim and fusa. Syncopation is, for Vicentino, a convenient means serving for avoidance of faulty perfect consonances.

Vicentino is also the first theorist who made note of double-chorus technique, with which he points out the possibility of unisonous motion of both bass voices in the choruses, since they form the basis of the composition. From the above, it follows that he was aware of the harmonic significance of the lowest pitches. The strict relationship between theoretical considerations and creativity is attested to by Vicentino's interest in imitation-technique. He takes cognizance, for the first time, of the tonal answer which, in his view, conditions tonal unity of a work. This detail is important because in the second half of the sixteenth century even the most distinguished of composers did not always utilize a tonal answer, although at this time imitation is dominated by the quintal and quartal relationship. Finally, for the first time, Vicentino deals with the problem of double counterpoint at the octave, twelfth, and tenth, pointing out the assortment of vertical intervals which one should use in the above instances in order to make possible the interchange of voices without technical transgressions.

[249] [THE] HARMONY AND COUNTERPOINT OF ZARLINO

Already from the first half of the fifteenth century we were able to trace how the basis of control of co-existence of voices with each other becomes--instead of the vertical interval--the more developed element of harmony, [namely] the chord. The process in this direction

did not take place quickly, nor did it run a straight course. Depending on the intensity of the linear factor, the operation of harmony was manifested to a lesser or greater degree in the form of coherent perpendicular chords. This appeared most clearly, however, in note-against-note counterpoint. Consequently, in those phases of development in which linearism increased, for example in [the] works of Ockeghem or Gombert, clarity of the chordal factor was weakened. Nevertheless, in the period of development of linearism, certain musical types and forms were cultivated in which note-against-note counterpoint was an important means of construction. We were able to observe this in the second half of the fifteenth century in the Italian Frottola, and subsequently in the first half of the sixteenth century in the French Chanson, in certain Protestant Songs, and in [the] sacred works of Constanzo Festa. The sum of these compositional experiences became, for Gioseffo Zarlino, the basis for the explanation of the regularity of two fundamental harmonic elements, namely the major and minor triad.

In [his] treatise, *Istituzioni Harmoniche* (1558), Zarlino proves that the proper harmonic content of a polyphonic composition does not depend on the diversity of the vertical intervals formed by two voices but on two fundamental forms of harmony. These differ from each other in their third, which divides the fifth [either] harmonically or arithmetically. On the basis of the harmonic division arises the major triad; on the basis of the arithmetic division, the minor. The major and minor triads, for Zarlino, are not mere constructional quantities, but also expressional agents. Thus, he describes the major triads as gay (*allegra*), and the minor as dolorous (*mesta*). Zarlino provides argumentation for the regularity of construction of triads on the basis

of numerical proportions within the compass of the first six numbers (*senario*), affirming that within the framework of these numbers are found the designations for all consonances, and therefore so are octave duplications (*replicate*).

An important complement to the deliberations of Zarlino is introduced by the Spanish theorist Francisco Salinas (*Del Musica Libri VII*, 1577). He emphasizes the significance of the *senario* in its two-fold function, once appearing as a proportion of a whole to fractions: $1 : 1/2 : 1/3 : 1/4 : 1/5 : 1/6$; another time as a proportion of a single value to multiple values: $1 : 2 : 3 : 4 : 5 : 6$. Salinas introduces a diagram¹, in which he shows the consonant relationships [250] within the framework of the *senario* connected with the *divisio arithmetica*. On the other hand, *divisio harmonica* is introduced by him through the use of a series representing six pitches. According to Salinas, there do not arise any further consonant relationships besides those of the *senario*. He considers the *divisio harmonica* (major triad) to be more satisfying to the human ear than the *divisio arithmetica*¹.

Zarlino accepts Glareanus's system of twelve modes. He places the Ionian mode first and the Aeolian mode sixth, from which it follows that he realizes the significance which the major mode gains at this time. On the other hand, Salinas attempts to maintain the order of scales, beginning with the Dorian mode. Thus, the Aeolian mode,

[249] ¹H. Riemann, *Geschichte der Musiktheorie*, p. 389.

[250] ¹More detailed consideration of the subject of theoretical inquiries of Zarlino and Salinas is made by Riemann in *Geschichte der Musiktheorie*. He already detects in Zarlino dualistic foundations of harmony.

together with its plagal form, appears in Salinas as the ninth and tenth [mode], while the Ionian [appears as the] eleventh and twelfth. The manner of ordering of scales according to Zarlino was accepted by: G. M. Artusi, *Delle Imperfettioni Della Moderna Musica*, 1600; Calvisius, *Egserzitationes Musice*, 1600; Lippius, *Synopsis Musicae*, 1612; Baryphonus-Pipegrop, *Pleiades Musicae*, 1615; and others. Zarlino's study also weighed on the theory of Horatio Tigrini (*Compendio Della Musica*, 1588) and Salomon de Caus (*Institution Harmonique*, 1615). This last theorist introduces the term *dominante* to designate the fifth degree of the authentic scale and the fourth [degree] of the plagal [scale]. This is the earliest use of this term, although in a different sense than in later functional harmony².

The theoretical works of Zarlino--*Istituzioni Harmoniche*, 1558, and *Dimonstrazioni Harmoniche*; 1571--aside from their significance for the theory of harmony, are of great value as textbooks for the study of counterpoint. Although Zarlino's formulations exhibit a conservative character and do not coincide in all details with compositional practice, in spite of this, their significance is great if only because they contain the fullest repertoire of technical teaching from the area of Renaissance a cappella counterpoint. Zarlino provides a new and original classification of consonances, dividing them into full and empty. With the full [ones] he includes those vertical intervals which draw stronger attention to themselves through diversity of tones; for this reason, the fifth sounds fuller than the octave. Intervals sound as much more empty as their tones digress from direct succession within

²Cf. H. Riemann, *Geschichte der Musiktheorie*, p. 395.

t

t

s

t

h

the framework of *divisio harmonica* and *arithmetica*; for this reason, the empty [intervals] are, above all, the so-called composite intervals.

The basis of harmony for Zarlino is the consonance. Thus, the dissonance becomes, in Zarlino, a derivative creation. Of the older contrapuntal rules, he accepts, from Gafurius, the principle that it is not strictly obligatory to begin with a perfect consonance. He does not, however, treat this principle mechanically, distinguishing here [251] between two possibilities: 1. when voices appear together, then they may form any type of consonant vertical interval; 2. with the successive entrance of voices they ought to remain in the relationship of a perfect consonance or a fourth. This pertains particularly to both main tones of a scale, namely the final and the fifth. This rule is apprehended more freely for canon; consequently, there voices may enter at any consonant interval.

Zarlino sharpens even more the prohibition against parallel consonances of the same size. Assuming that harmony is the result of the combination of various elements, this prohibition transfers also to imperfect consonances. Thus, in parallel motion of vertical intervals of thirds, sixths, or tenths, the voices may not perform identical steps, but one of the voices should always move by a whole-tone while the other [moves] by semitone. To be sure, this is a new formulation, however, as a theoretical speculation it does not coincide with compositional practice. Zarlino, being fully aware of the limitations presented, points out that parallel imperfect consonances do not cause such great errors as [do] perfect consonances, but successions achieved by skip are inadmissible if they cause the formation of a cross relation or of a tritone relationship. Neither does this last remark coincide

with practice, for during the course of development of chromaticism, cross relations appeared more and more frequently.

Zarlino is also the creator of the study of hidden fifths and octaves. He permits the introduction of perfect consonances in similar motion only in the instance if one of the voices proceeds by motion of a second while the other performs a larger interval (ex. 540, I).

540. G. Zarlino, *I. Movimenti Supportabili, II. Movimenti Vietati, III. Movimenti Vietati, IV. Movimenti Buoni*



On the other hand, he forbids motion by skip in two voices from a perfect to [another] perfect consonance (ex. 540, II), from an imperfect [252] consonance to a perfect [one], and the succession "sixth-fifth," even with motion by second of one voice (ex. 540, III). Also, succession in similar motion from a perfect consonance to an imperfect [one] is limited. Only with a motion by second or in the instance of the introduction of a minor third in one of the voices does Zarlino permit attainment of an imperfect consonance. On the other hand, the following successions, presented in ex. 541, are forbidden.

Zarlino permits succession by skip from a fifth to a third and from a third to a fifth if the upper voice performs the skip of a third and the lower the skip of a fifth (ex. 542).

In succession from an imperfect to a perfect consonance, the

541. G. Zarlino, *Movimenti Vietati*542. G. Zarlino, *Movimenti Buoni*

imperfect consonance ought to be of a size approximating the next perfect consonance, this both in contrary and oblique motion. This regulation limits a considerable number of previously permitted successions. Zarlino forbids succession from a minor sixth to an octave and from a major sixth to a fifth, although he points out that through the use of accidentals one may carry out the correction every time. In a two-voice setting he recommends ending a composition on a unison and octave, while in the course of a work he advises avoidance of these vertical intervals.

From the pedagogical standpoint, Zarlino's remarks about note-against-note counterpoint are accurate. He recommends exercises in this species, since they present considerable difficulties, especially when it comes to the composition of as many as possible different counterpoints above and below a cantus firmus.

Principles of treatment of dissonances in the formulation of Zarlino are based on contemporary compositional practice. In note-against-note counterpoint, dissonances are entirely inadmissible. One may, however, introduce passing dissonances on a weak beat of a measure moving by seconds in the form of minims or semiminims. When one of

the minims performs a leap, then the note preceding and following it should be a consonance. On a strong beat [of a measure] dissonances are possible only in the form of a syncopation. In this connection, Zarlino introduces the term *suspensione*, that is, detention or delay. Resolution of a syncopated dissonance ought to be achieved by downward step of a second. Zarlino also singles out certain rare resolutions, namely: 1. a second to a unison, when one voice moves by step of a semitone, 2. a fourth to a diminished fifth when a major third follows, 3. a ninth to an octave when one of the voices moves downward by step of a second while another [moves by] fifth or fourth in the same direction. Finally, Zarlino determines that the tone being the resolution of a dissonance should not be longer than the dissonance itself. Nor should it be tied to another consonance through a consonant syncopation, for it should move by step of a second or by leap upwards or, in the instance of a syncopation, form a new dissonance. Zarlino recognizes the *bass clausula* in a two-voice setting, although he warns against its frequent use. In endings of two-voice works (with the exception of canon) it ought to be avoided.

Zarlino differentiates between two types of imitation: 1. *fuga ligata*, which is a proper canon, 2. *fuga sciolta*, indicating free fugal writing, coinciding with the *Ricercare*. In connection with skillful types of polyphonic technique, Zarlino also discusses double counterpoint at the twelfth and tenth. For the first time, Zarlino expresses the view that predominance of the three-voice setting belongs to the past and that the most excellent structure is the four-voice setting. For him, the main voice is the soprano, which simultaneously becomes the exponent of expression. Consequently, the tenor loses its original

significance as the backbone of a composition. For this reason, an ending of the tenor voice in which the final of the tonality does not appear should not be regarded as incorrect. Since the bass voice becomes the basis of the composition, the introduction of the final of the tonality in this voice is obligatory. Remarks regarding the voice setting and the role of the highest and lowest voices coincide entirely with contemporary harmonic principles, that is, they confirm the observation that the regulator of polyphonic structure becomes the chord.

The complex of Zarlino's theoretical production is not of equal weight. Of historical significance, above all, is his formulation of harmonic principles, from which it follows that the basis of polyphonic conception is not the vertical interval, characteristic of Medieval music, but the chord. Indication of two fundamental types of chords became the basis of proper cognition of the evolutionary process of music both in the area of tonality and harmony. It reflects the direction of the development of tonality on the road to the formation of the two fundamental modes of the functional system, that is, the major and minor modes. Appointment of the triadic structure as the basis of harmony--as a result of which all dissonances became secondary, subordinate phenomena, simply accidents of consonance--also reaches deeply into the foundations of the later functional system in which dissonances did not have independent meaning for a long time, for only in the second half of the nineteenth century does their slow, gradual [achievement of] independence occur. [254]

In spite of these critical advances of Zarlino, his theory does not embrace the complex of phenomena of contemporary creativity. This

pertains above all to the study of counterpoint. Zarlino only drew conclusions from compositional-technical experiences within the framework of a cappella style based on the diatonic system, whereas he bypassed matters connected with chromaticism and instrumental polyphony. For this reason, his formulations were frequently outdated in relationship to the complex of compositional practice.

But Zarlino's theory not always corresponded to compositional practice for yet another reason. Indeed, he correctly observed that the development of counterpoint followed the path of technical perfection, nevertheless, he was not able to escape from excessive pedantry or from such tightening of principles which no longer coincided with compositional practice. In spite of this, his speculative attitude in technical matters did not remain without significance for later times also, especially for the study of counterpoint all the way to the nineteenth century inclusively. Zarlino is the creator of so-called strict counterpoint which, to be sure, does not coincide with any compositional practice; nevertheless, it may be of value for pedagogical purposes, that is, to train students in the mystery of strict technical discipline. In his path followed: In the eighteenth century, J. J. Fux (*Gradus ad Parnassum*), in the nineteenth century H. Bellermann (*Der Contrapunkt*).

The operation of Zarlino's theory, reaching far into the future and constantly maintaining itself, is not exclusively only his merit, but derives from the fact that Renaissance music essentially formed the basis for polyphony in general, that it perfected the technical principles of counterpoint on which entire generations of composers could educate themselves over many centuries. These principles pertain mainly

to a cappella polyphony, although certain general foundations retained their importance also for instrumental counterpoint. A particularly eventful and important period is the second half of the sixteenth century constituting, in the creativity of Palestrina and Lasso, the culminating phase of the development of Renaissance polyphony. Juxtaposition of these two names is not coincidental. Both composers made a great contribution to the perfection of polyphonic technique; in both is revealed the character of the developmental process of a cappella polyphony of the second half of the sixteenth century. It would be improper, however, if we wished to treat them separately or if we concentrated greater attention on the creativity of Palestrina. This composer, in spite of [his] technical and artistic perfection, represents, in polyphony, the conservative direction, not permitting embracement of the totality of phenomena. Nor may one neglect the contribution of other composers, especially of the Venetian school, although we detect certain traits characteristic of the Venetian school in the creativity of Palestrina and Lasso. This pertains equally to general compositional foundations of a musical work, tonal problems, melodic [style], and to polychoral [writing] and chromaticism.

Our attempts thus far to apprehend the polyphony of the sixteenth century are incomplete because music historians concentrated mainly on the a cappella style of Palestrina. The contrapuntal concepts of Zarlino also weighed strongly in considerations of melodic and contrapuntal problems. If we devoted a fair amount of space to Zarlino's contrapuntal theory, this was not because it would be a point of departure for our further considerations, nor was it merely out of obligation to record facts, but it was to point out that this theory embraced only

one narrow segment of phenomena. After all, in the second half of the sixteenth century there is unusual interest in the problem of instrumental and vocal-instrumental polyphony which retains some relationship to vocal polyphony and introduces new values.

The matters brought up here designate the course of our further deliberations of Renaissance polyphony in the second half of the sixteenth century. On account of [its] continuity of development, wealth of creativity, and significance, the foreground is occupied by polyphony of the a cappella style.

[THE] POLYPHONY OF ORLANDO DI LASSO, PALESTRINA, AND MARENZIO

TEXTURAL FOUNDATIONS OF A CAPPELLA COMPOSITIONS

The description "texture" is generally understood to mean the manner of realization of a polyphonic structure based on technical foundations of homophony or polyphony. In a wider sense, problems of texture include specific traits of vocal and instrumental music, with which there exist here still further detailed differentiations, as, for example, orchestral, chamber, or choral texture, and the like. In the light of [our] considerations thus far, it would be difficult to form a division into polyphonic and homophonic texture, although certain manifestations of the formation of homophonic texture were outlined both in practice and in theory (P. Aron). Nevertheless, as a technical method, the successive addition of voices continues to maintain itself in the second half of the sixteenth century, although note-against-note counterpoint, with simultaneous solidification of a new harmonic feeling and, in certain instances, as a result of the placement of the highest voice

[256] in the foreground, undoubtedly points towards the existence of elements of homophony. Nevertheless, proper homophony will rise only with the moment of birth of accompanied monody. On the other hand, the planned division of material--in the light of which we will first consider problems of a cappella style, and later [those of] instrumental and vocal-instrumental music--indicates that, in this instance, we will also be concerned with the general differentiation of textural properties arising from the essence of vocal and instrumental media of performance.

At the moment, we are interested in a more detailed matter pertaining to textural problems within the framework of a cappella music. More strictly speaking, we are concerned with concepts of a polyphonic setting with consideration of both the number of voices and their nature. In substance, this problem is not new. It arose already in earlier periods, and in the first half of the sixteenth century a rather strong differentiation was marked in this area also. It is sufficient to recall that the number of voices fluctuated at that time between four and eight, with which the eight-voice [setting] did not constitute the absolute upper limit, as is evidenced by the 24-voice canon of Josquin des Prés. This was, however, an exceptional phenomenon, as was the 36-voice canon "Deo Gratias."

Already in the first half of the sixteenth century we ascertained the aspiration towards enlargement of the number of voices. In this area, however, the limit hovered between four- and six-voice [texture], for other settings, like seven-voice, encountered, for example, in Heinrich Finck in [his] Mass, *In Summis*, or eight-voice, used by Josquin des Prés and Brumel, and later by Gombert, were rarer phenomena. A special

place is occupied by the creativity of composers from the end of the fifteenth and the first quarter of the sixteenth century, on account of its stylistic properties exhibiting connections with the music of the first half of the fifteenth century, in spite of considerable enlargement of the number of voices to 8, 9, or even 19. Nevertheless, we found that in certain types of forms, especially in the Motet and Chanson, five-voice texture gains predominance, although, on the other hand, one may also encounter three-voice structure, for example in Protestant music of Johann Walter, Clemens non Papa, and in the popular Italian Carnival Song of Joan Domenico del Giovanni da Nola¹. This outline of predominance of five-voice [texture] in the first half of the sixteenth century becomes a typical phenomenon for music of the second half of the century. This appears particularly clearly in the area of the fundamental secular form, namely the Madrigal, manifestations of which are, for example, the Madrigals of Luca Marenzio, Orlando di Lasso, Palestrina, Philippe de Monte, and others. Nevertheless, alongside five-voice [texture], four-voice [writing] continues to maintain itself as a frequent voice setting which formed the point of departure for all other settings. But neither four-voice nor five-voice [writing] determines, at this time yet, the wealth of means of expression in the area of texture. Tendencies towards enlargement of the number of voices are very strong, and in this connection alongside five-voice [texture] composers use, more and more frequently, other fuller settings, from six all the way to twelve voices. While in the first half of the century settings exceeding six voices were rare phenomena, presently they

¹A. Einstein, *Beispielsammlung zur Älteren Musikgeschichte*, ed. III, 1927, p. 17.

become equal-ranking textural factors with settings in a smaller number of voices. In more widely developed works, an important role is played at the time by eight-voice and twelve-voice [writing], connected mainly with double- and triple-chorus texture.

The wealth of means of expression was expressed not only through differentiation of the number of voices. Within the framework of a given voice setting there also existed other expressional possibilities, manifesting themselves in selection of various types of voices, as is evidenced by the *chiavetta*, appearing in different variants, dependent on different arrangements of clefs. Neither is this phenomenon new. We saw previously that composers used timbral contrasts, exploiting contrasting--from the standpoint of color--registers, which represented defined voices and their ranges. These numerous ties of the creativity of the second half of the sixteenth century with the previous period indicate that this is not some new period in the development of polyphonic music but its further stage, previously begun. We see this particularly clearly in the area of a cappella music, which already represents the culminant, and at the same time the final, stage of development of this style. In the creativity of the most distinguished [of] composers, different developmental trends converge, similarly, after all, to what occurred later in the creativity of Bach and Handel. Composers representing the culminating stage of development of a given trend never renounce previous experiences. Frequently, they even return through a generation linked directly with them to some more remote phase of development, if they see there undeniable and lasting values. The situation presents itself similarly with Palestrina and Lasso. These composers are inheritors of almost all trends

of polyphonic, a cappella music beginning with Josquin des Prés. We may notice this already in connection with the examination of the textural side of their works, if within the framework of texture we take into account both the number and quality of voices and the manner of operation with them. There are in evidence even rather close re-versions to Josquin des Prés. Tendencies towards linearism indicate exploitation of [the] experiences of Gombert. The use of note-against-note counterpoint convinces us that its sources, namely secular and sacred Italian music, were still not extinct, that traditions of Constanza Festa still continue to maintain themselves. Enlargement of the number of voices within the framework of double- and triple- chorus texture gives evidence of the effect of the style of Adrian Willaert. As we shall still see, links with the previous period will transpire much more plastically in the course of [our] detailed deliberations over [the] technical problems from the area of polyphony.

[258] Composers of the second half of the sixteenth century accept, from composers from the previous period, fundamental constructional principles of a polyphonic setting serving for the realization of means of expression. Two principles should be distinguished here: 1. operation through a single voice setting maintaining itself throughout, 2. operation through a variable voice setting within the framework of one work. In this fundamental division of structures is outlined considerable differentiation. As in one, so also in the other instance, voices may enter successively or simultaneously. With successive entrance of voices, they may exhibit melodic independence or [they may] remain in the relationship of melodic dependence, especially with the use of imitation. Simultaneous entrance of voices is based either on

the principle of note-against-note counterpoint or on rhythmic differentiation of voices. In addition, in a varied voice setting there appear still new values such as volume of sound and color. Changes in volume of sound depended, above all, on the number of voices, for with their enlargement the number of singers participating in a performance of a work increased automatically. In this instance, however, one may not ignore the matter of registers and the character of individual voices, which exhibit specific dynamic and coloristic traits (for example the bass voice by nature is marked by greater volume of sound than [are] other voices). In double- and multi-chorus texture, occasionally the spatial element enters the picture, dependent on the architectonics of the place in which a given work was performed (for example St. Mark's Church in Venice).

In order to become aware of the role and significance of smaller voice settings, under four-voice, we must always take note of whether such a setting constitutes the basis of the entire composition or whether it appears within the framework of some larger polyphonic structure. In this connection, it is necessary to ascertain that in the Renaissance period, especially in the second half of the sixteenth century, two- and three-voice writing rarely was of independent significance, but frequently became a means of expression within the framework of other settings. Two- and three-voice compositions in popular secular or sacred music were frequently based on note-against-note counterpoint, due to which they exhibited clear dissection. The popular, easy arrangement was not spurned even by the most distinguished [of] composers, for example Palestrina. This was linked with provision of [an] appropriate repertoire of a wide circle of performers, both secular and

sacred (ex. 543).

543. A. Gabrieli, *Ricercare del Secondo Tono*, a) mm. 1-5, b) mm. 115-121



544. Orlando di Lasso, *Mais Qui Pourroit*, mm. 1-4



Alongside simple three-voice songs, we encounter also more complicated songs marked by polyphonic structure (ex. 544).

We encounter three-voice [writing] above all in Masses, especially in certain segments of the *Gloria*, *Credo* (*Et incarnatus*, *Crucifixus*), [259] and *Benedictus*. Also, two-voice [texture] appears in various musical types, and this in both secular and sacred. In this connection, composers revert to earlier periods of evolution of Renaissance music, especially to the creativity of Josquin des Prés. Not infrequently, two-voice [writing] appears as an introductory part of a movement of a Mass, Motet, or Madrigal. Occasionally, two pairs of two-voice segments are contrasted with each other.

Operation with a varied assortment of high and low voices within the framework of the above-mentioned settings becomes an important means of expression in the area of texture in the Renaissance period, especially in the second half of the sixteenth century. The variety here is so great that it would be difficult to point out any fixed principles. Certainly the most frequent four-voice setting is juxtaposition of soprano, alto, tenor, and bass. But besides this [one], we also encounter other juxtapositions. A classic example of differentiation of voices are the *Lamentations* of Palestrina, from which we will quote one, designated for Holy Saturday (*Sabbato Sancto*):

Lectio I

[260]

De lamentatione -- 4 vocum (3 treble clefs + 1 alto clef),
Pars mea Dominus -- 3 vocum (2 treble + 1 alto),
Jerusalem -- 4 vocum (3 treble + 1 alto).

Lectio II

Aleph -- 5 vocum (3 tenor + 1 baritone + 1 bass),
Quomodo obscurantur est -- 4 vocum (3 tenor + 1 bass),
Beth -- 5 vocum (3 tenor + 1 baritone + 1 bass),
Filii Sion -- 3 vocum (2 tenor + 1 baritone),
Ghymel -- 5 vocum (3 tenor + 1 baritone + 1 bass),
Sed et lamiae -- 4 vocum (2 tenor + 1 baritone + 1 bass),
Filia populi -- 4 vocum (3 tenor + 1 baritone),
Jerusalem -- 5 vocum (3 tenor + 1 baritone + 1 bass).

Lectio III

Incipit oratio -- 6 vocum (2 alto + 2 tenor + 1 baritone + 1 bass),
Recordare -- 4 vocum (1 alto + 2 tenor + 1 bass),
Haereditas -- 4 vocum (2 tenor + 1 baritone + 1 bass),
Pupilli facti summus 4 vocum (2 alto + 1 tenor + 1 baritone),
Aquam nostram -- 6 vocum (2 alto + 2 tenor + 1 baritone + 1 bass),
Patres nostri -- 3 vocum (2 alto + 1 tenor),
Servi dominati -- 4 vocum (2 tenor + 1 baritone + 1 bass),
Jerusalem -- 8 vocum (2 soprano + 2 alto + 2 tenor + 1 baritone + 1
bass).¹

¹G. P. da Palestrinas Werke, v. XXV, pp. 70-87.

The above compendium exhibits not only operation with a varied number of voices, but also with their different types. Thus, within the compass of three-, four-, five-, six-, and eight-voice structures, we encounter all sorts of juxtapositions of clefs. To be sure, this indicates a wealth of means of expression, but it still does not reveal it at full length. As we know, simultaneous entrance of voices is most frequently accompanied by note-against-note counterpoint. We encounter this specific type of "homophony" in all musical forms of the second half of the sixteenth century: In French Chansons, Italian Madrigals, and in certain fragments of Mass movements. In this last instance, note-against-note structures are exhibited by those segments of the text which seemed particularly important from the liturgical point of view. Indeed, also in the first half of the sixteenth century, note-against-note counterpoint was used in Songs and Madrigals, and in Italian music also in liturgical works; nevertheless, [in] the creativity of Gombert it [was] retired to the background, which gave Netherlands' music [its] individual stamp. Thus, with the passage of time, there were again marked tendencies towards simplification of structure, postulated even by the Council of Trent. In this connection, Palestrina was considered to be the composer who contributed to the simplification [261] of structure with the goal of emphasizing clarity of the liturgical text. It would be an exaggeration, however, if we held that only [the] integration of Church authorities caused polyphonic structures to become more plastic. In reality, Renaissance music is traited by clarity, simply because it becomes more and more the means of personal expression of the artist. For this reason, clarity of form is marked in works of a linear character, that is, mainly in Songs and Madrigals.

In comparison to these types, Mass compositions originally exhibit a more intricate structure. We are convinced of this by, among other things, the creativity of Palestrina who, in [his] Mass movements, originally reverted to traditions of [the] Netherlands' music of Gombert and only later turned onto the path of simplification of polyphonic structure through the use, over a wider range, of note-against-note counterpoint also. This had an influence on the general concept of a work, on the manner of disposition of voices, and on the selection of techniques: Introduction of note-against-note counterpoint not only contributed to clear dissection of works but at the same time [it] attacked the principle of strict through-imitation, characteristic of the polyphony of Gombert. This, therefore, signified a departure from his compositional principles.

While in the use of note-against-note counterpoint we may detect influences of the music of Constanzo Festa, Arcadelt, and composers of French and Italian secular Songs, a certain type of disposition of voices indicates a reach [back] towards somewhat earlier experiences, namely those of Josquin des Prés. This disposition of voices depends on the use of smaller voice ensembles even within the framework of four-voice [texture] (ex. 545). Traditions of Josquin are evidenced by, among other things, introduction of imitative two-voice segments at the beginning or during the course of a composition.

Besides paired disposition of voices, composers of the second half of the sixteenth century use concurrences of voices in yet another way, dependent either on the entrance of one voice first, followed by the other three together (ex. 546a), or on the opposite, [namely] on introduction of the three-voice ensemble first, which is later joined by the

fourth voice (ex. 546b).

545. Orlando di Lasso, *Bianca Neve*, mm. 17-18



546. O. di Lasso, a) *Spesso in Poveri*, m. 1, b) *Perch'io Veggio*, mm. 1-2

a) Spes - so in po - ve - ri al - ber
Spes - so in po - ve -

b) Per - ch'io veg - gio (et mi spia - ce) che
Per - ch'io veg gio et mi spia - ce) che

[262] Alongside the above methods of disposition of voices, a frequent phenomenon is successive entrance of all voices, with which the imitative relationship is the most typical, although we also encounter melodic independence of voices.

The described disposition of voices within the framework of four-voice structure constitutes the point of departure for other settings, especially five-voice. This refers, of course, to the principle itself, and not to strict copying of some sort of models. Five-voice texture, due to the larger number of voices, presented the opportunity for more elastic operation with them than with a smaller number of voices. Thus, in relationship to four-voice [texture], we encounter less frequently the use of all voices together already from the beginning of a composition, although in the further course of a work such full concurrence of voices was realized at full length. The characteristic

trait for five-voice writing is reversion to the practice of Josquin des Prés in the use of two-voice ensembles. These are imitative pairs of voices, within the compass of which one [pair] doubles others or forms, in relationship to them, melodic contrast (ex. 547a). Technical advancement of such structures is dependent on the fact that the previously appearing germinal structures in double counterpoint presently appear much more clearly (ex. 547b).

547. L. Marenzio, a) *Partiro Dunque*, mm. 9-13, b) *Tirsi Morir, Terza et Ultima Parte*, mm. 117-123.

Por - gi - mia ita A - mo - re. Por - gi - mia ita A - mo -
Por - gi - mia ita A - mo re. Por - gi - mia ita A Por - gi - mia
Por - gi - mia

b) Co - si mo - ri - ro Co - si mo - ri - ro i for - tu - na - tie man - ti
Co - si mo - ri - ro i for - tu - na - tie man - ti
Co - si mo - ri - ro i for - tu - na - tie man - ti
Co - si mo - ri - ro i for - tu - na - tie man - ti

bi Co - si mo - ri - ro Co - si mo - ri - ro i for - tu - na - tie man - ti
Co - si mo - ri - ro i for - tu - na - tie man - ti
Co - si mo - ri - ro Co - si mo - ri - ro i for - tu - na - tie man - ti
Co - si mo - ri - ro i for - tu - na - tie man - ti

It is difficult to discuss in detail the methods of operation with two-voice [texture] within the framework of five voices. One may only limit oneself to pointing out, in summary, that there exists great diversity in disposition of this technique, dependent, among other things, on the use of two-voice writing as an introduction, after which other voices either appear successively or they enter together. The situation is similar with three-voice [texture], which frequently initiates a work

or appears during its course, forming individualized segments. Within the framework of a setting in a larger number of voices, a fairly frequent phenomenon is four-voice [texture]. Composers employ it frequently at beginnings of works, and this in both note-against-note counterpoint and in structures differentiated in voices from the rhythmic standpoint. It should be observed, however, that the first instance is more frequent. It provides the opportunity for the use of an interesting structure, dependent on the concurrence of two factors: A coherent [263] four-voice setting and a single voice concurring with it¹.

To the most typical of phenomena belongs imitative entrance of all voices. Not always, however, does imitation lead to structural complication, that is, to [the] formation of a thick polyphonic web. On the contrary, the music of the second half of the sixteenth century is traited by transparency, which composers achieve through the use of coherent voice ensembles, based frequently on note-against-note counterpoint. In spite of this, we also encounter structures more condensed polyphonically. These appear more frequently in sacred than in secular music.

Individualization, in five-voice [texture], of smaller ensembles permitted creation of the dramatic madrigal form, in which the parts of participating persons were entrusted to smaller ensembles. A classic example of such a dramatic work is *L'Amfiparnasso* of Orazio Vecchi. Only exceptionally is the part of a participating person introduced by one voice, as, for example, in the first scene of Act I, in the dialogue

¹Cf. L. Marenzio, *Io Piango*, mm. 17-23 (Luca Marenzio, *Sämtliche Werke*, v. I, Publikationen Alterer Musik, Jg. IV, v. I, p. 74.

between Panatol and Pedrolin (ex. 548). In the further course [of the work], however, three-, four-, and five-voice ensembles are formed, with the majority of three-voice [writing].

[264] 548. O. Vecchi, *L'Amfiparnasso*, Act I, scene 1, mm. 1-7

O Pie-ru-lin do-v'e-stu. do-v'e-stu, Pie-ru-lin. Pie-ru-lin. Pie-ru-lin? Mes-sir

Ah la-ro ah can, che fas-tu la in cu-si-ne? no poss-ve-gni che su in cu-si-ne?

Ah la-ro ah can, che fas-tu la in cu-si-ne?

It is clear that since already in five-voice [texture] smaller ensembles are an important factor, such a manner of disposition of voices is used by composers to a still greater degree in six and seven voices. In comparison to five-voice texture, there are no fundamental differences here. Consequently, we see the use of note-against-note counterpoint and [of] individualized two-, three-, and four-voice parts (as a type of coloristic contrast), which subsequently combine into [a] six-voice [setting]¹.

Also in liturgical and sacred works in general, composers do not operate uninterruptedly with six-voice [texture] but introduce smaller ensembles at certain places in the work. A typical example here is the famous *Missa Papae Marcelli* of Palestrina. Certainly in six-voice

¹ Cf. O. di Lasso, *Mais Qui Pourroit*, troisième partie, mm. 1-10 (Orlando di Lasso, *Sämtliche Werke*, v. XVI, pp. 141-142).

[writing] also there is no lack of condensed, linear polyphony. Generally also in such structures voices do not appear independently of each other, but exhibit a melodic relationship between each other due to the use of imitation or motivic correspondence (ex. 549).

549. G. P. Palestrina, *Missa De Beata Virgine, Hosanna*, mm. 14-22

ho - san - na in ex - cel - sis bo -
 - sis, bo - san - na
 - cel - sis, ho - san - na
 bo - san - na, bo -
 ho - san - na in ex - cel - sis bo -
 na in ex - cel - sis
 na, ho - san - na in ex - cel -
 in ex - cel - sis, ho - san - na
 - san na in ex - cel - sis, in ex - cel - sis
 cel - sis, in ex - cel - sis

Seven-voice texture is undoubtedly a rare phenomenon. When it came to a larger number of voices, composers more readily either used a six-voice structure or went directly to eight voices. The reason for the [265] use of seven-voice texture occasionally inhered in the intention to exploit one differentiated mixed chorus, and not two choruses, although in eight voices we also encounter single-chorus structures, dep-

endent on enlargement of the number of individual types of voices characteristic for four-voice [texture], as we saw in connection with examination of changeability in voice settings. A classical example of seven-voice [writing] in the musical literature of the Renaissance period are the *Lagime di San Pietro* of Orlando di Lasso¹, in which coloristic contrasts, achieved through appropriate arrangement of voices, become an important means of expression. Most frequently contrasts of four-voice ensembles appear there, although others also appear over a [266] shorter stretch. Moreover, there is no lack of successive entrances of voices and their full concurrence within the framework of the entire four-voice conception.

Orlando di Lasso, similarly to Josquin des Prés, also uses short phrases or motives which, with successive entrances of voices, contribute to intensification of the coloristic factor (ex. 550).

In eight-voice structures, most frequently division of the voices into two choruses occurs; on the other hand, more rarely do composers [267] employ one homogeneous chorus. With division of voices into two choral units one may observe two methods of procedure. The more frequent method is the use of two homogeneous four-voice choruses, generally in the setting: Cantus, altus, tenor, bassus; whereas more rarely is there use of division of voices into higher and lower choruses. In the second instance, differentiation of voices is generally caused by the aspiration to use only one bass voice playing the role of the harmonic foundation. Zarlino considers such a manner of arrangement of voice settings in double-chorus texture as a principle. In spite of

¹Chorwerk, pt. XLI, pp. 3-4.

550. O. di Lasso, *Lagime di San Pietro, Vide Homo*, mm. 1-12

Vi - de ho - mo

Vi - de ho - mo

Quae pro te pa - ti - or, quae pro te pa -

Vi - de ho - mo

Quae pro te pa - ti - or, quae pro te pa - ti - or,

Quae pro te, quae pro te pa - ti -

Quae pro te pa - ti - or,

Ad te cla - mo Vi -

Ad te cla - mo

- ti - or, qui pro te mo - ri -

Ad te cla - mo Vi -

Ad te cla - mo, qui pro te mo - ri - or,

- or, qui pro te mo - ri - or,

qui pro te mo - ri - or,

this, one cannot fail to detect also another reason for differentiation, inherent in the coloristic values of higher and lower choruses. In Poland, they are used by Mikołaj Zieliński in some of his Offertories (1611), which already belong to vocal-instrumental music appearing at the beginning of the seventeenth century. As an example of differentiation between choruses, we will cite several works of Orlando di Lasso.

Salve Regina:

Chorus I -- cantus, cantus altus, tenor (2 treble clefs, 1 alto, 1 tenor),

Chorus II -- cantus, altus, altus, bassus (mezzo-soprano clef, 2 alto, 1 baritone).

Tui Sunt Coeli:

Chorus I -- cantus, cantus, altus, bassus (treble clef, 1 mezzo-soprano, 1 alto, 1 baritone),

Chorus II -- cantus, altus, tenor, bassus (treble clef, alto, 1 tenor, 1 bass).

Laudabit Usque ad Mortem:

Chorus I -- cantus, cantus, altus, tenor (treble clef, 1 soprano, 1 alto, 1 tenor),

Chorus II -- altus, tenor, tenor, bassus (alto clef, 2 tenor, 1 contra-bass).

There are various methods of cumulation of choruses in double-chorus texture. The simplest depends on successive juxtaposition of [the] two choruses in such a way that only after the conclusion of the part of one chorus does the other one enter. This type of cumulation undoubtedly derives from antiphonal chant. It is used by Palestrina, among others, in his *Litanies*.

Generally these are very simple structures, maintained in note-against-note counterpoint. [This] form develops itself on the road towards continuous antiphonal concurrence of choruses, and only in the ending of the work does their unification take place. Moreover, there exist still other types of combinations of choruses, dependent on [the] overlapping of individual segments of a composition, represented by separate choruses. When it comes to the interior structure of the choruses, in the second half of the sixteenth century, most frequently all voices are active, especially in note-against-note counterpoint. Alongside this [one], there occur also other structures based on the

initial appearance of individual voices, which are then joined by others.

[268] It is difficult to cite examples of all instances, even the simplest [ones]. Hence, we will limit ourselves to a more complicated work in which combination of choruses depends on rapid formation of [an] eight-voice [structure] already from the very beginning of the composition (ex. 551).

551. O. di Lasso, *Alma Redemptoris Mater*, mm. 1-9

The musical score is presented in four systems, each with two staves. The lyrics are written below the staves, with some words split across lines. The text is as follows:

Al - ma, al - ma Re - dem - pto - ris
 Ma - ter Ma - ter Ma - ter quae per vi - a coe - li por - ta ma - nes
 Ma - ter quae per vi - a coe - li por - ta ma - nes

The relationship of the melodic material of the choral parts may be various: Either it may depend on melodic proximity, or contrasting material may concur. The first instance is by far more frequent.

Nine-voice texture, similar to seven-voice [texture], is a rare

phenomenon. In the instance of the use of double-chorus, the characteristic trait is the difference in the number of voices between [269] the choruses. Generally, no differences arise in the assortment of voices, for most frequently the juxtaposition typical for [the] four-voice [setting] appears (cantus, altus, tenor, bassus), with which in the other, five-voice, chorus, the number of one of the other voices is increased, as a rule the soprano, alto, or tenor. The relationship of the choruses with respect to each other is based on the same principles as in eight voices, thus, in addition to transparent, "homophonic," structures, we also encounter structures marked by linearism¹.

The tendency towards enlargement of the number of voices, characteristic for music of the second half of the sixteenth century, is manifested even in transcendence beyond nine-voice [texture]. Thus, ten- and twelve-voice compositions appear, and this process intensifies even more in instrumental and vocal-instrumental music, achieving its peak of development in the creativity of Giovanni Gabrieli, Agostini, and Benevoli. Ten-voice texture is connected, in a cappella style, with double-chorus technique, dependent on the cumulation of two five-voice choruses. Generally, these are homogeneous units. Only occasionally does there occur the cumulation of a higher and a lower chorus, as we see in the *Mira Loquor* of Orlando di Lasso. Juxtaposition of choruses [and] the manner of their integration and combination are based on the same principles as in the monumental works discussed [previously]. The general arrangement of choruses changes in twelve-voice [texture] to the extent that we encounter there two types of structures: 1. triple-

¹Cf. O. di Lasso, *Dixit Martha*, mm. 86-93 (Orlando di Lasso, *Sämtliche Werke*, v. XXI, p. 104).

chorus, dependent on combination of four-voice choruses, generally in the setting: Cantus, altus, tenor, bassus, 2. a homogeneous twelve-voice chorus, in which each type of voice is represented by three different parts.

These general differences determine the structure and texture of works. In triple-chorus structures, choruses generally enter successively, and only in the further course of the work do they join together. In any event, they frequently form coherent timbral complexes. The triple-chorus twelve-voice [setting] does not always signify complicated structures. On the contrary, frequently these are unusually simple constructions, in which there is little room for more vivid combination of choruses, for generally they unite only in [the] endings of works, as we see in certain twelve-voice works of Palestrina, for example in *Beati Omnes*. It is clear that alongside simple twelve-voice structures we encounter more complicated [ones] in which choruses combine with each other much more frequently, forming longer twelve-voice segments. The principle of continuous combination of all voices is preserved, above all, in [the] homogeneous twelve-voice chorus. This finds its expression both at the beginning of a work, for example in successive [270] entrances of all voices, and in their continuous combination within the course of a work (ex. 552).

[272] We took up somewhat more deeply the matter of texture of a cappella compositions, revealing itself through the voice setting, since texture is [a] manifestation of the repertoire of techniques of composition used by the composer. This repertoire only forms the basis upon which other means of expression may be realized. The influence of texture becomes, in the second half of the sixteenth century, universal,

[270]

552. O. di Lasso, *Laudate Dominum*, mm. 1-11

Cantus Lau - da - te Do - mi - num o - mnes gen - tes
 Cantus Lau - da - te Do - mi - num.
 Cantus Lau - da - te (etc.)
 Altus Lau - da - te (etc.)
 Altus Lau - da - te (etc.)
 Altus Lau - da - te (etc.)
 Tenor Lau - da - te (etc.)
 Tenor Lau - da - te (etc.)
 Tenor Lau - da - te (etc.)
 Bassus Lau - da - te (etc.)
 Bassus Lau - da - te (etc.)
 Bassus Lau - da - te (etc.)

[271]

lau - da - te Do - mi - num om - nes gen - tes.

lau - da - te Do - mi - num o - mnes gen - tes lau - da - te Do -

Lau da - te (etc.)

so that it affects various co-factors of a musical work, embracing tonal structure, melody, harmony, and counterpoint. This effect becomes obvious when we treat the matter of voice setting in its totality, especially in the process of continuous enlargement of the number of voices. To be sure, four-voice [texture] is still the basis for other structures, and general technical principles cultivated on its ground are not subjected to change, none the less, realization of monumental settings has an influence on the gradual change in polyphonic style, especially in the area of melody and contrapuntal technique.

TONAL AND HARMONIC PROBLEMS

In the second half of the sixteenth century, a rather vehement process of tonal transformation of music takes place. Almost all typical and new phenomena may be observed in a cappella style, on the other hand, instrumental and vocal-instrumental music, aside from certain technical details, initially does not introduce any fundamental transformations. Only at the end of the sixteenth century the rise of accompanied monody initiates a new stage in the development of tonality which before long will lead towards crystallization of the major-minor functional system. This turning point, however, was prepared [for] by earlier periods, mainly by the second half of the sixteenth century, when elements of new tonal principles formulated themselves. Without this preparatory period, accompanied monody itself would not be in position to change principles of tonal music from [their] foundations. We will be convinced of this in the process of [our] considerations of music of the first half of the seventeenth century, which became the inheritor of the rich experiences of composers from the Renaissance

period. New technical gains permitted composers after the year 1600 to exploit techniques developed already in the sixteenth century in a fuller and more universal manner.

The music of the second half of the sixteenth century indicates an unusual wealth of harmonic resources and in this connection, the tonal transformations which are taking place. For this reason, the tonal configuration of music is not homogeneous at this time. Diatonicism continues to rule, but [along] with it composers use chromaticism more and more boldly. Nevertheless, the diatonic system exhibits, at this time, a much wider compass than does the new chromatic style. This is a natural phenomenon, for musical thinking is still based on [273] the modal system. None the less, within the framework of the modal system further transformations outline themselves which, after all, were already pointed out by Glareanus. Above all, there appears the tendency towards limitation of the number of modes. In this connection, the frequency of appearance of the Ionian and Aeolian modes increases even more than previously.

A separate matter is [that of] mutual infiltration of modes. Glareanus pointed out this phenomenon within the framework of the modal system. Indeed, in the second half of the sixteenth century such infiltration occurs, but [it is] of a different nature, encountered, after all, also previously, namely in the form of the appearance of old, Medieval, Church modes with new major-minor [modes]. Along this path we may easily observe the process of transformation of Medieval modes into new [ones]. [This process] does not take place only on the ground of the Ionian and Aeolian mode, but embraces other modes, forming a specific type of transposition. The Lydian mode exhibits

tendencies towards transformation into F-major, the Mixolydian into G-major, the Dorian into d-minor, the Phrygian into e-minor or into a-minor. As a consequence of this, considerable difficulties are marked in the determination of the proper mode, for not always do the beginning and end of a work exhibit its essential tonal properties. Precisely these difficulties are an expression of the increasing dissolution of the modal system in favour of major-minor tonality. At this time we encounter works in which the mode may not be determined at all; nor may one indicate in an unambiguous way their tonal foundations. There, composers already broke with the modal system, but still were not able to create new tonal principles.

The functional major-minor system formulated itself, in the course of centuries, both on the basis of the system of scales and independently of them. The rise of elements of the functional system may be traced already from the time of the CONSCIOUS use of leading tones (*toni ficti*). Without a consciously used leading tone the functional system would be unthinkable, for without this element the dominant tension, which conditions operation of the tonic, could not arise. But discovery of the leading tone was not at all synonymous with the delimitation of a straight path for the development of the functional system. Upon the direction of development weighed the essence of the modal system itself, which cultivated itself on the ground of monophonic music, was connected with horizontal apprehension of phenomena, and, as a consequence, led to the rise of two- and multi-layered tonal structures. Discovery of the leading tone not only did not counteract tonal dissension, but, on the contrary, intensified it as a result of the introduction of various leading tones in various voices. This

frequency of leading tones was caused by specific effects of harmony, which were expressed only in the succession of vertical intervals, and did not penetrate the totality of the polyphonic structure. Only faux-[274] bourdon increased the effect of harmony, contributed to limitation of excessive frequency of leading tones, and opened the door for tonal homogeneity through infiltration of a musical work with a new harmonic entity in the form of a chord, which before long was confirmed by the theory of Zarlino. Together with the solidification of a new tonal feeling there appeared another radical factor, [namely] chromaticism, which liquidated, from its basis, the Medieval modal system. Composers not only were aware of its new character, but saw in it an important element of music of the future. Not by coincidence does Orlando di Lasso employ chromaticism in his *Prophetiae Sibyllarum*. This cycle of works is not merely some sort of prediction on a mystical foundation, but above all [it is] a symbol of new times, a prophecy, which, in spite of the reversion to ancient traditions characteristic for the Renaissance, pertained mainly to new musical creativity:

*Carmina chromatico, quae audis modulata tenore
Haec sunt illa, quibus nostrae olim arcana salutatis
Bis sene intrepido cecinerunt ore Sibyllae*

Interest in chromaticism is evidenced by Chromatic Madrigals, appearing already from the times of Cypriano de Rore. Intensification of chromaticism has a spontaneous, one may even say planless, character. For this reason, chromaticism initially exhibits a destructive character, above all as a force attacking the bases of the entire modal system. Chromaticism liquidated all the modes, both old and new, that is, the Ionian and Aeolian. Only the new tonal system brings with it the limitation of chromatic tones on the road towards plasticity of

the new modes, major and minor, concurring with dominant-tonic dependence of timbral structures. Certainly this does not signify that these dependencies outlined themselves only at this time, for they formulated themselves already from the first half of the fifteenth century; none the less, the rise of dominant-tonic relationships could not be synonymous with crystallization of the functional system, since they were merely an element brought onto the modal system. Only liquidation of the modal system enabled full development of new tonal and harmonic values.

The polyphony of Palestrina and Lasso represents the summit of technical perfection. One may not, however, say the same thing of Palestrina when it comes to tonal problems in their evolutionary aspect. In the second half of the sixteenth century he is the representative of the conservative direction, which is undoubtedly linked with his ideological attitude, above all with the fact that for almost all of his life he was connected with the Papal court. He stood openly at the service of the Counter-reformation, collaborating actively with the oratorical congregation of Filippo Neri, although Lasso, being active at the court of the Bavarian Albrecht V, by necessity moved also within [275] the compass of the Counter-reformation. In spite of this, the creativity of Lasso is marked by a much wider horizon and a more universal interest in the area of forms and techniques. (In this instance, a smaller role is played by the use of secular cantus firmi and the cultivation of Parody Masses, because secular cantus firmi and Parody Masses are encountered both in Lasso and in Palestrina.) A manifestation of the difference between them lies in the maintenance, by Palestrina, of strict diatonicism, even frequent aspiration towards

extraction of specific traits of the modal system through the use of harmonic techniques. It is clear that this is not the same modal system as in Gregorian Chant, for the harmony becomes, in this instance, a destructive factor; in any event, Palestrina employs such an assortment of harmonic connections which do not always foster crystallization of the new tonal system. We are convinced of this, for example, by the *Missa Papae Marcelli*, in which we also find weak progressions from the point of view of functional harmony as a result of the introduction, with a fifth relationship of chords, of [the] minor form of [a] pseudo-dominant (ex. 553).

553. G. P. Palestrina, *Missa Papae Marcelli*, *Agnus Dei*, mm. 21-23

The musical score shows three staves (Soprano, Alto, and Bass) with the following lyrics:
 Soprano: qui tol - lis pec - ca - ta mun - di, qui
 Alto: - lis tol - lis pec - ca - ta mun - di, qui
 Bass: - di ca - ta mun - di, qui
 The score is in a modal system, likely Dorian, and features a fifth relationship of chords as mentioned in the text.

It is not correct to conclude, however, that Palestrina avoided clear functional harmonic progressions altogether. Alongside the above-mentioned techniques, he also employs regular dominant relationships, especially in cadences. And consequently, Palestrina's polyphony is also traited with infiltration of older tonal foundations with techniques of functional harmony. To be sure, this is not a new phenomenon; nevertheless, [it is] characteristic for the Renaissance period. Palestrina simply exploits the experiences of his predecessors, surpassing them in technical mastery, standing at the service of strictly

defined expression, in particular of a sacred character of a work. This was precisely the reason that his creativity became, for subsequent generations, and even centuries, the model of Church music.

Acceptance by Palestrina of the advances of his predecessors is manifested, among other ways, in oscillation between various modes, [276] for example in the *Missa Papae Marcelli* between the Ionian and Mixolydian modes. This oscillation takes on two forms: 1. [a] more simple [one], which permits classification of certain segments of a work into one of two modes on the basis of the final and the scale alone; 2. [a] more composite [one], arising as a result of the transpositions of modes. Thus, the Mixolydian mode simply transforms itself into G-major. Nor may one ignore, in Palestrina, the use of internal cadences on almost all scale degrees, due to which the repertoire of tonal material increases considerably beyond heptatonicism. Knud Jeppesen points out that in Palestrina there occurs a clear aspiration towards the use of full harmonic sounds in the form of triads. In this connection, he gives a series of convincing examples, from which it follows that, even with imitations, formation of the melodic line is based on the operation of harmony in the form of a triad. Also, besides imitations, even with a relatively small number of voices, full sounds appear in Palestrina¹.

These details show that the creativity of Palestrina, in spite of conservative traits, constitutes a rather important segment on the road to tonal transformations taking place in the second half of the sixteenth century. Palestrina was interested in harmonic problems to a rather large degree, he inquired into the harmonic possibilities of

¹Cf. G. P. Palestrina, *Lamentation*, mm. 1-4 (*Pierluigi da Palestrina's Werke*, v. XI, p. 107).

individual tones of a melody and occasionally harmonized the same tones with different chords (ex. 554). One may notice tendencies in the direction of motion within the framework of strict diatonicism or expansion of tonal material through the introduction of internal dominant relationships between chords.

554. G. P. Palestrina, *Missa Brevis*, *Qui tollis*, mm. 36-39.



Inquiry into new harmonic possibilities causes us to find, in Palestrina, segments exhibiting a decided major or minor character, and this not so much in the structure of the melodic line itself as in the selection of harmonic techniques. This pertains especially to the most mature works of Palestrina, mainly from the cycle of Motets from the [277] *Songs on Songs* and the *Lamentations*. In these works, even the linearism of the voices does not weaken the effect of harmony (ex. 555).

The use of new harmonic techniques does not always go hand in hand with germination of principles of the new system. Occasionally, this merely attests to the formation of triads on individual scale degrees without concern with their direct functional connection. We encountered this phenomenon already in the first half of the sixteenth century when, for example, on the natural seventh degree of the Mixolydian scale a full triad was used, as a consequence of which the leading tone was avoided there. Palestrina develops even structures of this nature, using three major triads after each other, whose roots move by steps of a whole tone. In this manner begins his famous *Stabat Mater*¹.

¹Pierluigi da Palestrina's *Werke*, VI, p. 96.

555. G. P. Palestrina, *Lamentation*, mm. 1-12

The musical score consists of two systems of six staves each. The notation is in mensural style with a single sharp (F#) in the key signature. The music is highly chromatic, with many half and quarter notes, and frequent use of accidentals (sharps and flats) to create dissonance. The word "Beth" is written below the vocal lines at various intervals, indicating a liturgical text. The first system shows a complex interweaving of voices, with some lines starting on a high G and others on a lower G. The second system continues this polyphonic texture, with some voices moving in parallel motion while others move in contrary motion.

It is not correct to conclude, however, that such structures were, in Palestrina, a frequent phenomenon. On the contrary, they ought to be treated as very rare instances. None the less, they attest to the destructive tendencies within the framework of the modal system, and do [278] not have a decided functional configuration, although they could be described with functional exponents. This, however, is not of great practical significance because more complicated references appeared only in the process of the evolution of an already developed functional system. For this reason, in the transitional period, when the old tonal system was declining and the new one was just being formed, they have a completely different sense and character. This destructive effect of these harmonic progressions is, none the less, important from

the historical point of view. For it indicates that even on the basis of a conservative direction the crisis of the modal system is outlined.

In the second half of the sixteenth century we [do] encounter, none the less, manifestations of stronger conservatism than in Palestrina. This is evidenced, for example, by the *Psalter* of C. Goudimel where, in harmonic successions based on the quintal relationship of chords, we frequently encounter progressions which completely lack a functional character as a result of the avoidance of the leading tone. Alongside such non-functional progressions, we do indeed detect structures of the functional type, but of a smaller force of activity than direct juxtapositions of the dominant and tonic. These are cadences in which the penultimate [chord] appears in the form of the subdominant. More and more frequent introduction of the subdominant in the cadence was marked already in the creativity of Josquin des Prés. This was caused, above all, by technical considerations, and had as its goal easier construction of cadences in structures exceeding four voices. In the second half of the century, this type of cadence is a very frequent phenomenon in works in five or more voices. It also influenced cadences in four voices, for from there they transferred onto its terrain. Certainly in this instance technical considerations could no longer play any role; consequently, the use of the subdominant was a manifestation of the aspiration towards variation of the stereotyped cadence form. Later, cadences using the subdominant were considered a phenomenon typical of Church music. In this connection, even the term "plagal cadence" was introduced, which does not entirely correspond to the plagal form of a mode, even if only for the reason that the plagal form of the scale is defeated by the linking effect of

harmony.

In spite of certain conservative features in some composers, none the less, in general, in the second half of the sixteenth century, it is necessary to certify clear tendencies in the direction of the expansion of the repertoire of harmonic techniques and infiltration of [the] structure with dominant progressions. This appears most clearly in secular music, above all in the Italian Madrigal. More and more universal use of these progressions increased the possibilities of diverse treatment of leading tones. While previously leading tones were [279] introduced by step of a second, presently one may notice attainment of the leading tone by skip of a third from the bottom upwards¹.

Another phenomenon connected with the expansion of the repertoire of harmonic techniques lies in the much more frequent use of CROSS relations, especially in connection with chromaticism, although they appear also in works not exhibiting the use of open chromaticism (ex. 556).

556. M. GombóŹka, *Psalm XL*, mm. 1-3



Composers were not always aware of the formation of leading tones under the influence of the use of chromaticism. To be sure, in [the music of] most composers, a chromatically altered tone forms the course of the melodic line in a defined direction; in spite of this, we occasionally encounter works evidencing that chromaticism becomes a means in itself, and not always forces the composer to preserve the direction

¹Cf. Luca Marenzio *Werke*, v. I, p. 13.

of motion pointed out by chromaticism. We encounter such treatment of chromaticism in examples in *L'Antica Musica Ridotta Alla Moderna Pratica* of Nicola Vicentino, although this phenomenon will appear later still, in the creativity of Frescobaldi.

Free treatment of chromaticism is manifested in skipping away from a chromatic tone in an arbitrary direction, rising or falling, regardless of whether we are dealing with lowering or raising of a tone (ex. 557).

557. N. Vicentino, a) *Jerusalem*, fragment of the Lamentation, mm. 1-12,
b) *Alleluja*, mm. 1-11

a. Je - ru - sa - lem, Je - ru - sa - lem

Je - ru - sa - lem con - ver - te - re

Je - ru - sa - lem con - ver - te - re, con - ver - te - re, con - ver - te - re

b.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia

This freedom in treatment of chromatic tones, although it is a rare phenomenon, indicates that maturation of the functional system took place with considerable difficulty, that even avant-garde theorists were not completely aware of how the mechanism of the tonality [which was] formulating itself ought to operate.

At the beginning of the present chapter we pointed out the process of formation of new modes. At the same time, we emphasized that development of harmonic techniques, especially the use of chromaticism, led to the rise of tonally ambiguous structures, being neither modal structures nor [structures] fitting entirely into the framework of a major or minor mode. Transition from the modal system to the major-minor system was by no means as straightforward as it might apparently seem. For the major mode not always evolves directly from the Ionian, nor the [280] minor from the Aeolian. In the Madrigals of Luca Marenzio we encounter Ionian or Aeolian modes which are marked by a wealth of harmonic techniques with a simultaneous rather unclear tonal configuration, although in the general harmonic scheme of a given structure, fundamental functional references, especially tonic-dominant ones, appear clearly. Development of the Ionian mode is frequently linked with the parallel relationships $f^+ d^+, c^+ a^+$ (ex. 558).

558. L. Marenzio, *Anima Cruda*, mm. 1-6



Frequent use of major triads causes that transformation of the Aeolian mode into minor is not always clearly outlined, although in-

[281] terior harmonic progressions are marked by due clarity. Generally, only in the further course of the work does its proper tonality appear plastically. We encounter this phenomenon when, for example, in the Aeolian mode the tonic appears in the form of an A-major chord. Through dominant connections there is an increase of the repertoire of harmonic resources enabling the introduction of chords, into the formation of which there enter also pitches which transgress the compass of a given scale. In such structures there also occur connections of chords [whose roots are] separated from each other by a whole tone, and endings on the tonic and dominant have the character of the Phrygian idiom (ex. 559). All of this proves that, in spite of the development of harmonic techniques and the abolishment of modal tonality, the major-minor system still is not able to reveal itself fully.

559. L. Marenzio, *Tirsi Morir*, mm. 59-67



Similarly, chromaticism expanding the repertoire of tonal material beyond the system of diatonic scales does not foster clarity of the new modes. For chromaticism acts destructively on all tonal factors moving within the framework of heptatonicism, regardless of whether these are Medieval modes or major and minor scales (ex. 560).

The example from the Madrigal *O Voi Che Sospirate* possesses an impressive harmonic structure for the time in which this work came into being (pb. 1581). At its bases lies a sequence moving within the

560. L. Marenzio, *O Voi Che Sospirate*, mm. 35-41

framework of the circle of fifths. As a consequence of this, the beginning and ending form a parallel relationship, whereas in the interior we see clear dominant relationships. One could even attempt to describe their functional character more accurately. Such an attempt, however, would be unsafe. L. Marenzio was aiming for the *stile antico* (see the text), and therefore for the ancient chromatic system, with which he was not too familiar, [but] which he attempted to introduce on the basis [282] of the modal foundations of the tonal system. Thus, quintal relations derive from transposition of the relationship of authentic to plagal modes, and [the] specific notation of voices attests to linear thinking. Harmonic awareness within the scope of the functional system was scanty or almost non-existent even in [the music of] composers [who were the] most advanced in their development. Functional relationships were revealed mainly in cadences, and actually moved within the framework of the progressions dominant-tonic and subdominant-tonic. The phrase ending on the fifth scale degree also caused its "tonicization" on the model of the established cadence, as a consequence of which, in relationship to the final or the tonic, the dominant of the second classification was formed, which, as we know, emerged in the second half of the fifteenth century along the road of the overcoming of tonal dis-

sension. All other progressions resulted from expansion of the repertoire of means of expression through open chromaticism and generally through expansion of tonal material beyond heptatonicism. In order to change this situation, considerable experience was necessary in the area of accompanied monody, which facilitated and accelerated the process of crystallization of the new harmonic system. [Just] how difficult the process of maturation of new harmonic awareness was is evidenced by the comparatively late (18th c.) theoretical explanation of principles of functional harmony (Rameau). For the time being, if composers even formed harmonic progressions which today may easily be interpreted with symbols of functional harmony, then these progressions were achieved in an intuitive manner.

The situation presents itself similarly with the other modes, especially with the Dorian and Phrygian. Both incline towards minor. In spite of this, the increased frequency of various chords and the predominance of major triads do not permit complete manifestation of the new tonality. Already the fundamental exponent of the tonic often takes on a major form and in this connection forms a dominant relationship with the triad built on the fourth scale degree. If this chord appears in the form of a minor triad, then the Phrygian mode is indeed [283] cancelled, but this still does not denote emphasis of features typical of the described minor tonality (ex. 561).

Although chord progressions resulting from open chromaticism or from expansion of the tonal material beyond heptatonicism do not foster tonal clarity, nevertheless, they occasionally lead to complete transformation of the Phrygian mode into minor. This pertains not only to structures appearing during the course of a work, but also to final

561. L. Marenzio, *Stillò L'anima*, mm. 1-7

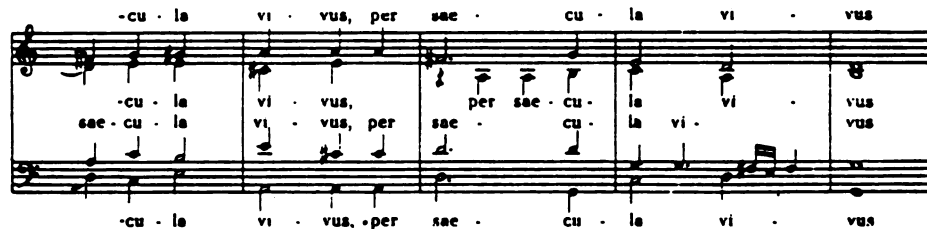
cadences. As we know, the Phrygian mode precluded the cadence based on the dominant-tonic relationship, for there it was not possible to form a triad on the fifth scale degree. Presently, as a result of the changes evoked by the expansion of tonal material, such a cadence became possible, but at the same time the Phrygian mode ceased to exist, turning into e-minor (ex. 562).

562. L. Marenzio, *Dolorosi Martir*, mm. 58-63

It would be difficult to establish the principles of successions of chords in works going beyond heptatonicism, especially [works] based on chromaticism. From the point of view of diatonicism, one could carry out a classification of phenomena on the basis of the determination of which scale degree got raised or lowered. Such an ascertainment, however, would not be of great significance, for a superficial analysis of works already shows that all scale degrees are subjected to raising

[284] or lowering. Undoubtedly, a more precise classification of phenomena would be achieved by functional apprehension of chord progressions, but such a procedure is unjustified for reasons already explained above. Only simple dominant progressions, on account of the cultivated functional type of a cadence, may be justified. This permits expansion of dominant relationships in those instances in which there appears a series of major chords remaining in quintal relationship with respect to each other, for example $e^+ a^+ d^+ g^+$ (ex. 563).

563. O. di Lasso, *Prophetiae Sibyllarum*, *Sibylla Lybica*, mm. 50-54, ending of the work



Such close succession of root progressions by fifths, exhibiting traits of functional correctness, is not, however, too frequent of a phenomenon.

Alongside progressions based on dominant relationships, there exists, in chromatic works, a series of other chordal juxtapositions. We already mentioned juxtapositions of chords on neighboring degrees of the descending scale. Such progressions are a frequent phenomenon in Orlando di Lasso and other composers of the second half of the sixteenth century. They were already the subject of our considerations. None the less, in connection with the familiar series of dominants, they require still further explanation. If we wished to examine these phenomena in a schematic way, it would be necessary to ascertain that they form a series of chords remaining, with respect to each other, in

the relationship of the subdominant of the second classification. From the point of view of functional harmony, however, these are not phenomena of equal status as regards the strength of their effect. While series of dominants intensify functional operation of chords, series of subdominants of the second classification weaken it. This state of affairs coincides partially with our explanation, that is, that these progressions still inhere genetically in the modal system, especially in those modes which did not possess a natural leading tone. For this reason, they appear on a wider scale at this time when the functional system was still weak, or considerably later, when elements entered into it which weakened the functional strength of the effect of chords, that is, during the period of defeat of the modal system and germination of the new system, and during the period of its ultimate development. While in the second instance apprehension of these progressions from the functional point of view is justified, in the first instance it has no *raison d'être*, and one ought rather to treat these progressions from the standpoint of heptatonicism.

The situation is similar with other progressions of a mediant character, or of a third relationship. Then the roots of the triads remain in the relationship of a major or minor third with respect to each other. These are frequent progressions, especially in secular music. Occasionally, they achieve their independence to the extent that they constitute endings of phrases, conditioned by the content and structure of the text. Their essential significance does not depend on functional, but on coloristic, operation. In general, in the second half of the sixteenth century, explorations in the area of coloring are increased, which is evidenced by another aspect, [namely] double- and

multi-chorus texture. Nevertheless, chromaticism, especially the above-mentioned progressions, forms a new coloristic technique, which may be realized even in simple four-voice [texture] (ex. 564).

564. O. di Lasso, *Prophetiae Sibyllarum*, *Sibylla Persica*, mm. 31-37



Finally, it is possible that already along the road of experimentation progressions are used which reach far beyond the orbit of operation of the original final or tonic. They arise on the basis of the above-mentioned coloristic juxtapositions of chords. Generally, however, in such instances, composers aspire to emphasize dominant dependencies, at least in certain places in a work, even if these dependencies entered into formations of deceptive progressions, that is, juxtaposition of the dominant with the tonic parallel or with the leading chord (ex. 565).

565. O. di Lasso, *Prophetiae Sibyllarum*, *Carmina Chromatica*, mm. 1-9



The presented series of phenomena from the area of tonal and harmonic structure exhibits the wealth and diversity of means of expression in music of the second half of the sixteenth century. Their repertoire ranges from pure diatonicism all the way to developed chromaticism, more strictly speaking, it moves within the wide framework

embracing on the one hand still principles of the modal system, whereas on the other hand a repertoire which utterly liquidates it. As we saw, in this second instance, liquidation of the modal system is not synonymous with crystallization of the new major-minor system. As a result of chromaticism, open or indirect, the general tonal configuration of music is defaced, as a result of which crystallization of the new modes, major and minor, is not achieved. Only the process of purification of tonal structure from primitive chromaticism permitted the ultimate cultivation of new tonalities. In order to become aware of the character of the evolutionary process in the second half of the sixteenth century, it is necessary to have in view the proper proportions arising between diatonicism and chromaticism. Diatonicism dominates unquestionably and will continue to dominate. Consequently, works based on chromaticism constitute a small percentage; none the less, historically, they are an important phenomenon, pointing out the fermentation which was taking place at this time in musical creativity. It is not correct to assume also that this process outlined itself equally clearly in instrumental or vocal-instrumental music. Tonal transformations take place unusually vehemently, above all in a capella style, and perhaps even in a more obvious way than in purely instrumental music. Aspirations towards exploration of new means of expression were so strong that composers ceased to be hampered by difficulties in intonation. Even today, some chromatic works in a capella style may present performers with considerable difficulties. In spite of the development of the repertoire of means of expression, the harmonic structure of works is not always clear from the tonal standpoint. We encountered a series of harmonic progressions which would

be difficult to interpret from the standpoint of functional harmony, although theoretically such a possibility does exist. In reality, the manner of harmonic thinking was still based on old principles, that is, on successive conception of voices. Only vocal-instrumental music, in particular accompanied monody, changed the method of conception. It was synonymous with the rise of a new concept of a work, in which the fundamental elements were melody and accompaniment in the form of chord successions. This change was vital for solidification of the principles of functional harmony.

MELODIC [STYLE]

The problem of melodic [style] is, for polyphony, a fundamental matter. Indeed, one may--and one ought to--discuss this matter together with contrapuntal technique; in spite of this, we isolate it because in the synthetic approach to a cappella styles of the sixteenth century taken hitherto, the rather complex set of problems of melodic [style] [287] was presented too one-sidedly. Already from our considerations thus far, devoted to texture [and to] tonal and harmonic problems, it follows that in the a cappella style of the second half of the sixteenth century there does not exist any single type of melodic [style], although such a view may impose itself on account of the media of performance [being] limited only to human voices. Certainly, a cappella style designates certain general principles, but within them are contained wide possibilities of melodic formation. The problem of performance practice is, at this time, rather complex on account of considerable differentiation of [musical] types and their social functions. In this connection, we encounter a large scale of difficulties in

performance, remaining directly linked with the search for means of expression in the area of vocal music. Alongside the so-called *res facta*, namely works fixed in writing, there existed improvisational practice, which contributed towards the development of ornamental singing, so-called *gorgia*. To be sure, on the basis of descriptions and later scores of improvised works we may realize in which direction ornamental improvisation developed; in spite of this, it does not seem right to be occupied with this problem further in connection with problems of harmony and polyphony, so much more because these phenomena were not universal, and as improvisational [phenomena] they do not permit themselves to be grasped accurately. It is sufficient merely to observe that ornamental operations connected with the *gorgia* frequently led to transcendence against principles of contrapuntal technique, many a time dirtying the polyphonic picture of works.

Melodic activity of voices in polyphony causes principles of formation of melody to constitute the point of departure for contrapuntal technique, and causes the character of polyphony to depend on the character of melody. For this reason, deliberations over melodic [style] constitute simultaneously an introduction to problems of contrapuntal technique. In music of the second half of the sixteenth century this set of problems is compounded to the extent that melodic [style] is not formed exclusively on the basis of problems of counterpoint, but becomes mainly a means of expression [and] corresponds to the contents of works. This dependence, extraordinarily essential also for contrapuntal technique, determines the selection of melodic techniques and becomes the source of their differentiation.

Already such musical types as liturgical, sacred, and secular mu-

sic exhibit among themselves considerable differences, although one may not ignore the influence of one type on [the] others. The melodic [style] of liturgical works corresponds to the character and contents of these works, thus it is frequently marked by [a] contemplative character. Jeppesen¹, in characterizing Palestrina's melodic [style], points out its well-balanced, calm expression. Yet even in sacred [288] music composers did not shun more penetrating treatment of text, and even of individual words. As a consequence of this, we may observe there even illustrative elements, to be sure, from today's point of view naive in their imitation [of others], in spite of this indicating that the contents of a work influenced the formation of melody through the text. In contrast with purely liturgical, contemplative works, more popular sacred music approached secular music in its character, moreover consciously deriving from it means of expression with the goal of generalizing these works. We may see this on the basis of the *Diletto Spirituale* of Verovia¹.

Secular music by necessity differs from liturgical and sacred [music], being marked by intensification of the expressional factor through emphasis of cheerful and gloomy moods. Thus, melodies of these works are infiltrated with lyricism or vivid rhythmic motion, dependent on their contents. Moreover, as in the area of sacred music, also in secular music we encounter considerable melodic differentiation. Above all, there are differences between fine Madrigals and popular Songs, designated for wider circles of performers and audiences, such as

[287] ¹K. Jeppesen, *Palestrinastil und Dissonanz*, p. 39.

[288] ¹Pierluigi da Palestrina's *Werke*, XXX.

Villanellas, Neapolitan, dance, and masquerade Songs, and the like.

For accuracy it should be added that [the] melodic [style] of the second half of the sixteenth century grows out of traditions of earlier periods. Composers frequently borrow old, in some measure already archaic at this time, melodic idioms. Most permanently maintained are cadential formulas, among which one may still occasionally encounter in Palestrina and in Lasso the so-called "Landini cadence," although at this time it is a rarity. In consideration of the significance of the text, we must return once again to the fundamental division of phenomena, pertinent for various periods regardless of stylistic differences. Reference is made here to syllabic and melismatic treatment of text. With syllabic treatment of text we encounter all sorts of melodic types, above all recitative and intervallically developed melody. This is a general division which, in various times and in various musical styles, always existed and [still] exists. Nevertheless, already within the framework of recitative melody there arise differences between sacred and secular works. In sacred works, recitative treatment of melody reverts to primitive accentus with the development of the cadential formula. This type of melody received artistic shape in, among other things, the famous *Improperias* of Palestrina which, in accordance with the direction of the Council of Trent, were considered the model of simplified polyphonic texture. It is not important in this instance whether the *Improperias* really constituted the model of [289] reformed polyphonic sacred music; the essential fact is that this recitative differs from the recitative appearing in secular music¹.

¹Pierluigi da Palestrina's *Werke XXXI*, p. 171; an analogous recitative appears in the *Misere Mei Deus*, as above, pp. 24, 28, and in the *Asperges Me*, as above, *XXXII*, p. 129.

While in sacred music recitative was used for preservation of clarity of text, in which connection the sentimental factor as an expression of subjective experience was not revealed through the music, in secular music, especially in the Dramatic Madrigal, the recitative is filled with genuine emotionalism, which, after all, follows from the text of a work and from its character. If it were not for the concurring voices, then one could easily detect the later dramatic recitative in such works. Certainly in this situation the set of problems of contrapuntal technique must appear differently, for the foreground is occupied, above all, by the strictly defined expression of melody, and not by polyphonic matters. On account of this, in comparison to previous stages of Renaissance music, the very essence of polyphony and its task changes (ex. 566).

566. O. Vecchi, *L'Amfiparnasso*, Act I, scene 1, highest voice, mm. 27-36



Also in intervallically developed structures with syllabic treatment of text there are marked differences between secular and sacred music. Secular music is marked by greater rhythmic clarity, and occasionally even by the aspiration towards symmetrical treatment of co-factors of the form of the work, which finds its expression in repetition, on the same [scale] degree or on different [scale] degrees, of identical or similar melodic phrases. This phenomenon occurs most frequently in works of a popular character, especially in Villanellas and Dance Songs.

From time to time, however, we may also encounter it in Madrigals (ex. 567).

567. L. Marenzio, *Deggio Dunque Partire*, canto, mm. 1-8



In sacred music with developed intervallic structure, many a time we may encounter tendencies towards endowment of the melody with contemplative expression. From the constructional standpoint, this is linked with the development of the melodic line in a linear manner, ruling out manifestations of any symmetry (ex. 568).

568. G. P. Palestrina, *Missa Spem in Alium*, Credo: *Et incarnatus*, cantus, mm. 1-14



[290] Much greater possibilities of formation are presented by melismatic treatment of text. The melisma is a frequent phenomenon, especially in the endings of phrases, although it is not a principle. There exist certain liturgical texts which are conducive to melismatic treatment, as, for example, the *Kyrie*, *Sanctus*, *Benedictus*, and the like. Conclusion of a certain segment of the text with a melisma appears not only in Masses but also in Motets (ex. 569).

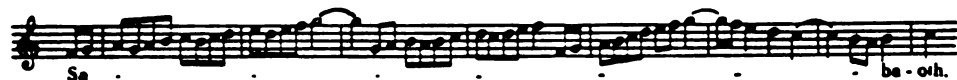
569. G. P. Palestrina, *Vineam Meam non Custodivi*, cantus, mm. 2-6



In some liturgical works, melismas take on the form of artistically

refined jubilations, but even then they ought not to be regarded exclusively as a contrapuntal technique but above all as a means of expression. Palestrina frequently reverts to jubilations of *Alleluja* chants, subjecting them to far-reaching stylization through the use of various constructional techniques, for example progression [sequence] (ex. 570).

570. G. P. Palestrina, Missa *Ut-re-mi-fa-sol-la*, *Sanctus*, cantus, mm. 31-39



In secular works, melismas are marked by greater rhythmic clarity and by a tendency towards repetition of the same figurative idioms (ex. 571).

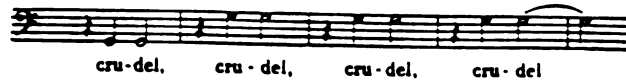
571. L. Marenzio, a) *Quando Vostra Bolta*, canto, mm. 35-42, b) *Scendi dal Paradiso*, alto, mm. 19-23



[291] To traditional phenomena belong such melodic structures in which there exists continuity of counterpoint; then, the melodic line consists of widely developed phrases. This is why such structures predominate in polyphonic works regardless of the time of their coming into being. None the less, in the Renaissance period, the aspiration towards emphasis on the meaning of certain segments of the text--or of individual words--leads to their appropriate treatment, in which connection melodic [style] does not always develop in the form of coherent lines, but, on the contrary, through the exposition of words, individual

motives appear, separated even by rests (ex. 572).

572. L. Marenzio, *Mentre il Ciel*, canto, mm. 61-65



Occasionally, only at the beginning of a phrase, one word is exposed, for example *vox*, *ecce*, and the like. In this connection, there is formed a type of head motive, after which a widely spread melodic line is developed (ex. 573). Certainly this phenomenon is not new, for we encountered it already in the secular music of Josquin des Prés.

573. G. P. Palestrina, *Ecce Tu Pulcher Es*, cantus, mm. 2-7



574. G. P. Palestrina, a) *Dilectus meus descendit in Hortum Suum*, cantus, mm. 1-6, b) *Surge*, cantus, mm. 1-4, c) *Trahe me Post te (curremus)*, cantus, mm. 11-14

Di - lec - tus me - us des - cen - dit in hor - tum su - um

b)
Sur ge pro - pe - ra e - mi - ca

c)
cur - re - mus, cur - re - mus

575. Wacław z Szamotuł, *In Te Domine Speravi (accelera)*, mm. 45-47

Ac - ce - le - ra ut o - ru -

Ac - ce - le - ra - ut

576. O. di Lasso, *In Hora Ultima*, mm. 15-16

tu - ba. tu - ba. tu - ba. tu - ba. tu - ba. tu - ba. tu - ba. tu - ba.

tu - ba. tu - ba. tu - ba. tu - ba. tu - ba. tu - ba. tu - ba. tu - ba.

tu - ba. tu - ba. tu - ba. tu - ba. tu - ba. tu - ba. tu - ba. tu - ba.

tu - ba. tu - ba. tu - ba. tu - ba. tu - ba. tu - ba. tu - ba. tu - ba.

577. L. Marenzio, *Gia Torna (fugge)*, canto, mm. 33-39

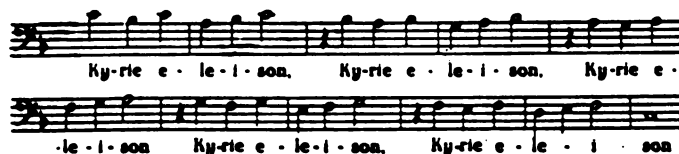
- fug - ge sol - ter - ra. fug - ge sol - ter - ra. fug - ge sol - ter - ra

cussion of texture.

Although later textbooks for study of old-classical counterpoint

rule out the use of the sequence (progression), in spite of this, this technique is a rather frequent phenomenon in the Renaissance period, encountered both in secular and in sacred music. In connection with the quotation of the melismatic melodic line, we encountered the sequence in Palestrina. [This] composer used it occasionally even over long stretches, for example in the *Kyrie* from the *Missa Brevis* (ex. 578).

578. G. P. Palestrina, *Missa Brevis*, bassus, mm. 45-55



Progressive [i.e. sequential] treatment of melody leads to the rise of structures marked by motivic homogeneity (ex. 579). We encounter this phenomenon mainly in secular music. This is a particularly important element in Renaissance polyphony which, in principle, was set up for motivic homogeneity of polyphonic structures. Only in the subsequent period, especially under the influence of instrumental music, do such motivic precision and motivic homogeneity begin to appear more and more frequently, and in the Baroque period [they] became the basis of contrapuntal technique, connected with the specifics of musical forms of the time.

579. O. di Lasso, *Il Grave de L'età*, secunda parte, cantus, mm. 26-35



The process of achievement of tonal transformations in the second

580. O. di Lasso, *Prophetiae Sibyllarum, Sibylla Europaea*, bassus,
mm. 11-12



Besides this, we also encounter exceptionally in this composer the skip of a descending minor and major sixth (ex. 581).

581. O. di Lasso, *O Sempre Vaglie*, mm. 13-14

The stronger and stronger solidification of chordal apprehension of harmonic phenomena undoubtedly influenced the introduction of broken triads in melody, which we encounter in both the conservative Palestrina and the more progressive Orlando di Lasso. It is necessary to point out here two methods of the use of broken triads: The indirect (5—3), through the fifth, and the direct (3—5), when the third appears first (ex. 582).

582. a) G. P. Palestrina, *Introduxit me Rex*, cantus, mm. 18-19,
 b) O. di Lasso, *Dixit Dominus*, tenor, second chorus, mm. 92-95



[295] In some secular works the melody occasionally follows the tones of a triad even over the range of a twelfth¹ (ex. 583).

Besides broken major and minor triads, we exceptionally encounter a broken diminished triad (ex. 584).

In the instance of transgression of the boundaries of strict diatonicism, there appear intervals not permitted by [the] official theory

¹See also the Madrigal, *Crud Amarili* by Giaches de Wert (1535-1596), in which, in addition to broken triads, we encounter direct leaps of a tenth. G. Reese, *Music in the Renaissance*, p. 410.

583. O. Vecchi, *L'Amfiparnasso*, act II, scene 1, highest voice, mm. 37-41



584. O. di Lasso, *Dixit*, first chorus, cantus, mm. 22-23



of counterpoint. This pertains above all to open chromaticism, which causes the formation of augmented unisons. Apart from such intervals, composers frequently use "permitted" intervals. Transgression of heptatonicism is then spread over two or more phrases. Occasionally, as a result of expansion of the repertoire of tones, there appear two successive non-chromatic minor seconds, for example *f-sharp-g-a-flat* (ex. 585).

585. L. Marenzio, a) *O Voi Che Sospirate*, canto, mm. 1-14, b) *S'io Vissi Cieco*, quinto, mm. 32-35



In connection with chromaticism, Luca Marenzio occasionally uses melodic idioms, [which are] difficult to intone, arising exclusively from harmonic conception of polyphonic structure (ex. 586).

586. L. Marenzio, *O Voi Che Sospirate*, a) canto, mm. 19-21, b) alto, mm. 33-35



The last examples convinced us that from the standpoint of intervallic structure and selection of tones there occurred there a complete [296] change in melodic style. To be sure, these are exceptional phenomena; none the less, [they are] historically important, for they point out the vehement process of transformations taking place in the second half of the sixteenth century. Within a short time this process will appear with even greater clarity in the creativity of Gesualdo da Venosa and Monteverdi.

POLYPHONIC RESOURCES AND CONTRAPUNTAL TECHNIQUE

The matters of chordal texture, tonal and harmonic structure, and melody considered thus far shed a fair amount of light on the style of polyphony in the second half of the sixteenth century. Polyphonic structure of works is strictly linked with all these matters. Already the voice setting and, more strictly speaking, the number of voices, their mutual relationship, [their] forms of concurrence, and the like, become the fundamental co-factors of polyphony and determine the quality of its resources. As we know, already from the standpoint of [the] number of voices, polyphonic works in a cappella style are marked by great diversity. In this aspect, the repertoire of resources reaches from two to twelve voices and beyond.

To be sure, two- and three-voice settings as a basis of independent works are rather rare phenomena; in spite of this, they constitute an important means of expression. In this area, one ought to differentiate between two types of creativity: Popular, calculated for a wider circle of performers and listeners, and artistic, marked by an artistically refined repertoire of techniques. In the first instance

we encounter simple structures, frequently based on note-against-note counterpoint. They actually do not introduce anything worthy of attention into the development of polyphony; on the contrary, we may frequently find there manifestations of amateurism and dilettantism. Consequently, the authoritative aspect in their evaluation is the social, rather than the artistic, one. To more developed two-voice structures belong rhythmically contrasting juxtapositions of melodic lines. We encounter them, for example, in sacred works [set] to French texts, based on schemes of ancient-Greek metres (ex. 587).

587. C. le Jeune, *Non, Noa a Nous*, troisième partie, third verse



[297] The characteristic trait of these works is, above all, the identical length of melodic lines in both voices. It is not correct to conclude, however, that they are a typical example of two-voice [settings] of the second half of the sixteenth century. Unquestionably, older traditions of metric compositions are in operation here, which is linked with the cult of ancient-Greek culture. Among these structures we encounter fragments based on note-against-note counterpoint, just as in earlier periods this took place in the works of Petrus Tritonius.

In artistic two-voice [texture], composers tried to make up for the limitation of the number of voices by the use of more artistically refined techniques, especially imitation, so that, in principle, these were through-imitative works. The foreground is occupied by imitation at the fifth and fourth, although imitations at the octave and unison

are also used. Imitative voice leading is frequently subjected to development, so that occasionally a freely treated canon is formed (ex. 588).

588. O. di Lasso, *Justi Tulerunt*, mm. 1-13

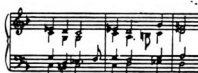
The musical score for 'Justi Tulerunt' by Orlando di Lasso, measures 1-13, is presented for Alto and Bass voices. The lyrics are: 'Ju - sti tu - le - runt spo - li - a im - pi - o - rum. im - pi - o - rum, et can - ta - re - runt, Do - mi - ne, no - o - rum, im - pi - o - rum, et can - ta - re - runt, Do - mi - ne.'

Occasionally, a setting in a small number of voices remains in a strict relationship with the defined contents of a work. A typical example is the panegyric of Orlando di Lasso in honor of the sons of Albert Bawarski: Wilhelm, Ferdynand, and Ernest, where [the] three voices have symbolic meaning. In such works also polyphonic linearism dominates, headed by imitation-technique. The manner of voice leading is frequently marked by bravura as a result of their wide capacity and figurative treatment of the melodic line. In relationship to the style dominating at the time, they signify a certain delay in development, for in the second half of the sixteenth century the greater and greater solidification of the harmonic factor led to the use of note-against-note counterpoint, which had an advantageous influence on the clarity of a work and on its dissection: For this reason, beginning with four-voice all the way to twelve-voice [texture], this type of counterpoint is encountered everywhere. It is used particularly frequently by composers in six-, seven-, and eight-voice works,

where ensembles contrasted with each other exhibit precisely this type of "homophonizing" structure. Besides this, there exists a fairly vast [amount of] "homophonizing" four-voice literature connected with the Reformation movement or modelling itself on [the] experiences of Protestant composers. Besides [in] Germany we encounter such works in France and in Poland, evidence of which is, for example, the majority of the Psalms of C. Goudimel and Mikołaj Gomółka.

Appropriate treatment of registers provides the opportunity for the use of the described means of expression. For example, composers exploit the low register to convey sorrow and a gloomy mood (ex. 589).

589. J. Mauduit, *Te Sera Ce Grand Honneur*, rechant, second verse



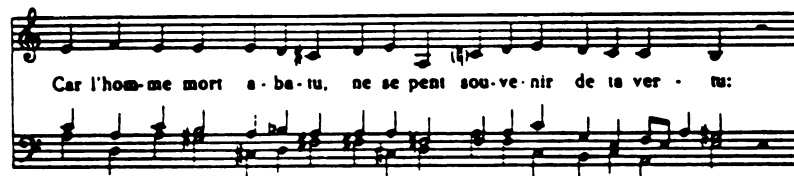
In view of the expressional possibilities of note-against-note counterpoint, we encounter, in this species, also illustrative elements, as is evidenced, for example, by the Motet *Omnis Enim Homo*, of Orlando di Lasso (ex. 590).

590. O. di Lasso, *Omnis Enim Homo*, mm. 9-13

A four-voice musical setting of the text "Omnis enim homo qui comedit et bibit, omnis enim homo qui comedit et bibit". The notation is arranged in two systems, each with two staves (Soprano and Alto in the first system, Tenor and Bass in the second). The music is written in a low register, with the Soprano part starting on a G4 and the Bass part on a G2. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, with the text written below the staves.

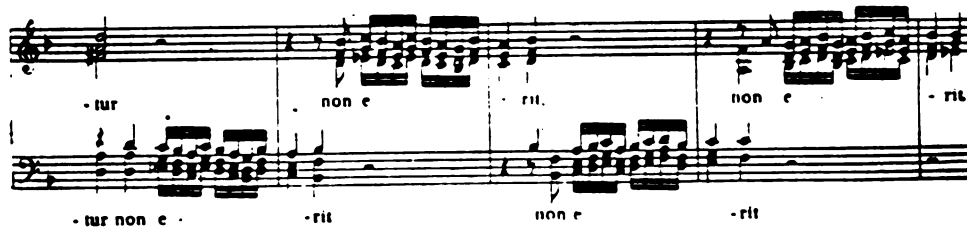
Note-against-note counterpoint reveals most directly the harmonic structure of works. It confirms at full length the theoretical formulation of Zarlino that the basis of harmonic structure is the triad. It occurs more frequently in root position, although not infrequently we may also encounter it in first inversion (ex. 591). The frequency of the sixth chord is, however, much smaller, especially the use of two or three sixth chords in succession is already a rare phenomenon.

[299] 591. C. le Jeune, *Tourne Ailleurs Ta Rigueur*, ninth verse



This frequency increases only in one instance, namely with the use of fauxbourdon. Orlando di Lasso employs this technique fairly frequently, and this not only in more calm fragments of a work based on long rhythmic values, but also in figurative treatment of melody (ex. 592).

592. O. di Lasso, *Luxuriosa Res Vinum*, mm. 21-25



Greater frequency of triads in root position influences the manner of writing of counterpoint. Thus, in works in a greater number of voices, beginning with [the] six-voice setting, composers frequently use anti-parallels and rhythmic displacement with the goal of avoidance of

It happens, however, that infiltration of the melodic structure with elements of a triad results from illustrative tendencies¹.

In the second half of the sixteenth century, more advanced polyphonic technique reverts to the tradition of Josquin des Prés. Five- and six-voice works attest to this, in which the main co-factor of form are the concurring smaller (three- or four-voice) ensembles. Alongside techniques of this type, composers use imitation; none the less, on account of increasing harmonic awareness they turn away from consistent through-imitation. With the use of smaller ensembles, a mixture of melodic and motivic [treatment of] voices is, after all, marked everywhere, in double- and multi-chorus texture in homogeneous works exceeding eight voices. Along this line there arises a special means of expression, namely the echo effect. It is used by composers within the framework of one chorus² or on the basis of double-chorus texture. An interesting method of application of this second type of echo is given by Luca Marenzio in [his] *Dialogo a Otto in Risposta d'Ecco*³, where the second chorus frequently enters only with single words, or even only later, already in the final stage of the work, does more lively dialogue develop.

[301] Although the principle of through-imitation of form placed cantus firmus technique into the background, none the less, this type of polyphony did not die out either in the first half of the sixteenth century or later. On the contrary, still in the seventeenth century

¹Cf. Orlando di Lasso, *In Hora Ultima*, mm. 15-16 (*Sämtliche Werke*, v. XV, p. 151).

²Cf. Orlando di Lasso, *Echo*, mm. 1-5 (*Sämtliche Werke*, v. XVI).

³mm. 12-14, 54-57, 112-119 (Luca Marenzio, *Sämtliche Werke*, Publikationen *Alterer Musik*, v. I, Jg. IV, pp. 33-37).

we encounter manifestations of polyphony based on the cantus firmus, which introduces many new values, especially into instrumental music. Also in a cappella style of the second half of the sixteenth century cantus firmus technique is used in three, and even in four, various forms. Palestrina employs a long-note cantus firmus in some of his Masses, for example in [his] five-voice Mass, *L'Homme Armé*. The fixed melody also penetrates the other voices marked by rhythmic activity. Nor does the old practice of the use of a rhythmic cantus firmus in the tenor or bass voice disappear, as we see in Protestant music. Orlando di Lasso reverts to a certain technique of Josquin des Prés related to ostinato form. In Orlando di Lasso, it depends on the use of an old melodic segment which [he] repeats successively in various rhythmic values, decreasing their duration in a consistent way, for example from a breve to a semiminim (ex. 594).

594. O. di Lasso, *Homo Cum in Honore*, mm. 9-39, altus II, ostinato cantus firmus



Although in the second half of the sixteenth century composers use imitation on a wide scale, none the less, at this time the canon already ceased to be as attractive a form [of writing] as in previous periods. In spite of this, composers use it both in sacred and secular works. In the second instance, it no longer constitutes the basis for formation of any artistically refined forms. On the other

hand, in sacred music we still encounter interesting application of canon, especially in Palestrina. For example, one may mention here two Masses: The *Missa Repleatur os Meum Laude* and the *Missa Ad Fugam*. In both works, the canon becomes the fundamental means of construction for the entire cyclic arrangement. In the *Missa Repleatur os Meum Laude*, Palestrina employs canons in a consistent manner at all intervals within the range of an octave:

Kyrie -- canon in diapason, [302]
 Christe -- canon ad septimam,
 Kyrie -- canon ad sextam,
 Gloria -- canon in diapente,
 Credo -- canon in diatessaron,
 Sanctus -- canon ad tertiam,
 Hosanna -- canon ad secundam,
 Agnus Dei I -- canon ad unisonum,
 Agnus Dei II -- canon in diapente et in diatessaron.

While in the *Missa Repleatur os Meum Laude* Palestrina generally used a two-voice canon within the framework of a five-voice setting --and only in the *Agnus Dei II* a three-voice [canon] in a six-voice setting--in the four-voice *Missa Ad Fugam* all four voices are led canonically. The essential trait of this four-voice canon is the use of voice pairs which form stretti, so that the alto and soprano enter first, and only later [do] the bass and tenor [enter] (ex. 595). This use of [voice] pairs points towards the traditions of Josquin des Prés.

An important achievement of composers of the second half of the sixteenth century is the perfection of double counterpoint. To be sure, already in earlier periods we attempted to point out embryonic [303] outlines of this technique; none the less, even in the first half of the sixteenth century double counterpoint left much to be desired from the technical standpoint. Presently, especially in the area of the Madrigal, [it] is not only marked by due technical perfection, but

[it] contributes towards clarity of structure of a work. Double counterpoint is used both at the octave and at the twelfth or fifth. Melodic lines constituting the basis for contrapuntal operations are generally of small dimensions; nevertheless, they are marked by considerable rhythmic precision and clarity of structure (ex. 596).

The above remarks inform us only in a general way about polyphonic technique. To be sure, such details as the role of two- and three-voice settings, note-against-note counterpoint, the influence of the chordal factor and of illustrative tendencies on the formation of melody, the forms of concurrence of voices, the use of imitation, canon, and double counterpoint--all of this indicates the state of development of polyphony; nevertheless, it still does not pertain to details of [304] contrapuntal technique, especially [to] the treatment of harmonic resources, that is, vertical intervals and chords. Although

596. L. Marenzio, *Quando*, mm. 1-13

Quan - do sor - ge l'au - ro - ra, sor - ge l'au - ro -
 Quan - do sor - ge l'au - ro - ra, sor - ge l'au - ro -
 Sor - ge l'au - ro - ra, sor - ge l'au - ro -
 Quan - do sor - ge l'au - ro - ra, sor - ge l'au - ro -
 Quan - do, Quan - do

ra Ri - don. Ri - don l'her -
 Ri - don, Ri - don l'her - ber - te a fio -
 - ra Ri - don, Ri - don l'her -
 Ri - don, Ri - don l'her - ber - te a fio -

these matters could not be entirely ignored--and in connection with theory we treated them fairly widely--one should still investigate how closely theoretical formulations correspond to artistic creativity. This is justified even if only for the reason that we brought forward certain reservations as to the relevance and general vitality of some theoretical principles voiced by Zarlino. Yet the fundamental laws of counterpoint pertaining to treatment of perfect consonances and of dissonances still remain in force regardless of the number of voices. Nevertheless, technical rigors are not adhered to mechanically. Departures from established principles, being, after all, something exceptional, always have a deeper sense. For example, parallel fifths or entire parallel triads indicate either manifestations of amateurism or are an expression of stylization of folk music. We see appearance



however, does not fully explain the essential state of affairs. Failure [305] to respect the natural--from the point of view of functional harmony--motion of voices in dominant-tonic progressions frequently stems from predominance of linear thinking and from narrow technical awareness, connected strictly with functional apprehension of harmonic resources. In spite of this, new expressional values already appear in melody, as, for example, the use of the diminished fourth, being an important co-factor of the minor-key character of melody (ex. 598).

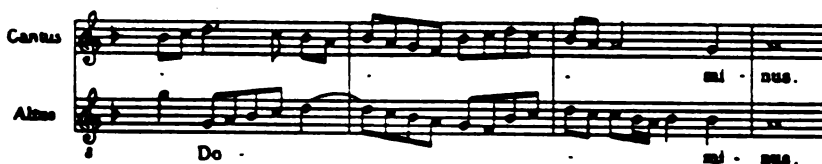
598. G. Costeley, *Je Sens sur mon Âme Plouvoir*, mm. 19-23



In the sixteenth century, especially in the middle of it, one may observe an interesting process. On the one hand, we see dissolution of the modal system through expansion of [the] tonal material beyond heptatonicism; on the other, more and more rigorous treatment of dissonances. From a remote historical perspective, especially from the point of view of the development of the functional system, this phenomenon may seem fairly strange. Upon closer reflection, it turns out, however, that this process was necessary. In the functional system, the foundation of chords is the consonant creation, namely the triad, whereas the dissonance becomes its function. This concurrence of consonance and dissonance is, in the functional system, the most essential trait of the harmonic mechanism. The moment the border between consonance and dissonance becomes obliterated, there will appear characteristics of dissension of this system. For this reason, the determination

of laws of treatment of dissonances precisely at this moment of the formulation of the functional system was a historical necessity. This would point to the far-sightedness of theorists in the formulation of technical norms and, in some measure, would permit us to understand why Vicentino, occupying himself with chromaticism, at the same time referred to the question of dissonance more rigoristically than [did] his predecessors. For this theorist, not only the motion of voices, which causes dissonance, is important, but so is the rhythmic value of the dissonant tone. Vicentino recommends reduction of the duration of the dissonance to the minimum. Indeed, when we compare the contrapuntal technique of composers of the first half of the sixteenth century, especially of Gombert, with the counterpoint of the second half of the century, then in composers most advanced in their development we will be struck by careful treatment of dissonances [and] by aspiration towards their limitation. Even in figural fragments of works, since note-against-note counterpoint is used, composers avoid disson- [306] ant vertical intervals (ex. 599).

599. O. di Lasso, *Qui Sequitur*, mm. 29-32



As in the previous period, dissonances appear in the form of passing, changing, neighboring, and syncopated tones and anticipations; thus, all forms of secondary harmonic phenomena characteristic of the major-minor system already appear here. Jeppesen, in examining Palestrina's style from the point of view of treatment of dissonances,

took note not only of the duration of dissonant tones, but also of the manner of their disposition, when it comes to accents. In relation to passing dissonances, he found that in Palestrina they do not appear on strong beats of a measure. Metric division may not, however, at this time, constitute the basis for recognition of accents, since music of the sixteenth century, especially a cappella music, was, in an enormous percentage, non-metric. Thus, going by the metric division not always permits one to characterize a given structure correctly from the point of view of disposition of accents. An important observation of Jeppesen is, however, payment of respect (on the model of old theorists) to the duration of dissonant tones. In this connection, he accepts that in a structure in which two minims are added to one semibreve, the second of them may form a dissonance, for then it will appear on the weak beat of a measure. On the other hand, Zarlino's view of the possibilities of introduction, in quadruple motion, of dissonances only on the second and fourth quarter does not seem to Jeppesen to be historically right¹. According to Jeppesen, the third quarter may form a dissonance if all the other quarters proceed by step of a second downwards, and only one voice prepares this dissonance. According to Jeppesen, in the introduction of a dissonance, [the] determining [factor] is, above all, the consonant relationship of the upper voices with the bass, while the upper voices may form dissonant structures with respect to each other. These formulations are undoubtedly right, although we encounter also a freer approach towards treatment of dissonance. This circumstance caused theorists

¹K. Jeppesen, *Palestrinastil und Dissonanz*, p. 103.

from the end of the sixteenth and beginning of the seventeenth century to also take note of freer treatment of dissonances, especially passing [dissonances] in quadruple motion. Among others, Artusi in his treatise *L'Arte del Contrapunto* (1598) points out the introduction of two [307] successive dissonances, although he does not consider such structures correct (ex. 600a). Passing dissonances in larger rhythmic values are registered correctly by Pietro Cerone in [his] *El Molopeo* (1613, cf. ex. 600b) and by Sweelinck.

600. a) Artusi, *L'Arte del Contrapunto*, b) P. Cerone, *El Molopeo*



Freer treatment of dissonances finds its confirmation in the creativity of various composers. Passing notes in parallel thirds form, in Palestrina, a dissonance both with the syncopated tone and with the component [tone] of the given chord (ex. 601).

Occasionally, as a result of consistent voice leading by contrary motion in seconds, there arises a succession of two or even three dissonances after each other, for example of two seconds and a fourth (ex. 602).

Another type of a fairly strongly operating dissonance is formed by a structure in which, against [the] background of a certain harmony, a passing tone, arising as a result of motion of one voice, is used.

Even motion of a voice within the framework of a chord often

601. G. P. Palestrina, *Missa O Sacrum Convivium* (fragment)



602. G. P. Palestrina, *Laudibus Summis* (fragment)



leads to the formation of harshly sounding dissonances, especially when they simultaneously form a leading tone and the characteristic changing tone relative to it. This appears above all when, against the back-
[308] ground of a subdominant chord in the form of a minor triad, a type of dominant anticipation occurs. Harshness of sound is then caused by an augmented fourth and a cross-relation with the third of the subdominant triad (ex. 603).

603. C. le Jeune, *Dieu, Nous Te Louons*, verse 10, cadence



The passing tone occasionally becomes the source of dissonant complications, as a result of which a dissonance of a seventh and a ninth¹ appears simultaneously (ex. 604).

¹Cf. Th. Morley, *Whither Away So Fast*, mm. 11-12 (The English Madrigal School, ed. E. H. Fellowes, v. I, *Canzonets to Three Voices*, 1593, p. 33).

604. G. P. Palestrina, *Missa Brevis, Hosanna*, mm. 8-9

The greatest harshness of sound, however, is marked when the composer transgresses the framework of heptatonicism and employs a melodic structure having nothing in common with the modal system. As a result of the cross-relation, [the] passing tones are then marked by great shrillness (ex. 605).

605. C. le Jeune, *Quand Pour Egypte Eloigne*, verse 6

Cerone points out yet a possibility of the use of dissonances in note-against-note counterpoint, under the condition that the moment the dissonance appears in one voice, the second voice repeats the same tone (ex. 600a)².

In artistic music, such structures are exceptions; we encounter them, as a rule, with syllabic treatment of text. Even more rarely, unsyncopated delays occur, arising as a result of repetition of a pitch on the strong beat of a measure. This type of dissonance belongs only to the future, hence, it appears occasionally at the turn of the sixteenth and seventeenth century.

²Cf. Cerone, *El Melopeo* (K. Jeppesen, *Die Italienische Orgel-Musik am Anfang des Quinquecento*, p. 136).

[309] To complete [our] considerations of passing tones, it should be pointed out yet that in addition to dissonant complications they occasionally cause other difficulties, leading to the formation of parallel perfect consonances, above all, fifths. We are convinced of this by those fragments of works in which passing tones are used for ornamental purposes, but in one of the voices appear in fundamental form, without ornamentation. Then there also arise other complications, for the tone which we wish to recognize as a passing dissonance lasts for a considerable length of time, so that it simply becomes a dissonance syncopated by a dissonance (ex. 606).

606. G. Costeley, *L'au et le Moys*, a) mm. 1-3, b) mm. 15-17

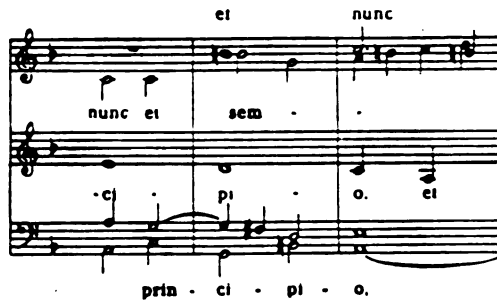
The image contains two musical excerpts, labeled 'a)' and 'b)'. Each excerpt is written for two voices, with a treble staff and a bass staff.
 Excerpt 'a)' (measures 1-3) has the lyrics 'L'au et le moys, le'. The melody in the treble staff moves from G4 to A4 to B4. The bass staff has a dissonant interval of a second (F4-G4) in the first measure, which then resolves.
 Excerpt 'b)' (measures 15-17) has the lyrics 'Et roy, a mour, dont'. The treble staff melody is G4-A4-B4. The bass staff shows a dissonant interval of a second (F4-G4) in the first measure, which then resolves.

A particularly frequent dissonance is the changing note, dependent on inflection of a voice by a second upward or downward and on its return to the initial pitch. Jeppesen points out that in Palestrina inflection by second downwards appears more frequently. When we consider the entirety of musical creativity of the second half of the sixteenth century, such delimitation becomes of little essence. Both types of changing note, that is, the upper and the lower, are used to the same extent. Changing notes generally appear in the form of small rhythmic values, for example, the semiminim or fusa. In cadences, the changing note is often in the form of an unprepared dissonance, and then lasts considerably longer. This is an intermediate creation between a proper changing note and a delay (ex. 607).

607. O. di Lasso, *Haec Quae ter Triplici*, mm. 44-45

As we know on the basis of our considerations thus far, both normal, stereotyped changing notes and the two-fold creations mentioned above appear already from the fifteenth century [on], in particular from the second half of this century [on]. After all, almost none of the phenomena considered in the second half of the sixteenth century are anything new, but were taken over from previous periods. This pertains especially to a special type of changing note, namely the *cambiata*, dependent on a downward leap from the dissonance by third and on return of the voice to one degree higher (ex. 608). A prototype of the *cambiata* was the "cell of a fourth," constituting an important co-factor of melody in Dunstable. It was subsequently taken over by Josquin des Prés, Ockeghem, and other composers. Even in Gombert we pointed out a series of such dissonances, moving only within the compass of a fourth without the return upward by second. In the second half of the sixteenth century, this type of dissonance disappears almost entirely, so that the *cambiata* becomes an obligatory melodic idiom in the instance of a leap away from the dissonance by third downwards. We encounter *cambiatas* in all sorts of voice settings. They appear comparatively rarely in structures in less than four voices.

Jeppesen considers the *cambiata* [to be] a simpler form of ornamental dissonance. Undoubtedly, within the structure of the *cambiata* there inhere some ornamental elements; still, genetically it inheres in mel-

608. F. Guerrero, *Magnificat: Sicut Erat*, mm. 13-15

odic structure of English music of the first half of the fifteenth century. This detail is perhaps the most essential [one], for it points out the homogeneity of development of a certain historical stage which began already around the year 1430 and lasted through the Renaissance all the way to the beginning of the seventeenth century. As a more skillful form of ornamental dissonances, Jeppesen admits the structure based on descent of a voice by second within the compass of a fourth. It seems, however, that these two structures have nothing in common with each other, for the melodic turn based on a downward leap by third within the compass of a fourth is particularly characteristic on account of its connection with more primitive types of melody; on the other hand, a melody's descent by second momentarily destroys the melodic sense of the "cell of a fourth."

A comparatively large complex of phenomena is constituted by the set of problems of syncopated dissonance. In this instance, the dissonance appears on the strong beat of a measure and, due to the syncopation, [it] is prepared, since the tone which becomes the dissonance enters as a consonance in the formation of the previous vertical interval or chord. The syncopated dissonance appears in various voices, both upper and lower. There is a greater and greater tendency towards

resolution of dissonances to imperfect consonances, that is, to fuller sounds. This principle determines the placement of certain dissonances in strictly defined voices. In this connection, the second resolving to the third appears in the lower voice, the fourth appears in the upper or lower voice, but in [a] two-voice [setting] it resolves above all to a third, and in this connection appears most frequently in the [311] lower voice. The seventh appears in the upper voice, resolving into a sixth. With a greater number of voices we encounter also introduction of the seventh in a lower voice; then it moves to an octave. Still, in [the music of] distinguished composers the seventh never resolves to the octave in a two-voice setting. The ninth, as an octave extension of the second, moves to a tenth and only exceptionally to an octave.

In the above instances, we do not encounter new phenomena either, because the details of treatment of a syncopated dissonance discussed above already appeared in the previous period. In the second half of the sixteenth century, only the technical aspect of the treatment of these dissonances is perfected. Composers of the second half of the sixteenth century also admit, from the previous period, certain melodic formulas accompanying resolution of a prepared dissonance. In general, one may differentiate between three types of such formulas: 1. direct passage from a dissonant tone by step of a second downward into the appropriate consonance (ex. 611a), 2. portamento, arising through repetition of the tone being the resolution (ex. 609), 3. ornamental resolution through the use of a changing note (ex. 610).

Similarly as in previous periods, the principle in resolution of a dissonance is passage of the voice forming the dissonance onto the

closest [scale] degree by descending step of a second (ex. 611a). On the other hand, motions from a syncopated dissonance in an upward direction are exceptional phenomena. Occasionally, they attest to technical remnants from older periods. The most frequent type of syncopated dissonance is the single dissonance, appearing only in one voice. Besides this, composers use double and triple dissonances (ex. 611b).

609. F. Regnard, *Je Suis Plus Aise que les Dieux*, mm. 2-3



610. F. Regnard, *O Vous Beaux Yeux*, mm. 2-3



611. G. P. Palestrina, a) *Missa Brevis*, *Hosanna*, mm. 2-3, b) *Magnae Deus Potentiae*, fragment



With syncopated dissonances passing notes often appear, occasionally causing passage from a second to a unison. In the further course [312] [of the work], however, such structures receive [their] proper form; they ought, therefore, to be treated as a type of delayed resolution of the dissonance¹. The use of passing notes sometimes leads

¹Cf. Th. Morley, *When Lo*, mm. 21-24 (*The English Madrigal School*, ed. E. H. Fellowes, v. I, *Canzonets to Two Voices*, p. 4).

612. G. P. Palestrina, *Veni Sponsa Christi*, fragment

to dissonant complications, as a result of which even parallel seconds are formed (ex. 612).

The syncopated dissonance is undoubtedly a strong means of expression. Jeppesen includes it among fundamental phenomena, as distinguished from passing, changing, and neighboring dissonances, belonging to secondary phenomena. Syncopated dissonances do not appear in too large a number directly after each other. Only in some Madrigals may one encounter their greater frequency, for example a series of seconds moving to thirds (ex. 613) or fourths or six-four chords resolving to triads. This instance is one worthy of note because in the subsequent period, especially in music of the seventeenth and eighteenth centuries, such cumulation of prepared dissonances will become a fairly frequent phenomenon, therefore typical of the polyphonic style of those times.

A rare form of dissonance in the second half of the sixteenth century is the anticipation. We made note of anticipations already in discussing secular polyphony of the second half of the fifteenth century; we next encountered them in the creativity of Josquin des Prés. Jeppesen cites a series of anticipations appearing in this composer. Besides this, he mentions still others, such as Pierre de la Rue, Jacob Obrecht, Heinrich Isaak, [and] Carpentras. From the works of Palestrina he cites the use of the anticipation in the *Missa ad Fugam*.

[313] As a type of anticipation there appears occasionally in Palestrina--and in other composers--a part of the characteristic cadential

figure based on changing tones which remain in a consonant relationship with the next chord and [which], by the same [token], may be its components (ex. 614).

613. L. Marenzio, *Quando Vostra Belta*, mm. 67-70



614. G. P. Palestrina, *Missa Ecce Sacerdos Magnus*, Kyrie, cadence



Anticipations entering into the formation of a cadential idiom became, in Mikołaj Gomółka, the cause of the formation of harshly sounding dissonant structures which, not only in the second half of the sixteenth century but also later, ought to be regarded as an unusual phenomenon. They occur against the background of a Phrygian cadential idiom and, from the point of view of functional harmony, designate, in principle, the simple progression $D_0 D^+$ [iv-V]. The appearance, against the background of the minor form of the subdominant, of the third of the dominant together with the changing note causes harshness of sound, which stylistically does not correspond in substance with [the] polyphony of the second half of the sixteenth century (ex. 615).

Harshness of dissonance is occasionally increased in Gomółka even

615. M. Górnka, a) *Psalm XII*, mm. 10-11, b) *Psalm I*, mm. 4-5



616. M. Górnka, *Psalm X*,
mm. 4-5



617. G. P. Palestrina, *Panis, Quem
Ego Dabo*, mm. 17-18



more when, together with the anticipation, he applies a delay of the major seventh before the augmented sixth (ex. 616).

In one of his examples, Zarlino points out the possibility of resolution of the vertical interval of a fourth to a diminished fifth. Jeppesen's explanation of this phenomenon in the sense that resolution to a diminished fifth is possible since this vertical interval becomes a demi-consonance does not seem convincing. Consideration of the diminished fifth as a demi-consonance occurred only at the beginning of the twentieth century in Cappellen and was brought about by the changes [314] in harmony itself which took place in the second half of the nineteenth century. Before this period, the diminished fifth was always considered a dissonance, and in this connection it was treated appropriately. The possibility of resolution of the fourth to a diminished fifth results from something else, namely from the greater and greater solidification of a new harmonic feeling based on functional dependence of chords. Resolution of the fourth to a diminished fifth

enabled the formation of a chord or vertical interval of the significance of a dominant function, in which connection a dominant-tonic progression was always formed. Such an instance occurs in, among other places, an example provided by Jeppesen from a work by Palestrina (ex. 617).

This state of affairs is also confirmed by structures in which, after resolution of the second, one of the voices moves by skip of a third to a diminished fifth, which leads to the formation of a dominant-seventh chord¹.

At the beginning of the seventeenth century, the diminished fifth, as an exponent of the dominant, becomes more and more independent. This is attested to, for example, by the syncopated six-four chord moving to a diminished triad, which resolves to a third (ex. 618).

618. J. Wilbye, *Softly, O Softly*, mm. 1-5



In discussing the polyphony of Gombert, we encountered the fourth preparing a dissonance. This is the so-called consonant fourth to [315] which, in order to sharpen the sound, composers add a second on the strong beat of the measure. This structure is in universal use in the second half of the sixteenth century in [the music of] various composers, both in sacred and secular music.

¹Cf. Th. Morley, a) *I Go Before My Darling*, m. 5, b) *Hold Out My Heart*, mm. 4-5 (The English Madrigal School Canzonets to Two Voices, v. I, p. 8, The English Madrigal School Canzonets to Three Voices, p. 21).

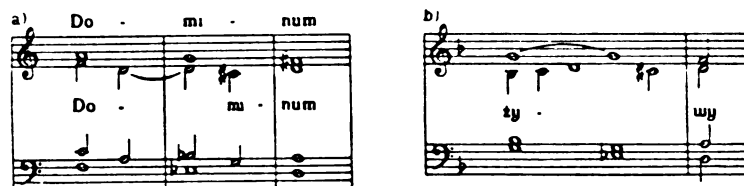
The use of passing and changing tones causes the formation of additional dissonant complications which disfigure the consonant picture at the moment of preparation or during the course of resolution (ex. 619).

619. a) F. Regnard, *Je Suis Plus Aise Que les Dieux*, m. 5, b) G. P. Palestrina, *Lamentation*, FERIA VI, *Jerusalem*, mm. 20-22



Passage from a syncopated fourth to a diminished fifth is not the only phenomenon attesting to the aspiration towards [an] increase of tension within the course of resolution of dissonances. Exceptionally we encountered passage from a seventh to an augmented sixth, with which the entirety is resolved to a chord of dominant function, or there arises a type of strongly modified Phrygian cadence with an augmented six-five chord. It is an interesting thing that these phenomena occur in territories very remote from each other, namely in Spain and in Poland (ex. 620).

620. a) Th. de Santa Maria, *Psalmodia Variata*, I tonus, *Varia Lectio*, flexus, mm. 5-7, b) M. Gómska, *Psalm VI*, mm. 13-14



An interesting phenomenon, indeed not an exceptional one--because it appears in Italian, French, and English music--is the use of the

augmented triad. It appears in the form of an unprepared delay or as the result of the use of passing tones, perhaps in the sense of a more independent creation (ex. 621).

621. a) G. Costeley, *Allons au Vert Boccage*, mm. 7-8, b) J. Farmer, *Now Each Creature, Joys the Other*, m. 2, c) G. P. Palestrina, *Missa Salvum me Fac*, fragment, d) G. Costeley, *Quand le Berger Veid la Bergere*, mm. 24-27, e) L. Marenzio, *S'io Vissi Cieco*, prima parte, mm. 33-35

The image displays five musical examples (a-e) illustrating the use of augmented triads. Each example shows a vocal line with French lyrics and a corresponding instrumental line.

- a) G. Costeley, *Allons au Vert Boccage*, mm. 7-8:** The vocal line features the lyrics "le mag nou-vel-let, Soubz vert boc-ca-ge, Soubz lous au vert boc-ca-ge, Soubz nou-vel-let,". The instrumental line provides a harmonic accompaniment.
- b) J. Farmer, *Now Each Creature, Joys the Other*, m. 2:** The vocal line has the lyrics "-ture joys the joys the o'". The instrumental line is a simple accompaniment.
- c) G. P. Palestrina, *Missa Salvum me Fac*, fragment:** This example shows a vocal line with a complex, polyphonic texture, typical of Palestrina's style.
- d) G. Costeley, *Quand le Berger Veid la Bergere*, mm. 24-27:** The vocal line includes the lyrics "col la va sai-sir droit au col la va sai-sir et droit au". The instrumental line is a simple accompaniment.
- e) L. Marenzio, *S'io Vissi Cieco*, prima parte, mm. 33-35:** The vocal line features the lyrics "tri-sto e gl'oc-chi pian-go-ne tri-sto e gl'oc-chi -go-ne tri-sto -sto pian-go-ne tri-sto -ne tri-sto". The instrumental line is a simple accompaniment.

[316] In the second half of the sixteenth century, the use of augmented triads without preparation may be explained only by the fact that certainly composers of the time did not treat this chord as a homogeneous creation. Since the augmented triad is comprised of consonant intervals only, it did not give rise to reservations, although the harshness of sound of such tertian structures undoubtedly did not encourage composers to use them overly frequently.

The contrapuntal problems discussed in this section indicate a wide variety of techniques in this area. Yet in order to be aware of the essential traits of polyphony of the second half of the sixteenth century, it is necessary to have in view the appropriate proportions of appearance of the phenomena discussed. In spite of the development of tonal material and chromaticism, the foreground is occupied by consonant vertical intervals, while dissonances are treated more rigorously than in the first half of the century. The examples cited rather [317] indicate rare phenomena. They are not, however, without significance for the further development of polyphony in the seventeenth century, when the repertoire of harmonic techniques is widened and, by the same [token], the relationship towards dissonance changes somewhat, especially towards those dissonances which form coherent chords.

INSTRUMENTAL AND VOCAL-INSTRUMENTAL POLYPHONY

In discussing the polyphony of the first half of the sixteenth century, we were convinced that instrumental music, although not as abundant as and less advanced in its development than vocal music, constitutes an important trend of development of polyphony. Specific properties of instrumental polyphony resulted mainly from the varied texture of instrumental works, differentiated, in addition, from the standpoint of forms and genres. This is evidenced especially by such diverse textures as lute and organ, of which the first, as a result of the short-lived tone of the lute, continually exhibited tendencies towards homophony, and even already represented it, while the other enabled full realization of principles of polyphonic linearism. Besides this, dep-

ending on whether the given instrumental forms derived from vocal music or were formulated independently of it, instrumentalism of polyphony was manifested more or less strongly, for example in the instance of the *Ricercare* and improvisational forms (*Preambulum*, *Prelude*). In the second half of the sixteenth century, there also exists a similar differentiation. Forms begun in the first half of the sixteenth century continue to be developed in the second half of the century and become more and more independent creations and, from the standpoint of instrumental style, more mature. Among the forms deriving from vocal music, above all the *Ricercare* and *Canzona* are developed. Two types of works ought to be differentiated here [which are] particularly important in consideration of polyphonic style, namely ensemble *Ricercares* and *Canzonas* and solo [works], designated mainly for keyboard instruments, organ, clavichord, or cembalo. Independently of these, there exists a whole series of other derivative forms being arrangements of Motets, sacred works, and secular Songs. Evidence of the direct connection of these works with vocal music is provided by their titles, which correspond to texts of vocal works. An abundant instrumental literature is constituted by dance works, appearing mainly within the framework of lute music, although we also encounter ensemble dances and [dances] designated for keyboard instruments, mainly for the virginal or clavichord or cembalo. None the less, independently of these works, we also frequently encounter, in lute music, arrangements of vocal works. Together with the dances, they exhibit, in a more artistically refined arrangement, variation structure. Besides this, improvisational [318] forms are represented fairly abundantly, whose number increases in relationship to the music of the first half of the sixteenth century.

Alongside the Preludes appears the Toccata and improvised Fantasia. Works of an improvisational character have a bravura character, and in them instrumental texture is manifested most clearly.

Development of instrumental music becomes, in the second half of the sixteenth century, more and more vivid, instrumental forms are cultivated in all sorts of countries: In Italy, Germany, France, Spain, England, and Poland. Similarly as in the first half of the century, above all there are marked stylistic differences between Italian and German music. Italian composers [such as] Andrea and Giovanni Gabrieli, Claudio Merulo, [and] Annibale Padovano, exhibit particular initiative in the search of new forms of expression and in the development of older forms. On the other hand, German composers such as Löffelholz, Ammerbach, Waisselius, Nörmiger, [and] Schmidt, represent an old trend, and even in comparison to their predecessors, especially Hofhaimer, they betray impairment of invention as a result of schematic treatment of the technique of coloration. Consequently, they do not introduce anything new to the development of polyphony. The essence of the matter inheres in the fact that, similarly as in the music of the first half of the sixteenth century, the complex of polyphonic problems is concentrated, above all, on the matter of form, although other matters, that is textural and contrapuntal [ones], also stand at the centre of attention of composers. The foreground begins to be occupied by Italian composers, who make a great contribution towards the development of initial forms of the Fugue and Sonata, and in addition contribute to the invigoration of improvisational forms, especially the Toccata. Of considerable significance is the creativity of English virginalists, which contributed to the development of variation form.


This does not mean, however, that in Italy there were no marked remnants from the previous period, and this even in the area of those forms which undoubtedly belong to the past. This pertains both to the *Ricercare* and to the *Canzona*. For example, in Nicola Vicentino we still encounter reversion to the *Ricercare* form of Willaert, as a result of which there are, [in Vicentino], visible traces of the through-imitative Motet in formal disposition and in contrapuntal technique. Reversion to the French *Chanson* or to the *Madrigal* had, none the less, a good side, in that in certain instances it permitted the use of reprise form, dependent on return, at the end of a work, to its original melodic segments. Occasionally, we even encounter rather skillful arrangement of works, which is evidenced, for example, by the use of imitation in inversion, as we see in M. Ingegneri¹.

[319] Of particular significance was the creativity of Florentio Maschera, whose *Canzoni da Sonar* began to appear beginning in the year 1584. These ensemble works permit one to orient oneself to what the most primitive, initial forms of the *Sonata* looked like. There, two details attract attention to themselves, namely connection with vocal music, which found its expression in such titles of the majority of Maschera's *Canzonas* as *La Capriola*, *La Martinenga*, *La Maggia*, *La Duranda*, *La Rosa*, *L'Aureolda*, *La Girella*, and the like, and reversion to old polyphonic techniques. The traditions of Josquin des Prés are still so strong that Maschera operates, in some of his *Canzonas*, with

¹Cf. M. A. Ingegneri, *Arie di Canzon Francese per Sonar a Quarto*, mm. 1-5, 1579 (*Istituzioni e Monumenti del Arte Musicale Italiana*, 1932, v. II, p. L).

voice pairs¹.

Besides this, we encounter succession of voices and note-against-note counterpoint².

A characteristic phenomenon in Maschera's Canzonas is, above all, the initial melodic segment beginning with the rhythmic idiom , suitable for imitation. We pointed out such melodic structures already from the first half of the fifteenth century, for in general they form an important element in the process of formation of a fugue theme. As we have yet to see, for a long period of time in the seventeenth and eighteenth century fugue themes will begin with such a precise motive. From the standpoint of contrapuntal technique, Maschera's Canzonas essentially do not differ in any way from vocal polyphony. For they are treated by the same strictness in the preservation of principles of counterpoint as [are] a cappella works. From the formal standpoint, Maschera's Canzonas are considerably differentiated in [their] dissection, exhibiting from two- to six-part structure. Only in a rare instance, among others in *Canzona XIII*, does reprise form appear. The significance of these works for the development of polyphony is smaller than for the development of a strictly defined type, namely for the Canzona as an initial form of a Sonata. Historians³ took note of the creativity of Maschera mainly because the term "canzon da sonar" appears there, although we encounter the description "per sonar" already much earlier, for example in Willaert and in Buus.

¹Cf. F. Maschera, *Canzon da Sonar*, VIII, mm. 1-6 (as above, v. II, p. LVII).

²Cf. F. Maschera, *Canzon da Sonar V. La Maggia*, mm. 1-4, and *Canzon da Sonar VI*, mm. 1-4 (as above, v. II, p. LVII).

³Wilhelm Fleischer pointed out Maschera to be the first composer

As long as imitative or through-imitative form adhered to [its] vocal archetype, there could be no talk of any change in the roles of polyphonic resources within the framework of a work. In vocal music, the form of a work was assigned by the text, and it was what caused the melodic segments destined for imitation to change their shape, to simply adapt themselves to the text. In the course of our considerations, [320] we frequently had the opportunity to point out the aspiration of composers towards strict subordination of melodic phrases to corresponding segments of the text, which occasionally even led to seizure of illustrative techniques. In instrumental music, devoid of text, there was no longer any reason for spasmodic adherence to older principles of through-imitation. Moreover, they were unjustified, and, as a source of inconsistency of form, they became a destructive factor. Thus is explained the relatively early withdrawal from vocal principles of through-imitative form in Buus. None the less, in the first half of the sixteenth century, these few compositions of his are an exceptional phenomenon which did not find followers readily. Only in the second half of the century--and fairly late at that, because in the 1580's--does melodic-thematic homogeneity of the *Ricercare* become a frequent phenomenon. We encounter it in the four-voice *Ricercares* of Andrea Gabrieli. The significance of some of these works depends on the fact that such elements of the fugue are formed there as a theme, counterpoint, and characteristic polyphonic techniques of this form [such as] augmentation, diminution, and tightened imitation, [or] so-called *stretto*. All of these elements are strictly connected with the formal

to use the term "canzon da sonar"; cf. G. Adler, *Handbuch der Musik-Geschichte*.

structure of a work, contributing to its clear dissection, certainly not in the sense of division of a work into parts terminated by independent cadences, but in the sense of a defined disposition of means of expression within the framework of form.

A melodic segment carried through imitatively more and more clearly takes on the characteristics of a theme, and this for two reasons: 1. it forms the basis for the entire imitative form, which it penetrates from the beginning to the end, 2. it takes on a more precise melic and rhythmic form, becoming a structure which easily stands out in the vocal fabric. Imitation at the fifth or fourth is, for Andrea Gabrieli, a principle. In this instance, he takes over the advances of the previous period, for such imitations almost became a principle in through-imitative works already from the beginning of the sixteenth century. In the first half of the century, we even saw [the] use of the tonal answer. Unfortunately, Andrea Gabrieli still does not introduce this dependence of voices. Instead, we encounter, in [Gabrieli], another polyphonic technique in developed form, namely continuous counterpoint accompanying the theme. In certain instances, it is separated by a rest from the thematic segment, so that one may even detect a type of second theme, especially when rhythmic contrast occurs between the counterpoint and the theme and when all voices do not always begin their part with the thematic segment, but, on the contrary, some of them enter immediately with the counterpoint. The use of continuous counterpoint leads to further perfection of double counterpoint at the octave and tenth and indicates a much higher degree of technical perfection than in [the] Madrigals of Luca Marenzio (ex. 622).

[321] 622. A. Gabrieli, *Ricercare del Primo Tono*, mm. 1-12



The constructional role of artistically refined polyphonic techniques is expressed in the fact that augmentations and diminutions are used as techniques which designate the development of the form, and in this connection are used in the further course of the work. To be sure, one cannot point out here any fixed principles in their disposition; in spite of this, already the mere fact that they are reserved for the further course of the form indicates manifestations of unquestionable regularity of structure. Not always does Andrea Gabrieli use both techniques. The rule becomes, above all, the use of augmentation. In some *Ricercars* it appears in the middle phase of development of the form; on the other hand, in others, augmentation and diminution appear simultaneously (ex. 623).

Instead of diminution, in the last part of a work Gabrieli sometimes uses metrical changes, passing from a duple [or quadruple] to a [322] triple meter. This technique is, in its expression, related to diminution, which indicates acceleration or *stretto*, for with the change from a duple [or quadruple] to a triple meter came an increase in tempo¹.

¹Cf. A. Gabrieli, *Ricercare del Secondo Tono*, mm. 1-5, 115-121 (*Istituzioni e Monumenti del Arte Musicale Italiana*, 1932, v. I, pp. 54, 61-62).

623. A. Gabrieli, *Ricercare del Primo Tono*, mm. 89-98

The use of augmentations in the middle of a *Ricercare* or in its terminal section is characteristic not only for ensemble works. We encounter them also in organ *Ricercare*s, as is evidenced by the *Ricercare del Primo Tono per Organo* by Andrea Gabrieli².

The process of thematic unification takes place not only in the *Ricercare* but also in the *Canzona*. This is all the more worthy of attention because original *Canzonas*, and even later [ones], not always exhibited such tendencies. On the contrary, the *Canzonas* of F. Maschera were marked by diversity of melodic segments serving for imitation, so that three-part structure was, in [the music of] this composer, an exceptional phenomenon. Such later *Canzonas*, both for larger orchestral ensembles and for smaller chamber [ensembles], exhibited tendencies towards disintegration into a series of short contrasting segments. Meanwhile, the *Canzona for Organ IV* of G. Gabrieli is marked

²*L'Arte Musicale Italiana*, 1932, v. III, pp. 61-66.

by great formal homogeneity due to constant appearance of the same melodic segment within the course of the entire work. This homogeneity also determines the tonal coherence of the work, for in its layout there is a clearly marked relationship of the tonic to the dominant between imitative segments. On the basis of the *Canzona per L'Organo IV* of G. Gabrieli³, although exceptional in its time, we are convinced that the use of continuous counterpoints, begun by A. Gabrieli, catches on in other, later, composers. This detail is important to the extent that this process will intensify, [and] that some composers, such as G. Frescobaldi, will use a greater number of continuous counterpoints, as a consequence of which the form of the *Ricercare* and *Canzona* will become even more homogeneous. But the path of development in this direction did not always run in a consistent way, and this even at those times when it could seem that solidification of the fugal form was becoming stronger and stronger. I have in mind here the *Ricercare del Decimo Tono* of Giovanni Gabrieli. In this work, based, in principle, on one theme, Gabrieli also introduces other material competing with the fundamental melodic segment serving for imitation, and, what is most important, emerging to the foreground as a result of rhythmic clarity. Riemann considers the *Ricercare del Decimo Tono* to be the first genuine fugue⁴. This view, however, is justly opposed by Müller-Blattau¹, although his reservations do not seem convincing. Müller-

[322] ³C. von Winterfeld, *Johannes Gabrieli und Sein Zeitalter*, v. III, 1834, p. 65.

⁴*Handbuch der Musikgeschichte*, v. II, pt. 2.

[323] ¹J. Müller-Blattau, *Grundzüge Einer Geschichte der Fuge*, ed. II, 1931, p. 55.

Blattau reduces the entire question to the matter of the theme, its shape, and [its] properties. According to him, the initial melodic segment serving for imitation may not be used as the theme, for it is a creation arising out of coloration. Meanwhile, infiltration of some melodic creation by ornamentation or figuration cannot determine its thematic significance, for only its role within the course of a work constitutes the fundamental criterion for [the] evaluation of a phenomenon. After all, in J. S. Bach we encounter a series of fugues based on figural, as if coloristic, themes which permit themselves to be reduced to simple melodic creations. The essence of the matter in the instance of the *Recercare del Decimo Tono* of G. Gabrieli depends on the fact that the new melodic material, in comparison to the theme, is marked by greater activity, [and] that within the course of the work [he] quotes the initial imitative segment, that is, the theme. Precisely for this reason it would be difficult to consider the work as a normal fugue, although undoubtedly it represents an important phenomenon on the road towards cultivation of this form² (ex. 624).

[324] The works just discussed, besides their formal significance, introduce us to the set of problems of instrumental counterpoint. Already in connection with lute and organ music of the first half of the

² Müller-Blattau considers the *Ricercare del Decimo Tono* of G. Gabrieli to be a version of his *Canzona for Organ IV*. To be sure, the fundamental melodic segment and succession of imitations are, at many points, common in both works, but they are not related to the degree that the *Ricercare* could be considered an alternate version of the *Canzona*. Müller-Blattau attaches too little weight to those segments of the work in which new melodic material in the character of episodes appears. This is, however, an important co-factor of [the] form, determining the properties of the *Ricercare del Decimo Tono*. Since this material does not appear in the *Canzona*, it should be considered a different work than the *Ricercare*.

624. G. Gabrieli, *Ricercare del Decimo Tono*, 1595, a) beginning of the work, mm. 1-5, b) further course of the work with new motivic material, mm. 11-13



sixteenth century, especially in [our] considerations of the polyphonic technique of Milan, Cabezon, and the viol school of Diego Ortiz, we made note of the developing instrumental figuration, connected with the practice of coloration or diminution. This question is still relevant in the second half of the sixteenth century and appears not only in musical works but also in theoretical treatises. A manifestation of this is *Il Transilvano* of Girolamo Diruta¹ (1597), devoted to diminution in instrumental music, in particular [music] for keyboard instruments, that is, the organ and cembalo. Besides matters of performance, Diruta also occupies himself with formal matters, having direct connection with contrapuntal technique. This pertains especially to methods of diminution, namely the use of figural or ornamental counterpoint. He differentiates between five types of diminution: Minuta, groppi, tremoli, accenti, [and] clamationi. On the basis of examples

¹C. Krebs, *Girolamo Diruta's Transilvano*, Vierteljahrschrift für Musikwissenschaft, VIII, 1892.

provided by Diruta, the *minuta* depends on ornamentation of the fundamental tones of a melody through the use of turns, changing notes, and passing tones. Groppi designate ornamental cadences in the form of a short trill connected to a turn. Tremoli have the same meaning as today. *Accenti* depend on the use of broken rhythms based on a neighboring tone in the form of an upper second. Finally, *clamationi* are also linked with broken rhythms, but with the use of a rising passing note.

For Diruta, diminution is an art which requires good, keen executants and connoisseurs of counterpoint. It follows from this, therefore, that figural counterpoint did not at all signify slackening of contrapuntal principles. A certain freedom which strikes the eye in this type of counterpoint derives, above all, from the use of small rhythmic values and coincides in substance with the opinion of other theorists, for example Nicola Vicentino, who, as we already pointed out, treats the use of dissonances very rigorously; nevertheless, he permits their introduction in small rhythmic values (*chroma*, *semichroma*). According to Diruta, they ought to be introduced, above all in voices which do not imitate each other. Thus, widely developed figurations appear first and foremost in works which are genetically improvisational, that is, in Preludes and Toccatas. For this reason, particularly worthy of attention are the Toccatas of Claudio Merulo, whose [325] creativity Diruta regarded highly. Moreover, in the second half of the sixteenth century, developed, instrumental figuration appears also in [the music of] other Italian composers, as, for example, Andrea and Giovanni Gabrieli, and also in [the music of] English and German composers.

The use of developed figuration had an influence on the harmonic

structure of works. It contributed towards its simplification. Then, in figural parts of a work, polyphonic texture disappeared almost entirely, and the frequency of harmonic changes was subjected to considerable limitation. In relationship to vocal a cappella music, serious changes were [being] outlined, since one and the same chord was maintained over the space of several measures. On the other hand, rarely did changes of chords take place within the compass of one measure. Longer maintenance of chords certainly had an influence on treatment of dissonances of ornamental tones, for it permitted the use of a greater number of them, treating them as passing, changing, or neighboring [tones]. Besides this, figurative works with a limited repertoire of harmonic techniques contributed to emancipation of homophonic texture. Here is begun a new process of development of harmony and tonality, which will be clearly visible in the area of monody¹.

Not all Toccatas are figurative works in [their] entirety. Claudio Merulo initiates a new type of Toccata whose middle part is imitative or based on note-against-note counterpoint. Diruta permits the use of diminution in imitation; he requires, however, that the imitative voices possess the same figurative shape. Thus, a fundamental difference is marked here in relationship to German colorsits. In [the music of] German composers, especially in the first half of the sixteenth century, we had the opportunity to encounter inconsistent use of the ornament, so that occasionally it lost its direct link between voices. In imitative sections of Claudio Merulo's Toccatas, diminutions are a rare

¹Cf. G. Diruta, *Toccata del Primo Tono*, mm. 1-8 (C. Krebs, *Giro-lamo Diruta's Transilvano*, *Vierteljahrschrift für Musikwissenschaft*, VIII, 1892).

phenomenon; on the contrary, the structure of voices imitating each other is marked by considerable plasticity. As we saw in the *Ricercare del Decimo Tono* of Giovanni Gabrieli, composers also use figuration in imitative forms. Even with arrangements of vocal works and [with] the use of ornaments in this connection, strictness of structure of melodic phrases used for imitation is preserved. We see this in the *Fantasia Allegra* of Andrea Gabrieli (ex. 625), being an arrangement of the Song *Pour Ung Plaisir* of Crequillon.

625. A. Gabrieli, *Fantasia Allegra per Organo*, mm. 1-6



Not only do the Italians introduce new values into music for keyboard instruments. Also, English composers may boast of exceptional accomplishments in the area of instrumental texture. While in [the [326] music of] Italian composers there is virtually no difference between organ and clavichord or clavecin texture, in [the music of] English composers whom we describe as virginalists, characteristics of clavichord texture appear clearly. Such composers as Thomas Tallis, John Bull, William Byrd, Thomas Morley, Robert Johnson, Giles Farnaby, [and] John Munday created the basis for modern texture for keyboard instruments of the piano type. In this connection, the character of polyphony also changes. A new type of melody and harmonic accompaniment

is formed and develops in [the music of these composers]. It is not correct to conclude, however, that all of their creativity in all details abounded only in new means of expression. English virginalists revert also to older traditions and make use of previous advances. Many works of virginalists are traited by linearism of voices; occasionally they even use a long-note cantus firmus. Besides this, they use stereotyped formulas in the nature of Italian gruppi and scalar passages. Moreover, these techniques will maintain themselves over a long period of time in the seventeenth and even in the eighteenth century, and scalar passages in instrumental figuration will not disappear at all.

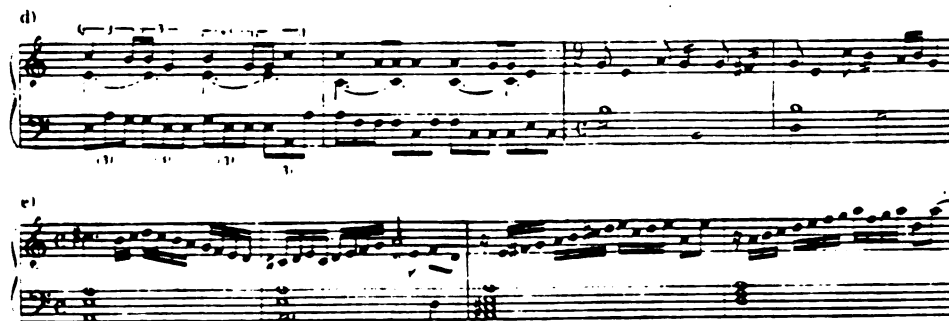
Similarly as in lute music, the short-lived tone of the virginal caused figurative style to develop in the virginalists. But not only this circumstance is decisive. Development of figural polyphony was fostered by variation form, cultivated by them, and by the more and more strongly solidifying modern harmonic feeling. Cultivation of variation led to a fundamental change of the very character of polyphony and of the manner of writing of counterpoint. In comparison to vocal music, the differences are enormous, and this even in those works which, taken superficially, revert to old traditions of the use of a long-note cantus firmus. The characteristic trait of vocal a cappella polyphony, derived from Netherlands' music, is linearism of voices, [327] expressed in their interior rhythmic differentiation. The voices in counterpoint not only differed from each other rhythmically, but each of them individually was set for constant changes in rhythm. On the other hand, the variation form of the virginalists brings a new type of counterpoint writing. It depended on the use, in individual

variations, of a homogeneous type of counterpoint from the rhythmic standpoint. Most frequently, homogeneous figural structures are used. This change in contrapuntal technique appears already fairly clearly in [the music of the] oldest of the English virginalists, Thomas Tallis. Diruta was an acute observer, for all methods of diminution mentioned by him find application in [the music of the] virginalists, and besides this others also appear, connected, above all, with the effect of chords. For illustration of the various types of counterpoint used by Thomas Tallis, the following juxtaposition of some segments of the arrangement of the chorale melody *Felix Namque* will serve (ex. 626).

In [the music of the] virginalists we see the effect of harmony on melody to a greater extent than in [the music of] composers contemporary to them. Thus, very frequently, broken triads appear (ex. 627), [328] in the wake of which the figurative voice in counterpoint

626. Th. Tallis, *Felix Namque*, a) mm. 43-46, b) mm. 111-116, c) mm. 191-194, d) mm. 196-199, e) mm. 246-249





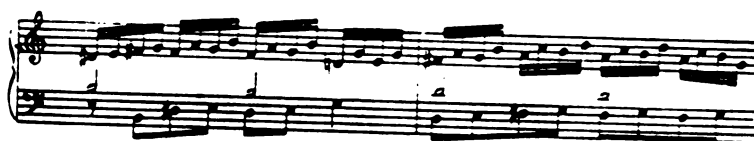
627. G. Farnaby, *Pawles Wharfe*, mm. 13-14



628. G. Farnaby, *Bony Sweet Robin*, mm. 73-76



629. J. Bull, *Christe Redemptor*, mm. 15-16



frequently receives a modern structure (ex. 628).

Even parallel tenths, previously encountered so frequently, are completed into triads (ex. 629).

Broken octaves receive a typically pianistic character. In this form, they are a rare phenomenon even in later clavecin music.

Another new form of accompaniment is the broken octave with a changing note (ex. 631).

[329]

630. G. Farnaby, *Wooddy Cock*, mm. 61-62631. Th. Tomkins, *Barafostus Dreame*, m. 13

Clavichord texture of the virginalists, and in this connection the new type of polyphony, on account of its significance, would require more extensive discussion¹; none the less, the textbook character of this work does not permit closer examination of the set of problems of the style of their polyphony. The examples cited constitute sufficient material to the extent that they permit one to become aware of the fundamental traits of the polyphony of the virginalists in comparison to the polyphony for keyboard instruments in other countries. In this connection, I emphasize once more that although the virginalists used [the] advances of their predecessors and exhibit certain relationships, especially with the polyphony of Cabezón, [they] created a series of new techniques strictly connected with clavichord texture, which subsequently maintained themselves all the way to the eighteenth, or even to the nineteenth, century. This vitality of techniques derives from the fact that in [the] music of the clavecinists the process of

¹These problems became, among others, the subject of a work by Charles van den Borren, *Les Origines de la Musique de Clavier en Angleterre*, 1912.

tonal transformations is clearly reflected, going hand in hand with the development of the new harmonic feeling based on the [currently] forming major-minor functional system.

Development of instrumental music does not designate cancellation of [the] principles of vocal counterpoint but only the enrichment of techniques. We are convinced of this by ensemble instrumental works. Both Andrea and Giovanni Gabrieli adhere, even very strictly, to [the] fundamental rules of counterpoint, and deviations from them have a similar character as in a cappella music. They are not numerous; thus, they may be considered as exceptional phenomena. In [the music of] later composers we occasionally already encounter emancipation of the seventh entering into the formation of the dominant chord. After all, we also made note of this phenomenon in discussing English Madrigals. The sharpening dissonance of the seventh causes its prepared, and thus syncopated, dissonance to occasionally permit passage to a six-four [330] chord, on the basis of which a new dissonance is subsequently formed, most frequently [that of] a second in relationship to the upper voice or perhaps [that of] a seventh to the lower voice.

Renaissance polyphony is enriched the most by figural, decorative counterpoint. As we already frequently pointed out, dissonances in small rhythmic values arise, above all, as a result of the use of passing, changing, and neighboring tones (ex. 632). Passing and changing notes are certainly not any new phenomena and do not require detailed explanation, for previous examples sufficiently exhibit the manner of their usage. On the other hand, the matter of neighboring tones presents itself differently, for with their introduction there occurs a leap towards a dissonance or a leap away from it, or even both of these

632. C. Merulo, *Canzon La Zambecara*, m. 1

instances together. It is not possible to determine strict norms as to the interval within which approach or abandonment of a dissonance by skip takes place. Most frequently these are small intervals, for example a third, but larger intervals also occur. Together with the leap away from the dissonance, frequently a larger number of dissonant tones (4-6) succeed each other.

Already in the first half of the sixteenth century we encountered figuration treated as a whole like a tonal background, on the basis of which other tones are quite freely introduced, forming dissonances in relationship to the ornament. These structures also appear in the second half of the century, mainly in cadences. Their exceedingly rare use indicates the exceptional character of this phenomenon (ex. 633).

633. J. Bull, *Pavana*, cadence

Alongside dissonances arising as a result of the use of passing, changing, and neighboring tones, composers very often use syncopated, prepared dissonances. In connection with the use of ornaments and figuration, it is necessary to distinguish between two types of use of [331] such dissonances: 1. the syncopated dissonance appears in fun-

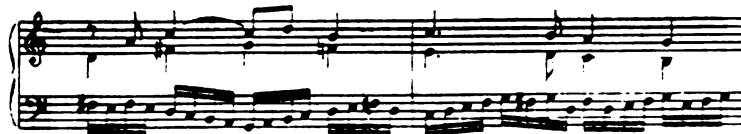
damental form while another voice, upper or lower, possesses a figural structure (ex. 634a); 2. the syncopated dissonance is itself subjected to ornamentation (ex. 634b). This last instance occurs exceedingly often in cadences as a stereotyped formula, appearing almost everywhere. In general, figuration began with ornamentation of the cadence, hence it reaches back at least to the fifteenth century.

634. a) J. Bull, *Pavana*, mm. 54-55, syncopated dissonance against a background of a figural voice, b) W. Byrd, *Gagliarda*, mm. 8-9, prepared ornamental dissonance



In connection with the development of figuration in the bass voice, unprepared dissonances are formed which have the significance of a dominant-seventh chord (ex. 635).

635. W. Byrd, *The Quadram Paven*, mm. 63-64



Another type of freedom arising from the solidification of purely instrumental techniques are octave leaps, appearing with resolution of dissonances or leading tones within the framework of rhythmically homogeneous counterpoint (ex. 636).

In a work embracing the totality of polyphonic problems in his-

636. Th. Tomkins, *Barafostus Dreame*, m. 47

torical development, it is difficult to go into all the details issuing from the specifics of instrumental style. The few examples given here, however, sufficiently introduce [us] to the set of problems of instrumental counterpoint.

[332] The changes taking place in the second half of the sixteenth century appear also in lute music. They are manifested in the tonal structure and texture of lute works. To be sure, already in the first half of the century lute music exhibits rapid development of means of expression, none the less, presently it becomes more mature from the artistic standpoint. This is owing to the compositional activity of distinguished lutenists like Giacomo Gorzani, Francesco da Milano, Vincenzo Galilei, Giulio Cesare Barbetta, Fabrizio Caroso, Gabriele Fallamero, Giovanni Antonio Terzi, Simone Molinaro, Giovanni Battista Besardo, in addition to which still others are active: Valentinus Bakfark, Wojciech Długoraj, Jakub Polak, Diomedes Cato. Although in the previous period lute music employs a considerable repertoire of harmonic techniques and indicates that tonal transformations took place quite vehemently in its area, nevertheless, in general, it is still traited by tonal indecision. The modal system is subjected there to considerable weakening, in many instances even to liquidation, but outlines of the new tonality do not always appear in a clear manner.

It is necessary yet to point out here a certain fundamental problem connected with cultivation of lute music. Lute music was the most

universal type of musical creativity, and this caused that not only professional musicians expressed themselves through creativity, but so did wide throngs of amateurs-dilletantes. The scale of technical skills in lute music is, therefore, very wide, and this brings about difficulties in [the] evaluation of phenomena. Moreover, in the course of the entire history of lute music we frequently encounter failure to respect compositional-technical principles, by no means arising from specifics of texture, but simply being the result of the failure to master the craft of composition. For this reason, only the creativity of those outstanding lutenists who were at the same time good composers may form the basis for considerations of problems of lute polyphony.

In the second half of the sixteenth century, the process of crystallization of the major-minor system solidifies in lute music. This is linked with dance music, which here constitutes the most abundant area of creativity. The form-creating effect of rhythm [and] clarity and simplicity in dissection of form cause the repertoire of harmonic techniques, being an exponent of tonal structure, to correspond to the architectonic properties of works. Periodic structure becomes, in [333] dance music, almost a principle, but on its basis tonal transformations--namely crystallization of the major-minor system--are manifested most clearly. Already in numerous examples there appear not only clear harmonic, dominant-tonic relationships, but also concurrence of parallel modes, especially passages [of motion] from a major tonality to the appropriate minor tonality. Consequently, here begins the process of simplification of harmonic structure on new tonal principles. In vocal and vocal-instrumental music, this phenomenon will appear considerably later. For even at the beginning of the seventeenth century

the chromaticism of Gesualdo da Venosa and the development of [a] repertoire of harmonic techniques by Monteverdi in many instances will be linked with tonal indecision. Only the process of simplification of harmony will permit crystallization of the new system. In lute music of the second half of the sixteenth century, simplification of techniques was brought on by the selection of specific forms which in themselves, like dance music, inclined composers to such treatment of harmonic techniques (ex. 637).

637. G. C. Barbetta, *Pavana Settima Detta la Todeschina*, 1569, mm. 1-24



Lute texture, becoming more and more perfect, permits composers even to use polyphonic techniques, although linearism did not suit the specifics of lute sound. Besides this, the very manner of notation of lute works, namely lute tablature, also did not foster the appearance of polyphonic techniques. In spite of this, lute composers create compositions which were then polyphonic works in foundation, as, for example, the *Ricercare*. They even introduce imitative techniques on the model of organ music to an improvisational and bravura *Fantasia* (ex. 638).

This expansion of the repertoire of means of expression, even against the specifics of the instrument, led to the use of two lutes for the realization of polyphonic works, in particular imitative [ones]. Consequently, there arise lute duets, to be sure not numerous; none the

638. J. Polak, *Fantasia Nova*, mm. 1-3

[334] less characteristic for the tendencies which were then outlining themselves in lute music. A closer analysis of works of this type permits one, however, to observe a similar phenomenon as in double- and multi-chorus texture, namely the aspiration towards limitation of concretely concurring co-factors of a work, in spite of enlargement of the number of voices. In lute music, this phenomenon appears even more clearly than in other areas. There, essentially only two timbral complexes concur, regardless of the quality of the form. This state of affairs is illustrated, for example, by the *Fuga al Unisono* for two lutes by Vincenzo Galilei (1520-1591). In spite of the polyphonic foundations of the work, we encounter there many places in which the part of one lute becomes the accompaniment for the other (639).

639. V. Galilei, *Fuga al Unisono*, mm. 1-10

It is an understandable thing that imitative works, and thus polyphonic [works] in their foundations, did not always foster new tendencies characteristic for lute music of the second half of the sixteenth [335] century. But alongside them we encounter works in which the road to accompanied monody is formulated in a more obvious way. These are lute duets with primacy of one instrument, so that the second instrument becomes a real harmonic accompaniment, on account of its rhythmic and chordal structure. The situation is not changed by the fact that such works were called "counterpoints," that is, that their theoretical foundations inhered, in the consciousness of composers, still in old technical foundations. In reality, the existence of these works designated a return to primitive polyphonic foundations. Works of this type originally derive from the pen of Vincenzo Galilei, who, in his treatise, *Dialogo Della Musica Antica e Della Moderna* (1581), became the main champion of the new aesthetic principles of the Florentine Camerata, striving for the rebirth of ancient Greek drama, and in this connection for a complete change of style (ex. 640).

640. V. Galilei, *Contrappunto a Due Liuti*, mm. 1-8



Ensemble playing on the lute contributed also to the development

of another means of expression, namely the contending factor. In this instance, the important thing is that reference is made not to the same type of competition as in double- and multi-chorus texture, that is, contrast of equivalent choral groups, but to the element of display [or] bravura. Thus, the part of the contending lute was marked by rich figuration and ornamentation. Consequently, in this instance also we encounter a similar phenomenon as in music for lute and clavichord, when it comes [down] to the matter of diminution [itself], although the essential sense of this was different, for here the idea was to emphasize contending elements in the sense of bravura. Such compositions were not always original works; on the contrary, here we frequently encounter adaptations of vocal works, especially of Madrigals and Songs. [336] As an example, we shall quote a fragment of a concerto arrangement of one of the Madrigals of A. Striggio, done by G. A. Terzi (ex. 641).

641. G. A. Terzi, *S'ogni Mio Ben del Striggio per Suonar Solo et a Duci Lutti et in Concerti*, mm. 9-15



Bravura lute works, which aimed also at problems of counterpoint, required of lutenists more than mediocre performance-technical and contrapuntal skills. Certainly they depart from the numerous types of dilettante lute arrangements increasing at that time. Principles of lute composition became the subject of theoretical restrictions; a manifestation of this is the dialogue *Fronimo* (1568) of Vincenzo Galilei, in which the author presents rules pertaining to lute tablature.

In our considerations of instrumental polyphony, we went from the *Ricercare* towards the ensemble setting, bearing in mind one of the most important of [all] polyphonic problems, namely the initial phase of the development of fugal form. In connection with this matter, it was not possible to bypass organ music, in which area this form was also cultivated. At the same time, the matter of figuration came up, in the wake of which, in order to exhaust--even in the most general of outlines--the matters of interest to us, we also took up lute music. Our picture [337] of polyphony would be incomplete, however, if we did not take up yet works for larger instrumental ensembles. This matter is all the more worthy of [our] attention because we encountered certain phenomena characteristic for them in vocal music. Chronologically, they do not fit exclusively into the sixteenth century; they appear in considerable number already in the next century. The communion of constructional foundations of these works with vocal music causes the necessity to take up this type of polyphony at least in part in order to gain the entirety of its picture in the second half of the sixteenth and the beginning of the seventeenth century.

A fundamental and almost exclusive form realized through the use of large ensembles is the *Orchestral Canzona*, which achieved its most

perfect form in the creativity of Giovanni Gabrieli. The fundamental constructional principle there is, above all, double- and multi-chorus texture, so that these works are in eight to fifteen voices. Double-choir texture is found most frequently, encompassing two four-, five-, or six-voice choirs. Less frequently, triple-choir works appear, encompassing three-, four-, or five-voice choirs, which leads to an increase in the number of voices from twelve to fifteen. Comparatively rarely do we encounter an accurate description of the setting. Most frequently, names of voices are used on the model of vocal music, that is cantus, altus, tenor, bassus, to which only numerical descriptions of additional voices are added, such as sextus, septimus, octavus, and so on. Only in exceptional instances, for example in the *Sonata Pian e Forte* of G. Gabrieli for two choirs, is the setting given accurately. The first choir consists of a cornett and three trombones, the second [consists] of a viol or viola and three trombones. In some works, cornetts predominate, for example in the two ten-voice *Canzonas Duodecimi Toni*, designated for two five-voice choirs. Both choirs here have the same combination: Four cornetts and one trombone.

As in vocal music, double- and triple-choir texture enables realization of the principles of contention. It is necessary to differentiate between two types of contention. The more primitive and more universal type depends on contrast of two instrumental choirs with each other. The nature of the contrasts does not deviate in any way from the phenomena already encountered in vocal music; thus, the choirs alternate, often taking from each other even the same melodic-harmonic material, and only in the later course of the work do they unite. There do, however, exist Canzonas in which already from the very beginning of the

work all choirs appear together. In general, in such instances, note-against-note counterpoint is used, although it is not maintained consistently over longer sections. Polyphony is the original means of construction and expression. Thus, imitation becomes an almost inseparable phenomenon of Canzonas. Besides this primitive and rather simple type of contention, there appears, in Canzonas, another [type], [338] dependent on emancipation of some voices, and even of the solo voice with organ accompaniment. The part of the accompanying organ is then marked by rich figuration. Moreover, it appears also in the contending voices. These are the phenomena which distinguish works for larger instrumental ensembles from multi-chorus vocal works. This second type of contention is occasionally linked with a homogeneous instrumental setting not exhibiting division into choirs. This detail certainly does not constitute any principle, for in double-choir texture there also appear contending solo voices (ex. 642).

642. G. Gabrieli, *Canzon in Eco Duodecimi Toni* with contending organ,
[339] mm. 32-36





The use of a greater number of voices required of the composer technical skills of the highest order. Indeed, mastery of Renaissance polyphony reaches its summit in double- and multi-choir texture. Instrumental counterpoint does not differ, in principle, in ensemble works

from vocal counterpoint. One may observe a somewhat freer approach to the problem of dissonance only in those fragments of works in which contending voices exhibit figurative and ornamental structure. The connection of works for a larger instrumental setting with vocal music does not depend only on communion of multi-chorus texture. Multi-chorus vocal works, almost from the very beginning of their existence, especially in Venice, were performed with the participation of instruments. The instrumental parts were not written out because they were limited only to doublings of the vocal parts. This practice is maintained for a long period of time and reaches all the way to the seventeenth century, as is evidenced even by the multi-chorus works of Michael Praetorius and Mikołaj Zielinski. Also, the majority of the *Symphoniae Sacrae* of Giovanni¹ Gabrieli belongs to this type of vocal-instrumental compositions. They do not introduce anything new to polyphonic technique, for they are based on principles of vocal counterpoint. Moreover, as we observed in connection with polyphony for larger instrumental ensembles, in those works also there are virtually no changes in adherence to [the] established compositional-technical principles.

Besides vocal-instrumental works, in which the instrumental parts are a subsidiary factor and are limited only to doubling of the vocal parts, there existed vocal-instrumental works with independent instrumental parts. Their instrumental setting was comprised also of cornetts, viols, and trombones, often with considerable predominance of trombones. In general, there are no great differences in the disposition of voices

¹Giovanni Gabrieli, *Opera Omnia, Corpus Mensurabilis Musicae* 14, 1954, 1959.

in relationship to [the] works with subsidiary instruments doubling the vocal parts. Occasionally, motivic correspondence, or even longer imitations, develop between the vocal and instrumental parts. The type [340] of melody has virtually no effect on the use of techniques of this type, for composers frequently use ornamental techniques in vocal parts also (ex. 643).

643. G. Gabrieli, *In Ecclesia*, mm. 77-85

The musical score for G. Gabrieli's *In Ecclesia*, measures 77-85, is presented in two systems. Each system consists of eight staves. The top four staves in each system are vocal parts, and the bottom four are instrumental parts. The vocal parts have lyrics in Latin. The instrumental parts are written for various instruments, including strings and woodwinds, and feature complex, ornate melodic lines. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

The use of independent instrumental parts does not at all indicate

that the composer renounced beforehand the doubling of vocal parts by instruments. On the contrary, this technique is used frequently, especially for the purpose of strengthening the effective force of sound. The doubling of vocal parts by instruments in single, double, or triple octaves is referred to by Michael Praetorius in his *Syntagma Musicum*¹ as [being] something natural. Moreover, this is confirmed not only by [the] works of Praetorius but also by those of the most distinguished [of] composers (ex. 644).

644. G. Gabrieli, *In Ecclesia*, mm. 173-179

The image shows a page of a musical score for G. Gabrieli's 'In Ecclesia' (mm. 173-179). The score is written for multiple voices and instruments, showing a complex texture with many staves. The lyrics 'Al-le-lu-ia' are visible on several staves, indicating a vocal part. The notation includes various musical symbols such as notes, rests, and clefs.

¹1613, v. III.

Introduction of instruments was a manifestation of the search for new means of expression and as a result it enriched them considerably, especially in the area of color. This is evidenced by the fact that during the course of a composition instruments were not active continuously, especially when the composer introduced independent instrumental parts which were a contending factor.

Vocal-instrumental works exhibited rather considerable differentiation from the point of view of disposition of voices, which moved within a wide framework, [ranging] from the use of a single solo voice all the way to a monumental setting of a dozen or so voices. The dis- [341] position of voices, and the manner of their concurrence influenced the formal setting of the work. Consequently, in comparison to a cappella music, formal problems here emerge to the foreground.

The development of vocal-instrumental polyphony did not go exclusively in the direction of the cultivation of monumental forms connected with multi-chorus texture. Already from the beginning of the sixteenth century, and maybe even earlier, there existed another direction deriving from [the] cultivation of popular simple songs. In the prints of [342] Petrucci from the beginning of the sixteenth century we encountered a simple song with lute accompaniment. These simple songs were cultivated during the entire sixteenth century and even later. In Spain they took on the form of artistically refined works exhibiting variation form. Arrangement in variations caused both parts to become independent, with which the part of the vihuela even exhibited developed instrumental texture. Alongside works with lute accompaniment there appear, in the second half of the sixteenth and in the beginning of the seventeenth century, works for one, two, or three sopranos with

accompaniment of a keyboard instrument. We encounter these works in the publications of Simon Verovio (1601), which encompass, among other [343] things, Madrigals with instrumental accompaniment of Luzzascho Luzzaschi. These are comparatively simple works in which the solo voice is often limited only to doubling of the highest voice of the cembalo, and only in certain places, especially in fragments aiming towards a cadence, does it unfold a more widely developed coloratura. The part of the cembalo, from the standpoint of polyphonic structure, virtually does not differ from simple Madrigals maintained in note-against-note counterpoint (ex. 645).

645. L. Luzzaschi, *Ch'io non T'ami cor Mio*, mm. 1-13

Ch'io non l'a - mi cor mi - o, ch'io non sta la tua vi - ta e tu la mi -

- a, che per no - va de - si - o e per no - va spe - ran - za i ris - band - o - mi. Pri - ma che

que - sto si a mor - te non mi per - do.

si.

Works for two or three vocal parts already exhibit more artistically refined structure, for frequently these voices remain in imitative relationship with respect to each other. None the less, the instrumental part, particularly in figurative places, exhibits characteristics of harmonic accompaniment (ex. 646).

646. L. Luzzaschi, *Stral Pungente d'Amore*, mm. 1-9

The musical score consists of two systems. The first system shows the vocal entries and the lute accompaniment. The top voice part enters with 'Stral pun-gen- te d'A-mu re di cui se-gno e'l mio co-re.' The bottom voice part enters with 'Stral pun-gen- te d'A-mo-re di cui se-'. The lute part provides a harmonic accompaniment. The second system continues the vocal parts and the lute accompaniment. The top voice part has the lyrics 'di cui se-gno e'l mio co-re.' and the bottom voice part has 'e'l mio co-re. di cui se-gno e'l mio co-re.' The lute part continues with a similar accompaniment.

Luzzaschi's Madrigals for solo voices were not an isolated phenomenon at the end of the sixteenth century. Works designated for Intermedia constituted a fairly abundant literature. These works exhibited considerable differences between each other from the standpoint of arrangement. For example, the Intermedia of Malvezzi possessed instrumental accompaniment based on a strict four-voice setting. And although their structure basically does not deviate from the stereotyped sixteenth-century four-voice setting, in spite of this, these works constitute an important segment of development on the road towards the rise of accompanied monody, which finally made possible [the] crystal-

lization of the new tonal-harmonic system¹.

Of particular significance were those works written for the Inter-media which were marked by considerable skill and required highly qualified performers, especially soloists having an excellent command of coloratura. We are convinced of this by the works of Antonio Archilei, contained in the collection *Intermedii e Concerti*, published in 1589 and performed in 1591 (ex. 647).

[345] 647. A. Archilei, *Dalle Più Alte*, mm. 1-5



In this instance, even more than in [the works of] Luzzaschi, the solo voice and instrumental parts individualize themselves [from each other]. But, as [is the case] there, the solo voice only appears to be independent, for in essence it constitutes an ornamental arrangement of the highest voice of the instrumental ensemble. And although such works contributed to the rise of accompanied monody, in spite of this, from the technical standpoint, they are a creation of a different type. The structure of the instrumental parts still does not differ there from vocal works. This characteristic is common for almost the entire

¹Cf. Ch. Malvezzi, *Dolcissimo Sirene*, mm. 1-6 (M. Schneider, *Die Anfänge des Basso Continuo und Seiner Beziefferung*, 1918, p. 116).

repertoire of Intermedia and related types.

Madrigals from Intermedia, in spite of their relationship with a cappella music, aroused the interest of composers who were to use, in their works, accompanied monody connected with basso continuo. Thus, they were composed by such composers as Jacopo Peri and Emilio de Cavallieri. Madrigals from this repertoire were occasionally marked by a large repertoire of means of expression. Even polychoral texture was used, as is evidenced by the 30-voice Madrigal, *O Fortunato Giorno* of Emilio de Cavallieri, designated for seven choruses. The use of the favored echo technique contributed to the development of the contending technique, marked by great bravura of the vocal parts. As we see in the *Eccho Con Due Risposte* of Jacopo Peri, the vocal parts were occasionally dependent on the instrumental accompaniment (ex. 648).

648. J. Peri, *Eccho Con Due Risposte*, mm. 1-7

Dun - que fra - tor - bid an - de gl'ia - ti - mi miei so - spir man - de - ro

Fuo . re
Fuo . re
Fuo . re
lo - co gen -

[346] This certainly derived from the constructional foundations of the work, that is, it was connected with the echo effect, which was subjected to specific technical interpretation. This detail is important because, even in accompanied monody, the vocal part was often doubled by an instrument.

The matters just touched upon shed appropriate light on the state of vocal music in the second half of the sixteenth century. It turns out that ornamental melodic figuration was not only a means of expression in instrumental music but that it was also used in vocal-instrumental music. The cited examples of [works of] Antonio Archilei and Jacopo Peri indicate precisely the differences between the vocal and instrumental parts. In comparison to the instrumental music discussed, there occurs here a reversal of the [normal] order of things, for [it is] precisely the instrumental parts [which] do not differ in any way from contemporary vocal texture, while the vocal parts abound in numerous ornaments and figurations. What is more, on the basis of the structure of the vocal parts, we are convinced that the ornamental [347] techniques presented by Ortiz, Bermudo, and Diruta, characteristic for instrumental music, also found application in vocal music. Moreover, this is confirmed by the opinion of Zacconi and the techniques discussed by him in [his] *Prattica di Musica*¹ (1591). The use, over a wide area, of ornamental techniques had to influence the state of contrapuntal technique. In ornamental, vocal-instrumental works, we none the less observe the crossing of two principles: The older, connected with a cappella style, and the newer, arising from the enrichment of

¹Cf. Vierteljahrschrift für Musikwissenschaft, 1891.

the vocal part. Freedom in treatment of technical problems reduces only to a greater frequency of passing, changing, and neighboring tones, so that, in principle, foundations of polyphonic technique do not change. As a result of the use of figuration, only the exterior form of prepared dissonances is subjected to certain modification. While in a cappella style preparation took place through syncopation, presently, as a result of trituration of rhythmic values, this became impossible, a consequence of which was limitation to repetition of the ornamentally developed tone. There were also instances of a freer approach, when, instead of repetition, a scalar passage was introduced, which was already a different element in the ensemble of voices. These licences, however, do not introduce [any] new harmonic techniques, nor do they contribute to [the] independence of dissonant chords. Changes in this regard occurred only in the creativity of Cavalieri and Monteverdi after the year 1600.

Warsaw, in October of 1954.

[348-349]

LIST OF ABBREVIATIONS

USED IN THE BIBLIOGRAPHY AND THE LIST OF MUSICAL EXAMPLES

AGM	-- A. W. Ambros, <i>Geschichte der Musik</i>
AHMG	-- G. Adler, <i>Handbuch der Musikgeschichte</i>
AM	-- <i>Acta Musicologica</i>
AmI	-- <i>L'Arte Musicale in Italia</i>
AnM	-- <i>Annales Musicologiques</i>
ATLM	-- <i>Treize Livres de Motets Parus Chez Pierre Attaignant</i>
BTh	-- J. B. Besardus, <i>Thesaurus Harmonicus</i>
ChL	-- O. Chilesotti, <i>Lautenisten des XVI Jahrhunderts</i>
ChTJL	-- A. Chybiński, <i>36 Tanców z Tabulatury Lutniowej Jana z Lublina</i>
Chw	-- <i>Das Chorwerk</i>
CMM	-- <i>Corpus Mensurabilis Musicae</i>
COMB	-- <i>Collectio Operum Musicorum Batavorum</i> , pb. F. Commer
DDT	-- <i>Denkmäler Deutscher Tonkunst</i>
DM	-- <i>Documenta Musicologica</i>
DTB	-- <i>Denkmäler der Tonkunst in Bayern</i>
DTO	-- <i>Denkmäler der Tonkunst in Österreich</i>
EMmR	-- H. Expert, <i>Les Maîtres Musiciens de la Renaissance Française</i>
EMS	-- <i>The English Madrigal School</i>
FBCh	-- R. v. Ficker, <i>Beiträge zur Chromatik des XIV bis XVI Jahrhunderts</i>
FVB	-- <i>The Fitzwilliam Virginal Book</i>
GD	-- Glareani, <i>Dodekachordon</i>
HMW	-- <i>Handbuch der Musikwissenschaft</i> , ed. E. Bucken
HSms	-- <i>Hispaniae Schola Musica Sacra</i>
IMAMI	-- <i>Istituzioni e Monumenti Dell'Arte Musicale Italiana</i>
JIO	-- K. Jeppesen, <i>Die Italienische Orgelmusik am Anfang des Quinquecento</i>
JPD	-- K. Jeppesen, <i>Der Palestrinastil und die Dissonanz</i>
JPW	-- <i>Werken van Josquin des Prés</i>
KACH	-- T. Kroyer, <i>Die Anfänge der Chromatik im Italienischen Madrigal des XVI Jahrhunderts</i>
KLLM	-- O. Korte, <i>Laute und Lautenmusik bis zur Mitte des XVI Jahrhunderts</i>
KOKM	-- O. Kinkeldey, <i>Orgel und Klavier in der Musik des XVI Jahrhunderts</i>
LM	-- <i>Le Luth et sa Musique</i> , ed. J. Jacquot
LMSW	-- Luca Marenzio, <i>Sämtliche Werke</i>
MB	-- <i>Musica Britannica</i>
MD	-- <i>Musica Disciplina</i>
MGG	-- <i>Die Musik in der Geschichte und Gegenwart</i> , ed. F. Blume
MHW	-- H. J. Moser, <i>Paul Hofheimer</i>
ML	-- <i>Music and Letters</i>
MLe	-- G. Morphy, <i>Les Luthistes Espagnoles du XVI^e Siècle</i>
MME	-- <i>Monumentos de la Música Española</i>
MPO	-- <i>Muzyka Polskiego Odrodzenia</i> , ed. J. Chomiński, Z. Lissa

- MPP -- Melodie na Psalterz Polski z r. 1580, pb. J. Reiss
 MQ -- Musical Quarterly
 NOHM -- The New Oxford History of Music
 OLSW -- Orlando di Lasso, *Sämtliche Werke*
 OT -- D. Ortiz, *Tratado de Glosas Sobre Cláusulas y Otros Géneros de Puntos en la Música de Violones*
 OW -- Werke van Jakob Obrecht
 PÄM -- Publikationen Älterer Musik
 PÄPTM -- Publikation Älterer Praktischer und Theoretischer Musikwerke
 PPW -- Pierluigi da Palestrinas Werke
 RGM -- H. Riemann, *Geschichte der Musiktheorie*
 RMB -- H. Riemann, *Musikgeschichte in Beispielen*
 SAMS -- American Musicological Society, *Studies and Documents*
 SchABC -- M. Schneider, *Die Anfänge des Basso Continuo*
 SchGNG -- J. Schmidt-Görg, *Nicolas Gombert*
 SIMG -- Sammelbände der Internationalen Musikgesellschaft
 SzMW -- Studien zur Musikwissenschaft
 VFMW -- Vierteljahrschrift für Musikwissenschaft
 WDMP -- *Wydawnictwo Dawnej Muzyki Polskiej*
 WJG -- C. von Winterfeld, *Johannes Gabrieli und Sein Zeitalter*
 WSW -- J. Walter, *Sämtliche Werke*
 ZFMW -- Zeitschrift für Musikwissenschaft

[350-357]

BIBLIOGRAPHY

- Adler, Guido. *Studie zur Geschichte der Harmonie*, Vienna, 1881.
- Ambros, August Wilhelm. *Geschichte der Musik*, Leipzig, 1862-1882; v. V constitutes musical examples collected by O. Kade.
- Anglès, Higinio. "Cabezón," "Cérone" in MGG, II, 1952.
- Christobald de Morales, *Opera Omnia*, v. I-XV, Barcelona, 1952-1956.
- Johannis Pujol, *Opera Omnia*, Barcelona, 1926-1932.
- *La Música en la Corte de Carlos V*, MME, 1944.
- Apel, Willi. *Early Spanish Music for Lute and Keyboards*, MQ, XX, 1934.
- *The Early Development of the Organ Ricercar*, MD, III, 1949.
- *The Notation of Polyphonic Music 900-1600*, Cambridge, 1944.
- Apel, Willi; Davison, Archibald Thompson. *Historical Anthology of Music*, Cambridge, 1946.
- Archives des Maîtres de l'Orgue*, ed. A. Guilmant; v. I-X, Paris, 1898-1914.
- Barbireau, Jacques. *Opera Omnia*, CMM, 7, 1954.
- Bartha, Dénes. *Probleme der Chansongeschichte in XVI Jh.*, zfmw, XIII, 1930-1931.
- Baumann, Otto A. *Das Deutsche Lied und Seine Bearbeitung in den Frühen Orgeltabulaturen*, Kassel, 1934.
- Bellermann, Heinrich. *Die Mensuralnoten und Taktzeichen im XV und XVI Jh.*, Berlin, 1858; *Der Contrapunkt*, Berlin, 1862, 1901.
- Bełza, Igor. *Istoriya Czeszskoj Muzykalnoj Kultury*, v. I, Moscow, 1959.
- *Istoriya Polskoj Muzykalnoj Kultury*, v. I, Moscow, 1954.
- Bernet-Kempers, Karel Philippus. *Jacobus Clemens non Papa und Seine Motetten*, Augsburg, 1928.
- Bernoulli, Eduard. *Aus Liederbüchern der Humanistenzeit*, Leipzig, 1910.
- *Chanson und Tänze*, Munich, 1914.
- Bessler, Heinrich. *Musik des Mittelalters und der Renaissance*, HMW, Potsdam, 1931-1934.
- *Von Dufay bis Josquin, ein Literaturbericht*, zfmw, XI, 1928-1929.
- *Altniederländische Motetten*, Kassel, 1942.
- *Bourdon und Fauxbourdon*, Leipzig, 1950.
- Blume, Friedrich. *Das Monodische Prinzip in der Protestantischen Kirchenmusik*, Leipzig, 1925.
- *Die Evangelische Kirchenmusik*, HMW, Potsdam, 1931.
- *Studien zur Vorgeschichte der Orchestersuite im XV und XVI Jh.*, Leipzig, 1925.
- Boetticher, Wolfgang. *Orlando di Lasso und Seine Zeit*, v. I-II, Kassel, 1958.
- Borren, Charles van den. *Les Origines de la Musique de Clavier en Angleterre*, Brussels, 1912.
- Bridgman, Nanie. *The Age of Ockeghem and Josquin*, NOHM, III, 1960.
- Buck, Percy C.; Fellowes, E. H.; Ramsbotham, A.; Townsend, S. *Tudor Church Music*, London, 1922-1929.
- Bukofzer, Manfred. *Studies in Medieval and Renaissance Music*, London, 1951.
- Byrd, William. *The Collected Vocal and Instrumental Works*, ed. E. H. Fellowes, London, 1937-1950.

- Capirola, V. *Compositione de Meser*, ed. O. Gombosi, Paris, 1955.
- Carver, R. *Collected Works*, CMM, 16, 1959.
- Casimiri, Raffaele. G. P. *da Palestrina*, Rome, 1918.
- Casimiri, R.; Dagnine, E. *Monumenta Polyphoniae Italicae*, Rome, 1930.
- Cato, Diomedes. *Preludia, Fantazje, Tańce i Madrygały na Lutnię*, WDPM, Cracow, 1953.
- Cesari, Gaetano. *Die Entstehung des Madrigals im XVI Jh.*, Cremona, 1908.
- Cesari, G.; Monterosso, R.; Disertori, B. *Le Frottole Nell'Edizione Principe di Ottavio Petrucci* (libri I, II, III), Cremona, 1954.
- Chiselotti, Oscar. *Lautenisten des XVI Jh.*, Leipzig, 1891.
- *Francesco de Milano*, SIMG, IV, 1902-1903.
- Chomiński, Józef; Lissa, Zofia. *Muzyka Polskiego Odrodzenia*, selected texts, Cracow, 1953; English version, 1955.
- Das Chorwerk*, Publication of old music, ed. F. Blume, Wolfenbüttel, 1929.
- Chybiński, Adolf. *Tabulatura Organowa Jana z Lublina*, Kwartalnik Muzyczny I-II, 1911-1913.
- *36 Tanców z Tabulatury Lutniowej Jana z Lublina*, WDMP, Cracow, 1948.
- Clemens non Papa. *Opera Omnia*, CMM, 4, 1951.
- Coclico, Adrianus Petit. *Compendium Musices*, ed. Bukofzer, DM, I, 9, Kassel and Basel 1954.
- Commer, Franz. *Collectio Operum Musicorum Batavorum Saeculi XVI*, v. I-XII, Berlin, Mainz, 1844-1858.
- Compère, Loyset. *Opera Omnia*, CMM, XV, 1958.
- Corpus Mensurabilis Musicae*, pb. American Musicological Society, Rome, 1949.
- Coussemaker, Edmont, *Scriptorum de Musica Medii Aevi Nova Series*, Paris, 1864; facsim. 1908.
- Croll, G. *Gaspar von Weerbeke, an Outline of his Life and Works*, MD, VI, 1952.
- Dart, Thurston. *Cavazzoni and Cabezón*, ML XXXVI, 1955.
- Deffner, O. *Über die Entwicklung der Fantasie für Tasteninstrumente*, Kiel, 1927.
- Denkmäler der Tonkunst in Bayern* (Zweite Folge DDT), ed. A. Sandberger, v. I-XXXVI, 1900-1931.
- Denkmäler der Tonkunst in Österreich*, ed. G. Adler, 1894.
- Denkmäler Deutscher Tonkunst*, Erste Folge, v. I-LXV, ed. R. v. Lilien-cron, H. Kretschmar, H. Abert, A. Schering, 1892-1931.
- Dent, Edward. *Notes of the Amfiparnasso of O. Vecchi*, SIMG, XII, 1910-1911.
- Devoto, D. *Poésie et Musique des Vihuelistes*, AnM, IV, 1956.
- Długoraj, Wojciech. *Fantazje i Wilanele na Lutnię*, ed. M. Szczepanska, WDMP XXIII, 1953.
- Doorslaer, G. *La Vie et les Oeuvres de Ph. de Monte*, Brussels, 1921.
- Dufourcq, Norbert. *La Musique Française*, Paris, 1949.
- Ehmann, Wilhelm. *Adam von Fulda*, Berlin, 1936.
- Einstein, Alfred. *Die Mehrstimmige Weltliche Musik von 1450-1600*, AHMG, Berlin, 1924; new ed. 1930.
- *Filippo di Monte als Madrigalkomponist*, Lüttich, 1930.
- *The Italian Madrigal*, v. I-III, Princeton, 1949.
- Eitner, Robert. *60 Chansons zu Vier Stimmen aus der Ersten Hälfte des XVI Jh. von Französischen und Niederländischen Meistern*, PÄPTM, XIII, Leipzig, 1899.

- English Madrigal School, v. I-XXXVI, ed. E. H. Fellowes, 1913-1924.
The Eton Choirbook, MB, X, 1956.
- Expert, Henry. *Les Maîtres Musiciens de la Renaissance Française*, Paris, 1894-1908.
 ---- *Les Monuments de la Musique Française au Temps de la Renaissance*, Paris, 1924-1930.
- Fayrfax, Robert. *Collected Works*, CMM, XVII, 1959.
- Feicht, Hieronim. *Polifonia Renesansu*, Cracow, 1957.
- Fellerer, Gustaw Karl. *Palestrina*, Regensburg, 1930.
Geschichte der Katholischen Kirchenmusik, Düsseldorf, 1939.
- Fellowes, Edmund. *The English Madrigal*, London, 1925.
 ---- *The English Madrigal Composers*, London, 1921.
 ---- *The English Madrigal School*, v. I-XXXVI, 1913-1924.
- Ferland, Ernest T. *Improvised Vocal Counterpoint in the Late Renaissance and Early Baroque*, AnM, IV, 1956.
- Fétis, Francois-Joseph. *Histoire Générale de la Musique*, v. I-V, Paris, 1869-1876.
- Ficker, Rudolf. *Beiträge zur Chromatik des XIV-XVI Jh.*, SzMW, VII, 1920.
- Finck, Heinrich. *Acht Hymnen*, ed. R. Gerber, Wolfenbüttel, 1931.
 ---- *Liederbuch 1536 und Auswahl Geistlicher Werke*, VIII, 1879.
 ---- *Missa in Summis*, Chw, XXI, 1933.
- Fischer, W. *Instrumentalmusik von 1450-1600*, AHMG, 1930.
- Flood, William Henry Grattan. *Early Tudor Composers*, London, 1925.
- Forkel, Johann Nicolaus. *Allgemeine Geschichte der Musik*, II, Leipzig, 1801.
- Frerichs, E. *Die Akzidenzien in Orgeltabulaturen*, zFMW, VII, 1924-1925.
- Fuller-Maitland, John Alexander; Barclay, Squire W. *Fitzwilliam Virginal Book*, VI, I-II, Leipzig, 1898-1899.
- Funk, Heinrich. *Martin Agricola*, Wolfenbüttel, 1933.
- Gabrieli, Giovanni. *Drei Motetten*, ed. H. Bessler, Wolfenbüttel, 1931.
 ---- *Opera Omnia*, CMM, XIV, 1959.
- Gafurius, Franchino. *Collected Musical Works*, CMM, X, 1955.
- Gerbert, Martin. *Scriptores Ecclesiastici de Musica Sacra Potissimum*, v. III, St. Plasien 1784, facsim. 1931.
- Gérolde, Théodore. *Chansons Populaires des XV^e et XVI^e Siècles*, Bibl. Romanica, Strassburg, 1913.
- Gibbons, Orlando. *Complete Keyboard Works*, ed. M. H. Glyn, London, 1925.
- Gieburowski, Wacław. *Cantica Selecta Musices Sacrae in Polonia Saeculi XVI et XVII*, Poznań, 1928.
- Glareanus. *Dodekachordon*, P. Bohn, Leipzig, 1888-1889.
- Gombosi, Otto Johannis. J. Obrecht, Leipzig, 1921.
 ---- *Zur Vorgeschichte der Tokkata*, AM, VI, 1954.
- Gomółka, Mikołaj. *Melodie na Psalterz Polski*, J. Reiss, Cracow, 1923.
- Graf, Max. *Die Musik im Zeitalter der Renaissance*, Berlin, 1905.
- Gray, C.; Heseltine, Ph. *Carlo Gesualdo, Prince of Venosa*, London, 1926.
- Grove's *Dictionary of Music and Musicians*, ed. V. E. Blom, London, 1954.
- Gruber, Roman. *Istoria Muzykalnoj Kultury*, II, Moscow, 1953-1959.
- Gurlitt, Wilibald. *Die Kompositionslehre des Deutschen XVI und XVII Jh.*, Kassel, 1954.
- Haas, Robert. *Aufführungspraxis der Musik*, HMW, Potsdam, 1931.

- Handl (Gallus) Jacobus. *Opus Musicum Harmoniarum*, I-VI, DTÖ, IV, 2, XII, 1, XV, 1, XX, 1, XXIV, XXVI, E. Bežecny, J. Mantuani, 1899-1919.
- *Sechs Messen*, DTÖ, XLII, 1, P. A. Pisk, 1935.
- Harmonice Musices Odhecaton*, H. Hewitt, Cambridge 1942, Mss.
- Harrison, F. Z. *English Polyphony* (c. 1470-1540), NOHM, III, 1960.
- *The Eton Choirbook, its Background and Contents*, AnM, I, 1953.
- Hassler, H. Z. *Werke*, ed. H. German, J. Auer, DDT, II, VII, XXIV, XXV, 1894-1906.
- *Kanzonetten 1590; Madrigale und Deutsche Lieder 1596*, ed. R. Schwartz, DTB, V, XI, 1904-1910.
- *Orgelwerke*, ed. E. Werra, DTB, IV, 1903.
- Hennig, Karl. *Die Geisliche Kontrafactur im Jahrhundert der Reformation*, Halle, 1909.
- Hertzmann, Erich. *Adrian Willaert in der Weltlichen Vokalmusik Seiner Zeit*, Leipzig, 1931.
- *Zur Frage der Mehrchörigkeit*, zfmw, XII, 1929-1930.
- Högl, F. *Bemerkungen zur Zarlinos Theorie*, zfmw, IX, 1926-1927.
- Hol, J. *Horatio Vecchi als Weltlicher Komponist*, Basel, 1917.
- Hughes, Dom Anselm. *An Introduction to Fayrfax*, MD, VI, 1952.
- Hughes, D. A.; Abraham, G. *Ars Nova and the Renaissance*, NOHM, III, London, 1960.
- Isaak, Heinrich. *Weltliche Werke*, ed. J. Wolf, DTÖ, XIV, 1907.
- *Choralis Constantinus*, I-II, ed. E. Bežecny, W. Rabl, A. Webern, DTÖ, V, XVI, 1909.
- *Missa Carminum*, ed. R. Heyden, Chw, VII, 1930.
- Istituzioni e Monumenti dell'Arte Musicale Italiana*, ed. G. Cesari, Milan, 1931-1933.
- Jacquot, J. (ed.) *Les Fêtes de la Renaissance* (collaborative edition), Paris, 1956.
- *La Musique Instrumentale de la Renaissance* (collaborative edition), Paris, 1955.
- *Le Luth et sa Musique* (collaborative edition), Paris, 1958.
- Jeppesen, Knud. *Der Palestrinastil und die Dissonanz*, Leipzig, 1925.
- *Der Kontrapunkt*, Leipzig, 1935.
- *Die Italienische Orgelmusik am Anfang des Quinquecento*, Copenhagen, 1943.
- Jöde, Fritz. *Der Kanon*, Wolfenbüttel, 1926.
- Josquin des Prés *Werken*, ed. Smijers, 44 facsim., Amsterdam, 1921-1956.
- Kahnmann, B. *Antoine de Fevin*, MD, IV-V, 1950-1951.
- Kast, P. *Studien zu den Messen des Jean Mouton*, Frankfurt, 1955.
- Keiner, F. *Die Madrigale des Gesualdo da Venosa*, Leipzig, 1914.
- Kempers, B. *Clemens non Papa und Seine Motetten*, Augsburg, 1928.
- Kiełdysz, J. *Istoriya Russkoj Muzyki*, Moscow-Leningrad, 1947.
- Kiesewetter, Raphael Georg. *Die Verdienste der Niederländer um die Tonkunst*, Amsterdam, 1829.
- Kinkeldey, Otto. *Luzzasco Luzzaschis Solo-Madrigale mit Klavierbegleitung*, SIMG, IX, 1907.
- *Orgel und Klavier in der Musik des XVI Jh.*, Leipzig, 1916.
- Kiwi, Edith. *Studien zur Geschichte der Volkstümlichen Liedmusik Italiens im XVI Jh.*, Heidelberg, 1934.
- *Studien zur Geschichte des Italienischen Liedmadrigals im XVI Jh.*, Würzburg, 1937.

- Koczirz, Adolf. *Österreichische Lautenmusik im XVI Jh.*, DTÖ, IX, 1911.
- Körte, O. *Laute und Lautenmusik bis zur Mitte des XVI Jh.*, Leipzig, 1901.
- Krebs, Carl. *Girolamo Diruta's Transilvano*, VFMW, VII, 1892.
- Kroyer, Theodor. *Die Anfänge der Chromatik im Italienischen Madrigal des XVI Jh.*, Leipzig, 1902.
- Lang, H. *Music in the Western Civilisation*, New York, 1941.
- Lasso, Orlando. *Sämtliche Werke*, ed. F. X. Haberl and A. Sandberger, v. I-XXI, Leipzig, 1894-1927.
- Leichtentritt, Hugo. *Geschichte der Motette*, Leipzig, 1908.
- *Claudio Monteverdi als Madrigal-Komponist*, SIMG, XI, 1910.
- Lenaerts, René Bernard. *The Sixteenth-Century Parody Mass in the Netherlands*, MQ, XXXVI, 1950.
- Lesure, François. *Chanson*, MGG, II, 1952.
- *La Renaissance dans le Provinces du Nord* (coll. ed.), Paris, 1956.
- *Le Traité des Instruments de Musique de Pierre Trichet*, AnM, III-IV, 1955-1956.
- Levy, Kenneth J. *Costey's Chromatic Chanson*, AnM, III, 1955.
- Lewitan, J. *Ockeghem's Clefless Compositions*, MQ, X, 1937.
- Liwanowa, T. *Istorija Zapadnojeuropejskoj Muzyki do 1789 goda*, Moscow-Leningrad 1940.
- Lowinsky, Edward. *The Medici Codex. A Document of Music, Art, and Politics in the Renaissance*, AnM, V, 1957.
- *Der Motettenstil Orlando Lasso und Sein Verhältnis zur Motette der Vorangehenden Niederländischen Generation*, Heidelberg, 1934.
- *Secret Chromatic Art in the Netherlands Motet*, New York, 1946.
- Löwenfeld, H. *Leonard Kleber und Sein Orgeltabulaturbuch*, Berlin, 1897.
- Machabey, A. *Genèse de la Tonalité Musicale Classique*, Paris, 1955.
- *Les Maîtres Musiciens de la Renaissance Française*, v. I-XXIII, ed. H. Expert, 1894-1908.
- Marenzio, Luca. *Sämtliche Werke*, ed. A. Einstein, PÄM, IV, 1-2, 1929-1931.
- Merian Wilhelm. *Die Tabulaturen des Organisten Hans Kotter*, Leipzig, 1916.
- *Der Tanz in den Deutschen Tabulaturbüchern*, Leipzig, 1927.
- Meritt, Arthur Tillman. *Sixteenth-Century Polyphony*, London, 1946.
- Milan Luys Don. *Musikalische Werke*, ed. L. Schrade, PaM II, 1, 1927.
- Mitjana, Rafael. *Cristobal Morales*, Madrid, 1920.
- Moe, L. H. *Le Problème des Barres de Mesures (Etude sur la Transcription de la Musique de Danse des Tablatures de Luth du XVI^e Siècle)*, LM.
- Monte, Philippe de. *Opera*, ed. C. van Borren and J. van Nuffel, 1927.
- Monteverdi, Claudio. *Tutte le Opere*, v. I-XIV, ed. F. Malipiero, Bologna-Vienna, 1926-1942.
- Monumentos de la Música Española, ed. H. Angles, 1941.
- Morcourt, R. *Adrian le Roy et les Psaumes Pour Luth*, AnM, III, 1955.
- Morphy, G. *Les Luthistes Espagnoles du XVI^e Siècle*, Leipzig, 1902.
- Morris, Reginald Owen. *Contrapuntal Technique in the Sixteenth Century*, Oxford, 1922.
- Moser, Hans Joachim. *Das Deutsche Chorlied Zwischen Senfl und Hassler*, Peters Jahrbuch XXXV, 1928.
- *Geschichte der Deutschen Musik*, v. I, Stuttgart, 1926.
- *Frühmeister Deutscher Orgelkunst*, Leipzig, 1930.

- *Leben und Lieder des Adam von Fulda*, Jahrbuch d. St. Akad. f. Kirchen u. Schulmusik, I, 1927-1928.
- *Paul Hofheimer*, Stuttgart, 1929.
- Musiol, J. *Cyprian de Rore, ein Meister der Venezianischen Schule*, Wrocław, 1932.
- Musique et Poésie au XVI^e Siècle* (collaborative edition), Ed. du Centre Nat. de la Recherche Scientifique, Paris, 1954.
- Müller-Blattau, Josef. *Grundzüge Einer Geschichte der Fuge*, second ed.; Kassel, 1931.
- Nelson, Robert. *The Technique of Variation*, California, 1948.
- Obrecht, Jacob. *Opera Omnia editio altera*, A. Smijers, Amsterdam, 1953.
- *Werken*, v. I-XXX, ed. J. Wolf, 1912-1921.
- Ockeghem, Johannes. *Sämtliche Werke*, PaM, I, 2, 1927, *Collected Works*, ed. D. Plamenac, SAMS, I, 1947.
- Opieński, Henryk. *La Musique Polonaise*, Paris, 1918.
- Orel, Alfred. *Die Mehrstimmige, Geistliche und Katolische Musik von 1430-1600*, AHMG, 1930.
- Ortiz, Diego. *Tratado de Glosas*, ed. M. Schneider, Berlin, 1913.
- Palestrina, Giovanni. *Le Opere Complete*, v. I-XVII, ed. R. Casimiri, 1939-1952.
- *Werke*, v. I-XXXIII, ed. F. Espaque, F. X. Haberl and oth., 1862-1907.
- Palisca, Claude Victor. *A Clarification of "Musica Reservata" in Jean Taisner "Astrologiae" 1559*, AM, XXXI, 3-4, 1959.
- Pendrell, Filipe. *Hispaniae Scholae Musica Sacra*, v. I-VIII, Leipzig-Barcelona, 1894-1898.
- *Thomas Luis de Victoria, Opera Omnia*, v. I-VIII, Leipzig, 1902-1913.
- Pidoux, P. *Les Psaumes d'Antoine de Mornable, Guillaume Morlaye et Pierre Certon (1546, 1554, 1555)*, AnM, V, 1957.
- Pirro, André. *Histoire de la Musique de la Fin du XIV^e Siècle a la Fin du XVI^e*, Paris, 1940.
- Pisk, Paul. *Das Parodieverfahren in den Messen des Jacobus Gallus*, SzMW, V, 1918.
- Podolski, M. *Recherche d'une Méthode de Transcription Formelle*, LM.
- Polak, Jakub. *Preludia, Fantazje i Tańce na Lutnię*, ed. M. Szczepańska, WDPM, XXII, 1951.
- Pope, Isabel. *Musical and Metrical Form of the Villancico*, AnM, II, 1954.
- Poulton, D. *La Technique de Jeu du Luth en France et an Angleterre*, LM.
- Praetorius, Michael. *Ausgewählte Werke*, ed. H. Leichtentritt, DDT, XXIII, 1905.
- *Syntagma Musicum*, v. I-III, 1615-1620, facs. ed. pt. II, W. Gurlitt, 1927, pt. III, Bernoulli, 1916.
- Prunieres, Henry. *La Vie et L'oeuvre de C. Monteverdi*, Paris, 1926.
- Publikation Älterer Praktischer und Theoretischer Musikwerke*, v. I-XXIX, ed. R. Eitner, 1873-1905.
- Radecke, Ernst. *Das Deutsche Weltliche Lied in der Lautenmusik des XVI Jh.*, VfMW, VII, 1891.
- Ramis de Pareja B. *Musica Practica*, ed. J. Wolf, Leipzig, 1901.
- Redlich, Hans Ferdinand. *Claudio Monteverdi*, Berlin, 1932.
- Reese, Gustave. *Music in the Renaissance*, New York, 1954.
- Regis, Johannes. *Opera Omnia*, CMM, 9, 1953.

- Riemann, Hugo. *Geschichte der Musiktheorie im IX-XIX Jh.*, Leipzig, 1898, second ed., Berlin, 1921.
- *Handbuch der Musikgeschichte*, v. 2, Leipzig, 1912.
- *Musikgeschichte in Beispielen*, Leipzig, 1884.
- Ritter, August Gottfried. *Zur Geschichte des Orgelspiels*, Leipzig, 1884.
- Robyns, J. *Pierre de la Rue, een Bio-bibliographische Studie*, Brussels, 1954.
- Rokseth, Yvonne. *La Musique d'Orgue des XV^e Siècle et au Début du XVI^e* Paris, 1930.
- Rore, Cypriano de. *Opera Omnia*, CMM, XIV, 1959.
- Rubsamen, Walter. *Pierre de la Rue als Messenkomponist*, Munich, 1937.
- Rue, Pierre de la. *Requiem und Eine Motette*, ed. F. Blume, Chw, XI, 1931.
- Saar, Johannes du. *Het Leven en de Composities van Jacobus Barbireau*, Utrecht, 1946.
- Sandberger, Adolf. *Orlando di Lasso und die Geistigen Strömungen Seiner Zeit*, Munich, 1926.
- Sartori, Claudio. *Josquin des Prés, Cantore del Duomo di Milano (1459-1472)*, AnM, IV, 1956.
- Schering, Arnold. *Evangelische Kirchenmusik*, AHMG, 1930.
- *Geschichte der Musik in Beispielen*, Leipzig, 1931.
- *Die Niederländische Orgelmesse im Zeitalter des Josquin*, 1912.
- *Die Notenbeispiele in Glareans Dodekachordon*, SIMG, XIII, 1912.
- *Studien zur Musikgeschichte der Frührenaissance*, Leipzig, 1914.
- *Zur Geschichte des Begleiteten Sologesanges in XVI Jh.*, Zeitschrift der Internationalen Musikgesellschaft, XIII, 1912.
- Schlick, Arnoldt. *Spiegel der Orgelmacher und Organisten*, ed. E. Flade, 1932, new ed., 1951.
- *Tabulaturen Etlicher Lobgesang und Lidlein uff die Orgeln und Lauten*, Mainz, 1512, ed. G. Harms, 1924.
- Schmidt-Görg, Joseph. *Nicolas Gombert, Kapellmeister Kaiser Karls V, Leben und Werk*, Bonn, 1938.
- Schneider, Max. *Die Anfänge des Basso Continuo*, Leipzig, 1918.
- Schrade, Leo. *Das Problem der Lautentabulatur-Übertragung*, ZFMW, X, 1928.
- Schwartz, Rudolf. *Die Frottole im XV Jh.*, vFMW, II, 1886.
- Seiffert, Max. *Geschichte der Klaviermusik*, Leipzig, 1899.
- Senfl, Ludwig. *Werke*, ed. T. Kroyer, A. Thürling, DTB, III, 1903.
- Smijers, Albert (ed.) *Treize Livres de Motets Parus Chez Pierre Attaignant en 1534 et 1535*, score ed., Paris, 1936.
- *Van Ockeghem Tot Sweelinck*, Amsterdam, 1939.
- Souris, André. *Tablature et Syntaxe (Remarque sur le Problème de la Transcription des Tablatures de Luth)*, LM.
- Stephan, W. *Die Burgundische-niederländische Motette zur Zeit Ockeghems*, Kassel, 1937.
- Stevens, Denis. *The Mulliner Book*, London, 1952.
- *A Unique Tudor Organ Mass*, MD, VI, 1952.
- Stolzer, Thomas. *Gesammelte Teistliche Werke*, ed. O. Gombosi, DDT, LXV, 1931.
- Surzyński, Józef. *Monumenta Musices Sacrae in Polonia*, v. I-IV, Poznań, 1885-1889.
- Tinctoris, Johannes. *Opera Omnia*, CMM, XVIII, 1916.

- Torchi, Luigi. *L'Arte Musicale in Italia*, v. I-VII, Milan, 1897-1908.
 ---- *Trienter Codices*, DTÖ: VII, XI₁, XIX₁, XXVII₁, XXXI, XL, ed. G.
- Adler, O. Kolder, R. Ficker, A. Orel, 1900-1933.
- Ursprung, Otto. *Die Katholische Kirchenmusik*, HNW, 1931.
- Vaet, Jacobus. *Sechs Motetten*, Chw, II, 1926.
- Wagner, Peter. *Geschichte der Messe*, Leipzig, 1913.
- Walter, Johannes. *Sämtliche Werke*, v. I-II, ed. O. Schröder, Kassel, 1943-1953.
- Ward, John. *Le Problème des Hauters dans la Musique Pour Luth et Vihuela aux XVI^e Siècle*, LM.
- *The Vihuela de Mano and its Music, 1536-1576*, New York, 1953.
- Warren, E. B. *The Life and Works of Robert Fayrfax*, MD, XI, 1957.
- Wilkowska-Chomińska, Krystyna. *A la Recherche de la Musique Pour Luth*, LM.
- Willaert, Adrian. *Opera Omnia*, CMM, III, 1950.
- *Ricercari a 3 Voci*, ed. Zenck, Mainz, 1933.
- Winterfeld, Carl. *Johannes Gabrieli und Sein Zeitalter*, v. I-III, Berlin, 1834.
- Wiora, W. *Europäischer Volksgesang*, Cologne, 1952.
- Wolf, Johannes. *Geschichte der Mensuralnotation*, v. I-III, Leipzig, 1904.
- *Handbuch der Notationskunde*, v. I-II, Leipzig, 1913-1919.
- Wydawnictwo Dawnej Muzyki Polskiej*, fasc. I-III, ed. A. Chybiński, foll. H. Feicht, Warsaw, Cracow, from 1928 on.

[358-368]

LIST OF MUSICAL EXAMPLES

296. J. Ockeghem, *Missa Quinti Toni, Gloria*, mm. 1-4 (PÄM, I, 2, p. 2) 14
297. J. Ockeghem, *Missa Sine Nomine, Kyrie*, mm. 16-17 (PÄM, I, 2, p. 15) 14
298. J. Ockeghem, *Missa De Plus en Plus, Sanctus*, mm. 46-51 (PÄM, I, 2, p. 71) 15
299. J. Ockeghem, *Missa Au Travail Suis, Kyrie*, mm. 35-38 (PÄM, I, 2, p. 30) 15
300. J. Ockeghem, *Missa Cuiusvis Toni, Kyrie*, mm. 5-7, a) tonus primus, b) tonus tertius, c) tonus quintus, d) tonus septimus (PÄM, I, 2, p. 44) 16
301. J. Ockeghem, *Missa De Plus En Plus, Credo*, mm. 85-96 (PÄM, I, 2, p. 66) 18
302. J. Ockeghem, *Missa Caput, Gloria*, mm. 18-21 (DTÖ, XIX, 38, 1, p. 61) 19
303. J. Ockeghem, *Missa Quinti Toni, Kyrie*, a) m. 3, b) m. 38, (PÄM, I, 2, p. 1) 20
304. J. Ockeghem, *Missa Le Serviteur, Credo*, mm. 152-157 (DTÖ, XIX, 38, 1, p. 112) 20
305. J. Ockeghem, *Missa Quinti Toni, Kyrie*, mm. 14-16 (PÄM, I, 2, p. 1) 21
306. J. Ockeghem, *Missa Au Travail Suis, Gloria*, a) mm. 52-54, b) mm. 64-75 (PÄM I, 2, p. 32) 22
307. J. Ockeghem, *Missa L'homme Armé, Kyrie* (PÄM I, 2, p. 99) 24
308. J. Ockeghem, *Missa Ecce Ancilla Domini, Sanctus*, mm. 14-23, (PÄM, I, 2, p. 94) 25
309. J. Ockeghem, as above, *Credo*, a) mm. 1-8, b) mm. 16-21 (PÄM, I, 2, pp. 86-88) 26
310. J. Ockeghem, *Missa Le Serviteur, Credo*, mm. 69-74 (DTÖ, XIX, 38, 1, p. 110) 26
311. J. Ockeghem, *Fuga Trium Vocum in Epidiatessaron*, mm. 1-6 (A. W. Ambros, O. Kade, *Geschichte der Musik*, V, 1889, pp. 18-19) 27
312. 36-voice canon *Deo Gratias*, mm. 1-9 (H. Riemann, *Handbuch der Musikgeschichte*, II, 1, 1907, pp. 237-247) 28
313. B. Tromboncino, *Se Ben Hor Non Scopro*, mm. 1-6 (PÄM, VIII, p. 14) 31
314. B. Tromboncino, *Deh! Per Dio*, mm. 1-4 (PÄM, VIII, p. 18) 31
315. Michaelis, *Sempre le Come Essersole*, mm. 1-9 (PÄM, VIII, pp. 26-27) 32
316. B. Tromboncino, *Scoprio Lingua*, mm. 24-28 (PÄM, VIII, p. 13) 32
317. M. Cara, *Glie Pur Gionto*, mm. 7-8 (PÄM, VIII, p. 8) 33
318. M. Cara, *Deh Si, Deh No*, mm. 13-16 (PÄM, VIII, p. 11) 33
319. B. Tromboncino, *Non Val Aqua*, mm. 32-34 (PÄM, VIII, p. 14) 33
320. B. Tromboncino, *Se Mi e Grave*, mm. 1-6 (PÄM, VIII, p. 15) 34
321. Michaelis, *O Dio, Che la Brunetta*, mm. 1-8 (PÄM, VIII, p. 29) 35

322. B. Tromboncino, *Ah Partiale e Cruda Morte*, mm. 28-34 (P^aM VIII, p. 22) 35
323. B. Tromboncino, *A la Guerra*, mm. 1-4 (P^aM, VIII, p. 24) 36
324. Michaelis, *Dal Lecto Me Levava*, mm. 28-34 (P^aM, VIII, p. 21) 36
325. J. Obrecht, *Missa super Sub Tuum Praesidium Confugimus, Gloria*, mm. 10-14 (OW, Missen, VI-VIII, pp. 6-7) 38
326. J. Obrecht, *La Tortorella*, mm. 1-13 (OW, *Wereldlijke Werken*, p. 43) 39
327. J. Obrecht, *Missa super Maria Zart, Credo: Et resurrexit*, mm. 1-9 (OW, Missen, VI-VII, p. 77) 40
328. J. Obrecht, *Missa Ave Regina Coelorum, Credo: Et iterum venturus est*, mm. 62-65 (OW, Missen, XII, p. 169) 40
329. J. Obrecht, *Missa Salve Diva Parens, Gloria*, mm. 202-206 (OW, Missen, V, p. 207) 41
330. J. Obrecht, *Salve Regina Misericordiae*, mm. 216-225 (OW, *Motetten*, IV, p. 154) 41
331. J. Obrecht, *Si Oblitus Fuero*, mm. 148-155 (OW, *Motetten*, III, p. 103) 42
332. J. Obrecht, *Missa Salve Diva Parens, Credo*, mm. 1-9 (OW, Missen, V, pp. 209-210) 43
333. J. Obrecht, *Passio Domini Nostri Jesu Christi Secundum Matthaeum, prima pars*, mm. 62-67 (OW, *Passio sec. Matthaeum*, p. 6) 43
334. J. Obrecht, as above, *secunda pars*, mm. 120-128 (OW, *Passio sec. Matthaeum*, p. 12) 44
335. J. Obrecht, *Missa super Sub Tuum Praesidium Confugimus Christe, Kyrie*, mm. 16-17 (OW, Missen, VI-VII, p. 3) 45
336. J. Obrecht, as above, *Gloria*, mm. 75-76 (OW, Missen, VI-VII, p. 12) 46
337. J. Obrecht, as above, *Sanctus*, mm. 8-10 (OW, Missen, VI-VII, p. 26) 47
338. J. Obrecht, as above, *Sanctus*, mm. 38-41 (OW, Missen, VI-VII, p. 26) 47
339. J. Obrecht, as above, *Agnus Dei (primum)*, mm. 20-21 (OW, Missen, VI-VII, p. 32) 48
340. J. Obrecht, *Pater Noster*, mm. 20-24 (OW, *Motetten*, III, p. 132) 49
341. J. Obrecht, *Missa Graecorum, Credo*, mm. 18-19 (OW, Missen, II-III, p. 63) 50
342. J. Obrecht, *Si Oblitus Fuero*, mm. 121-123 (OW, *Motetten*, III, p. 101) 50
343. J. Obrecht, *Missa Salve Diva Parens, Credo: Confiteor*, mm. 34-36 (OW, Missen, V, p. 224) 50
344. J. Obrecht, *Passio Domini Nostri Jesu Christi Secundum Matthaeum, tertia pars*, mm. 174-186 (OW, *Passio sec. Matthaeum*, p. 20) 51
345. J. Obrecht, *Si Oblitus Fuero*, mm. 1-15 (OW, *Motetten*, III, p. 97) 52
346. J. Obrecht, *Missa Salve Diva Parens, Agnus Dei III*, mm. 7-10 (OW, Missen, V, p. 240) 55

347. J. Obrecht, *Homo Quidam, Salve Sancta Facies*, mm. 113-115 (OW, Motetten, III, p. 112) 55
348. J. Obrecht, *Missa Graecorum, Credo*, mm. 75-78 (OW, Missen, II-III, p. 66) 56
349. J. Obrecht, *Laudes Christo Redemptori*, secunda pars, mm. 22-23 (OW, Motetten, I, p. 80) 56
350. J. Obrecht, *Salve Corux, Arbor Vitae*, secunda pars, mm. 53-54 (OW, Motetten, I, p. 39) 57
351. J. Obrecht, *Missa Graecorum, Gloria*, mm. 26-28 (OW, Missen, II-III, p. 53) 57
352. J. Obrecht, *Missa Si dederò, Gloria: Qui tollis*, mm. 25-35 (OW, Missen, IX, p. 15) 58
353. J. Obrecht, *Homo quidam, Salve Sancta Facies*, mm. 100-104 (OW, Motetten, III, p. 112) 58
354. J. Obrecht, *Magnificat*, mm. 31-36 (OW, Motetten, III, p. 140) 59
355. J. Obrecht, *Salve Regina Misericordiae*, mm. 40-49 (OW, Motetten, I, p. 4) 60
356. J. Obrecht, *Fuga*, mm. 1-9 (OW, Wereldlijke Werken, p. 54) 60
357. J. Obrecht, *Fuga*, concluding fragment (OW, Wereldlijke Werken, p. 57) 61
358. J. Obrecht, *Missa Sine Nomine, Gloria: Qui sedes*, mm. 1-9 (OW, Missen, IX, p. 15) 63
359. J. Obrecht, *Missa Graecorum, Gloria*, mm. 34-43 (OW, Missen, II-III, p. 53) 63
360. J. Tinctoris, *Liber de Arte Contrapuncti*; example from the *Patrem Omnipotentem* of J. Ockeghem (Ch. E. Coussemaker *Scriptores de Musica Medii Aevi*, IV, p. 22) 68
361. J. Tinctoris, as above, *Omnes Sancti* (Ch. E. Coussemaker, as above, IV, p. 27) 70
362. F. Gafurius, *Practica Musicae* (RGM, p. 341) 73
363. J. Richafort, *Christus resurgens*, mm. 1-5 (GD, p. 243) 82
364. L. Senfl, *Deus in Adiutorium*, pt. II, mm. 1-6 (GD, p. 295) 82
365. Josquin des Prés, *Dominus Pregnavit*, mm. 1-15 (Chw, 33, p. 4) 83
366. Josquin des Prés, as above, mm. 40-42 (Chw, 33, p. 5) 83
367. Josquin des Prés, as above, secunda pars, mm. 4-5 (Chw, 33, p. 7) 84
368. Josquin des Prés, *Missa Pange Lingua, Credo*, mm. 61-63 (Chw, I, p. 14) 84
369. Josquin des Prés, *O Domine Jesu Christe*, a) prima pars, mm. 1-17, modal fragment, b) quarta pars, mm. 180-189, fragment with elements of the minor mode (JPW, ed. Smijers) 86
370. Claudin (de Sermisy), *Au Ioly Boys*, mm. 1-6 (EMmR, p. 24) 87
371. Claudin (de Sermisy), *Entrant en ung Iardin*, mm. 1-6 (EMmR, p. 40-41) 87
372. Josquin des Prés, *Mille Regretz*, mm. 1-24 (Chw, 3) 88
373. J. Walter, *Vom Hochwürdigen Sakrament*, mm. 1-9 (WSW, I, p. 7) 89

374. Claudin (de Sermisy), *Elle S'en Va*, mm. 1-9 (WSW, I, p. 7) 90
375. Consilium, *A Bien Parler*, mm. 1-9 (EMmR, p. 47) 90
376. J. Walter, *Von Zweien Maertyrern zu Brüssel*, mm. 1-8 (WSW, p. 8) 91
377. *Tastar la Corde*, Petrucci, Libro IV (KLLM, p. 132) 93
378. C. Festa, *Divelt'el Mio Bel Viso*, mm. 1-7 (SzMW, FBCh, p. 13) 94
379. C. de Rore, *Non e Lasso Martire* (KACH, p. 64) 94
380. C. de Rore, *Calami Sonum Ferentes*, mm. 1-12 (KACH, p. 67) 95
381. Clemens non Papa, *Ascendit Deus*, secunda pars, mm. 1-5 (Heilige Tonkunst, ed. W. Braunfels, Altniederländische Motetten, p. 36) 98
382. Ph. Verdelot, *Sancta Maria, Succurre Miseris*, contratenor, mm. 1-4 (Treize Livres des Motets, Paris Chez Pierre Attaignant en 1534 et 1535 second livre reedite par S. Smijers, 1938, p. 170) 99
383. Consilium, *Pro Peccatis: Pater Peccavi*, Contratenor, mm. 1-4 (as above, p. 141) 99
384. Clemens non Papa, *Mane nobiscum Domine*, superius, mm. 1-6 (Collectio Operum Musicorum Batavorum Saeculi XVI ed. Franciscus Commer, m. III, p. 20) 99
385. F. du Lot, *Maria Magdalene et Maria Iacobi et Salome*, mm. 1-4 (Treize Livres des Motets, as above, p. 3) 99
386. Josquin des Prés, *Coeur Langoreulx*, tenor, mm. 54-55 (JPW, Wereldlijke Werken, I, p. 2) 100
387. Josquin des Prés, *Vous ne l'aurez pas*, mm. 1-3 (JPW, Wereldlijke Werken, p. 3) 101
388. Josquin des Prés, a) *Liber Generationis Iesa Christi*, tertia pars, altus, mm. 301-303 (JPW, Motetten, III, p. 67), b) *Magnus es Tu Domine*, prima pars, superius, mm. 30-32 (JPW, Motetten, III, p. 89) 101
389. Josquin des Prés, *Magnus es Tu Domine*, prima pars, tenor, mm. 29-32 (JPW, Motetten, III, p. 89) 101
390. Marco Antonio (Cavazzoni) da Bologna, *Recercare Secondo*, mm. 82-84 (JIO, p. 51) 102
391. Andrea Antico da Montona, *Per mio ben ti vederei*, mm. 1-2 (JIO, p. 3) 103
392. Marco Antonio (Cavazzoni) da Bologna, *Perdone, Moi Sie Folie*, mm. 1-22 (JIO, pp. 62-63) 103
393. Marco Antonio (Cavazzoni) da Bologna, *Recercare Secondo*, mm. 61-65 (JIO, p. 50) 104
394. H. Neusiedler, *Ein Sehr Kunstreiche Preamble* (1555/6), mm. 72-74 (KLLM, p. 140) 104
395. H. Neusiedler, as above, a) mm. 85-93, b) 138-145 (KLLM, pp. 140-143) 105
396. Josquin des Prés, *Missus est Gabriel Angellus*, superius, mm. 44-50 (JPW, Wereldlijke Werken, p. 2) 106
397. Josquin des Prés, *Faulte D'argent*, mm. 1-5 (JPW, Wereldlijke Werken, p. 38) 107

398. N. Gombert, *Inter Natos*, superius, mm. 2-6 (SchGNG, score supp., p. 16) 108
399. C. Festa, *Te Deum Laudamus*, mm. 23-29 (TAmI, I, pp. 56-57) 108
400. C. Jannequin, *Le chant des Oiseaux*, mm. 121-125 (EMmR, VII, p. 18) 109
401. Josquin des Prés, *Plaine de Dueil*, mm. 106 (JPW, ed. Smijers, p. 6,b) N. Gombert *Angellus Domini*, mm. 1-5 (SchGNG, score supp. p. 5) 109
402. Josquin des Prés, *Petite Camusette*, m. 5 (JPW, *Wereldlijke Werken*, p. 43) 110
403. Josquin des Prés, *Missa Hercules, Dux Ferrariae, Kyrie*, superius, mm. 9-13 (JPW, *Missen*, p. 19) 111
404. Josquin des Prés, as above, mm. 38-55 (JPW, *Missen*, p. 20) 112
405. Josquin des Prés, *Missa L'Ami Baudichon, Sanctus*, superius (JPW, *Missen*, p. 84) 112
406. Josquin des Prés, *Missa as above, Kyrie*, superius, mm. 13-17 (JPW, *Missen*, p. 69) 113
407. N. Gombert, *Gaudeamus Omnes*, cantus, mm. 1-22 (SchGNG, score supp., pp. 36-37) 113
408. Anonim, *Tant Que Vivray* (Attaignant, 1529; O. Korte *Laute und Lautermusik bis zur Mitte des XVI Jahrhunderts*, p. 156) 114
409. P. Hofhaimer, *T'Andernaken*, mm. 49-61 (*Frühmeister des Deutschen Orgelkunst*, I, p. 54, arr. H. J. Moser) 115
410. Josquin des Prés, *Christum Ducem*, mm. 1-24 (JPW, *Motetten*, p. 21) 119
411. Josquin des Prés, *Domine, non Secundum Peccata Nostra*, mm. 1-10 (JPW, *Motetten*, p. 51) 119
412. Josquin des Prés, *Missa Hercules, Dux Ferrariae, Benedictus*, mm. 1-9 (JPW, *Missen*, p. 33) 119
413. Josquin des Prés, *Ave Maria*, mm. 54-65 (JPW, *Motetten*, p. 2) 120
414. Josquin des Prés, *Mittit ad Virginem*, mm. 1-26 (JPW, *Motetten*, p. 14) 121
415. Josquin des Prés, *Pres Liber generationis*, mm. 299-303 (JPW, *Motetten*, p. 66) 122
416. Josquin des Prés, *Alma Redemptoris Mater*, mm. 1-16 (JPW, *Motetten*, p. 105) 123
417. Josquin des Prés, *Ut Phoebi radiis*, mm. 1-73 (JPW, *Motetten*, p. 110) 124
418. Josquin des Prés, *Gaude Virgo, Mater Christi*, mm. 53-57 (JPW, *Motetten*, p. 115) 126
419. Josquin des Prés, *Liber Generationis*, mm. 289-290 (JPW, *Motetten*, p. 65) 126
420. Josquin des Prés, as above, prima pars, mm. 47-51 (JPW, *Motetten*, p. 60) 130
421. Josquin des Prés, as above, secunda pars, mm. 199-205 (JPW, *Motetten*, 64) 130
422. Josquin des Prés, *Missa Fortuna Desperata, Benedictus*, mm. 1-23 (JPW, *Missen*, p. 100) 133
423. Josquin des Prés, *Missa Da pacem, Credo*, mm. 54-66 (Chw, XX, p. 16) 135

424. Josquin des Prés, <i>Magnus es Tu, Domine</i> , secunda pars, mm. 1-5 (JPW, Motetten, p. 93)	137
425. Josquin des Prés, <i>Ave Maria</i> , mm. 40-53 (JPW, Motetten, p. 1-2)	138
426. Josquin des Prés, as above, mm. 1-17 (JPW, Motetten, p. 1)	138
427. Josquin des Prés, <i>Liber generationis</i> , prima pars, mm. 1-13 (JPW, Motetten, p. 59)	139
428. Josquin des Prés, <i>Domine, ne in Furore</i> (Chw, XXXIII, p. 4)	140
429. Josquin des Prés, <i>Dominus Regnavit</i> , mm. 59-64 (Chw, XXXIII, p. 6)	140
430. Josquin des Prés, <i>Missa De Beata Virgine, Gloria</i> , mm. 1-7 (Chw, XLII, p. 9)	141
431. Josquin des Prés, <i>Basiez Moy</i> , mm. 1-40 (JPW, Wereldlijke Werken, p. 52)	142
432. Josquin des Prés, <i>Missa La-sol-fa-re-mi, Credo: Et incarnatus</i> , mm. 55-82 (JPW, Missen, p. 43)	144
433. Josquin des Prés, <i>Missa Da Pacem, Credo</i> , mm. 8-16 (Chw, XX, p. 13)	145
434. Josquin des Prés, <i>Missa La-sol-fa-re-mi, Gloria</i> , mm. 80-85 (JPW, Missen, pp. 139-140)	146
435. Josquin des Prés, <i>Missa</i> , as above, a) <i>Sanctus</i> , mm. 1-3, b) <i>Agnus Dei</i> , mm. 1-5 (JPW, Missen, pp. 49, 55)	146
436. Josquin des Prés, <i>Missa Hercules, Dux Ferrariae, Sanctus</i> , mm. 9-18 (JPW, Missen, p. 30)	149
437. Josquin des Prés, <i>Missa Da Pacem, Kyrie</i> , mm. 16-20 (Chw, XX, p. 5)	149
438. Josquin des Prés, <i>Planxit Autem David</i> , prima pars, mm. 24-28 (JPW, Motetten, p. 95)	150
439. Josquin des Prés, <i>Missa Da Pacem, Kyrie</i> , mm. 10-11 (Chw, XX, p. 5)	150
440. Josquin des Prés, <i>Missa</i> as above, mm. 63-64 (Chw, XX, p. 7)	151
441. Josquin des Prés, <i>Ave Maria</i> , mm. 94-97 (JPW, Motetten, p. 3)	151
442. Josquin des Prés, <i>Allegez Moy</i> , mm. 1-6 (JPW, Wereldlijke Werken, p. 36)	154
443. Josquin des Prés, <i>Incessament</i> , mm. 1-9 (Weltliche Lieder, Chorwerk)	154
444. Josquin des Prés, <i>Plusieurs Regretz</i> , mm. 1-7 (JPW, Wereldlijke Werken, p. 15)	154
445. Josquin des Prés, <i>Douleur Me Bat</i> , mm. 1-7 (JPW, Wereldlijke Werken, p. 45)	155
446. Josquin des Prés, <i>Missa De Beata Virgine, Credo: Crucifixus</i> , mm. 1-10 (Chw, XLII, pp. 22-23)	156
447. Josquin des Prés, <i>Missa</i> as above, mm. 32-44 (Chw, XLII, pp. 22-23)	156
448. Josquin des Prés, <i>Nymphes Nappes</i> , mm. 1-34 (JPW, Wereldlijke Werken, p. 54)	157
449. Josquin des Prés, <i>Missa L'homme Arme, Agnus Dei, II</i> , mm. 78-99 (JPW, Missen, pp. 127-128)	159

450. Josquin des Prés, <i>Basiez Moy</i> , mm. 1-39 (JPW, <i>Wereldlijke Werken</i> , p. 51)	161
451. Josquin des Prés, <i>Cent Mille Regretz</i> , cadence (JPW, <i>Wereldlijke Werken</i> , p. 69)	163
452. Josquin des Prés, <i>Faulte D'argent</i> , cadence (JPW, <i>Wereldlijke Werken</i> , p. 40)	164
453. Josquin des Prés, <i>En Non Saichant</i> , cadence (JPW, <i>Wereldlijke Werken</i> , p. 22)	164
454. Josquin des Prés, <i>N'esse pas Ung Grant Desplaisir</i> , cadence (JPW, <i>Wereldlijke Werken</i> , p. 18)	165
455. Josquin des Prés, <i>Coeur Langoreulx</i> , mm. 51-61 (JPW, <i>Wereldlijke Werken</i> , p. 2)	165
456. Josquin des Prés, <i>Plusieurs Regretz</i> , cadence (JPW, <i>Wereldlijke Werken</i> , p. 16)	165
457. Josquin des Prés, <i>Plaine de Deuil</i> , cadence (JPW, <i>Wereldlijke Werken</i> , p. 8)	166
458. Josquin des Prés, <i>Nymphes Nappes</i> , cadence (JPW, <i>Wereldlijke Werken</i> , p. 55)	167
459. Josquin des Prés, a) <i>Tenez Moy en Voz Bras</i> , cadence, b) <i>Allegez Moy</i> , cadence (JPW, <i>Wereldlijke Werken</i> , pp. 35, 37)	168
460. Josquin des Prés, <i>Vous ne L'aurez pas</i> , cadence (JPW, <i>Wereldlijke Werken</i> , p. 4)	168
461. N. Gombert, <i>Ave Maria</i> , mm. 1-6 (Heilige Tonkunst, ed. W. Braunfels, <i>Altniederländische Motetten</i> , p. 42)	174
462. N. Gombert, <i>Missa Da Pacem, Gloria</i> (SchGNG, p. 166)	174
463. a) N. Gombert, <i>Missa Media Vita, Gloria</i> , mm. 39-41, b) the Mass analogous fragment of the Motet forming the basis of the above Mass (SchGNG, p. 175)	175
464. N. Gombert, <i>Angellus Domini</i> , prima pars (SchGNG, score supp., pp. 5-8)	177
465. Ph. Verdelot, <i>Dignare Me, Laudare Te</i> , mm. 1-5 (SchGNG, p. 118)	180
466. F. du Lot, <i>Maria Magdalena et Maria Jacobi et Salome: In Resurrectione Domini</i> , mm. 25-30 (ATLM)	180
467. C. Jannequin, <i>La Guerre</i> , secunda pars, mm. 1-6 (EMmR, VII, p. 42)	185
468. C. Jannequin, as above, secunda pars, mm. 7-9 (EMmR, VII, p. 42)	186
469. C. Jannequin, <i>La chasse</i> , secunda pars, mm. 43-44 (EMmR, VII, p. 89)	186
470. C. Jannequin, as above, mm. 130-144 (EMmR, VII, pp. 103-104)	187
471. C. Jannequin, <i>La Guerre</i> , secunda pars, mm. 76-78 (EMmR, VII, p. 52)	188
472. N. Gombert, <i>En Aultre Auoir</i> , mm. 1-8 (SchGNG, score supp. pp. 50-52)	190
473. N. Gombert, <i>Chant des Oiseaux</i> , Quartrieme partie, mm. 21-31 (SchGNG, score supp. p. 32)	191

474. N. Gombert, as above, troisième partie, mm. 7-13 (SchGNG, p. 233) 192
475. N. Gombert, *Missa Sancta Maria, Gloria* (SchGNG, p. 475) 196
476. N. Gombert, a) *Gaudeamus omnes*, mm. 24-25, b) *Quant Ie Suis Suprez*, mm. 20-21 (SchGNG, score supp., pp. 37, 58) 196
477. N. Gombert, *Gaudeamus Omnes*, a) mm. 12-13, b) mm. 15-16 (SchGNG, score supp., pp. 36, 37) 197
478. Ph. Verdelot, *Victimae Paschali Laudes*, mm. 1-8 (ATLM) 198
479. N. Gombert, *Et Invenietis*, mm. 22-23 (SchGNG, score supp., p. 10) 198
480. N. Gombert, a) *Ave Sanctissima*, b) *Missa Sancta Maria, Credo: Crucifixus*, c) *Duo rogavi*, fragments (SchGNG, score supp. pp. 44-45) 198
481. a) F. du Lot, *Maria Magdalena et Maria Jacobi et Salome*, mm. 9-10 (ATLM), b) N. Gombert, *Inter Natos Mulierum*, m. 19 (SchGNG, score supp., p. 12) 199
482. N. Gombert, a) *Super Flumina Babylonis*, b) *Averte Oculos Meos* (SchGNG, p. 139) 200
483. N. Gombert, a) *Souffrir Me*, m. 19, b) *Diversi Diversa Orant*, mm. 66-67 (SchGNG, score supp., pp. 65, 30) 200
484. J. Richafort, *Christe Totius Dominator Orbis*, mm. 42-43 (ATLM) 200
485. N. Gombert, a) *Inter Natos Mulierum*, mm. 15-16, b) *Angellus Domini*, mm. 57-58 (SchGNG, score supp., p. 8) 200
486. A. Willaert, *Omnipotens Sempiternus Deus*, m. 12 (ATLM) 201
487. Ch. Mouton, *Noe, Noe, psallite*, mm. 1-4 (ATLM) 201
488. N. Gombert, *Diversi Diversa Orant* a) mm. 5-7, b) mm. 106-107 (SchGNG, score supp., pp. 24, 34) 202
489. N. Gombert, *Angellus Domini*, mm. 43-44 (SchGNG, score supp., p. 7) 202
490. N. Gombert, *Diversi Diversa Orant*, mm. 68-70 (SchGNG, score supp., p. 30) 202
491. Claudin, *Noe, Noe, Magnificatus Est*, mm. 18-22 (ATLM) 203
492. C. Jannequin, *Chant des Diseaux*, m. 17 (EMmR, VII, p. 3) 203
493. J. Walter, *Christ Ist Erstanden*, mm. 1-16 (WSW, I, pp. 96-97) 206
494. J. Walter, *Holdseliger Meins Hertzen Trost*, mm. 1-7 (AGM, V, pp. 404-405) 207
495. L. Senfl, *Ave Rosa Sine Spinis*, mm. 1-10 (AGM, V, p. 385) 208
496. Clemens non Papa, *Pater, Peccavi*, mm. 22-26 (COMB, I, p. 30) 210
497. A. Willaert, *Magnificat*, a) mm. 5-11, b) mm. 68-74 (COMB, I, p. 47) 212
498. A. Willaert, as above, mm. 18-30 (COMB, I, p. 51) 212
499. A. Willaert, *Psalmus XXX*, mm. 103-118 (COMB, II, p. 48) 214
500. J. Vaet, *Te Dominum*, mm. 24-31 (COMB, II, p. 43) 215
501. M.A. Cavazzoni, *Recercare Primo*, mm. 1-20 (JIO, p. 35) 218
502. a) M.A. Cavazzoni, *Recercare Secondo*, mm. 122-123, b) *Rainer Me Lassera Tu Mo*, m. 2 (JIO, p. 53, 24) 218

503. M.C. *Per Dolor Mi Bagno el Viso*, m. 12 (JIO, p. 11) 219
504. P. Hofhaimer, *Salve Regina*, m. 1-7 (MHW, p. 8) 220
505. P. Hofhaimer, as above, mm. 10-11 (MHW, p. 9) 221
506. P. Hofhaimer, *Carmen*, mm. 1-13 (*Tabulatura z Bibl. Klasztoru św. Ducha*, 1548; *Z. Jachimecki Tabulatura z Bibl. Klasztoru św. Ducha*, 1912; MHW, p. 110) 221
507. P. Hofhaimer, *Erst Weiss ich Was die Liebe Ist*, mm. 1-4 (MHW, p. 42) 222
508. P. Hofhaimer, *Recordare*, secunda pars, mm. 106 (MHW, p. 42) 222
509. M. Vicentino, *Che Farala, Che Dirala*, mm. 1-4 (*Frottole intabulate da sonare organi*, JIO, p. 21) 223
510. B. Tromboncino, *Non Più Morte al Mio Moriro*, mm. 7-15 (*Frottole intabulate da sonare organi*, 1517; (JIO, p. 18-19) 224
511. M.A. Cavazzoni, *Recercare Primo*, mm. 35-37 (JIO, p. 37) 224
512. Mikołaj z Krakowa, *Introitus de Resurrectione Domini*, mm. 16-18 (MPO, English version, p. 54) 225
513. M.A. Cavazzoni, a) *Madame Vous*, mm. 32-34, b) *Lautre Iyor Par un Matin*, mm. 1-3 (JIO, pp. 68, 76) 225
514. M.A. Cavazzoni, *Plus Me Regres*, mm. 63-66 (JIO, p. 75) 225
515. M.A. Cavazzoni, as above, mm. 46-48 (JIO, p. 74) 226
516. M.A. Cavazzoni, *Recercare Primo*, mm. 39-40 (JIO, p. 37) 226
- 517.. a) H. Isaak, *Ain Frewlich Wesen*, m. 17, b) H. Kotter, *Uss Tieffer Nodt Schry ich zu Dir*, m. 3 (H.J. Moser, *Frühmeister des Deutschen Orgelkunst*, I. pp. 49, 44) 227
518. M.A. Cavazzoni, *Recercare Secondo*, mm. 72-75 (JIO, p. 50) 227
519. Taniec z, *Tabulatury Jana z Lublina*, mm. 1-5 (ChTJL, WDMP XX, p. 4) 227
520. *Paurthancz z Tabulatury Jana z Lublina*, m. 1-6 (ChTJL, p. 25) 228
521. *Jeszcze, Marcinie z Tabulatury Jana z Lublina*, mm. 33-39 (MPO, English version, p. 74) 228
522. A. de Cabezón, *Differentias*, III variation, mm. 1-21 (HSms, VIII, p. 22) 230
523. A. de Cabezón, *Tiento II*, mm. 65-67 (HSms, VIII, p. 36) 231
524. A. de Cabezón, *Salve Regina*, mm. 77-83 (HSms, VIII, p. 47) 231
525. D. Ortiz, *Recercada Tercera*, mm. 1-6 (OT, p. 59) 232
526. Song of Sandrin, *Doulce Memoire*, mm. 1-9, a) sporano voice, b) bass voice (OT, pp. 36-94) 233
527. Arrangement of the Song of Sandrin, *Doulce Memoire z Tabulatury Jana z Lublina*, mm. 1-5 (MPO, English version, p. 82) 233
528. J. Buus, *Ricercar a 4* (RMB, p. 70-75) 235
529. Basse dance, *Saint Roche*, mm. 1-16; from the prints of P. Attaignant (KLLM, p. 150) 239
530. *Recercare de Tutti le Toni*, mm. 1-5 (O. Petrucci, *Libro I*, KLLM, p. 129) 240
531. S. Gintzler, *Ricercar Quarto*, mm. 38-41 (ChL, p. 21) 240
532. H. Newsiedler, *Preamble*, mm. 8-11 (KLLM, p. 137) 240

533. <i>Saltarello</i> from a private Codex in Venice, mm. 10-17 (ChL, p. 16)	241
534. <i>Chorea Auff und Nider</i> , mm. 1-15 (Lautenbuch des S. Crens aus Ebenfurt; DTÖ)	241
535. H. Judenkünig, <i>Ain Schone Kunstliche Underweisung</i> (Priamel), mm. 1-11 (DTÖ)	242
536. L. de Narvaez, arrangement of <i>Mille regretz</i> of Josquin des Prés, mm. 1-14 (MLE, I, p. 8)	242
537. L. Milan, <i>Villancicos en Castellano al Amor Quiero</i> , a) theme, mm. 1-7, b) variation, mm. 1-6 (MLE, I, pp. 10-11)	243
538. L. Milan, <i>El Maestro</i> (Romances en Castellano Durantarte), mm. 1-24 (MLE, I, p. 2)	244
539. N. Vicentino, <i>L'Antica Musica Ridotta Alla Moderna Pratica</i> , syncopations (RGM, p. 369)	248
540. G. Zarlino, I. <i>Movimenti Supportabili</i> , II. <i>Movimenti Vietai</i> , III. <i>Movimenti Vietati</i> , IV. <i>Movimenti Buoni</i> (RGM, pp. 409- 410)	251
541. G. Zarlino, <i>Movimenti Vietati</i> (RGM, p. 412)	252
542. G. Zarlino, <i>Movimenti Buoni</i> (RGM, p. 412)	252
543. A. Gabrieli, <i>Ricercare del Secondo Tono</i> , a) mm. 1-5, b) mm. 113-121 (PPW, XXX, p. 3)	259
544. O. di Lasso, <i>Mais Qui Pourroit</i> , mm. 1-4 (OLSW, XVI, pp. 107- 108)	259
545. O. di Lasso, <i>Bianca Neve</i> , mm. 17-18 (OLSW, VIII, p. 80)	261
546. O. di Lasso, a) <i>Spesso in Poveri</i> , m. 1, b) <i>Perch'io Veggio</i> , mm. 1-2 (OLSW, VIII, pp. 82, 23)	262
547. L. Marenzio, a) <i>Partiro dunque</i> , mm. 9-13, b) <i>Tirsi Morir</i> , <i>Terza et Ultima Parte</i> , mm. 117-123 (LMSW, I; PAM, IV, I, pp. 31, 15)	263
548. O. Vecchi, <i>L'Amfiparnasso</i> , act I, scene I, mm. 1-7 (PAPM, XXVI, 5)	264
549. G.P. Palestrina, <i>Missa De Beata Virgine, Hosanna</i> , mm. 14- 22 (PPW, XII, p. 158)	265
550. O. di Lasso, <i>Lagrime di San Pietro, Vide Homo</i> , mm. 1-12 (Chw, XLI, p. 28)	266
551. O. di Lasso, <i>Alma Redemptoris Mater</i> , mm. 1-9 (OLSW, XXI, pp. 14-15)	268
552. O. di Lasso, <i>Laudate Dominum</i> , mm. 1-11 (OLSW, XXI, pp. 152- 153)	270
553. G.P. Palestrina, <i>Missa Papae Marcelli, Agnus Dei</i> , mm. 21-23 (PPW, XI)	275
554. G.P. Palestrina, <i>Missa Brevis, Qui Tollis</i> , mm. 36-39 (PPW, XXI, 53)	276
555. G.P. Palestrina, <i>Lamentation</i> , mm. 1-12 (PPW, XXV)	277
556. M. Gomōlka, <i>Psalm XL</i> , mm. 1-3 (MPP)	279
557. N. Vicentino, a) <i>Jerusalem</i> , fragment of the lamentation, mm. 1-12, b) <i>Alleluja</i> , mm. 1-11 (TAMJ, I, pp. 145, 147)	280
558. L. Marenzio, <i>Anima Cruda</i> , mm. 1-6 (LMSW, II, p. 108)	281

559. L. Marenzio, <i>Tirsi morir</i> , mm. 59-67 (LMSW, II, 13)	281
560. L. Marenzio, <i>O voi Che Sospirate</i> , mm. 35-41 (LMSW, II, p. 32)	282
561. L. Marenzio, <i>Stillo L'anima</i> , mm. 1-7 (LMSW, II, p. 103)	283
562. L. Marenzio, <i>Dolorosi Martir</i> , mm. 58-63 (LMSW, II, pp. 16-18)	283
563. O. di Lasso, <i>Prophetiae Sibyllarum, Sibylla Lybica</i> , mm. 50-54, ending of the work (Chw, XLVIII, p. 9)	284
564. O. di Lasso, as above, <i>Sibylla Persica</i> , mm. 31-37 (Chw, XLVIII, p. 7)	285
565. O. di Lasso, as above, <i>Carmina Chromatica</i> , mm. 1-9 (Chw, XLVIII, p. 5)	285
566. O. Vecchi, <i>L'Amfiparnasso</i> , act I, scene I, highest voice, mm. 27-36 (P&PTM, XXVI, p. 8)	289
567. L. Marenzio, <i>Deggio Dunque Partire</i> , canto, mm. 1-8 (LMSW, I, p. 43)	290
568. G.P. Palestrina, <i>Missa Spem in Alium, Credo: Et incarnatus</i> , cantus, mm. 1-14 (PPW, XII, p. 12)	290
569. G.P. Palestrina, <i>Vineam Meam non Custodivi</i> , cantus, I, mm. 31-39 (PPW, XII, p. 181)	290
570. G.P. Palestrina, <i>Missa Ut-re-mi-fa-sol-la, Sanctus</i> , cantus I, mm. 31-39 (PPW, XII, p. 181)	290
571. L. Marenzio, a) <i>Quando Vostra Bolta</i> , canto, mm. 35-42, b) <i>Scendi dal Paradiso</i> , alto, mm. 19-23 (LMSW, I, pp. 31, 13)	291
572. L. Marenzio, <i>Mentre il Ciel</i> , canto, mm. 61-65 (LMSW, II, p. 8)	291
573. G.P. Palestrina, <i>Ecce Tu Pulcher Es</i> , cantus, mm. 2-7 (PPW, IV, p. 22)	292
574. G.P. Palestrina, a) <i>Dilectus Meus Descendit in Hortum Suum</i> , cantus, mm. 1-5, b) <i>Surge</i> , cantus, mm. 1-4, c) <i>Trahe Me Post Te (curremus)</i> , cantus, mm. 11-14 (PPW, IV, pp. 58, 41, 6)	292
575. Wacław z Szamotuł, <i>In Te Domine Speravi (accelera)</i> , mm. 45-47 (WDMP, IX, p. 8)	292
576. O. di Lasso, <i>In Hora Ultima</i> , mm. 15-16 (OLSW, XV, p. 151)	292
577. L. Marenzio, <i>Gia Torna (jugge)</i> , canto, mm. 33-39 (LMSW, I, p. 83)	292
578. G.P. Palestrina, <i>Missa Brevis, Kyrie</i> , bassus, mm. 45-55 (PPW, XII, p. 51)	293
579. O. di Lasso, <i>Il Grave de L'eta</i> , secunda parte, cantus, mm. 26-35 (OLSW, VI, p. 131)	293
580. O. di Lasso, <i>Prophetiae Sibyllarum, Sibylla Europaea</i> , bassus, mm. 11-21 (Chw, XLVIII, p. 20)	294
581. O. di Lasso, <i>O Sempre Vaglie</i> , mm. 13-14 (OLSW, VIII, p. 48)	294
582. a) G.P. Palestrina, <i>Introduxit Me Rex</i> , cantus, mm. 18-19 (PPW, IV, p. 34), b) O. di Lasso, <i>Dixit Dominus</i> , tenor, second chorus, mm. 92-95 (OLSW, XXI, p. 34)	294

583. O. Vecchi, <i>L'Amfiparnasso</i> , act II, scene I, highest voice, mm. 37-41 (P&PTM, XXVI, p. 25)	295
584. O. di Lasso, <i>Dixit</i> , first chorus, cantus, mm. 22-23 (OLSW, XXI, p. 49)	295
585. L. Marenzio, a) <i>O Voi Che Sospirate</i> , canto, mm. 1-14, b) <i>S' io Vissi Cieco</i> , quinto, mm. 32-35 (LMSW, I, p. 69, II, p. 94)	295
586. L. Marenzio, <i>O Voi Che Sospirate</i> , a) canto, mm. 19-21, b) alto, mm. 33-35 (LMSW, I, pp. 69-70)	296
587. C. le Jeune, <i>Non, Noa a Nous</i> , troisieme partie, third verse (EMmR, XXII, p. 45)	296
588. O. di Lasso, <i>Justi Tulerunt</i> , mm. 1-13 (OLSW, I, p. 4)	297
589. J. Mauduit, <i>Te Sera Ce Grand Honneur</i> , rechant, second verse (EMmR, X, p. 50)	298
590. O. di Lasso, <i>Omnis Enim Homo</i> , mm. 9-13 (OLSW, XV, p. 59)	298
591. C. le Jeune, <i>Tourne Ailleurs ta Riguer</i> , ninth verse (EMmR, XXII, p. 33)	299
592. O. di Lasso, <i>Luxuriosa Pres Vinum</i> , mm. 21-25 (OLSW, XV, 86)	299
593. O. di Lasso, <i>Tui Sunt Coeli</i> , mm. 38-43 (OLSW, XV, p. 86)	299
594. O. di Lasso, <i>Homo Cum in Honore</i> , mm. 9-39, altus II, ostinato cantus firmus (OLSW, XV, p. 90-91)	301
595. G.P. Palestrina, <i>Missa Ad Fugam, Kyrie</i> (PPW, XI)	302
596. L. Marenzio, <i>Quando</i> , mm. 1-13 (LMSW, I, p. 57)	303
597. O. Vecchi, <i>L'Amfiparnasso</i> , act I, scene I, mm. 26-27 (P&PTM, XXVI, p. 7)	304
598. G. Costeley, <i>Je Sens Sur Mon Ame Plouvoir</i> , mm. 19-23 (EMmR, p. 41)	305
599. O. di Lasso, <i>Qui Sequitur</i> , mm. 29-32 (OLSW, I, p. 4)	306
600. a) G.M. Artusi, <i>L'Arte del Contraponto</i> , b) P. Cerone, <i>El Melopeo</i> (JPD, p. 40)	307
601. G.P. Palestrina, <i>Missa O Sacrum Convivium</i> , fragment (PPW, XXIII, p. 71)	307
602. G.P. Palestrina, <i>Laudibus Summis</i> , fragment (PPW, VII, p. 143; JPD, p. 142)	307
603. G.P. Palestrina, <i>Missa Brevis, Hosanna</i> , mm. 8-9 (PPW, XII, p. 61)	308
604. C. le Jeune, <i>Dieu Nous te Louons</i> , tenth verse, cadence (EMmR, XXII, p. 78)	308
605. C. le Jeune, <i>Quand Pour Egypte Eloigne</i> , sixth verse, (EMmR, XXII, p. 4)	308
606. G. Costeley, <i>L'au et le Moys</i> a) mm. 1-3, b) mm. 15-17 (EMmR, p. 34)	309
607. O. di Lasso, <i>Haec Quae Ter Triplici</i> , mm. 44-45 (OLSW, I, p. 21)	310
608. F. Guerrero, <i>Magnificat: Sicut Erat</i> , mm. 13-15 (HSms, II, p. 6)	310
609. F. Regnard, <i>Je Suis Plus Aise que les Dieux</i> , mm. 2-3 (EMS, p. 33)	311

610. F. Regnard, *O Vous Beaux Yeux*, mm. 2-3 (EMmR, XV, p. 47) 311
611. G.P. Palestrina, a) *Missa Brevis, Hosanna*, mm. 2-3, b) *Magnae Deus Potentiae*, fragment (PPW, XII, p. 61, XXXI, p. 91, JPD, pp. 230-231) 312
612. G.P. Palestrina, *Veni Sponsa Christi*, fragment (PPW, V, p. 107, JPD, p. 102) 312
613. L. Marenzio, *Quando Vostra Belta*, mm. 67-70 (PPW, XII) 313
614. G.P. Palestrina, *Missa Ecce Sacerdos Magnus, Kyrie*, cadence (PPW, X, p. 4, JPD, p. 162) 313
615. M. Gomółka, a) *Psalm XII*, mm. 10-11, b) *Psalm I*, mm. 4-5 (*Melodiae Na Psalterz Polski, Cracow, 1580*) 313
616. M. Gomółka, *Psalm X*, mm. 4-5 (*Melodiae Na Psalterz Polski, Cracow, 1580*) 314
617. G.P. Palestrina, *Panis, Quem Ego Dabo*, mm. 17-18 (PPW, XIV, p. 37, JPD, p. 139) 314
618. J. Wilbye, *Softly, O Softly*, mm. 1-5 (EMS, VII, p. 224) 314
619. a) F. Regnard, *Je Suis Plus Aise que les Dieux*, m. 5 (EMmR, XV, p. 4), b) G.P. Palestrina, *Lamentation, Feria VI, Jerusalem*, mm. 20-22 (PPW, XXV, p. 65, JPD, p. 205) 315
620. a) Th. de Santa Maria, *Psalmodia Variata, I. tonus, Varia Lectio, flexus*, mm. 5-7 (HSms, VI, p. 1), b) M. Gomółka, *Psalm VI*, mm. 13-14 (*Melodiae na Psalterz Polski, Cracow, 1580*) 315
621. a) G. Costeley, *Allons au Vert Boccage*, mm. 7-8 (EMmR, V, p. 19), b) J. Farmer, *Now Each Creature, Joys the Other*, m. 2 (EMS, VIII, p. 1), c) G.P. Palestrina, *Missa Salvum Me Fac*, fragment (PPW, XI, p. 115), d) G. Costeley, *Quand le Berger, Veid la Bergerer* (EMmR, V, p. 44), e) L. Marenzio, *S'io Vissi Cieco, prima parte*, mm. 33-35 (LMSW, II, p. 94) 316
622. A. Gabrieli, *Ricercare Del Primo Tono*, mm. 1-12 (IMAMI, pp. 45-47) 321
623. A. Gabrieli, as above, mm. 89-98 (IMAMI, I, p. 51) 321
624. G. Gabrieli, *Ricercare Del Decimo Tono* a) beginning of the work, mm. 1-5, b) further course of the work with new motive material, mm. 11-13 (RMB, pp. 100-101) 323
625. A. Gabrieli, *Fantasia Allegra Per Organo*, mm. 1-6 (AmI, III, p. 67) 326
626. Th. Tallis, *Felix Namque* a) mm. 43-46, b) mm. 111-116, c) mm. 191-194, d) mm. 196-199, e) mm. 246-249 (FVB, II, pp. 1-11) 327
627. G. Farnaby, *Pawles Wharfe*, mm. 13-14 (FVB, II, p. 17) 328
628. G. Farnaby, *Bony Sweet Robin*, mm. 73-76 (FVB, II, p. 80) 328
629. J. Bull, *Christe Redemptor*, mm. 15-16 (FVB, II, p. 64) 328
630. G. Farnaby, *Woody Cooch*, mm. 61-62 (FVB, II, p. 142) 329
631. Th. Tomkins, *Barafostus Dreame*, m. 13 (FVB, II, p. 94) 329
632. C. Merulo, *Canzon La Zambecara*, m. 1 (KOKM, p. 296) 330
633. J. Bull, *Pavana*, cadence (FVB, II, p. 124) 330

634. a) J. Bull, *Pavana*, mm. 54-55, syncopated dissonance against a background of a figurative voice (FVB, II, p. 123), b) W. Byrd, *Gagliarda*, mm. 8-9, ornamental prepared dissonance (FVB, II, p. 202) 331
635. W. Byrd, *The Quadram Paven*, mm. 63-64 (FVB, p. 106) 331
636. Th. Tomkins, *Barafostus Dreame*, m. 47 (FVB, p. 96) 332
637. G. Barbetta, *Pavana Settima Detta la Todeschina*, mm. 1-24, ChL, p. 64) 333
638. J. Polak, *Fantasia Nova*, mm. 1-3 (BTh) 334
639. V. Galilei, *Fuga al Unisono*, mm. 1-10 (IMAMI, IV, p. 12) 334
640. V. Galilei, *Contrappunto a Due Liuti*, mm. 1-8 (IMAMI, IV, p. 14) 335
641. G.A. Terzi, *S'ogni Mio Ben Del Striggio Per Suonar Solo et a Duci Lutti et in Concerti*, mm. 9-15 (ChL, p. 99) 336
642. G. Gabrieli, *Canzon in Eco Duodecimi Toni*, with concerting organ, mm. 32-36 (IMAMI, II, p. 191) 339
643. G. Gabrieli, *In Ecclesia*, mm. 77-85 (WJG, III, pp. 76-77) 341
644. G. Gabrieli, as above, mm. 173-179 (WJG, III, p. 88) 342
645. L. Luzzaschi, *Ch'io Non T'ami Cor Mio*, mm. 1-13 (KOKM, p. 189) 343
646. L. Luzzaschi, *Stral Pungente d'Amore*, mm. 1-9 (KOKM, pp. 292-293) 344
647. A. Archilei, *Dalle Piu Alte*, mm. 1-5 (SchABC, pp. 116-117) 345
648. J. Peri, *Ecco Con Due Risposte*, mm. 1-7 (SchABC, pp. 134-137) 346

[369-387]

INDEX

[Page numbers are those of the original Polish text.]

- a cappella style, formation of in 1st half of 16th c. 53, 67-75, 76, 78, 193, in 2nd half of 16th c. 229, 246, 255-272, 286, 287, 306, 326, 341, 347
- accenti, acc. to A. Diruta 324
- accentus, and recitative melody in 1st half of 16th c. 108
- accidentals, in instr. music of 1st half of 16th c. 65, 218, 237;
see also leading tones
- accompanied monody, in 1st half of 16th c. acc. to theory of D. Ortiz 232-233, in music of 2nd half of 16th c. 236, 256, 272, 335, 345
- acoustics: theories of Pythagoras 12, in theory of 2nd half of 15th c. 66
- Adam of Fulda (ca. 1445-1505), *De Musica* 71-72, theory of melody 97
- Aeolian mode, in theory of Glareanus 79, 81, and the Dorian mode, infiltration of in music of 1st half of 16th c. 87, 89, cadencing 89, in theory of G. Zarlino 250, in 2nd half of 16th c. 273, and the minor mode 280, 281
- aeolius modus in music of 1st half of 16th c. 79, 80; see also Aeolian mode
- Agricola Alexander (ca. 1446-1506), theory of polyphony 116, theory of lute music 237
- Albrecht V, Bavarian 275
- allegra, major triad acc. to G. Zarlino 249
- ambitus of voices: in creativity of J. Ockeghem and J. Obrecht 54, in melody of 1st half of 16th c. 105-106, in organ music of 1st half of 16th c. 223
- Ammerbach Elias Nicolaus (ca. 1530-1597), coloration 318
- ancient Greek drama, revival of 335
- Anonymous, Leipzig, theory of solmization in 2nd half of 15th c. 65
- Anonymous, polyphonic symmetry 114 (ex.)
- answer, tonal, in a Motet of J. Richafort 81, in music of 1st half of 16th c. 99, 320, in theory of N. Vicentino 248
- anticipations: in 2nd half of 15th c. 57, in 1st half of 16th c. 197, in 2nd half of 16th c. 306, 312
- antiparallels, octave-unison in double-chorus [writing] of A. Willaert 213
- antiphonal chant, and polychoral [texture] 209, 267
- Arcadelt Jacob (ca. 1514-ca. 1570), Madrigals 94
- archicembalo in 2nd half of 16th c. 247
- Archilei Antonio (16th c.), vocal-instr. music 344-346 (ex.)
- arithmetical division of the octave acc. to Glareanus 79
- Aron Pietro (ca. 1480-1545) *Toscanello in Musica*, theory 74-75, 255
- arrangements, instr., of vocal works in 2nd half of 16th c. 317
- ars nova 9
- Artusi Giovanni Maria (ca. 1514-ca. 1570) *Delle Imperfectioni Della Moderna Musica* 250, theory of counterpoint 306-307

- Attaignant Pierre (1st half of 16th c.), publisher of: Songs of
 Gombert 189, lute music 237, 239
 augmented chord in instr. music of 1st half of 16th c. 231, in 2nd
 half of 16th c. 315-316
 authentic scales in music of 1st half of 16th c. 80
- Bach Johann Sebastian (1685-1750) 257
 Bakfark Valentinus (1507-1576), lute polyphony 332
 Balmer Luc (b. 1898), theory of Renaissance music 66
 Barbetta Giulio Cesare (ca. 1540-1603), lute polyphony 332, 333 (ex.)
 Barbireau Jacques (Jacobus) (ca. 1408-1491) 13
 barriphanus in creativity of J. Ockeghem 21
 Bartha Dénes (b. 1980) history of the Song of the 16th c. 189
 Baryphonus-Pipegrop Henricus (1581-1655) *Pleiades Musicae* 250
 bass voice in creativity of J. Ockeghem 22
 basse dance 239 (ex.)
 Bellermaun Heinrich (1832-1903) *Der Contrapunct* 96, 254
 Bermudo Juan (b. 1500), theory of music of the 16th c. 197, theory of
 instr. conterpoint 231, theory of lute music 237, ornamentation
 in vocal-instr. music 347
 Bernet-Kempers Karel Philippus (b. 1897), dissonances in creativity of
 Clemens non Papa 204
 Besard Giovanni Battista (1567-1625), lute polyphony 332
 Besseler Heinrich (b. 1900), history of Renaissance music 23, 128, 178
 bimodality, in creativity of J. Ockeghem 18, 22, of J. Obrecht 45, in
 instr. music of the 1st half of 16th c. 217
 Binchois Gilles (ca. 1400-1460), dissonances 68
 Bossi (1st half of 16th c.), lute music 237
 bourdon, in cantus firmus of 2nd half of 15th c. 58, in 4-voice
 writing of Josquin des Prés 145, in 2nd half of 16th c. 204, 227
 bourgeoisie music, Burgundian 9, in 2nd half of 15th c. 30
 Bridgman Nanie (b. 1907), history of Renaissance music 128
 broken octaves, in virginalists 328
 broken triads, in creativity of virginalists 328
 Browne John (1st half of 16th c.), 8-voice Motet 170
 Bruck Arnold (ca. 1490-1554), Protestant music 205, 208
 Brumel Antoine (ca. 1490-ca. 1520), poliphonic technique 116, 181, 183,
 8-voice writing 256
 Bull John (b. ca. 1565), clavichord texture 326, figuration, cadencing
 330 (ex.) 331, broken triads 328 (ex.)
 Burgundian music 9-11
 Brutius Nicolaus (1450-1518), theory of music of 15th c. 64, 67
 Busnois (de Busnes) Antoine (d. 1492), Burgundian music 13, dissonances
 68, 3-voice writing 188
 Bussler Ludwig (1838-1901), theory of polyphony of 1st half of 16th c. 97
 Buus Jachet (d. 1565), *Ricercare*s of 234-236, 235 (ex.), Canzon per
 Sonar 319, through-imitative instr. forms 320
 Büchner tablature 94
 Byrd William (1543-1623), unprepared dissonances 331 (ex.), clavichord
 texture 326

- Cabezon Antonio, de (ca. 1510-1566), organ music 299 instr. figuration 229, 230 (ex.), instr. polyphony 236, polyphonic technique 324, attitude towards polyphony of virginalists 329
- cadences: Ladini, in Burgundian music 14, in creativity of J. Ockeghem 15, of the old type in Songs of 2nd half of 15th c. 31, in the secular Song 32-33, in creativity of J. Obrecht (Phrygian, deceptive, Landini) 47-49, in the theory of F. Gafurius 73, in the theory of P. Avron 75, in 1st half of 16th c. 82-83, in modes: Dorian 87, Aeolian 89, Ionian 91, in 2-voice creativity of C. Festa 108, in 2-voice [writing] of Josquin des Prés 121, 127, in 3-voice [writing] 131, in 4-voice [writing] 150-152, in 5-, 6-voice [writing] 163-165, Plogal in 6-voice [writing] 166-168, in instr. music 217, 219 in organ music 231 internal in creativity of G.P. Palestrina 276 of C. Goudimel 278 in music of 2nd half of 16th c. 282, 288, 304, Phrygian 313 Landini 288 in clavichord music 330
- Calvisius Sethus (1556-1615), theory of [the] tonal system *Egserzitationes Musicae* 250
- Cambiata: in creativity of J. Obrecht 56, in 2-voice [writing] of Josquin des Prés 127, in 5-voice cadences of Josquin des Prés 163, in 5- and 6-voice [writing] of Josquin des Prés 169, in harmony of 1st half of 16th c. 199, in creativity of Clemens non Papa 204, in music of 2nd half of 16th c. 309-10
- Camerata, Florentine 335
- canon, in creativity of J. Ockeghem: puzzle 16, 4-voice 27, 36-voice 28-29; in creativity of J. Obrecht 59-62, enigmatic principles in 2nd half of 15th c. 117, in creativity of Josquin des Prés, 2-voice 120-121, 127, 3-voice 131, 133, double 4-voice 143, double 5- and 6-voice 155-156, 6-voice 155-157, 167, triple 6-voice 158, in religious music, 24-voice 169, in creativity of N. Gombert 174 & ff., double, 183, in Songs 189-190, in Protestant music of 1st half of 16th c. 206, in creativity of A. Willaert 210, in theory of G. Zarlino 254, in music of 2nd half of 16th c. 297, 2-voice 301-302
- Canova Francesco da Milano (1st half of 16th c.), lute music 237
- cantus firmus, in Burgundian religious music 10, in creativity of J. Ockeghem 15, 17, 23, of J. Obrecht 41, in music of 2nd half of 15th c.: long-note 53, chant 57-58; in music of 1st half of 16th c.: acc. to theory of J. Tinctoris 69, colored 69, secular 77-78, 114, long-note in creativity of Josquin des Prés 118-119, bourdon 123, 144, imitative 145, ostinato 146, vagans 146, in 4-voice [writing] 135, 144, 152, in 5- and 6-voice [writing] 169, in creativity of N. Gombert 170, of Jachet 182, Latin in [the] Chanson 189, in [the] Protestant Song of 1st half of 16th c. 207, in instr. polyphony 220, in Spanish organ music 231, in orch. music acc. to D. Ortiz 232; in music of 2nd half of 16th c.: long-note 264, in creativity of G.P. Palestrina, O. di Lasso 301, in virginalists 326
- cantus prius factus in 1st half of 16th c. 78
- Canzon de (per) Sonar, title of works in 2nd half of 16th c. 319
- Canzona, in Burgundian music 11, in music of 1st half of 16th c. 316, in creativity of F. Maschera 319, in music of 2nd half of 16th c. 317, 322, orchestral 337

- Capella Martianus (ca. 400), theory of [the] tonal system 79,80
- Capellen Georg (1860-1934), theory of dissonance in 16th c. 313
- Capirola Vincenzo, lute music of 1st half of 16th c. 237
- Cara Marchettus (ca. 1500), secular forms of 2nd half of 15th c. 30,33 (ex.)
- Caron (Firmin) Philippe (2nd half of 15th c.), Burgundian music 13, treatment of dissonances 68
- Caroso Fabrizio (ca. 1526-1600), lute polyphony 332
- Carpentras (Elzear Genet) (ca. 1475-1548), polyphonic technique 116, anticipations 312
- Carver Robert (1486-after 1546), 19-voice Motet 171
- Caserta Philippus, de (14th c.), theory of music 64
- Cato Diomedes (ca. 1570-after 1615), lute music 332
- Caus Salomon, de (ca. 1576-1626), theory of [the] tonal system, *Institution Harmonique* 250
- Cavallieri Emilio (ca. 1550-1602), Madrigals 246, 345, harmony 347
- Cavazzoni Marco Antonio (ca. 1490-after 1559), melody 102, 103, 104 (ex.), instr. polyphony 218 (ex.), 224, 225, 226, 227, Ricercares 236
- cell of a fourth, in music of J. Ockeghem 20, 150, of J. Obrecht 55, 56
- Josquin des Prés 127, in 4-voice [writing] of Josquin des Prés, in music of J. Dunstable 150, in 5-voice cadences of Josquin des Prés 163, in 5- and 6-voice [writing] of Josquin des Prés 169, in music of 1st half of 16th c. 199, in melody of 2nd half of 16th c. 309, 310
- cembalo, technique of playing in 1st half of 16th c. acc. to theory of D. Ortiz 232, in vocal-instr. music in 2nd half of 16th c. 349
- Cerone Don Pietro (1566-1625), *El Melopeo*, theory of dissonances 307, 308
- Certon Pierre (b. 1572), French Chanson 205
- Chaconne, and [the] development of cantus firmus technique in creativity of Josquin des Prés 146
- changing notes, in music of 2nd half of 15th c. 56-57, in music of J. Ockeghem 68, acc. to theory of Adam of Fulda 71, in creativity of Josquin des Prés, in 2-voice [writing] 126, in 5- and 6-voice [writing] 169, in harmony of 1st half of 16th c. 199, in instr. music 219, 220, 229, in lute music 239, in music of 2nd half of 16th c. 306, 309, 313, 315, acc. to G. Diruta 324, in instr. music 325, in virginalists 328, in instr. music of A. and G. Gabrieli 330, in vocal-instr. music 347
- Chanson, in Burgundian music 11, development in the Renaissance period 37, Programme 108, repeating head motives 109, Programme in creativity of Jannequin 116, 3-voice, 2-voice in creativity of Josquin des Prés 132 4-voice, imitative in creativity of Josquin des Prés 140, Programme in creativity of N. Gombert 172, 182, in creativity of C. Goudimel with multilingual texts 175-176, Programme in 1st half of 16th c. 184-192, homophonic 205, in 2nd half of 16th c. 246, in note-against-note technique 249, 260, 5-voice 256, and instr. forms 318; see also Song
- chant, role in music of 2nd half of 15th c. 57
- Chiavetta, in 2nd half of 16th c. 257
- Chiselotti Oskar; contemporary transcription of lute notation from the 16th c. 238
- Chomiński Józef M. *Historia Harmonii i Kontrapunktu I* 128, 134
- choral texture in music of 2nd half of 16th c. 296

- Chorale-Prelude in Burgundian music 11, in music of 1st half of 16th c. 152, sources 220
- chordal style: in 1st half of 16th c. 185, 194, in Songs of N. Gombert 190, in Spanish instr. music of 1st half of 16th c. 230, in theory of G. Zarlino 249, in 2nd half of 16th c. 304; see also harmony
- chords: leading, in J. Obrecht 49, broken, in melody of 1st half of 16th c. 97, broken, in Spanish instr. music in 1st half of 16th c. 230
- Chorea Auff und Nider* for lute in 1st half of 16th c. 108
- chromaticism, in secular music of 16th c. 77, development of in 16th c. 92, in Madrigals 94-96, in melody 102, 196, in 2nd half of 16th c. 246, 247, 272, 274, 279, 282, 285, 286, 293, 294, and [the] cross relations 251, in creativity of N. Vicentino 305, in creativity of Gesualdo da Venosa 333
- Church music in the Burgundian period 10, in 2nd half of 16th c. 246
- Ciconia Johannes (ca. 1335-1411), vocalization of [the] 3-voice [setting] 128
- clamationi, acc. to G. Diruta 324
- Claudin (de Sermisy) (ca. 1490-1562), the modal system and the major-minor [system] 87 (ex.), 90, the French Chanson 184, treatment of dissonances 203 (ex.)
- clausula, in creativity of J. Obrecht 15, 45, 47, of Josquin des Prés 164, 168, bass, in theory of G. Zarlino 253
- clavacin, in music of 1st half of 16th c. 228, and music of virginalists 328
- clavichord, in music of 1st half of 16th c. 228
- clavichord texture, in English music of 2nd half of 16th c. 326; see also virginalists
- Clemens non Papa (Jacobus Clement) (ca. 1510-1556), scalar progressions in melody 98 (ex.), 99, Netherlands' polyphony 181, 182, contrapuntal technique 203, 210 (ex.), 3-voice [writing] 256
- Coclicus Adrian Petit (ca. 1500-1563), *Compendium Musices*, theory of polyphony 78, 116-117
- color, in creativity of J. Dunstable 17, of J. Obrecht 42, of Josquin des Prés, in 2-voice [writing] 129, in 4-voice [writing] 138, in polyphonic structures 153, in [the] Chanson of 1st half of 16th c. 186, in polychoral music of A. Willaert 211, of harmonic progressions in creativity of O. di Lasso 285, in instr. music of 2nd half of 16th c. 340
- coloration, of voices in instr. music of 1st half of 16th c. 220-221, 228, 236, in organ music 233, in German music (colorists) 236, in imitative lute music 241, in harmony of 16th c. 285, and [the] fugue theme 323, in instr. music 324
- coloratura, in vocal-instr. music in 2nd half of 16th c. 343, in Inter-medias 344
- comma, syntonic, in acoustical theory of 2nd half of 15th c. 66
- Compère Loyset (ca. 1450-1518), recitative treatment of voices 102, polyphonic technique 116, 2-voice [writing] 118
- compositions, metric, of O. di Lasso 297
- concerting: of choruses of A. Willaert 210, contrapuntal in instr. music of 1st half of 16th c. acc. theory of D. Ortiz 232, in lute music of 2nd half of 16th c. 335, in canzonas 337

- concors discordiae in acoustical theory in 2nd half of 15th c. 66
 Consilium, tonal diatonicism 90, (ex.), 99
 consonances, acc. to theory of Pythagoras 12, of Adam of Fulda and of J. Tinctoris 71, in 2-voice [writing] of Josquin des Prés 149, in music of 1st half of 16th c., imperfect 226, perfect 226, acc. to theory of N. Vicentino 247-248, of G. Zarlino 250, in music of 2nd half of 16th c. 304-306, parallel 309
 content in music of J. Ockeghem 18
 contrapunctus falsus in creativity of F. Gafurius 74
 contrary motion in theory of F. Gafurius 73
 contrasts, rhythmic, in creativity of Josquin des Prés, in 2-voice [writing] 121, in 3-voice [writing] 130, in 4-voice [writing] 144, 152
 contratenor in creativity of J. Ockeghem 15, 21
 Cornyshe William (ca. 1468-1523) 170
 Costeley Guillaume (ca. 1531-1606), dissonances in music of 2nd half of 16th c. 309 (ex.)
 counterpoint, new theories in 15th c. 12, in creativity of J. Obrecht 53-64, double 62-64, technical principles in 2nd half of 15th c. 75, in creativity of Josquin des Prés: double in 2-voice [writing] 122, 127, in 4-voice [writing] 141-143, 148, in settings beyond 4-voice 153; in music of 1st half of 16th c. 193-205, in instr. music 217, 220, 228, figural 229, theory 231-233, of N. Vicentino 247-248, of G. Zarlino 249-255, double in music of 2nd half of 16th c. 262, 302-303, and melody 287, technique 291, 296-317, continuous, double in creativity of A. Gabrieli 320, in fugue 320, in instr. music 324, in music of virginalists 327, in vocal music of A. and G. Gabrieli 329, figural 330; see also polyphony
 Courtois Jehan (16th c.), French Chanson 205
Cracow Lute Tablature 242
 Crecquillon Thomas (d. ca. 1557), creativity in the style of Josquin des Prés 181, 204, *Pour ung Plaisir* 325
 crossing of voices in Burgundian music 70, in theory of Gafurius 73, in 3-voice [writing] of Josquin des Prés 130
 cross-relation, in Burgundian music 14, in creativity of J. Ockeghem 19, of J. Obrecht 50, in music of 1st half of 16th c. 196, in instr. music 217, in theory of G. Zarlino 251, in music of 2nd half of 16th c. 279, 308

 Dalza, lute music in 1st half of 16th c. 237
Dance from The Tablature of John of Lublin 227 (ex.)
 dance music, Burgundian 11, folk and court in 1st half of 16th c. 77, lute 241, in Songs of 2nd half of 16th c. 288, 289, and the major-minor system 332
 Davy Richard (1st half of 16th c.) 170
 deceptive progressions (cadential), in creativity of J. Obrecht 49, in creativity of Josquin des Prés, in 4-voice [writing] 151, in 6-voice [writing] 167, in harmony of 2nd half of 16th c. 285
 delays, double in harmony of 1st half of 16th c. 201, in creativity of C. non Papa 204, suspensioe, in theory of G. Zarlino 253, in music of 2nd half of 16th c. 308

- dialogue of voices, in a Mass of J. Obrecht 43, in 2-voice [writing] of Josquin des Prés 118
- diatonocism, in creativity of J. Ockeghem 27, strict, in music of 1st half of 16th c. 90, in Ricercares of A. Willaert 234, in works for lute in 1st half of 16th c. 243, strict, in creativity of G.P. Palestrina 275-276, in 2nd half of 16th c. 247, 272, 286, 293-294; see also tonality
- Didymos (1st c. B.C.), acoustical theories and theories of 2nd half of 15th c. 67
- differentias in Spanish organ music 229
- diminished chord in music of 1st half of 16th c. 197, in 2nd half of 16th c. 314
- diminution, in theory: of P. Aron 74, of D. Ortiz 231, in virginalists 327, fugal, in the Ricercare 320, 321, 322, in theory of G. Diruta 324, in lute music of 2nd half of 16th c. 335
- Diruta Girolamo (1561-1574), *Il Transilvano* 324, theory of diminution in virginalists 327, theory of vocal-instr. music in 2nd half of 16th c. 347
- discant-tenor voice setting in creativity of J. Ockeghem 14, 22
- discantus, and 3-voice texture of Protestant Songs in last half of 16th c. 208
- dissonances, in creativity of J. Ockeghem 20, of J. Obrecht 54-56, free treatment in 2nd half of 15th c. 57, 68, in theory of Gafurius 72, 73, in 2-voice [writing] of Josquin des Prés 126-127, in 2-voice [writing] of N. Gombert, of G. P. Palestrina 127, in 4-voice [writing] of J. des Prés 150, in 5-voice [writing] of J. des Prés 163, 169, treatment of 1st half of 16th c. 193-195, resolutions 197, 199-204, treatment in creativity of Clemens non Papa 203, in instr. music 217-218, in organ music 223-227, in Spanish instr. music 229, in the Roman school 229, ornamental in instr. music, 231, in lute music 239, in theory of N. Vicentino 247-248, of G. Zarlino 250, 252-253, 254, in 2nd Half of 16th c. 304, 305-306, passing 306-307, prepared 309, syncopated 310-312, in instr. music 325, in creativity of A. and G. Gabrieli 329-330, in the Orchestral Canzona 338, in vocal-instr. music 347
- ditonus in acoustical theory in 2nd half of 15th c. 66
- divisio arithmetica, harmonica in theory of F. Salinas 249
- Długoraj Wojciech (1550-after 1603), lute music 332
- dominant, in creativity of J. Obrecht 48, lower, in Mixolydian mode in 1st half of 16th c. 90, in creativity of Josquin des Prés 166, in theory of S. de Causa 250
- dominant relationships in modes in music of 2nd half of 16th c. 282-284
- dominant-tonic relationships, in melody of 1st half of 16th c.: in 4-voice [writing] of Josquin des Prés 151, in 5- and 6-voice [writing] of Josquin des Prés 163-164; see also cadence
- Dorian mode, in 1st half of 16th c. acc. to theory of Glareanus 81, 86, 87, in 2nd half of 16th c., declined of 273, and the minor mode 282
- dorius modus in music of 1st half of 16th c. 80; see also Dorian mode
- double-chorus [writing], Beginnings 59, 150, 152, in 3-voice [writing] of Josquin des Prés 132, note-against-note technique 171, in creativity of N. Gombert 175, texture 209-215, in Spanish music 230, in theory of N. Vincentino 248, development of in 2nd half of 16th c. 226-267, contrapuntal technique 299, within the texture of the Orchestral Canzona 337

- doublings: in thirds and tenths in 4-voice [writing] of Josquin des Prés 150, of the leading tone in creativity of Josquin des Prés 151, 156, of voices in Protestant music of 1st half of 16th c. 220, in harmony of 2nd half of 16th c. 304
- Ducis Benedictus (ca. 1485-1544), Protestant music 208
- Dufay Guillaume (d. 1474), and creativity of J. Ockeghem 15, treatment of dissonances 68, 3-voice choral [writing] 128, 4-voice 134, and English composers in 1st half of 16th c. 171, cadencing in 4-voice [writing] 167, harmonic [style] 179
- Dunstable John (ca. 1380-1453), coloring 17, and melody of J. Ockeghem 20, treatment of dissonances 68, cambiata 127, cell of a fourth 150, 309, polyphonic linearism 171
- echo, effect in music of 2nd half of 16th c. 300, in Madrigals 346
- eight-voice [writing] in creativity of J. Ockeghem 22, of Josquin des Prés 153, of C. non Papa 210, in Netherlands' music 210, in creativity of A. Willaert 210-211, in music of 2nd half of 16th c. 256, 257, 264-265, 266-267, 268, 298
- Einstein Alfred (1880-1952), theory of secular music of 2nd half of 15th c. 30
- emotionalism in Frottole of 2nd half of 15th c. 35
- English instr. music in 2nd half of 16th c. 325-327
- enharmonic [genus] in music of 2nd half of 16th c. 247
- ensemble instr. playing in 1st half of 16th c. in theory of D. Ortiz 232, in 2nd half of 16th c. 246
- Escobaldo Bartolomeo de (d. 1564), Netherlands' polyphony 181
- evolutionary form in the Chanson of 1st half of 16th c. 187-188
- expression, in polyphony of Josquin des Prés 117, 129, and construction of a musical work 258, and melody in 2nd half of 16th c. 287, and registers of voices in music of 2nd half of 16th c. 298
- Faber Jacobus -- see Lefevre Jacques
- fabordones 229
- Fallamero Gabriele (2nd half of 16th c.), lute polyphony 332
- Fanges Guillaume (1st half of 16th c.), 13, treatment of dissonances 68
- Fantasia, in Burgundian music 11, Chorale, sources 220, in theory of D. Ortiz 232, in 1st half of 16th c. 233, 241, lute 241, improvisational in 2nd half of 16th c. 318, lute 333
- Farmer John (b. ca. 1560), augmented triad 316 (ex.)
- Farnaby Giles (ca. 1560-1620), clavichord texture 326, broken triads 328 (ex.), broken octaves 329 (ex.)
- fauxbourdon, in 2nd half of 15th c. 59, in theory of Adam of Fulda 71, of Gafurius 74, in harmony of Josquin des Prés 128-129, 132, 133, of N. Gombert 174, of Clemens non Papa 204, in double-chorus works 209, in 2nd half of 16th c. 274, 299

- Fayrfax Robert (1464-1521), 5-voice Masses 170, 171
- Feicht Hieronim, *Polifonia Renesansu* 96
- Festa Constanzo (ca. 1480-1545), Madrigals, Motets 94 (ex.), recitative melody, cadencing 108, 181, 204, 257, note-against-note texture 249, 261
- Févin Antoine de (15th/16th c.), polyphonic technique 116, 181
- Ficker Rudolf, theory of Renaissance chromaticism 94
- fifth, progressions in melody of J. Obrecht 40, in [the] cadence 47, in melody of 1st half of 16th c. 98-99, in 2-voice [writing] of Josquin des Prés 126, diminished 196, parallel in organ music 226, in lute music 241, hidden, in theory of G. Zarlino 251, parallel, in music of 2nd half of 16th c. 304, diminished 313-314
- figuration, in 1st half of 16th c.: in lute music 102, 105, in 2-voice [writing] of Josquin des Prés 118, 121, in melody of N. Gombert 173, in instr. music of 1st half of 16th c. 220-221, 223, 225, 229, 230, in Spanish music 229, in theory of D. Ortiz 232, in 2nd half of 16th c. 290, 324, 326, 330, in the Toccata 325, in instr. music 326, in virginalists 327, in creativity of A. and G. Gabrieli, in Orchestral Canzonas 338, in vocal music 346
- final in harmony of 2nd half of 16th c. 285
- Finck Heinrich (ca. 1445-1527), 7-voice [writing] 256
- Finck Hermann (1527-1558), [on the] characteristic [style] of N. Gombert 171
- Firmin see Caron
- five-voice [writing], in creativity of Josquin des Prés 153, 155-166, of N. Gombert 182, in music of 2nd half of 16th c. 256, 262, 263-264, in the Orchestral Canzona 337
- fixed note, in cadences of Josquin des Prés, in 5-voice compositions 164, in 6-voice [compositions] 166
- Flemish school, Pierre de la Rue 181
- Florentine Camerata 335
- Fogliani Lodovico (15th/16th c.), *Musica Theoretica*, theory of dissonance and consonance 67
- folk melodies in 1st half of 16th c. 77
- form, and content 15-18, and harmony 51, antiphonal, dialogue 42, 44, 111, 118, 135, 185, periodic 91, 188, canonic 121, imitative 121, 319, 325, 333, homogeneous 121, 139, 176, 234, through-imitative 141, 173, in creativity of N. Gombert 173, motet, in [the] Chanson 189, reprise 189, 236, 318, evolutionary 191, variation 241, 318, improvisational 317, 324
- fourth, cell of a , in music of J. Ockeghem 20, 150, of J. Obrecht 55, 56, of Josquin des Prés 127, in 4-voice [writing] of Josquin des Prés, in music of J. Dunstable 150, in 5-voice cadences of Josquin des Prés 163, in 5-voice and 6-voice [writing] of Josquin des Prés 169, in music of 1st half of 16th c. 199, in melody of 2nd half of 16th c. 309, 310
- fourth, in melody of J. Obrecht 40, as a dissonance acc. to theory of Adam of Fulda 71, of Gafurius 73-74, in melody of 1st half of 16th c. 98-99, parallel, in 3-voice [writing] of Josquin des Prés 129, in vertical intervals 197, in organ music 226, diminished in music of 2nd half of 16th c. 304, 305 augmented 308

four-voice [writing], and 2-voice [writing] in J. Ockeghem 21, in creativity of Josquin des Prés 134-152, of N. Gombert 182, in theory of G. Zarlino 253, in 2nd half of 16th c. 256, 261, 262-263, 297, use of chromaticism 285, harmony 304, in the Orchestral Canzona 337
 Frescobaldi Girolamo (1583-1643), early forms of the fugue 143, chromaticism 279, Canzona 322
 Frottola, in 2nd half of 15th c. 30, repeating head motives of 1st half of 16th c. 109, note-against-note texture 249
 fugal augmentation in the Ricercare 320, 321, 322
 Fugue, in the Burgundian period 11, duo-thematic, beginnings 152, "adminimam" of Josquin des Prés 157, in the Chanson 190, beginnings in the Ricercare 234, ligata sciolta in theory of G. Zarlino 253, formation of the theme in 2nd half of 16th c. 319, rise from the Ricercare 322, 336, lute 334
 fugue theme, formation of 320, and coloration 323
 functionality, in creativity of J. Obrecht 46, 48, crystallization of the system in 16th c. 78, 86, 100, 194, 272, 274, 277, 278, 279 282, in 3-voice [writing] of Josquin des Prés 131, in 4-voice [writing] 134, in theory of G. Zarlino 253-254, and dissonances 305, in music of virginalists 329
 Fux Johann Joseph (1660-1741), *Gradus and Parnassum* 254

Gabrieli Andrea (ca. 1510-1586), instr. polyphony 96, 318, double-chorus [writing] 215, easy voice settings 259 (ex.), imitation at the fifth 320, 4-voice Ricercares 320, double counterpoint 321 (ex.), changes in meter 321 (ex.), *Fantasia Allegra*, toccata 325, imitation 326 (ex.), vocal counterpoint 329
 Gabrieli Giovanni (1557-1613), polyphony 96, 246, double-chorus [writing] 125, instr. polyphony 318, Canzona 322, 337, fugal technique 323 (ex.), Toccata 325, vocal counterpoint 329, *Symphoniae Sacrae* 337, concerting and double-chorus [writing] 339 (ex.), vocal-instr. music 342 (ex.)
 Gaffurius (Gafurius, Gaffori) Franchinus (Franchino) (1451-1522), theory 12, 64, 68, and theory of J. Tinctoris 72, *Practica Musicae*, theory of consanance and dissonance 67, 72-74 (ex.) 193, *Collected Musical Works* 72, theory of melody 97, and theory of use of dissonances of G. Zarlino 250
 Galilei Vincenzo (ca. 1520-1591), lute polyphony 332, *Fuga al Unisono* for 2 lutes 334 (ex.), *Contrappunto a Due Liuti* 335 (ex.) *Dialogo Della Musica Antica e Della Moderna* 335 *Fronimo*, theoretical dialogue 336
 Gallicus Johannes (ca. 1415-1473), theory 64, solmization system 65
 Ganassi Silvestro dal Fontego (b. 1492), theory of instr. counterpoint 231-232
 Garnier Joseph (c. 1779) French Chanson 205
 Gerbert Martin (1720-1793), *Scriptores* 71, 72
 Gerle Hans (d. 1570), lute music 237
 Gintzler Simon (16th c.), lute music 237, 240 (ex.)
 Glareanus (Henricus Loritus) (1488-1563), theory 12, 84, 89, modes 79, 86, 87, *Dodekachordon* 79, 80, 81, 97, tonal system 80, 81, 273, theory of polyphony 116

- glossados in Spanish organ music 229; see also variation
- Gombert Nicolas (c. 1556), ambitus of voices 107, recitative treatment of voices 108 (ex.), melodic symmetry 113 (ex.), polyphony and Josquin des Prés 116, dissonant vertical intervals 127, imitation at the fifth 131, attitude towards dissonance 152, and melody of Josquin des Prés 173-175 (ex.), creativity 171-183, secular polyphony 189-190 (ex.), triads and seventh chords 191 (ex.) Programme works 191-192 (ex.) cross-relations, tritones, chromaticism 195-196 (ex.), passing and ornamental dissonances 197-198 (ex.), 200 (ex.), 202 (ex.), and polyphony of A. Willaert, C. non Papa 210, 234, counterpoint in instr. music 223, and polyphony of J. Buus 234, and polyphony of N. Vicentino 248, treatment of dissonances 248, 305, 314, linearism 349, 257, 8-voice 256, avoidance of note-against-note technique 260, Mass 261, polyphonic technique 264, harmonic [style] 304
- Gomółka Mikołaj (b. ca. 1535) homophonizing 298, dissonances 313, anticipations 313 (ex.), cadence 314 (ex.)
- gorgia, in 2nd half of 16th c. 287
- Gorzanis Giacomo (ca. 1525-1575), lute polyphony 332
- Goudimel Claude (ca. 1514-1572), *Psalterz* 278, homophonizing 298
- Guerrero Francisco (1528-1599), *cambiata* 310 (ex.)
- Guido of Arezzo (ca. 992-1050), and theory in 2nd half of 15th c. 67
- Haller Michael (1840-1915), theory of Renaissance polyphony 96
- harmonic accompaniment, in vocal-instr. and instr. music in 2nd half of 16th c. 326, 344
- harmonic division of the octave in Glareanus 79
- harmonic dualism, sources of theory 250
- harmony: triads: major-minor 249, 298, 304, diminished 314, augmented 231, 315; chords: [open] fifths/fourths 15, sixth 196, 298 six-four 204, seventh 197, 227, relationships: dominant 13, 48, 50, 86, 95, 102, 136, 151, 185, 192, 219, 250, 284, 304, 314, 329, mediant 285, neighboring 284, tritone 196, deceptive 285, cross-relations 14, 196, 251, 278, 308; texture: in Burgundian music 11, 13, in creativity of J. Obrecht 45-53, in music of 1st half of 16th c. 84-86, 194, 195-205, chromatic 94-96, in 2-voice [writing] of Josquin des Prés 123, in 4-voice [writing] let, 145, in creativity of N. Gombert 173, 191, in the *Chanson* of 1st half of 16th c. 185-186, polychoral, of A. Willaert 214, instr. in 1st half of 16th c. 217, 218-220, organ 230, acc. to theory of D. Ortiz 232, lute 237, 238-239, vocal-instr. 243-245, in music of 2nd half of 16th c. 247, 272-286, 293, 298, in theory of G. Zarlino 249-255, in creativity of G. P. Palestrina 275-277, of C. Goudimel 278, in instr. music 304, 305, 325, of virginalists 327, lute 33, of accompaniment in vocal-instr. music 344
- Hauptmann Moritz (1792-1868), theory of tonality and harmony in music of 1st half of 16th c. 49, 83
- Händel Georg Friedrich (1685-1759) 257
- head motive, in melody of 1st half of 16th c. 109, in 2-voice [writing] of Josquin des Prés 120, in counterpoint of G.P. Palestrina 291, in melody of 2nd half of 16th c. 291

- heptatonicism, in 1st half of 16th c. 92, in creativity of G.P. Palestrina 276; see also diatonicism, tonality
- hexachordal solmization system, crisis of 12, in theory of 2nd half of 15th c. 64-66
- Heyden Sebald (1459-1537), *Ars Canedi* 74
- hidden, octaves in creativity of J. Obrecht 55, octaves and fifths in theory of G. Zarlino 251; see also octaves, hidden
- hocket, in Frottole of 2nd half of 15th c. 35, elements in J. Tinctoris 70
- Hofhaimer Paulus (1459-1537), figural, instr. coloration 114-115 (ex. 220 (ex.) 221-222 (ex.) 318, counterpoint 229
- Hohn W. *Der Kontrapunkt Palestrinas und Seiner Zeitgenossen* 96
- homogeneity, melodic in J. Obrecht 42
- homophony, manifestations in 4-voice [writing] of Josquin des Prés 136-137, in creativity of N. Gombert 174, 181, in Chansons of 1st half of 16th c. 188, 204, 205, in instr. music of 1st half of 16c. 228, 241, in Spanish choruses 230, in 2nd half of 16th c. 256, 298, in lute music 317, in instr. music 325
- Horace (1st c. B.C.), texts to songs of 2nd half of 15th c. 30
- Hothby John (Johannes) (d. 1487), theory, 64, *Calliopea Leghale*, theory of the solmization system 65-66
- hyperaeolius modus, in music of 1st half of 16th c. 80, Martiani Capellae 80
- hyperdorius modus, Martiani Capellae 80
- hyperiaastius vel hyperionicus modus, Martiani Capellae 80
- hyperlydius modus, Martiani Capellae 80
- hypermixolydius Ptolomei modus 80
- hyperphrygius modus, Martiani Capellae 80
- Hypodorian mode, harmony 88
- hypoionicus modus 80
- hypolydius modus 80
- hypomixolydius modus 80
- hypophrygius modus 80
- iastius apuleius modus 80
- ideological basis of music of 16th c. 76-77
- illustration, in Frottole of 2nd half of 15th c. 35-37, in [the] Mass and Passion of J. Obrecht 42-43, in melody of 1st half of 16th c. 98, recitative treatment of text by virginalists 108, in creativity of Josquin des Prés 140, in [the] Chanson 184, 187, in Songs of N. Gombert 190, in melody of 2nd half of 16th c. 288, 291, 298, 300, in instr. music 320
- imitation, in creativity of J. Ockeghem 25-27, in Frottole of 2nd half of 15th c. 34, 58, 59, of voices in theory of F. Gafurius 73, in 2-voice [writing] of J. des Prés 120-122, in 3-voice [writing] of J. des Prés 130, 139, in 4-voice [writing] of J. des Prés 135, 139-141, 152, in polyphonic structures of J. des Prés 153, at the unison, octave, fourth, fifth of N. Gombert 179, in the Chanson in the 1st half of 16th c. 185, 189, 205, in double-chorus [writing] of A. Willaert 211, in instr. music of 2nd half of 16th c. 262, 267, 300, in instr. music 319, in the Toccata 325

- independence of voices in creativity of Josquin des Prés 118
- Ingegneri Marc'Antonio (ca. 1545-1592), instrumental imitation 318
- instrumental: Burgundian music 11, texture in theory of Adam of Fulda 72, chromaticism in 16th c. 92, melody in 1st half of 16th c. 101-102, polyphony 216-246, polyphony in Spanish music 229, music in 2nd half of 16th c. 246, polyphony 317, 324, figuration 324, 326, independent part 338
- Intermedia in 2nd half of 16th c. 334
- intervallic structure of melody in 1st half of 16th c. 97, in 2nd half of 16th c. 293, 294
- Ionian mode, in theory of Glareanus 79, use in 1st half of 16th c. acc. to Glareanus 81, in music of 1st half of 16th c. 85, 91, transformation into major 89, in Songs of N. Gombert 192, in theory of G. Zarlino 250, in 2nd half of 16th c. 273, in creativity of G. P. Palestrina 276, and the major mode 280
- Isaak Heinrich (before 1450-1517), polyphonic technique 116, 227 (ex.) anticipations 312
- Italian secular music, and creativity of J. Obrecht 38
- Jachet von Mantua (ca. 1495-1559) 182
- Jachimecki *Łdzisław* 221
- Jannequin Clement (ca. 1480-ca. 1560), programme [writing], *Le Chant des Oiseaux* 108, French Programme Chanson 109 (ex.), 116, 184, 185 (ex.), 186, 187 (ex.), 188, 189, 190, 192, 203 (ex.), 205, Programme works for lute 242
- Jeppesen Knud Ch. (b. 1892), theory of Renaissance polyphony 96-101, 193-194, 276, on melody of G. P. Palestrina 287-288, theory of dissonances 306, 312, 313, 314, changing notes 308
- Jeszcze, *Marcin* from *The Tablature of John of Lublin* 228 (ex.)
- Jeune Claude (Claudin), *le* (1528-ca. 1600), melody in 2-voice [writing] 296 (ex.), harmony 299 (ex.), cross-relations 308 (ex.), dissonances 208 (ex.)
- John of Lublin tablature of 94
- Johnson Robert (2nd half of 16th c.), clavichord texture 326
- jonicus-Porphyrus modus (iastius) in music of 1st half of 16th c. 79, 80
- Josquin des Prés (ca. 1450-1521), and creativity of J. Obrecht 44, pupils of 78, modal inconsistency 82, 83 (ex.) 84, Chanson 88 (ex.), 184, 189, Dorian mode and minor [mode] 86 (ex.), broken triads in melody 100 (ex.), ambitus of voices 106, 107, polyphony, sequences, repetition of motives 111, melodic symmetry 113, polyphonic texture 116-171, 176, 185, 257, attitude towards dissonance 152, and melody of N. Gombert 173-174, ostinato in melody 179, contrapuntal technique 193, 194, influence on Protestant music in 1st half of 16th c. 205, 206, 207, 208, beginnings of polychoral [writing] 209, and *Ricercare*s of J. Buus 234, arrangements of Songs of L. de Narvaez for lute 242, 24-voice canon 256, note-against-note technique 261, five-voice [writing] 262, and creativity of O. di Lasso 266, cadences 278, harmonic [style] 304, cell of a fourth 309, 2-voice [writing] 319

jubilatory character of 2-voice [writing] of Josquin des Prés 121
 jubilatory melismas in Church music of 2nd half of 16th c. 290
 Judenkünig Hans (ca. 1450-1526), lute music 237, 242 (ex.)

Kellyk Hugo (2nd half of 16th c.), English music 170
 key signatures, in Burgundian music 13, in polyphonic creativity of J. Ockeghem
 keyboard instruments in 1st half of 16th c. 228
 Koczirz Adolf (1870-1941), problem of transcription of lute notation from 1st half of 16th c. 238
 Kötter Hans (ca. 1485-1541), tablature 94
 Korte Oswald, problem of transcription of lute notation from 1st half of 16th c. 238
 Kroyer Theodor (1873-1945), theory of Italian music from 16th c. 94

Lambe Walter (1st half of 16th c.), English polyphony 170
 Landini cadence, in Burgundian music 14, in creativity of J. Obrecht 48, of Josquin des Prés 127, in 4-voice [writing] 150-151, in 5- and 6-voice [writing] 169, in music of 2nd half of 16th c. 288
 Lasso Orlando, di (1532-1594), and polyphony of N. Gombert 192, contrapuntal technique, polyphony 96, 193, 246, 254-257, 274, 275, double-chorus [texture] 215, 270 (ex.), 3-voice [writing] 259 (ex.) 297, 4-voice [writing] 263 (ex.), 264 (ex.), 5-voice Madrigal 270 (ex.), 7-voice [writing] 265, 266 (ex.), 12-voice [writing] 271, 272 (ex.), chromaticism 274, dominant relationships 284 (ex.), coloring 285 (ex.), cadencing 288, motivic [technique] 293 (ex.), intervallic leaps 294 (ex.), broken triads 295 (ex.), 300 (ex.), through-imitation 297 (ex.), illustration 298 (ex.), fauxbourdon 299 (ex.), cantua firmus technique 301 (ex.), vertical intervals 306 (ex.), cambiata 310 (ex.)
 leading tones, in creativity of J. Obrecht 46, 48, 49, 54, acc. to theory of J. Tinctoris 70, in harmony of 16th c. 83, 96, doubling in creativity of Josquin des Prés 151, in instr. music of 1st half of 16th c. 217, in organ music 226, in 2nd half of 16th c. 273, 278, 279, 304, in creativity of C. Goudimel 278, avoidance in cadences 278, resolution of 304, 307
 leading tones of modes, in creativity of J. Obrecht 45, 47, 49, and dissonances 69, and harmony of 2nd half of 16th c. 284
 Lefevre Jacques (Jacobus Faber) (ca. 1455-1536 or 1547), theory of music of 2nd half of 15th c. 67
 Lhéritier Jean (1st half of 16th c.) 99
 linearism, in creativity of J. Ockeghem 23, of N. Gombert 279, and double-chorus [writing] 215, in organ music of 2nd half of 16th c. 317, in clavichord music of 2nd half of 16th c. 326
 Lippius Johann (1585-1612), theory of scales in music of 2nd half of 16th c. 251
 liturgical and secular melodic [style] in 2nd half of 16th c. 288; see also Church music

- liturgical texts in Burgundian music 10, in vocal music of J. Ockeghem 15
 Löffelholz (wnd half of 16th c.), coloring 318
 Lolitus Henricus -- see Glareanus
 Lot F., du (1st half of 16th c.), tonal answer 99 (ex.), 2-voice texture 182, broken triads 180 (ex.), 185, parallel sevenths and ninths 199 (ex.)
 lute duets in 2nd half of 16th c. 333-334
 lute music: Burgundian 11, in 1st half of 16th c. 77, 236-245, chromaticism 92, 93, melodic [style] 104-105, in Spain 233, in 2nd half of 16th c. 246, 332-336, 342, polyphony 317
 Luther Martin (1483-1546), Protestant music 205
 Luzzaschi Luzzasco (ca. 1545-1607), vocal-instr. creativity 342-345, Madrigals 343 (ex.), instr. accompaniment 344 (ex.)
 Lydian mode, transformation into major in 1st half of 16th c. 89, in instr. music 92, in music of 2nd half of 16th c., decline of 273
 lydius modus, in music of 1st half of 16th c. 80; see also Lydian mode
- Madrigal, Italian: in Burgundian music 11, beginnings in 16th c. 37, development 77, 94, 143, instr. arrangement acc. to theory of D. Ortiz 232, in creativity of C. de Rore 245, in music of 2nd half of 16th c. 246, 5-voice 256, in note-against-note technique 260, dramatic 263, 289, functionality 278, melody 288, symmetry of form 289, double counterpoint 303, and instr. forms 318, in creativity of L. Marenzio 320, with instr. accompaniment 342-343, for solo voices 344
 Madrigali Spirituali in in 2nd half of 16th c. 246
 major, mode: in creativity of J. Obrecht 51, formation of in 1st half of 16th c. 87; triad: in theory of G. Zarlino 249, in lute music in 2nd half of 16th c. 333
 major-minor, formation of the system in the Burgundian period 11, 12, in 1st half of 16th c. 85, in Songs of N. Gombert, harmony in 1st half of 16th c. 194, in theory of G. Zarlino 254, crystallization in 2nd half of 16th c. 272-273, 279, 281, 286, 308, in creativity of virginalists 329, 332-333
 Malvezzi Cristofano (1547-1597), Intermedia 344
 Marenzio Luca (1553-1599), polyphony 96, 255, chromaticism 102, 5-voice Madrigal 256, 5-voice [writing] 263 (ex.), major mode 281 (ex.), 282, 283, minor mode 283 (ex.), relationship of music to text 291 (ex.) 292, melodic [style] 295 (ex.) 295, 296 (ex.), echo effect 300, counterpoint of voices 303 (ex.), Madrigals 326
 Martini Johannes (2nd half of 16th c.), polyphonic technique 116
 Maschera Florentio (ca. 1540-ca. 1580), *Canzoni da Sonar* 319, Canzona 322
 masquerade songs of 16th c., melodi [style] 288
 Mass, in Burgundian music 10, contrapuntal techniques acc. to J. Tinctoris 69, development in 16th c. 76, in 2nd half of 16th c. 246, in creativity of N. Gombert 182, 3-voice 258, melisma 290; see also Parody Mass
 Maudit Jacques (1557-1627), expression in melodic [style] 298 (ex.)
 M.C. 219 (ex.)

- mediant progressions, in creativity of J. Obrecht 51, in music of 2nd half of 16th c. 285
- Medieval modes -- see modality
- melismatic [style], in J. Obrecht 42, in melody of 2nd half of 16th c. 288, 290
- melodic improvisation in music of 2nd half of 16th c. 287, in instr. music 318, in music of 2nd half of 16th c. 317, 318
- melody; types: a capella 53, 107, 173, 286, cantus firmus 114, chanson 185, figural 102, 116, 220, 297, 299, 324-328, 344, 346, melismatic, ornamental 42, 102, 190, 193, 198, 219, recitative 43, 108, 288, vocal-instrumental in 1st half of 16th c. 96-116, in 2nd half of 16th c. 286-296, and expression 287, clavichord 326; ambitus: twelfth and tenth 42, 54, in creativity of Josquin des Prés 106, in instr. music 223; intervallic structure 97, 99, 186, 293, in creativity of J. Ockeghem 20, of J. Obrecht 53-54, of N. Gombert 173, cell of a fourth 18, 56, diminished fourth 304, augmented fourth 308, seventh, tenth 101, 190, broken triads 100, 180, 294, 299, 327
- Merian Wilhelm (1889-1952), studies of lute music of 16th c. 105
- Meritt A.T., contemporary views of polyphony of 16th c. 96
- Merulo Claudio (1533-1604), instr. polyphony of 2nd half of 16th c. 318, Toccata 325, dissonances 330 (ex.)
- mesta, minor triad acc. to theory of G. Zarlino 249
- metrical changes in the Madrigal in 2nd half of 16th c. 321-322
- Michaelis (2nd half of 15th c.), imitation-technique 34-35 (ex.), 36
- Mikołaj z Krakowa (16th c.), Netherlands' polyphony 181, cross-relations 225 (ex.), 279
- Milan Don Luys (ca. 1500-after 1561), lute music 237, 243-245 (ex.)
- Milano Francesco, da (2nd half of 16th c.) lute polyphony 332
- minor; mode: in creativity of J. Obrecht 51, in music of 1st half of 16th c. 86, and [other] modes 87, and the Phrygian mode 89, in lute music of 2nd half of 16th c. 333; triad in theory of G. Zarlino 249, in anticipations in 2nd half of 16th c. 308
- Mixolydian mode, in creativity of 1st half of 16th c. acc. to theory of Glareanus 81, transformation into major 89-90, decline of in 2nd half of 16th c. 273, in creativity of G. P. Palestrina 276
- mixolydius modus in music of 1st half of 16th c. 80
- modal scales, in 1st half of 16th c. 80, mutual infiltration of 80, 81; see also modality
- modality, diatonic in creativity of J. Obrecht 51, in theory of 2nd half of 15th c. 66, decline of in 16th c. 77, 245, 247, 274, 278, in music of 1st half of 16th c. 80, 82, 194, diatonic in lute music of 2nd half of 16th c. 243, 332
- Moderne Jacques (d. after 1551), publisher of Songs of N. Gombert 189
- modes: infiltration of in creativity of Josquin des Prés 84, in theory of G. Zarlino 250; major and minor, formation of 179
- Moe L. H., problem of transcription of lute music of 16th c. 106
- Molinaro Simone (ca. 1565-after 1613) lute polyphony 332

- monody, accompanied, in 1st half of 16th c. acc to theory of D. Ortiz 232-233, beginnings 236, in 2nd half of 16th c. 256, 272, 345, in lute music 335
- Montana Andrea Antico, da (1st half of 16th c.), melodic figuration, turns 103 (ex.)
- Monte Philippe, de (1521-1603), 5-voice Madrigal 256
- Monteverdi Claudio (1567-1643), melodic [style] 296, harmonic [style] 333, 347
- Morales Christobald (ca. 1500-1553) Netherlands' polyphony 181
- mordent in instr. music of 1st half of 16th c. 220, in organ music 228
- Morley Thomas (1557-1603), clavichord texture 326
- Morphy G., problem of transcription of lute notation from 1st half of 16th c. 238
- Morris Reginald Owen (1886-1948), theory of Renaissance polyphony 96
- Motet, in Burgundian music 10, development in 16th c. 69, 76, 4-voice in creativity of Josquin des Prés 140, in creativity of N. Gombert 182, 189, 190, and the Protestant Song 205-206, instr. arrangements in theory of D. Ortiz 232, religious, and the Ricercare of A. Willaert 234, in music of 2nd half of 16th c. 246, 5-voice 256, melismatic [style] 290, thought-imitative 318
- motivic homogeneity, in creativity of J. Obrecht 44, of O. di Lasso 293, in instr. music of 2nd half of 16th c. 338
- Mouton Jehan (d. 1522), polyphonic technique 116, 181
- movimenti buoni, supportabili, vietati -- acc. to theory of G. Zarlino 251-252 (ex.)
- Mudarra Alonso (ca. 1510-1580), lute music 237
- multi-chorus [writing] sources of 22, and lute duets 334, and concerting lute style 335, and the Orchestral Canzona in 2nd half of 16th c. 337, in vocal-instr. polyphony of 2nd half of 16th c. 341; see also polychoral [writing]
- multilayerism, tonal in creativity of J. Ockeghem 13, 22
- Munday (Mundy) John (d. 1630), clavichord texture 326
- musica ficta in theory of S. Heyden 75
- musica reservata in 1st half of 16th c. 78, 171, 172, 175, 176
- mutation in Chansons in 1st half of 16th c. 188
- Müller-Blattau Josef (b. 1895), theory of the rise of the fugue 323
- mysticism, Medieval 10, in creativity of J. Dunstable 17
- Narváez Luys, de (1st half of 16th c.) lute music 237, 242 (ex.), arrangement for lute of a Song of J. des Prés 242
- Neapolitan chord, and harmonic [style] of J. Obrecht 50
- Neapolitan Songs of 16th c., melodic [style] 288
- neighboring tones: in instr. music of 1st half of 16th c. 220, 229, 239, in 2nd half of 16th c. 306, 325, in creativity of A. and G. Gabrieli 330, in vocal-instr. music 347
- Neri Filippo (1515-1595), Oratorios 246, 274

- Netherlands' music 11, 181
- Neusiedler Hans (1508-1563), lute music 105 (ex.), 237, 241 (ex.),
 arrangements of lute works of C. Jannequin 242
- nine-voice [writing] in 2nd half of 16th c. 268-269
- ninths, parallel, in vertical intervals in 1st half of 16th c. 199,
 in 2nd half of 16th c. 308, 311
- Nola Giovanni Domenico da (ca. 1510-1592), 3-voice [writing] 256
- notation, in music of J. Ockeghem 13, in lute music 237-238
- note-against-note, in 2 voice [writing] of Josquin des Prés 118,
 127, 129-130, 133, in 4-voice [writing] 135-137, 152, and
 double-chorus [texture] 171, in creativity of N. Gombert 181,
 in the Chanson of 1st half of 16th c. 184, 194, 195, 204, in
 Protestant music 205, in Italian antiphonal chant 209, in double-
 chorus works of A. Willaert 210, 211, 213, in instr. music 230,
 in lute music 239, in theory of G. Zarlino 249, 252, in music of
 2nd half of 16th c. 255, 257, 258, 261, 262, 263, 264, 296,
 297, 304, in polychoral music 267, and illustration 298, in
 double counterpoint 303, dissonances 308, in instr. counterpoint
 319, 325, in the Orchestral Canzona 337, in vocal-instr. music 343
- Obrecht Jacob (ca. 1450-1505), polyphony 37-64, and Italian secular
 music 38 (ex.), 39 (ex.), attitude towards text 40 (ex.),
 quintal and quartal successions in melody 40 (ex.), repetition
 in melody 41 (ex.) attitude towards cantus firmus 41 (ex.),
 57-58 (ex.), 59 (ex.), melismatic [style] of voices 42 (ex.),
 Passion 42, 108, illustration 43-44 (ex.), and creativity of
 Josquin des Prés 44, tonality and harmony 45 (ex.), 46 (ex.),
 47 (ex.), 48 (ex.), 49 (ex.), 184, Landini cadence 48, deceptive
 cadence 49-50 (ex.), leading chords 50 (ex.), 51 (ex.), major
 and minor modes 51-52 (ex.), contrapuntal technique 53-64,
 melodic [style] 53 treatment of dissonances 54, 55 (ex.), 56
 (ex.), cambiata 56 (ex.), anticipations 56-57 (ex.), 312,
 fauxbourdon 59-60 (ex.), canon 60-61 (ex.), double counter-
 point 62-63 (ex.), religious creativity 77, creativity acc. to
 theory of A. Coclicus 117, 3-voice [writing] 128, 133, poly-
 phonic linearism 134, 7-voice [writing] 153, cadences in 4-
 and 5-voice [writing] 167, and imitation in N. Gombert 180
- Ochesenkhun Sebastian (1521-1574), lute music of 1st half of 16th c. 237
- Ockeghem Johannes (ca. 1420-ca. 1495), polyphony 13-29, cross
 relations 14 (ex.), Landini cadence 14 (ex.), cadencing 15 (ex.),
 16 (ex.), rhythmic coloring 17-18 (ex.), harmonic [style], 184,
 treatment of dissonances 20 (ex.), 21 (ex.), 68, melodic [style]
 20 (ex.), 4-voice [writing] 21-22 (ex.), attitude towards secular
 music 23-24 (ex.), attitude towards chant 24-25 (ex.), variation
 technique, imitation 25, through-imitation 26 (ex.), tonality in
 canon 27-28 (ex.), in theory of Adam of Fulda 71, tonal material
 74, ranges of voices 106, in theory of A. Coclicus 117, cambiata
 127, 3-voice 128, 133, polyphonic linearism 134, 171, 249, note-
 against-note technique 135, cell of a fourth 150, 309, 36-voice
 canon 153, and creativity of N. Gombert 178-179, 180

- octaves, hidden, in creativity of J. Obrecht 54, 55, and fifths, hidden, in theory of G. Zarlino 251, in melody of 1st half of 16th c. 100, as vertical intervals in 2-voice [writing] of Josquin des Prés 126, parallel in organ music 226, parallel in lute music 240, broken, in creativity of virginalists 328, in instr. melody of 2nd half of 16th c. 331
- ode, in 2nd half of 15th c. 30
- Odington Walter (16th c.), acoustical views 66
- opera, Baroque 11
- orchestral music, in 2nd half of 16th c. 337, setting 337, 338
- organ music, Burgundian 11, arrangements of vocal forms in 1st half of 16th c. 222, English in 14th c. 228, French, melodic [style], texture, 228, Spanish 233, in 2nd half of 16th c. 246, texture 317
- ornamentation, in melody of 1st half of 16th c. 193, dissonances 194, and harmonic [style] 197, in instr. music 220-221, in Spanish instr. music 229, dissonances in instr. music 231, in lute music 241, improvisational in 2nd half of 16th c. 287, in instr. music 325, in lute music 335, in vocal-instr. music 346
- Ortiz Diego (b. ca. 1510), theory of counterpoint in 1st half of 16th c. 231, 232, 233 (ex.), theory of polyphonic technique in 2nd half of 16th c. 324, ornamentation in vocal-instr. music 347
- ostinato, and development of cantus firmus technique in creativity of Josquin des Prés 146, in melody of N. Gombert 179, 182
- Padovano Annibale (1527-1575), instr. polyphony 318
- painting, tonal -- see programme [writing]
- Palestrina Giovanni Pierluigi, da (1525-1594), blossoming of Renaissance polyphony 96, 254 & ff., 274, 275, Improperias, Litanies, recitative melody 108, 288, dissonant vertical intervals 127, and polyphony of N. Gombert 192, contrapuntal technique 193, Madrigals 256, 257, 258, Lamentations 259, 260, *Missa Papae Marcelli* 264, 6-voice [writing] 265 (ex.), motivic coloration 266 (ex.), harmonic [style] 275 (ex.), 276 (ex.), 277 (ex.), 294 (ex.), cadencing 288, 314 (ex.), relationship of melody to text 290 (ex.), 219 (ex.), 292 (ex.), 293 (ex.), melodic sequences 293 (ex.), canon 301, 302 (ex.), passing dissonances 306, 307 (ex.), 312, 313 (ex.), 314
- parallel intervals: in secular music of 1st half of 15th c. 31, seconds in music of 1st half of 16th c. 198, thirds in lute music 240, in creativity of G. P. Palestrina 307, fifths in organ music 226, 227, 241, sixths in lute music 240, sevenths 199, octaves in organ music 226, 227, in lute music 240, ninths 199, tenths in theory of Adam of Fulda 71, in virginalists 328, consonances in music of 2nd half of 16th c. 309, triads 304; see also parallelism
- parallelism; of intervals: in creativity of J. Obrecht 54, in theory of Adam of Fulda 71, in theory of F. Gafurius 72, 74, of imperfect consonances (thirds, tenths), in music of 2nd half of 15th c. 58, 59, in instr. music of 1st half of 16th c. 220, 226, in 3-voice [writing] of Josquin des Prés 129, 130, 133, in 4-voice [writing] 149, of perfect consonances 200-201, in theory of G. Zarlino 251, in music of 2nd half of 16th c. 299, 304; see also parallel intervals; of modes: in creativity of J. Obrecht 91

- Parody Mass, in creativity of Josquin des Prés 147-152, of N. Gombert 174-175; see also Mass
- Passacaglia, and the development of cantus firmus technique in creativity of Josquin des Prés 146
- passing tones (dissonances), in theory of Adam of Fulda 71, in 5- and 6-voice [writing] of Josquin des Prés 169, in music of 1st half of 16th c. 194, 197-198, in instr. music 220 & ff., in organ music 223, in Spanish music 229, in lute music 239, in theory of G. Zarlino 252, in music of 2nd half of 16th c. 306, 307, 308, 309, 315, in theory of G. Diruta 324, in instr. music 325, in creativity of A. and G. Gabrieli 330, in vocal-instr. music 347
- Passion, in creativity of J. Obrecht 42
- Paumann Konrad (ca. 1410-1473), German instr. music 228
- Paurthancz* from *The Tablature of John of Lublin* 227-228 (ex.)
- performance practice in Burgundian music 53
- Peri Jacopo (1561-1633), Madrigals 345, vocal-instr. music, poly-choral [writing] 346 (ex.)
- periodic structure, in music of 2nd half of 15th c. 31, in music of 1st half of 16th c. 91, in the Chanson 188, in lute music of 2nd half of 16th c. 333
- Petrarch (1304-1374), texts to Songs of 2nd half of 15th c. 30
- Petrucchi Ottaviano, dei (1466-1530), musical print 30, publisher of lute works 92, 237, 239, 240, 342, *Tastar la Corde* 93 (ex.)
- Phrygian cadence, in J. Obrecht 48, in 2nd half of 16th c. 313, 315
- Phrygian mode, acc. to theory of Glareanus 81, in secular music of 1st half of 16th c. 88, 89, in creativity of Josquin des Prés 88, decline of in 2nd half of 16th c. 273, 281, transformation into minor mode 282, 283
- phrygius modus, in music of 1st half of 16th c. 80; see also Phrygian mode
- plagal, scales in music of 1st half of 16th c. 80, cadences 278
- Podolski M., contemporary views on transcriptions of lute works from 16th c. 106
- Polak Jakub (1545-1605), lute music 332, 334 (ex.)
- polychoral [texture], in creativity of Josquin des Prés 134, beginnings 152, in the Venetian school 246, 247, 255, 257, 266-269, 300, and melody 292-293, in Madrigals of 2nd half of 16th c. 345
- polyphony; in general: in Burgundian music 11, development in 1st half of 16th c. 76-78, in secular music 184-192, in Protestant music 205-208, in music of 2nd half of 16th c. 246, 296, 317; voice setting: 2-voice: in creativity of J. Obrecht 42, of Josquin des Prés 132, of N. Gombert 174, 176, 182, in secular music 184, in music of 2nd half of 16th c. 296, in instr. music 221, in lute music 240, in ensemble music 319; 3-voice: in creativity of J. Ockeghem 14, in theory 70, in creativity of Josquin des Prés 128-134, in music of 2nd half of 16th c. 258, 261, 296; 4-voice: in creativity of Josquin des Prés 134-152, in music of 2nd half of 16th c. 261, 302, 344; 5- and 6-voice: in creativity of Josquin des Prés 153 & ff., in creativity of N. Gombert 182, in 2nd half of 16th c. 300, 302; 7- and 8-voice:

- in creativity of A. Willaert 210, in 2nd half of 16th c. 266;
 9-voice in 2nd half of 16th c. 269; 12-voice in creativity of
 A. Willaert 183; 25-voice in creativity of Josquin des Prés 169;
 36-voice in creativity of J. Ockeghem 29; English multivoice
 5-19 voices 170; polychoral [writing]: 22, 134, 152, in the
 Venetian school 246-269, 300; in 2nd half of 16th c. 292-293,
 345; double-chorus [writing] in creativity of Josquin des Prés
 134, in music of 2nd half of 16th c. 266 & ff., in creativity
 of A. and G. Gabrieli 300, of N. Gombert 174, of J. Vaet 214,
 of N. Vicentino 248, of J. Walter 207; triple-chorus [writing]
 in 2nd half of 16th c. 171, 269, in instr. music 334, 338, 341,
 345; technical principles: in creativity of J. Obrecht 54, in
 theory of 2nd half of 16th c. 250 & ff., voice leading (motus
 movimenti): parallels, antiparallels in 2nd half of 16th c.
 213, 299, 304, perfect consonances, in theory of 2nd half of
 15th c. 69, 72, in 2nd half of 16th c. 200, 225, 304, 309;
 hidden perfect consonances 252, imperfect consonances: in
 2nd half of 15th c. 31, 59, 72, 74, in 1st half of 16th c. 130,
 149, 204, 220, in 2nd half of 16th c. 251; treatment of dis-
 sonances: anticipations in 2nd half of 15th c. 57, in 1st
 of 16th c. 142, 197, in 2nd half of 16th c. 312; cambiata in 2nd
 half of 15th c. 55, in 1st half of 16th c. 163, 169, 199, 204,
 205, in 2nd half of 16th c. 309, passing notes, changing notes,
 in 2nd half of 15th c. 32, in 1st half of 16th c. 196, in 2nd
 half of 16th c. 305, 309; syncopation (suspensione) in 2nd half
 of 15th c. 21, 68, 73, in 1st half of 16th c. 198, 201, 231,
 248, in 2nd half of 16th c. 258, 310, 314, free dissonances in
 1st half of 16th c. 198, 199 226, in 2nd half of 16th c. 309;
 see also counterpoint, harmony
- Poulton D., contemporary views of transcriptions of notation for
 lute in 16th c. 106
- Praeambulum in tablatures of 16th c. 94, in 2nd half of 16th c. 317;
 see also Prelude
- Praetorius Michael (1571-1621), theory of music of 2nd half of 16th
 c. 337, *Syntagma Musicum* 340
- Prelude, in Burgundian music 11, for lute in 1st half of 16th c.
 241, in 2nd half of 16th c. 317, figuration acc. to G. Diruta
 324; see also Preambulum, Priamel
- Prés Josquin des see Josquin des Prés
- Priamel, for lute in 1st half of 16th c. 241, see also Prelude
- programme [writing] in creativity of C. Jannequin 108, 116, in 1st
 half of 16th c., in the Chanson 184, in lute music 242
- progression, acc. to theory of J. Tinctoris 70, in melody of 1st
 half of 16th c. 111, in melody of 2nd half of 16th c. 290, 293;
 see also sequence
- Protestant polyphony, of 1st half of 16th c. 205-208, of 2nd half
 of 16th c. 246
- Ptolemy, theory of scales 79, tonal system 80
- Pythagorean acoustical theories 12

- Rameau Jean-Philippe (1683-1764), principles of functional harmony 282
- Ram s (Ramos) de Pare ja Bartolomeo (ca. 1440-after 1491), theory of music 64, 75, *De Musica Tractatus*, acoustical theories 66
- Recercare de Tutti le Toni* 240 (ex.)
- recitative chant melody in 1st half of 16th c. 108
- recitative in Church music of 2nd half of 16th c. 289
- recitative melody in 2nd half of 16th c. 288
- recitative treatment of voices by C. Compere 108 in 1st half of 16th c. 108
- redictae 69
- Reese Gustave (b. 1899), theory of Renaissance music 23, 128
- Reformation 10
- Regis Johannes (ca. 1430-1485), Burgundian music 13, texture 21
- registers of voices, expressional treatment 298
- Regnard Franz (ca. 1540-ca. 1600), delays 311 (ex.), dissonances 315 (ex.)
- religious music, in creativity of J. Ockeghem 18, and secular [music] in creativity of J. Obrecht 39, in 16th c. 76, 108
- Renaissance polyphonic music, blossoming 76
- repeating head motives in Songs of C. Jannequin 109, of N. Gombert 189 Gombert 176, of tones in music of 2nd half of 15th c. 58, in the *Chanson* in 1st half of 16th c. 185, 189
- replicatae, octave transpositions of triads acc. to G. Zarlino 249
- reprise form, instr., in 2nd half of 16th c. 318, in a *Conzona* of F. Maschera 319
- res facta 287
- resolution of dissonances; in organ music of 1st half of 16th c. 226
- responsorial treatment of voices, in creativity of J. Obrecht 41
- rhythm, in examples of J. Tinctoris 71, as a factor of melodic homogeneity 111, in English music in 4-19 voices 171, in creativity of N. Gombert 179, 194, in *Ricercares* of J. Buus 234, as a form-creating element in dance music of 2nd half of 16th c. 332
- Ricercare*, in Burgundian music 11, in 1st half of 16th c. 233-236, lute (imitative, free) 241, in 2nd half of 16th c. 327, in creativity of G. Cavazzoni 237, of G. Zarlino 253, of A. and G. Gabrieli 320, 33, of N. Vincentino, of A. Willaert 318, melodic-thematic homogeneity 320, lute 333
- Richafort Jean (ca. 1480-1547), tonal answer, and the Ionian mode in the *Motet* 81-82 (ex.), polyphony 182, treatment of vertical intervals 200 (ex.), and *Clemens non Papa* 204
- Riemann Hugo (1849-1919), history of Renaissance music 29, acoustical theories of 2nd half of 15th c. 66, 67, treatment of dissonance 68, theory of polyphony in 16th c. 71-72, 74, 75, 97
- Rokseth Yvonne (1890-1948), theory of Medieval counterpoint 62, theory of organ melody in 16th c. 228
- Roman school, a cappella music treatment of dissonances 229
- Rore Cipriano de (1516-1565), tonality in Madrigals 94 (ex.), chromaticism 95 (ex.), 274, polyphony 181, Madrigals 245
- Rue Pierre, de la (1460-1518), polyphonic technique 116, 181, anticipations 312

- Salinas Francisco (1513-1590), theory of music, *De Musica Libri VII* 249
 saltarello in lute music of 1st half of 16th c., 241 (ex.)
 Salzer Felix, contemporary views of Renaissance music 97
 Sandrin (1st half of 16th c.), French Chanson 184, 205, 233 (ex.)
 Santa Maria Thomas, de (d. 1570), theory of instr. counterpoint 231, cadencing 315 (ex.)
 scalar, figurations in music of 1st half of 16th c. 104, progressions in Frottole of 2nd half of 15th c., in melody of 1st half of 16th c. 98, in the Chanson 188, in organ music 223, in clavichord music of 2nd half of 16th c. 326
 Schlick Arnold (d. ca. 1517), lute music 237
 Schmid Bernhard (b. 1520), coloring 318
 Schmidt-Görg Joseph (b. 1897), theory of creativity of N. Gombert 189, theory of vertical intervals in 16th c. 198
 Schrade Leo (b. 1903) problem of transcription of lute works from 1st half of 16th c. 105, 238
 Schwartz Rudolf (1850-1935), theory of Frottole of 15th c. 30
 second, in melody of 1st half of 16th c. 98, parallel 199
 secular music, Burgundian 10, of J. Ockeghem 18, in 2nd half of 15th c. 29-37, Italian, and creativity of J. Obrecht 38, and religious creativity of J. Obrecht 39, in 16th c. 76, infiltration of modes in 1st half of 16th c. 88, and religious [music], stylistic differences 108, in 2nd half of 16th c. 246, and religious [music] in 2nd half of 16th c. 288
 semiditonus, in acoustical theory of 2nd half of 15th c. 66
 semitone, Pythagorean, and theory of Ramis de Pareja 67
 senario, numerical relationships in triadic structure 249
 Senfl Ludwig (ca. 1490-1543), harmonic relationships in the Lydian mode 81, 82 (ex.), Netherlands' polyphony 181, Protestant music. 206, 207, 208 (ex.)
 sequences, in secular music of 2nd half of 15th c. 31, in Frottole 35, in creativity of J. Obrecht 42, in melody of Josquin des Prés 111, in creativity of N. Gombert 174, 182, in Songs of N. Gombert 190, harmonic 282, in creativity of G. P. Palestrina 290, in melody of 2nd half of 16th c. 293; see also progression
 Sermisy Claudin de - see Claudin de Sermisy
 seventh chord, in music of 1st half of 16th c. 99
 seventh, in melody of 1st half of 16th c. 99, parallel 199, resolution to a sixth in organ music 227, in melody of O. di Lasso 294, in music of 2nd half of 16th c. 308, 311, 315, in harmony of A. Gabrieli 329
 seven-voice [writing]: in creativity of J. Obrecht 153, of Clemens non Papa 210, of A. Willaert 210-211, in music of 2nd half of 16th c. 256, 264, 265, 298
 six-four chord in harmony of 1st half of 16th c. 202, in creativity of Clemens non Papa 204, in organ music 226, resolution in instr. music 231, in music of 2nd half of 16th c. 314, in creativity of A. and G. Gabrieli 329

- sixth chords, in 3-voice [writing] of Josquin des Prés 129, in music of 1st half of 16th c. 195, in creativity of Clemens non Papa 204, in music of 2nd half of 16th c. 298
- sixth, consonance in theory of 2nd half of 15th c. 67, 75, in the cadence acc. to theory of J. Tinctoris 70, acc. to theory of F. Gafurius 73, in melody of 1st half of 16th c. 97, parallel in 4-voice [writing] of Josquin des Prés 137, parallel in lute music 240, acc. to theory of N. Vicentino 247, in melody of O. di Lasso 294
- six-voice [writing], in creativity of Josquin des Prés 153, 156-160, 166, in the Canon *Sumer is Icumen in* 153, in creativity of A. Willaert 211, in music of 2nd half of 16th c. 257, 264, 298, choral, and the Orchestral Canzona 337
- solmization system (hexachordal), crisis 12, in theory of 2nd half of 15th c. 64-65, in theory of F. Gafurius 74
- sonata, sources in the Burgundian period 11, initial forms of in 2nd half of 16th c. 319
- sonet, in 1st half of 15th c. 30
- Song: French in the Burgundian period 11, in 2nd half of 15th c.: Italian 30, French 37; in 1st half of 16th c.: vocal-instr. 77, popular, symmetrical 113, 114, Italian, bourgeoisie 184, 187, in creativity of N. Gombert 189-191, Protestant 205, of Sandrin 233 (ex.); in 2nd half of 16th c.: religious 246, popular 288, with instr. accompaniment 342; see also Chanson
- soprano, significance acc. to theory of G. Zarlino 253
- Souris A., contemporary views of the problem of transcription of lute works of 16th c. 106
- Spanish instr. music in 1st half of 16th c. 229
- Spataro Giovanni (ca. 1458-1541), theory of music 64, 67
- Spinacino (1st half of 16th c.), lute music 237
- spinet in instr. music of 1st half of 16th c. 228
- stanzaic Protestant songs in 1st half of 15th c. 205
- Stoltzer Thomas (ca. 1465-1526), Protestant music 181, 206, 208
- stretto, in music of 2nd half of 16th c. 302, in the *Ricercare* 320, 322
- Striggio Alessandro (2nd half of 16th c.), Madrigals 336
- stringed instruments, in 1st half of 16th c., acc. to theory of D. Ortiz 232
- strombotto, in 2nd half of 15th c. 30
- Sturton Edmund (1st half of 16th c.) English music 170
- suite, sources in the Burgundian period 11
- Sumer is Icumen in*, as a 6-voice [composition] 153
- Susato Tielmenn (16th c.), publisher of Songs of N. Gombert 189
- suspensione (delay), in theory of G. Zarlino
- Sweelinck Jan Pieterszon (1562-1621), early forms of the Fugue 143
- syllabic text, in melody of 2nd half of 16th c. 288, 289
- symmetry, melodic in music of 1st half of 16th c. 113, forms in 2nd half of 16th c. 289

- syncopations, in creativity of J. Ockeghem 20, and dissonances acc. to theory of F. Gafurius 73, in 2-voice [writing] of Josquin des Prés 126, in 4-voice [writing] 137, dissonant in instr. music of 1st half of 16th c. 231, dissonant in creativity of N. Vicentino 248, in music of 2nd half of 16th c. 306, 309, 310-312, dissonant in instr. music of 2nd half of 16th c. 330-331
- tablature: 219, of Büchner, of Kotter 94, of John of Lublin 94, 110; 207, 227, lute from 1st half of 16th c. 238, from 2nd half of 16th c. 336
- Tallis Thomas (b. ca. 1505), clavichord texture 326, 327, contrapuntal figuration 327
- tenor, role in creativity of J. Dunstable 17
- tenths, parallel in theory of Gafurius 74, in melody of 1st half of 16th c. 100-101, 107, in lute music of 1st half of 16th c. 240, in virginalists 328
- ten-voice [writing] in 2nd half of 16th c. 268, in Orchestral Canzonas 337
- tertian relationship in harmony of 2nd half of 16th c. 285
- Terzi Giovanni Antonio (lyth c.), lute polyphony 332, lute Madrigal 336
- text, role of in creativity of J. Ockeghem 15, in 6-voice Canzonas of Josquin des Prés 157, and melody in 2nd half of 16th c. 288
- texture, instr. in Burgundian music 11, choral 22, in theory of Adam of Fulda 72, in music of 1st half of 16th c. 84-85, 216, 228, lute 236, 317, 332, 339, organ in Spain 230, 317, a cappella in 2nd half of 16th c. 255-271, 292, homophonic 325, clavichord 326, 329
- thematic homogeneity in Ricercares of J. Buus 234
- theory of music: in the Burgundian period 11, Adam of Fulda 71, P. Aron 74, G. M. Artusi 306, J. Bermudo 232, P. Cerone 307, A. P. Coclicus 117, L. Fogliani 67, F. Gafurius 72, Glareanus 79, S. Heyden 74, B. Ramis de Pareja 66, F. Salinas 249, J. Tinctoris 68, N. Vicentino 247, 305, G. Zarlino 249
- third, consonance in theory of 2nd half of 15th c. 66, 67, 75, in theory of F. Gafurius 73, parallel in theory of Josquin des Prés 130, a parallel in lute music of 1st half of 16th c. 240, parallel in creativity of G. P. Palestrina 307, of a triad in a 5-voice [setting] of Josquin des Prés 166
- Thomkins (Tomkins) Thomas (2nd half of 16th c.), clavichord texture, broken octaves 329 (ex.), octave leaps 332 (ex.)
- three-part structure of a Ricercare of G. Cavazzoni 237
- three-voice [writing], in creativity of J. Ockeghem 14, of Josquin des Prés 128-133, of J. Walter in Protestant music 207, 208, in lute works of 1st half of 16th c. 239, in theory of G. Zarlino 253, in music of 2nd half of 16th c. 256, 258, 262-263, 296

- through-imitation, in creativity of J. Ockeghem 26, in 3- and 4-voice [writing] of Josquin des Prés 152, in creativity of N. Gombert 175, 181, in Songs of N. Gombert 189, in instr. music of 1st half of 16th c. 222, in *Ricercares* of A. Willaert 234, 236, in music of 2nd half of 16th c. 297, in the Motet 318, in instr. forms 320
- Tigrini Horatio (2nd half of 16th c.) *Compendio Della Musica* 250
- timbre, in creativity of J. Ockeghem 20, in music of 2nd half of 15th c. 58-59
- Tinctoris Johannes (1446-1511), theory of 2nd half of 15th c. 12, 64, 68, 70, *Liber de Natura et Proprietate Tonorum*, theory of the modal system 66, *Liber de Arte Contrapuncti* 68, 70, rules of counterpoint 69, theory of dissonance and consonance 68-69, 70, 193, attitude towards theory of F. Gafurius 72, theory of melody 97
- Toccata, in Burgundian music 11, in 2nd half of 16th c. 318, 325, figural acc. to G. Diruta 324
- Tomkins -- see Thomkins
- tonal bi-layerism in Burgundian music 14, in creativity of J. Obrecht 45
- tonal material in theory of P. Aron 74
- tonality, maturation of the major-minor system in Burgundian music 11, in creativity of J. Ockeghem 15, in secular music of 1st half of 15th c. 31, in creativity of J. Obrecht 45, in theory of Adam of Fulda and J. Tinctoris 71, in music of 1st half of 16th c. 79-96, in 3-voice [writing] of Josquin des Prés 131, 133, in 5-voice [writing] of Josquin des Prés 164, in creativity of N. Gombert 180, in Songs of N. Gombert 191-192, in instr. harmony 217, 231, in lute music 239, in music of 2nd half of 16th c. 247, 272-286, formation of 279; see also modality, major-minor
- tone painting -- see programme [writing]
- tonic in harmony of 1st half of 16th c. 100
- tonic-dominant relationships, in the Lydian mode of 1st half of 16th c. 81
- tonicization [of the] final, in music of 1st half of 16th c., in the Dorian mode 87, in the Mixolydian mode 89, in music of 2nd half of 16th c. 282
- transcriptions, instrl. of vocal works in 1st half of 16th c. 218, of lute notation in 1st half of 16th c. 238
- transformations of secular Songs into sacred, in 1st half of 16th c. 77
- transpositions of Church modes acc. to theory of S. Heyden 75
- tremolo acc. to G. Diruta 324
- triads, in 2nd half of 15th c., theory 66, in 1st half of 16th c.: broken, 97, 100, in 5-voice [writing] of Josquin des Prés 166, full, concluding in creativity of N. Gombert 179, in Songs of N. Gombert 190, major and minor in theory of G. Zarlino 249, in creativity of G. P. Palestrina 276, 277; in music of 2nd half of 16th c.: minor 282, broken, in melody of O. di Lasso, G. P. Palestrina 294-295, broken 298, 299, in creativity of virginalists 328, parallel 304

- trills, in melody of 1st half of 16th c. 102, weakening a dissonance in organ music 225, in Spanish instr. music of 16th c. 229, acc. to G. Diruta 324
- triple-chorus [writing] and the Orchestral Canzona of 2nd half of 16th c. 337
- tritone, in music of 1st half of 16th c. 196, in theory of G. Zarlino 251
- Tritonius Petrus (b. ca. 1475), note-against-note technique 297
- Tromboncino Bartolomeo (d. after 1535), folk secular forms 30, periodic structure in Frottole 31 (ex.), harmonic [style] 32 (ex.), dissonances 33 (ex.), 224 (ex.), imitation 34 (ex.), sequences 35 (ex.) 36 (ex.)
- tuning temperament, theory in 2nd half of 15th c. 67
- turns, in melody of 1st half of 16th c. 102, in instr. music 219, 220, in organ music 228, acc. to theory of G. Diruta 324
- twelve-voice [writing] in the Orchestral Canzona in 2nd half of 16th c. 337
- two-voice [writing], in creativity of J. Ockeghem 21, of J. Obrecht 42, of Josquin des Prés 118-128, of N. Gombert 173-174, in Protestant music of 1st half of 16th c. 208, in lute works 239, 240, in 2nd half of 16th c. 257, 259, 268, 296, 297, in creativity of F. Maschera 319
- ultimate [chord] in a cadence of J. Ockeghem 15
- Vaet Jacob (1529-1567), double-chorus [writing] 215 (ex.)
- Valderrábano Enriquez, de (ca. 1500-after 1557), lute music 237
- variation, in Burgundian music 11, in creativity of J. Ockeghem 25, and the Parody Mass of Josquin des Prés 147, 152, of N. Gombert 175, in Songs of N. Gombert 191, in instr. music of 1st half of 16th c. 222, chant, sources 220, lute 241, in instr. music of 2nd half of 16th c. 317, 318, 326, in lute Songs 342
- Vecchi Orazio (1550-1605), *L'Amfiparnasso* 263, chromatic Madrigal 263 (ex.), relationship of melody to text 289, 290 (ex.), melodic [style] 295 (ex.), parallel triads 304
- Venetian school, sources of polychoral [writing] in Josquin des Prés 133
- Venosa Gesualdo, da (ca. 1560-1613), melodic [style] 296, chromaticism 333
- Verdelot Philippe (1st half of 16th c.), Madrigals 94, 99 (ex.), diatonicism 180 (ex.), 181, ornamental dissonances, anticipations 198 (ex.)
- Verovio Simone (d. after 1608) *Diletto Spirituale* 288, vocal-instr. music of 2nd half of 16th c. 342
- vertical intervals, see harmony
- Viadana Lodovico Grosso, da (1564-1645), monodic [style] of creativity 246

- Vicentino Nicola (1511-1572), chromaticism 102, 280 (ex.), 305, syncopations 223 (ex.), 248 *L'Antica Musica Ridotta Alla Moderna Prattica* 247, 279, counterpoint 247-248, *Ricercare* 318, dissonances 324
- vihuela, in Spanish instr. music of 1st half of 16th c. 233, 243, variation 342
- villanella, melody in 16th c. 288, symmetry of form 289
- viol, instr. practice in 1st half of 16th c. acc. to theory of D. Ortiz 232
- Virdung Sebastian (15th/16th c.), theory of lute music 237
- virginal in instr. music of 1st half of 16th c. 228
- virginalists, English, variation 318, 326-328
- vocal-instrumental music, and 3-voice [writing] 128, in 1st half of 16th c. 242, in 2nd half of 16th c. 246, 317 & ff.
- vocalization, of [the] 3-voice [setting] in 15th c., 128, of voice [parts] in creativity of N. Gombert 193
- voice setting, in secular Songs of 2nd half of 15th c. 32, in creativity of J. Obrecht 46, in instr. music of 1st half of 16th c. 216, in organ music 223; see also polyphony
- Wacław of Szamotuła (ca. 1520-ca. 1567), relationship of melody to text 292
- Waisselius Matthias (2nd half of 16th c.), coloring 318
- Walter Johannes (1490-1570), tonality 89-90 (ex.), periodic structure 91 (ex.), Protestant music 205, 206, 208, and creativity of Josquin des Prés 207, polychoral [writing] 207 (ex.), 5-voice [writing] 256
- Ward J. contemporary views of transcriptions of lute works in 16th c. 106
- Weerbeke Gaspar van (ca. 1440-after 1515), polyphonic technique 116
- Weit Giaches de (1535-1596), Madrigal 295
- Werckmeister Andreas (1645-1706), tuning temperament 67
- whole-tone steps in creativity of G. Palestrina 277
- Wilbye John (1574-1638), use of the diminished triad 314 (ex.)
- Wilkowska-Chomińska Krystyna 106
- Willaert Adrian (1490-1562), Madrigals 94, Netherlands' music 181, multi-chorus [texture] 201, 209-214 (ex.), 212 (ex.), 214, 257 (ex.), *Ricercare* 234, 318, parallels of consonances 299, *Canzon per Sonar* 319
- Wolf Johannes (1869-1947), views of transcriptions of lute works of 16th c. 104, 105, 238
- works for voice and [a] keyboard instr. 342
- Wylkynson Robert (1st half of 16th c.), 9-voice Motet 170-171

- Zacconi Lodovico (1555-1627), *Prattica di Musica*, theory of vocal-instr. music in 2nd half of 16th c. 347
- Zarlino Gioseffo (1517-1590), theory, of major and minor triads 12, of harmony and counterpoint 67, 249, 251, 252 (ex.), 274, 298, 304, of music of 16th c. 211, *Istituzioni Harmoniche* 249, 250, *Dimonstrazioni Harmoniche* 250, theory of double-chorus [writing] 267, theory of dissonance and consonance 306, 313
- Zieleński Mikołaj (ca. 1550-ca. 1615), polychoral [writing], Offertories 267, 338
- zither in Spanish music of 1st half of 16th c. 233

PART TWO:

EVALUATION AND CRITIQUE

I ABOUT THE TRANSLATION

The number one priority in this translation was to reproduce the original as faithfully as possible. Thus, the English version contains no paraphrase or personal interpretations by the translator. All additions to the original Chomiński text are bound by square brackets []. Also, the page numbers of the original Polish text are placed in square brackets along the left margin. Many of the musical examples are found out of place on the page following their discussion, so that they can appear in their entirety on one page.

This translation was not done word by word or phrase by phrase or sentence by sentence, but thought by thought. The goal was to preserve Chomiński's thought process at all costs, because this process differs from that of North American authors. It is what makes Chomiński's work different and unique, as will be explained in section VII, About the Text.

Chomiński's general vocabulary, terminology, and phraseology have been strictly preserved. This was done purposely, as it was not considered justifiable to make changes just to obtain grammatically pure English sentences. Consequently, the result intentionally sounds like a translation. Some changes, however, were necessary. For example, the word "means" is used by Chomiński much more frequently than one would ever use it in English. Such terms as "polyphonic means, harmonic means, melodic means, technical means" are found on nearly every page of the original. These have been changed to "resources" or "techniques," whichever seemed more appropriate. ("Means of construction" and "means of expression" have been retained; the latter are discussed

in section VII). The terms "two-voice, three-voice," etc... are used by Chomiński as nouns, not as adjectival word-groups. In the English version, each of these has been followed by one of: "[setting, writing, structure, or texture]." In most cases, any one of these four words would have been suitable, although "texture" coincides most closely with Chomiński's line of thinking (see section VII). Another phrase which is used excessively by the author is "operation of _____" or "operation with _____." Slight changes were made in the English version, so that a phrase such as "operation of harmony" was often altered to "effect of harmony," and "operation with three-voice" was replaced by "the use of three-voice [texture]." When Chomiński refers to "the problem of _____" or "the set of problems concerning _____," he means "the matter(s) or issue(s) or question(s) of _____." "Problem" does not imply trouble any more than operation implies surgery. In all cases involving changes of terms or additions of words, the meaning remains unchanged.

The dictionary which was used most frequently is *The Kościuszko Foundation Dictionary*, Vol. II: Polish-English by Kazimierz Bulas, Lawrence L. Thomas, and Francis J. Whitfield (1961; Mouton & Co., The Hague). While Chomiński's thoughts were found to be translatable, the translation is only as clear as the original. Consequently, the vagueness of many of his terms is transferred into the English version. Examples of such ambiguous phrases are the following: Destructive effect of harmonic progressions, artistically refined means of construction, harmonic foundations of a work, intensification of the expressional factor, totality of phenomena, plastic dissection of a work, evaluation of phenomena, etc... Some of these expressions are discussed in

section VII. The reader may rest assured, however, that the ambiguity is caused not by careless translation, but by faithfulness to the original text. For in cases such as these it was not considered justifiable to make inferences or to add words in square brackets.

In many instances, the meaning of a statement becomes clear only in the light of the subsequent sentence, or only after the entire paragraph--or even the entire section--has been read. For example, when the concept of "infiltration of modes" is first introduced, it is most unclear. By the time Chomiński is through discussing it, however, it becomes intelligible. Many of the concepts discussed are illustrated with musical examples. In most cases, these ideas are difficult to grasp unless one examines in detail the accompanying example. In all remaining instances of ambiguity of passages, it was the original--and not the translation--which was unclear. The attitude regarding such passages was that what was vague in the original should remain vague in the translation.

In general, Polish prose is not as explicit as is typical English writing. For example, in a sentence such as "In [the music of] this composer, three-part structure was an exceptional phenomenon," the part in square brackets is omitted because it is understood. This circumstance accounts for the presence of many of the bracketed words in the translation. In this connection, the most delicate situation arises with the use of definite and indefinite articles. These do not exist in Polish, so that strictly speaking, every article ought to have been enclosed in square brackets. It would have been rather ridiculous, however, to do this in idiomatic phrases such as "as [a] matter of fact." Also, in cases where the article fitted smoothly into the English, it

was included without square brackets. The problem arose in cases of sentences such as "This is linked with a special type of polyphonic technique, being [the] characteristic trait of the polyphonic style of Josquin des Prés." (p. 111). There is no way of telling from the original whether the article in brackets should be "the" or "a," because no article is used. Consequently, one must not infer that "the" means "the one and only." This might indeed be so, but on the other hand, the technique being discussed might well be only one of several characteristic traits of Josquin's style. This must be borne in mind every time articles in square brackets are encountered.

The remarks above pertain to Chomiński's vocabulary, terminology, and phraseology in general. The author's technical language requires further explanations in order to be fully understood by the English reader. This is the purpose of the following two sections.

II CLARIFICATION OF TECHNICAL TERMINOLOGY

One needs only to examine Appendix A (pp. 162-167) of Neale B. Mason's *Essentials of Eighteenth-Century Counterpoint* to see how greatly names of nonharmonic tones differ in textbooks of North American authors. It is not surprising, therefore, that Chomiński's terms are different still. All of them have been retained, because they tend to be descriptive ones rather than standard foreign words such as *appoggiatura* (Italian) or *échappée* (French).

The two expressions which require the most clarification are *changing note* and *neighboring tone*. Even *changing note* is not a perfect translation; *exchanged note* would perhaps be more accurate. In any event, ex. 360 and 482b prove beyond any doubt that a *changing note* is the equivalent of the British *auxiliary note* or the North American *neighboring tone* (upper or lower). Chomiński provides a very clear definition of this term on p. 309. The implication is that the dissonant tone has been "exchanged" for the harmonic tone, which is temporarily absent.

The neighboring tone is actually designated by Chomiński as a *side tone*. Since the description *leaping neighboring tone* is used frequently, and since various differing examples of it are provided (ex. 303b, 348, 349, 476a), one may only conclude that Chomiński's *leaping neighboring tone* is the equivalent of Hindemith's \mathcal{N} and \mathcal{N}' (see *The Craft of Musical Composition*, Vol. II: *Exercises in Two-Part Writing*, Ex. 30, p. 83). This definition encompasses both escape notes and appoggiaturas. Furthermore, the direction of resolution is never mentioned (so it may be assumed to be optional) and nothing is ever said about

whether any of these tones are accented or unaccented. On page 55, Chomiński points out two methods of treatment, by Obrecht, of the neighboring tone, the second of which he says "already exhibits traits of the *cambiata*." The *cambiata*, then, is also a type of neighboring tone, although on page 309 Chomiński also refers to it as a "special type of changing note." A prototype of the *cambiata*, in turn, is the "cell of a fourth," as is explained on page 199. In his discussion, on page 56, of Obrecht's treatment of dissonances, Chomiński writes:

"...skipping away from upper neighboring tones occurs less frequently. Even less frequently do we encounter dissonant tones which are taken by a skip larger than a third. They have a character of delineation of step-wise motion, and for this reason are of short rhythmic value, for example that of a semiminim (ex. 350)..."

Reference is made here to the *c* in the bass of m. 54 of ex. 350. Although he is referring to neighboring tones in the previous sentence, Chomiński does not state outright that this *c* is also a rare type of neighboring tone (which is both approached and left by skip). Since he calls it a *dissonant tone*, perhaps it would be appropriate to interpret this as a *free tone*. The closest Chomiński ever comes to using the latter name is in his reference to "free treatment of dissonances."

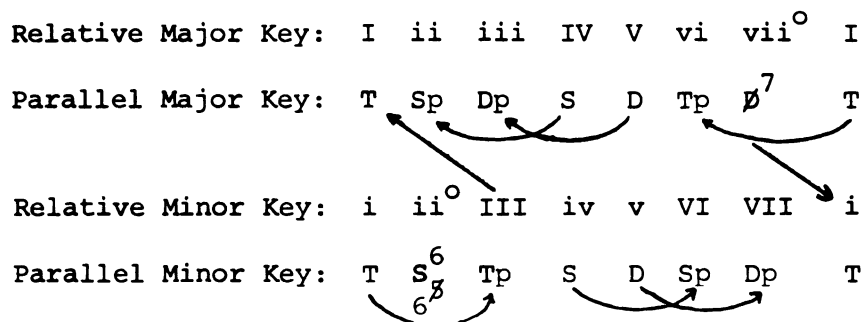
In general, only two terms have the same meaning as they do in English: *passing note* and *anticipation*. Suspensions are called *delays*; even the designation *double delays* is used (on page 201). The word *pedal* is never used; on the other hand, Chomiński occasionally employs the term *bourdons* when referring to lengthened pitches of a cantus firmus (see pages 58, 145). Also, the description *fixed note* is used (on page 164); here *pedal* would be most appropriate.

III THE EUROPEAN FUNCTIONAL SYSTEM

Certain technical concepts in Chomiński's text are not intelligible to those readers who are unfamiliar with European terminology. Such is the case when European symbols of functional notation are used.

The European functional system is based on the presupposition that there are three (and only three) functions, and that each chord may be classified into (at least) one of these. Consequently, only functional symbols, and no Roman numerals, are used. The primary functions are Tonic, Dominant, and Subdominant (hereafter T, D, and S respectively), and these are the chords built on the first, fifth, and fourth scale degrees respectively, in both major and minor keys. Secondary chords are referred to as "parallel" chords, and always lie at a distance of a third away from one of T, D, or S. The third is diatonic (so that it may be major or minor), and the direction reverses with the mode. In a major mode, the parallel is always a third above its primary triad, and in a minor mode it is always a third below its primary triad. Thus, by comparison to Roman numeral notation, the system appears as shown in Figure 1.

Figure 1



Several observations are to be made with respect to Figure 1:

1) "Parallel," which means "a third away," also refers to the key.

The "parallel minor" is what North Americans call the "relative minor."

(The North American "parallel minor" would be called the "tonic minor.")

Since the Tp triad in a major key is the one built on the sixth scale degree, the parallel key is that which has this triad as the tonic.

The same holds true (but in reverse) if one begins with the minor key:

Since the Tp is the triad built on the third scale degree, the parallel (major) key is that which has this triad as the tonic.

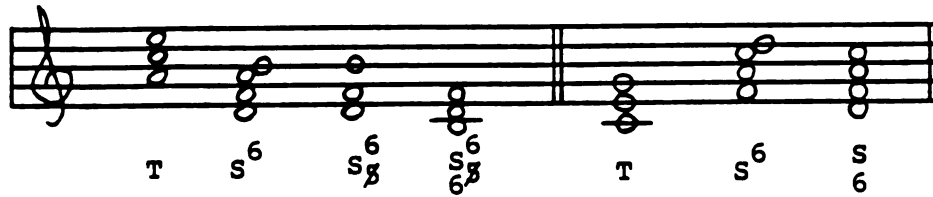
2) All letters are upper-case; the quality of a triad is never reflected in the symbol. It is common knowledge that the dominant triad in a minor key is diatonically minor (because the key signature for parallel keys is always identical), and that it becomes major only if one raises the seventh scale degree.

3) A secondary triad retains the function of its primary triad. This means that in a major mode, chord vi has a T function, but in a minor mode chord VI has a S function.

4) Diminished triads have no status of their own. In a major mode, the designation " vii^7 " for " vii° " indicates that the dominant-seventh chord appears incomplete, that is, with its root missing. In a minor mode, the symbol for " ii° " is slightly more complex. To begin with, the symbol " S_5^6 " is never used as such. The "5" is understood, and " S^6 " means "subdominant added sixth"--this is Rameau's famous "sexe-ajoutée."

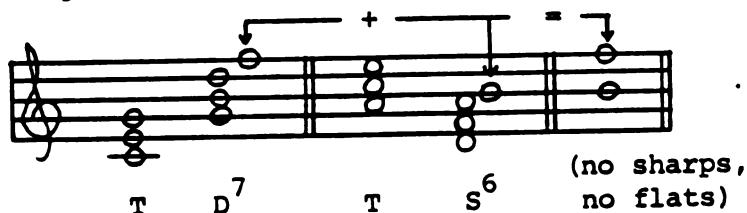
Here, the "5" is included so that it may be crossed out, which specifies that it is to be omitted. Finally, the "6" is placed below the symbol to show that the added sixth is to be placed in the bass. Figure 2 serves to clarify these symbols.

Figure 2



From the above, it follows that "S⁶" has the same meaning in a major mode. The important point in all of this symbolism is that it emphasizes that the chord designated in Roman-numeral analysis as ii⁷ has a subdominant function, and that its acoustical root is NOT its written root but the fourth scale degree. In fact, the written root becomes an added sixth and, as such, is considered to be the characteristic dissonance of the subdominant function (just as the seventh is the characteristic dissonance of the dominant function). The connection between the two becomes evident when one observes that these dissonances together form the characteristic tritone (of the key signature) found in both the D⁷ of the major key and in the S⁶ of the parallel minor, as shown in Figure 3 below.

Figure 3

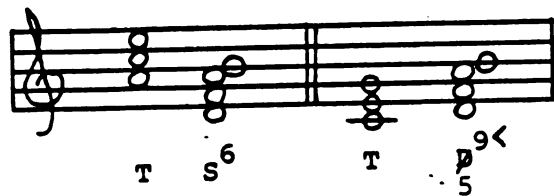


5) In addition to the fact that the Tp triad forms the tonic of the parallel key, the Dp and Sp triads form the dominant and subdominant, respectively, of the parallel key. This explains why the parallel direction reverses with the mode (see the arrows in Figure 1) and why only

diatonic forms of triads appear in this figure.

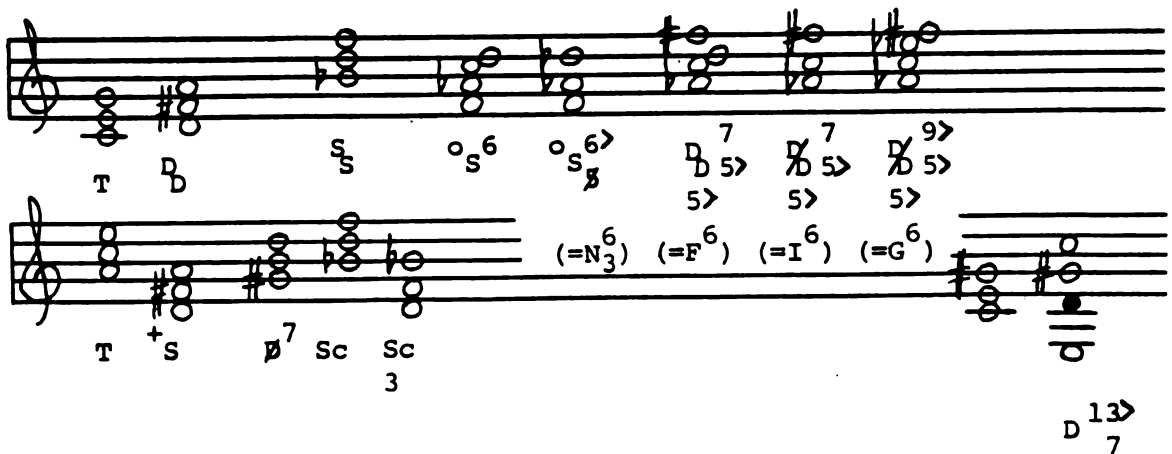
The three most important features of the system shown in Figure 1 may now be summarized. Firstly, it is very important to realize that this system is comprised of a complex of symbols which are inter-related between parallel keys. This becomes clear when one realizes that the S^6 shown in Figure 3 is actually identical to the incomplete dominant-ninth chord (with its fifth in the bass), of the parallel major key, as shown in Figure 4 below.

Figure 4



Secondly, it should be observed that virtually every chord thus far has been explained and symbolized in terms of T, D, and S. What is more, all remaining chords are also conceived in terms of these three basic functions, the most important of which are listed below.

Figure 5



From Figure 5, we see that the double-dominant in a major key is equiv-

alent to the major subdominant in the parallel minor. The triad whose root lies a major seventh above the tonic of the parallel minor is the incomplete dominant-seventh chord in this key. The triad whose root lies a minor seventh above the tonic of the parallel major is the double-subdominant. The double subdominant in a major key is equivalent to the subdominant contra-parallel in the parallel minor. (It is so called because its root lies a third in the opposite direction from S as that of Sp; see Figure 1). The subdominant contra-parallel in first inversion (in a minor key only) is commonly known as the Neapolitan Sixth. The parallel major key does not possess a subdominant contra-parallel. Here the Neapolitan Sixth chord is derived from the borrowed S^6 chord: The added sixth is flattened and the fifth is omitted. Augmented-sixth chords are derived from the double-dominant-seventh and (minor) ninth. The fifth is always flattened and placed in the bass, and the root is omitted in the Italian and German sixth. Only the German sixth requires the addition of the minor ninth. In the parallel minor key, the augmented triad, which arises on the third scale degree (when the seventh scale degree is raised) has no status of its own. Most frequently it appears in first inversion with the fifth scale degree in the bass. Then the seventh above the fifth (i.e. the fourth scale degree) is added, and the result is the dominant-thirteenth chord.

Thirdly, it is necessary to be aware of the fact that in this system, the relationship between the root of a chord and its function is emphasized very strongly; such is not the case in the Roman-numeral system. This is seen clearly in a comparison of ii^7 and II^7 with S^6 and D^7 . In the Roman-numeral system, the quality of the triad is in-

licated in the symbol, but the function is not. Also, the root of both chords is considered to be the second scale degree. In the European functional system, on the other hand, the quality of the triad is not reflected in the symbol, but the function is the most conspicuous thing designated by it. More importantly, the root of each chord is stipulated by the symbols, which tell us that the difference between the two chords is much greater than a chromatic alteration of the fourth scale degree: Not only do the roots differ, but so do the functions, the derivations of the chords, and the dissonant tones.

A similar case may be made for the N_3^6 chord in a major key. In the symbol " $^oS_g^{6>}$," the "S" tells us that the chord has a subdominant function and that the fourth--and not the second--scale degree is its root. The " O " means that the triad is minor in quality, and that it is a borrowed chord (otherwise, the quality would not be indicated). The " $^{6>}$ " indicates that the flattened sixth is added and that it is the dissonance. The " $_g$," of course, designates that the fifth of the (subdominant) triad is to be omitted. This symbol places the Neapolitan-sixth chord into its proper perspective: It explains why it is almost always used in first inversion and why the bass is normally doubled. It also establishes the fourth scale degree as the most important element of the chord and recognizes the lowered second scale degree as the dissonance.

Finally, in the cases of augmented-sixth chords and the augmented triad, it is the acoustical root of the chord which determines its function and, by the same token, its symbol. For example, the French sixth is an altered double-dominant seventh chord; its root is the second scale degree and not the lowered sixth (which actually is an altered

fifth). The Italian and German sixths are derived similarly, and all three function as dominants of the second classification. Similar augmented-sixth chords may, of course, be built on the fifth scale degree as the acoustical root; these are dominant functions of the first classification. In the augmented triad, the acoustical root is again permitted to predominate, simply because the chord is otherwise rather useless from the functional point of view. When used in a logical manner, however, it assumes a dominant function.

This outline of the European functional system is presented here for two reasons. The first is to render certain sections of Chomiński's text (such as pp. 52 and 87) intelligible. It should be particularly helpful in the comprehension of pp. 90-95. On p. 95 we see that Chomiński's symbolism differs slightly from that presented above. Functions of the second classification are designated by a raised "2." Subdominants are denoted as lower dominants (D_+ or D_o), with the symbol for "major" (+) or "minor" (o) being placed at the bottom of the letter "D," which is used instead of "S." And herein lies the second reason for the present emphasis on the European functional system: The reader must acquaint himself with the fundamental concept that every chord which does not have a tonic function has a dominant function of some sort. It may be an upper or a lower dominant, it may be a primary or a parallel, it may be major or minor, and it may be--and often is--of the second, or even third, classification.

While dominants of the second and third classifications are understood rather easily, subdominants of the second and third classifications are less frequently encountered and rarely recognized as such. (Chomiński deals with this subject in an article entitled *On the Exist-*

ence of *Harmonic Functions of Higher Classifications*). At this point, one could get into a lengthy discussion on the parallels which could be drawn between these concepts and Riemann's dualistic theory. However, in the light of Chomiński's line of thinking as presented on p. 95, it is more appropriate to keep to the subject and to seek instead a connection between the functional and the modal systems. Consequently, it is necessary to establish the fact that the functional system, which is founded on dominant relationships (both upper and lower), evolved from the Medieval modal system, that is, from the mutual infiltration of modes and from two-layered tonal structure (see also the Supplement). This is the reasoning behind the conclusions reached by Chomiński on p. 245.

IV RULES OF COUNTERPOINT THROUGH THE RENAISSANCE

Chomiński discusses the history of counterpoint on the basis of actual compositions and not on theoretical treatises. The latter, however, should not be underestimated in their importance, because they complement musical creativity and provide us with a wealth of information which is not readily available from the study of compositions alone. Numerous treatises were written during the Renaissance (almost all of them in Latin or in Italian); these dealt with all aspects of music, and often duplicated each other to a large extent. Of greatest concern to one studying the history of counterpoint are those volumes which contain a set of rules to which composers of the time were supposed to adhere. When one examines a series of these treatises in chronological order and compares the rules found in them, one gets a clear picture of the evolution of counterpoint. Chomiński begins this line of study, but he does not follow through with it. Furthermore, when he does discuss theorists and their rules, he does so briefly, and soon goes on to some other topic. He does not take up the matter of the relationship between Renaissance theory and practice. The following is an examination of what is present in--and what is missing from--Chomiński's text.

From the standpoint presented above, the five most important theoretical treatises written in the Renaissance are: 1) *Liber de Arte Contrapuncti* (1477) by Johannes Tinctoris (specifically Book Three), 2) *Practica Musicae* (1496) by Franchinus Gaffurius (specifically Chapter Three of Book Three), 3) *Thoscanello de la Musica* (1523) by Pietro Aaron (specifically Chapters 13 to 31 of Book Two), 4) *Le Istitutioni*

Harmoniche (1558) by Gioseffe Zarlino (specifically Chapters 29 to 39 of Part Three, *The Art of Counterpoint*), and 5) Vincenzo Galilei's Counterpoint Treatise (1588).

Chomiński's best presentation is that of the set of rules provided in the first of these five treatises (see p. 69). Unfortunately, what we have here is my English translation of Chomiński's Polish translation of Riemann's German translation of Tinctoris's original Latin. One may well expect that much accuracy of meaning has been lost in this process. What follows below is the corresponding segment from *Johannes Tinctoris, The Art of Counterpoint*, trans. and ed. Albert Seay; the American Institute of Musicology; Colorado, 1961, pp. 132-140. One may observe that the wording here differs considerably; even the actual amount of information differs from that provided by Chomiński.

FROM "LIBER DE ARTE CONTRAPUNCTI" BY TINCTORIS (1477)

1. All counterpoint ought to begin and end with a perfect concord.
2. It is permitted to ascend and descend with the tenor by imperfect concords, but not perfect.
3. Many concords, not only imperfect but perfect may follow continuously after one another, the tenor remaining in the same place.
4. Counterpoint is made as near and as orderly as can be.
5. Above absolutely no note is taken a perfection by which the song can be removed from its mode.
6. Repetitions cannot be made in any part.
7. Two perfections cannot be made continuously in the same place.
8. Variety must be most accurately sought for in all counterpoint.

Chomiński's second-best presentation of rules is that of those contained in Gaffurius's text. He provides his own general paraphrase of these (on. pp. 72-73). Here again we have my English translation of Chomiński's Polish paraphrase of the original Latin, so it is more accurate and informative to examine what follows below: *Franchinus*

Gaffurius, *Practica Musicae*, trans. and ed. Irwin Young; the University of Wisconsin Press; London; 1959; pp. 131-137. Here, comparison to Chomiński's version is not particularly worthwhile, because Chomiński is describing, rather than quoting, Gaffurius's rules.

FROM BOOK THREE OF "PRACTICA MUSICAE" BY GAFFURIUS (1496)

1. The beginning of each composition is made by perfect concords.
2. Two perfect species of the same kind cannot ascend or descend together in consecutive parallel motion.
3. At least one imperfect concord has to be set between two perfect concords of the same kind.
4. Several perfect and dissimilar concords ascending or descending can be written in succession in counterpoint.
5. Two perfect, similar concords can be written in counterpoint in immediate succession provided that they proceed in contrary motion.
6. In counterpoint the parts of a song should be in contrary motion to each other.
7. When a perfect consonance is to follow an imperfect one, the voices should converge through contrary motion to the nearest perfect consonance.
8. Every composition ought to end on a perfect consonance.

About Aaron's *Toscanello*, Chomiński states (on pp. 74-75) that it duplicates, to a large extent, what was already written by Tinctoris and Gaffurius, but that it also contains some new material. In fact, Aaron's work is the last important treatise on counterpoint before Zarlino. Aaron also presents a set of eight precepts, two of which are particularly noteworthy. The fourth of these contrasts sharply with the first rule which both Tinctoris and Gaffurius lay down. The third one constitutes the first ever suggestion by a theorist that the parts of a polyphonic composition be conceived simultaneously. The following, then, is the complete set of rules listed by Aaron, as found in: *Pietro Aaron, Toscanello in Music*; translation with supplement by Peter Bergquist; Colorado College Music Press; Colorado Springs, Colorado; 1970.

FROM "THOSCANELLO DE LA MUSICA" BY PIETRO AARON (1523)

1. Perfect consonances are not allowed in counterpoint to follow one another of the same kind.
2. Imperfect consonances are allowed after one another in counterpoint.
3. Rather than writing voice parts one after another, it is better to consider all the parts at once.
4. It is not necessary for a song to start with a perfect consonance, but a perfect consonance is necessary at the end of the song.
5. Since tones [modes] are composed of various species of intervals, different cadences must be found in them.
6. The beginning, middle, and end of a psalm are considered to be necessary rules and not optional for composers. These parts must be stable and fixed.
7. The diesis: # increases an interval in ascent and decreases it in descent.
8. The procedure of composing the bass and alto after the cantus and tenor are determined is to examine the tenor part, and according to the consonance made by it, to observe the ten precepts given in chapters 21 to 30.

Rule 8 does not provide much information unless one examines the 10 chapters mentioned. These "chapters" are actually paragraphs; Chapter 21, for example, reads as follows:

"Chapter 21: Concerning the Method of Composing the Contrabass and Contralto After the Tenor and Cantus: First Precept.

When the tenor is in unison with the cantus, place the bass a fifth below the tenor, and the alto a third, an octave, or a tenth above the bass. Always arrange the parts in comfortable progressions for the singer, and join the closest consonances to one another as best possible.

If you put the bass an octave below the tenor, then put the alto a third, fifth, tenth, or twelfth above the bass. If you put the bass a tenth below the tenor, then put the alto a third, fifth, octave, or twelfth above the bass. If you put the bass a twelfth below the tenor, then put the alto a third, fifth, octave, or tenth above [the bass]. If you put the bass at the fifteenth, place the alto a third, fifth, or tenth or twelfth above the bass."

This is the manner of instruction in which Aaron continues through all 10 chapters. Unfortunately, he does not provide examples in notation, which makes the instructions difficult to follow and often quite meaningless - until one writes them out on a staff. The important point here,

however, is that Aaron is introducing the concept of vertical thinking. He is giving instructions in the writing of counterpoint, yet he is talking about vertical intervals. Consequently, his treatise should be considered a landmark in the history of harmony and counterpoint.

Zarlino's *Le Istituzioni Harmoniche* is the most famous treatise on music written in the Renaissance. This is a huge work, dealing with many areas of music theory, among these the arithmetic and harmonic division of the fifth, the senario, and rules of counterpoint. Chomiński touches upon these topics in his section on *The Harmony and Counterpoint of Zarlino* (pp. 249-255), but mentions only some of Zarlino's rules. The treatise itself consists of four sections, the third of which is entitled *The Art of Counterpoint*. This part tends to dominate over the other three because of its more immediate interest to a larger population of readers. In contrast to the other three parts, it is concerned almost entirely with matters related directly to practice. There are 80 chapters in all; of these, chapters 26-39 are of interest here, because they contain Zarlino's 18 rules of first-species counterpoint. The following is a summary of these chapters as found in *Gioseffo Zarlino: The Art of Counterpoint*; trans. Guy A. Marco and Claude V. Palisca; Yale University Press; New Haven and London, 1968; pp. 51-85.

FROM "THE ART OF COUNTERPOINT" BY GIOSEFFE ZARLINO (1558)

1. What is required in every composition: first, the subject.
2. A composition should be composed primarily of consonances and it should contain incidentally dissonances.
3. The voices of a composition should proceed properly, that is, through legitimate intervals.
4. The fourth condition is that of variety in the movement of the parts and in the harmony.
5. A composition must be ordered under a prescribed and determined mode. It must not be haphazard.
6. A musical composition should complement the text, that is the words:
7. A composition must begin with a perfect consonance.

8. Two consonances having the same ratio may not be placed one after another ascending or descending without an intervening interval.
9. The parts of a composition do not have a harmonic relation between them when they are separated by an augmented or diminished diapason, or by a semidiapente or tritone or similar interval. This relation should be avoided.
10. When relations such as the tritone, semidiapente, semidiapason, and those like them are placed alone in counterpoint they are most displeasing. We must strive to avoid them.
11. Two consecutive perfect or imperfect consonances may be written consecutively when the two voices exchange pitches.
12. Two or more perfect or imperfect consonances of different ratios may be written consecutively.
13. After a perfect consonance it is well to write an imperfect consonance, and vice versa.
14. The parts of a composition should proceed in contrary motion.
15. The parts of a composition may ascend or descend together.
16. Leaps and widely separated voices should be avoided as much as possible.
17. In moving from one consonance to another, one should go to the nearest note.
18. Each composition should terminate on the octave or unison and no other interval.

The last important Renaissance dissertation, written in 1588, or 30 years after Zarlino's *Le Istitutioni Harmoniche*, is Vincenzo Galilei's Counterpoint Treatise. It is unfortunate that Chomiński does not even mention it, although he refers to two other works by Galilei (on pp. 335 and 336). The following is a summary of the information available on this volume, and is paraphrased from: Claude V. Palisca, *Vincenzo Galilei's Counterpoint Treatise: A Code for the Seconda Pratica*; American Musicological Society Journal, Vol. IX, Spring, No. 1; William Byrd Press; Richmond, Va.; 1956; pp. 81-96.

In many ways, the *Counterpoint Treatise* is Galilei's most significant achievement because of its predictive vision, originality, and integrity. What the principles of the new harmony were, who practiced it, and who were its founders - these are the questions to which Galilei provided answers.

Originally, the treatise comprised two parts: *Il Primo Libro Della Prattica Del Contrapunto Intorno All'uso Delle Consonanze* (The First Book of the Practice of Counterpoint with Respect to the Use of Consonances), and *Discorso Intorno All'uso Delle Dissonanze* (Essay Concerning the Use of Dissonances). Later he decided to add another essay and then a short supplement to it; no general title exists for the whole work.

Galilei rejected Zarlino's senario. He considered numerical ratios irrelevant to the artist and thought of the rules of counterpoint as being a product of good taste, experience, and aesthetics. According to him, the only interval with a fixed ratio was the octave; all others were subject to endless variety. Galilei claimed that the acceptance of a new classification of musical intervals, derived from experience and experiment, could widen the harmonic resources of his time, and he proposed such a new classification at the beginning of his treatise.

Galilei then proceeded to a discussion of the rules of counterpoint that pertained to the use of consonances. In this connection, he advocated relaxation of the rules in order to make room for the expression of the affections. Thus, he was against the prohibition of certain movements that produced false relations, such as two parallel major thirds or minor sixths.

On the subject of the treatment of dissonance, Galilei stands out as an innovator. His view of dissonance was a new, positive one, as opposed to the typical sixteenth-century negative attitude. According to him, dissonances were tolerable because the contrast they provided to the consonances made the latter seem more beautiful. The followers of Zarlino believed in the theory that when used properly, dissonances lose their sting and blend smoothly with consonances. Far from wishing

to avoid the harsh quality of the dissonances, Galilei wished to exploit it. Furthermore, he objected to the idea that dissonances should be used in vocal music only "incidentally," as Zarlino put it. Instead, he regarded them as the most important part of counterpoint.

Galilei's procedure in the second book is to take up the three principal dissonances - the seconds, fourths, and sevenths - in numerical order. Next, the augmented fourth and diminished fifth are considered. The principles of the new counterpoint are explained by numerous examples, which are written in two, three, four, or five voices. The traditional rules, together with the contemporary practices, are discussed in relation to the preparation and resolution of each dissonant interval.

The following is a complete list of the rules presented by Galilei in his *Counterpoint Treatise*. The [six principal] dissonances referred to in rule 19 are the second, the perfect fourth, the augmented fourth, the diminished fifth, the seventh, and the ninth. Galilei demonstrated that all the combinations were possible in practice by providing a musical example for each one.

FROM VICENZO GALILEI'S "COUNTERPOINT TREATISE" (1588)

1. The use of two parallel major thirds or minor sixths is allowed, although false relations are produced.
2. A consonance need not necessarily follow immediately after a dissonance.
3. The suspension [sincopa] of one of the parts is not necessary for the use of dissonance.
4. The consonance that succeeds the dissonance need not be the nearest.
5. Dissonances may be resolved no less by skipwise movement of one of the parts than by conjunct movement.
6. Dissonances can be resolved ascending as well as descending.
7. Dissonances can be used equally well on the first and second beats of the measure without being deprived of their rightful justification or offending the sense any more than by other manners of treatment.
8. When the value of a dissonant note is equal to one beat, secondary dissonances should occur on the upbeat of the measure but never on the downbeat.

9. When 4 consecutive semiminims occurred, the following consonance-dissonance patterns are acceptable: CDCD, CDDC, DCDC, and others.
10. The tied dissonant note may resolve by skip into a consonance.
11. The note of resolution may be preceded by an ornamental figure or by another consonance.
12. The suspension can resolve ascending as well as descending.
13. Two voices may be suspended over the same note.
14. Two or more suspensions may occur simultaneously in music of many parts.
15. The augmented fourth and diminished fifth could be treated, like any other prepared dissonances, as passing tones or regularly and irregularly resolved suspensions. When treated in this way they could be followed by any consonant intervals. When resolved by their proper consonances, these two intervals could be introduced as freely as consonances. Besides the regular resolution, a chromatic resolution is also permissible for each of these two intervals.
16. The fourth, when properly used, is succeeded by the major or minor sixth.
17. The liberties permitted in introducing the fourth and diminished fifth could occasionally be allowed for the second and seventh.
18. More than one voice may sound a dissonance in a four- or five-voice texture at a given time. Two seconds, fourths, or sevenths may be built on top of each other; even three.
19. All 15 pairs of dissonances may be sounded together; all 20 triples of dissonances may be sounded together.
20. The progressions which are most suitable for final cadences are different from those most suitable for internal cadences.

Galilei's concern with vertical sonorities in a book on counterpoint leads one to question whether "counterpoint" meant to him what it means to us 400 years later. He constantly reiterated that in polyphonic music it was either the bass or the soprano that gave movement to the piece and determined its key or mode. His work, then, is really a treatise on harmony; perhaps even the first such treatise in the usual modern sense.

It would not be correct to attribute the bold experiments in harmony that are found in this essay entirely to Galilei. His intention was to record the "modern practice of counterpoint" as he saw it. As a teacher and theorist, he prided himself on being up to date, and rightfully so,

because almost all other Renaissance theorists were a generation behind their own time. They were compilers of rules and preservers of traditions. They passed on the knowledge of their masters, Josquin and Willaert, rather than their own experience as working composers and musicians. Galilei, on the other hand, was summing up the experience of his own contemporaries.

The question of how closely theoretical formulations coincide with artistic creativity is mentioned in passing by Chomiński on p. 304. This matter, however, deserves deeper examination. In this section, the focal point has been a chronological study of one aspect of music theory which is dealt with in most Renaissance treatises, namely rules of counterpoint. Within the context of a textbook on history of theory, it would be appropriate to carry out a study in three stages: 1) an examination of actual compositions (as is done by Chomiński), 2) a chronological survey of theoretical treatises (not only of certain sections of them, as has been done here), and 3) a comparative study of the extent to which theory and practice coincide. This last stage would be, of course, the most important one, because in it one would accumulate all the information gathered in the previous stages and draw conclusions. An example of this procedure is provided by the last two paragraphs of Palisca's article on Galilei's *Counterpoint Treatise*, paraphrased above.

V ABOUT THE AUTHOR

Information is presented here on the author and on his works not just for the record, but because this material will serve as a basis for section VII, About the Text.

Józef Michał Chomiński was born in Ostrów, Poland, on August 24, 1906. He studied musicology at the Lwów University, and took his Ph. D. degree in 1931. In 1949, he taught at the University of Poznań, and in 1950 became professor of music history and theory at Warsaw University. He retired in 1976, and now continues to write books on music. He is married to Krystyna Wilkowska-Chomińska, who has collaborated with him on many of his works. The main scholarly writings of Józef M. Chomiński are listed in the Appendix. His works have been published in France, Germany, Czechoslovakia, Italy, Austria, the USSR, and China.

In the Foreword to Chomiński's *Studies on the Creativity of Karol Szymanowski*, Mieczysław Tomaszewski writes as follows:

"The ambitus of materials of Chomiński's field of activity spans over eight centuries. In this ensemble, the fundamental tone is the Epoch of Organum, and the most strongly sounding overtones are the Middle Ages, the Renaissance, and the nineteenth and twentieth centuries. Among the composers whose works provide the bulk of the material for his considerations we find Perotin, Italians of the Trecento, the Burgundians and the Netherlanders; also Liszt, Wagner, Grieg, Scriabin, Stravinsky, and dodecaphonic composers. Among Poles we find Mikołaj of Radom, Chopin, Szymanowski, also Wiechowicz, Bacewiczówna, Schäffer, and Penderecki. In penetrating the millenium of European musical

culture, Chomiński most frequently pauses on creations of epoch-making significance, on controversial problems, and on masterly works, works which provide the deepest insight into the material and structure of sound.

In reading through the hundreds of pages of Chomiński's discourse on music--his typical analytical thinking aloud--we find a document which registers insight into the nature of things. During his 40 years of activity hitherto [1969] he examines ontology, semantics, style, and aesthetics, achieving his goal in all cases. His work has been described as an *analytical penetration of concrete musical material* and a *persistent adherence to musical reality* and a regard of music as a *real timbral creation*.

Music is the craft of artistically formulated sound, and there is no room in it for the solving of puzzles on paper, states Chomiński in his view of music. Chomiński endlessly reveals, in his activity, the disposition of an empirical theorist. In his multi-directional material, he constantly occupies himself with a defined set of problems: Tonality, harmony and counterpoint, structure, texture and form, technique, and organization of timbral material, in short, with everything that can be considered as the so-called compositional craft. In time, he widens his area of consideration so that it includes elements connected with performance: Color, articulation, and instrumental texture. Characteristically, problems of time, metrorhythmics, and agogics are always treated only as elements supplementary to the structure of sound--the centre of attention and the point of departure.

This, then, is, in Chomiński's method, the constant. On the other hand, the tools of research change in accordance with the epoch being

studied. Like Stravinsky, who quickly departs from the battlefield upon which he has scored a victory, Chomiński attacks, masters, defeats, and grows out of his successive method, as a snake discards his old skin. Like Szymanowski, he recognizes and adapts to reality all that is important, valuable, or even worthy of a methodological attempt.

Chomiński's textbooks and works on methodology are of epoch-making significance in Polish literature on music. *The Methodology of Teaching Musical Forms*, published already in 1946, together with the first two volumes of the *Musical Forms*, were to determine, for many years to come, the manner of musical thinking of Polish musical youth. This manner [was one] of hearing a form as a synthesis, and not as a sum of form-creating elements, and also as a means by which a composer realizes the heterogenic, or extra-musical, content of a work.

Being an autonomist by birth but a heteronomist by circumstance, Chomiński began to introduce terms and formulations previously unseen in his writings: Ideological content of a work, progressive and retrogressive elements, secular and sacred elements, reflection of reality and social function, matters of national style and problems of periodicity, cognitive character, and the problem of value. This dialectic method of regarding musical reality, which was adopted during the years of the appearance of the *Musicological Studies* (1953-56), endowed Chomiński's scholarly activity with a new color.

In 1950 he wrote: *The focal point of musicological research will always remain the musical work*, and in 1953: *But still, the content of an artistic composition is not the sole factor of the work. The formal factor is no less important than the content itself. Around the*

year 1956, Chomiński enters the period of his most natural and most direct expression of his scholarly outlook. To this period belong his first two volumes of the *History of Harmony and Counterpoint*; Vol. I from 1958, and Vol. II from 1962. Here we find Chomiński in fully formulated maturity of his own view of musical reality.

In postulating the necessity of attacking a certain new subject, [the problem of value], Chomiński once wrote: *Precisely here new horizons unfold before musicology. I am aware of the difficulties which will arise with research of this type, but can scholarship renounce the undertaking of research just because it is difficult or dangerous?"*

Three major conclusions are to be drawn from the biographical information presented above. The first is that Chomiński cannot be categorized as either a historian, a theorist, or a pedagogue, but must be considered an all-round scholar of music. This, together with the fact that he was active at Warsaw University as a professor of both music history and theory, accounts for the fact that he places strong emphasis on the inter-relationship between the two disciplines.

The second major conclusion is that Chomiński is not a specialist in only one period of music history, but that his periods of specialization span over the past eight centuries, with special emphasis on the Middle Ages, the Renaissance, and the nineteenth and twentieth centuries.

Thirdly, Chomiński has, over the years, formulated his own personal views of music, his own points of emphasis, and his own concepts and terminology.

These three facts explain three prominent features of *History of Harmony and Counterpoint, Volume II*. First, virtually every chapter is a mixture of a discussion of historical and sociological trends with

a discussion of theoretical and compositional aspects of music which characterize the period being discussed. Second, although this volume deals with the Renaissance, the author is continually relating to other periods of music history, particularly to the Middle Ages. (The phrase about composers "reverting to older traditions" appears a countless number of times). Finally, Chomiński's presentation of the subject is a highly personal one. Although his Bibliography consists of some 255 sources, the text itself is pure Chomiński. It is dominated by the emphasis on texture, and the author's own concepts and terminology abound in it.

These three points will be considered in detail in section VII. First, however, it is only fair to present Chomiński's own discussion of his work. The Foreword, entitled *From the Author*, is found at the beginning of Volume I, but actually pertains to the entire *History of Harmony and Counterpoint*, the third volume of which is only now being completed.

VI FROM THE AUTHOR

The present work is an attempt to present the development of harmony and polyphony from their first manifestations to the present moment. Various needs brought about the decision to write this work. Stylistic-critical analysis of a polyphonic work is not possible without accurate knowledge of the evolutionary process of such essential elements of compositional technique as harmony and polyphony. This set of problems unfolds itself continually throughout the entire period of musicological studies in our universities; it is the subject of lectures, exercises, and seminars. Its knowledge ought to be also a complement to studies in higher schools of art, especially in the areas of Theory, Composition, and Conducting. It cannot remain an unknown domain to highly qualified performers and music critics, if their activity is to be based on healthy foundations.

Meanwhile, the lack of a work which would play the role of a textbook embracing the totality of phenomena connected with the development of harmony and polyphony makes it difficult to exploit more widely the knowledge from this area. Historians and theorists of music feel this particularly keenly. For inaccurate knowledge of historical matters frequently led to the use of improper symbols in the analysis of a work, giving an interpretation inconsistent with reality. This pertains, above all, to [the] music of the Middle Ages, the Renaissance, and the twentieth century.

Students of composition will find, in this textbook on the *History of Harmony and Counterpoint*, much interesting material. Knowledge of this subject will make it easier for them to understand that the reper-

toire of means of artistic expression is subjected to continual changes and that only those individuals who either initiate new directions or enrich and perfect the composer's craft occupy a lasting place in history. Music critics will find there a reliable basis for evaluation of the individual contribution of a composer and the artistic interpretation of his work.

In preparing the *History of Harmony and Counterpoint*, I had in mind, above all, students of Musicology; I aimed to make available to them the material essential for an examination in this subject. Since the lectures and exercises conducted in our universities cannot embrace all the knowledge required in this area, students of Musicology were faced with the difficult task of complementing it with the aid of an extensive foreign-language literature. This, however, did not yield positive results because, in the present state of research, even the use of all the literature on the subject cannot embrace the totality of matters. It is necessary to ascertain, however, that in the light of the great significance of polyphony in the development of European music, the problems of harmony and polyphony continually unfolded themselves in general historical works and special dissertations. They were undoubtedly an aid in the shaping of the entirety of the matter, yet the diversity, and frequently contradiction, of views necessitated the undertaking of research almost from initial stages. In the present work, I did not limit myself only to harmonic and polyphonic problems, but I attempted to present their role against the background of genres and forms typical of specific periods in the history of music. Such an approach to historical material is not always outlined too clearly--this especially when the need arose to individualize certain problems

with the goal of their detailed examination (for example tonality, melodic [style], contrapuntal technique, specifics of vocal and instrumental texture, and the like).

I comprised the complete development of harmony and polyphony in three volumes. The first covers the Middle Ages, the second the Renaissance, and the third music from the Baroque to present times. In view of the genesis of polyphony, I precede considerations of Medieval music with a brief review of manifestations of polyphony in music of primitive peoples, of Eastern nations, and in European folk music.

I consider it my pleasant duty to thank my wife, Krystyna Wilkowska-Chomińska, for unwearied aid during the writing of this work, and the editor of the Department of Textbooks of Polish Music Publications, Jerzy Habela, for its thoughtful editorial preparation and supervision of its printing.

Warsaw, 1954.

J. M. Chomiński

VII ABOUT THE TEXT

Certain aspects of Chomiński's text are not intelligible to those readers who are accustomed only to North American textbooks. One achieves a greater understanding of the concepts presented in this work by relating them to the author himself and to his other writings. This is why this section is based upon the material presented in section V.

In section V it was stated that Chomiński is not to be categorized as either a historian, theorist, or pedagogue, but that he must be considered an all-round scholar of music. In his Foreword to Volume I (which serves as an introduction to all three volumes), the author initially directs himself to students of Theory, Composition, and Conducting, and to performers and music critics. Later, he states that he "had in mind, above all, students of musicology." If we assume that Chomiński is not contradicting himself, then we must accept that anyone engaged in the scientific study of music is a musicologist. Without question this includes theorists and music critics, but composers and performers may also be considered musicologists--at least to a certain extent--because they also study music, and for them also "the focal point always remains the musical work." And more than anyone, the conductor is a musicologist, because he is a performer, a theorist, a historian, a pedagogue, and a music critic.

Behind all of this is hidden Chomiński's "First Commandment," which one must follow in order to understand him: Thou Shalt Not Categorize! In the case of this particular volume, this means above all that music history and theory are not to be separated into two disjoint disciplines, but more generally it means that they are not to be separated from performance or conducting, or any other aspect of music. Chomiński does

not think with the mind of a historian or that of a theorist, but with the mind of a scholar of music, and he compels his readers to do the same. This "commandment" forbids the reader to take on an attitude such as "since I am a historian, I am not really concerned with theoretical details," or "since I am a theorist, I really do not care about the historical order of theoretical formulations." The reader of Chomiński should study music in all its aspects, and consider himself a scholar of music.

This approach is not a personal one on the part of Chomiński. It is the product of the environment in which he studied, taught, and wrote. It is the product of a European school. European principles of scholarship dictate that scholars are not to isolate themselves to one minute area of a discipline, but are to relate their work to that of their colleagues. Their training is multi-disciplinary, and so is their scholarly life. This is evidenced by the fact that Chomiński was a professor of both music history and theory.

But to study music in all its aspects means that music not only contains within itself various areas of study, but that it, too, is contained within a group of other disciplines whose relationship to music also needs to be studied. In the biography above it was mentioned that Chomiński has touched upon ontology, semantics, style, and aesthetics at various points in his writings, but in the case of this volume, he relates music most frequently to sociology and ideology. To be sure, history, religion, literature, science, acoustics, and even architecture are also mentioned, but less often.

Most frequently, extra-musical subjects are referred to in the introduction to a major section (see, for example, pp. 9-12, 76-78).

Still, the remainder of the text remains a mixture of a discussion of music with that of various other subjects. As a case in point, we may examine pp. 13-29. Having just finished the introduction on the *Social and Ideological Bases of Musical Creativity*, Chomiński begins his chapter with the Polyphony of Ockeghem. For the first 10 pages he sticks to the subject, discussing such matters as modality and tonality, harmony, treatment of dissonances, and expansion of the range of the bass voice. He also includes 11 examples from Ockeghem's music. On page 23, though, he slides his way into the following passage:

"...religious fraternities, which at the time were experiencing a rebirth of activity, were already a manifestation of a new structure of social powers, namely one which entailed significant participation by the middle class in social life. To be sure, the middle class was not able immediately to get rid of the ideology which through centuries ruled the minds of society. Nevertheless, new elements are also strongly marked in religious music, a manifestation of which is wide-scale application of secular cantus firmi..."

Through the use of this last smooth transitional sentence, the author resumes his discussion of the music itself. The remaining six pages of the section deal with cantus firmus treatment, variation and imitation-technique, with six more examples from Ockeghem's music being provided.

The above quote marks one complete cycle of Chomiński's merry-go-round of topics, that is, it marks the point at which he is back to the subject on which he started. These opening pages set the trend for the entire book, which continually proceeds in cycles of topics. This first merry-go-round is short--being only 10 pages in length--but these circles come in various sizes. One of the longer ones lasts for 47 pages, as is shown by the following two quotations, from pages 211 and 258 respectively.

p. 211:

"...Coloristic values were emancipated there through the spatial factor, conditioned by the architectonics of St. Mark's Church in Venice, which made possible opposition in space of two timbral sources, which produced different effects than [did] operation with contrasting--in color--smaller ensembles within the framework of one chorus..."

p. 258:

"...In double- and multi-chorus texture, occasionally the spatial element enters the picture, dependent on the architectonics of the place in which a given work was performed (for example St. Mark's Church in Venice)..."

In the second of these two quotes, the reappearing vision of St. Mark's Church makes the reader feel as though he is experiencing a *déjà vu*. Fortunately, he may check back and find that this is not an illusion. At the moment that Chomiński switches topics, however, the transition is so smooth that it often catches the reader off guard. A case in point is that on p. 23, quoted above, where the subject matter suddenly becomes sociology.

The shortest merry-go-round is found from pp. 307-308 to p. 313.

The starting point reads as follows:

"Even motion of a voice within the framework of a chord often leads to the formation of harshly sounding dissonances, especially when they simultaneously form a leading tone and the characteristic changing tone relative to it. This appears above all when, against the background of a subdominant chord in the form of a minor triad, a type of dominant anticipation occurs. Harshness of sound is then caused by an augmented fourth and a cross-relation with the third of the subdominant triad (ex. 603)..."

In the original Chomiński text, examples 603 and 604 have been erroneously interchanged, but since the context here refers to the quotation from Le Jeune, and not to the one by Palestrina, these have been placed in opposite order in the translation. In any event, the moment of com-

pletion of the cycle appears just five pages later as follows:

"...The appearance, against the background of the minor form of the subdominant, of the third of the dominant together with the changing note causes harshness of sound, which stylistically does not correspond in substance with [the] polyphony of the second half of the sixteenth century (ex. 615)..."

Clearly, the same point is being made in both places; the musical examples are almost identical, being even in the same key, although they are by different composers.

The largest circle in the volume has a circumference of 133 pages, being bound by pp. 105-106 and 238. This length is so great that the reader may have forgotten the point of origin by the time he encounters it for the second time. The repeated information is originally presented in the first half of the second footnote on pp. 105-106 as follows:

"²The problem of transcription of lute compositions is not solved definitively to this day. Alongside the method of realization of voices according to the pattern of organ music (J. Wolf), there appeared also the completely opposite method, negating such a possibility (Leo Schrade). Nevertheless, mechanical treatment of the second method may also be harmful, for in more complicated instances it does not permit revelation of essential traits of the course of [a] melody, and in instances of arrangements of polyphonic works it disfigures the essential significance of the form. For this reason, the choice of method of transcription ought to be governed by the structure of the lute composition..."

The corresponding section is about 2-3 times longer when it is repeated, so it will not be quoted here. It comprises the first 2/3 of p. 238, and is an expansion of the material presented above.

At this point, it is appropriate to draw conclusions from the observations made so far in this section. The first of these is with regard to what Chomiński is doing. He is examining music from every angle conceivable to him. He never loses his awareness of the fact that

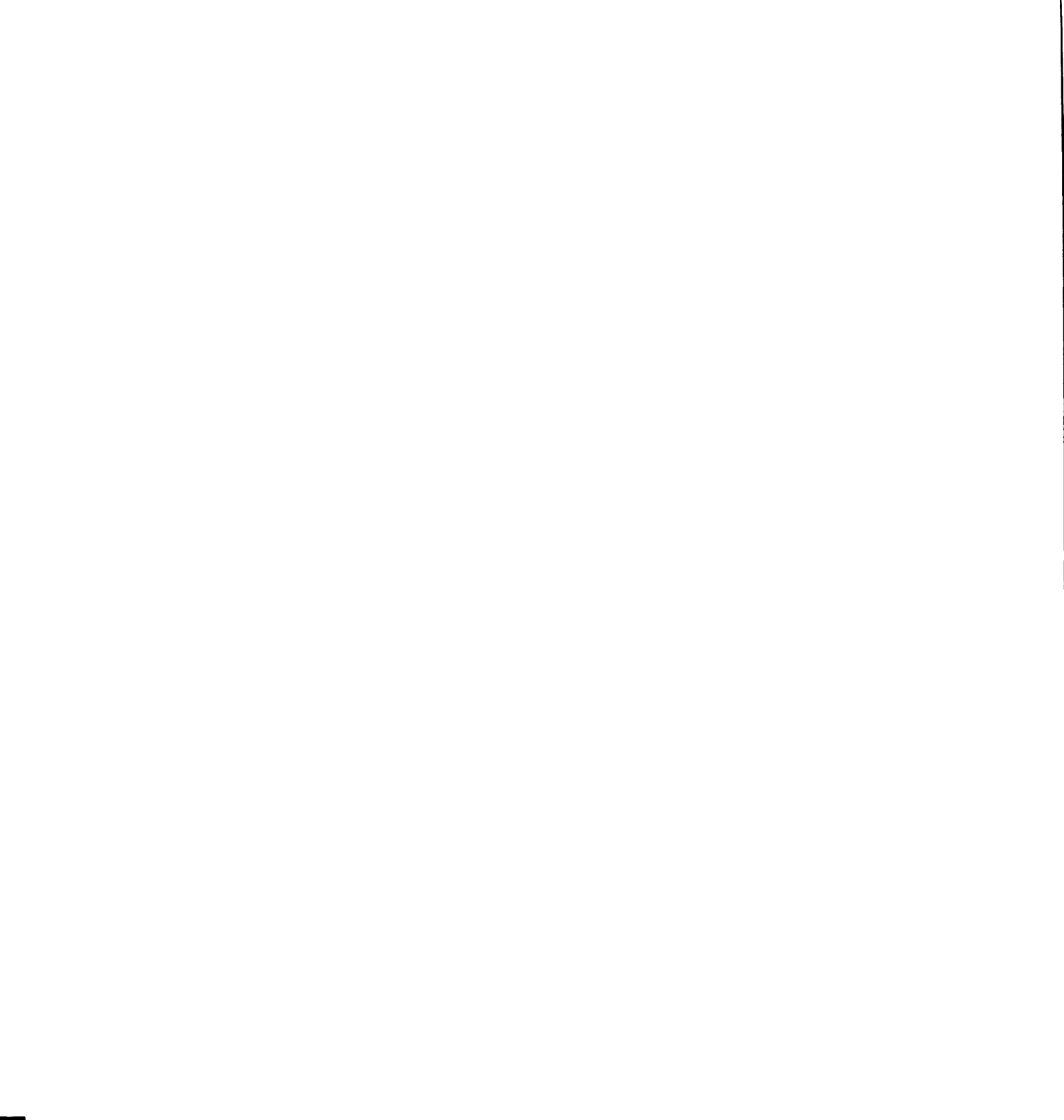
music is not merely something that exists on paper in notation, but that it is a creation of a composer who lived at a certain specific time in history and whose art was influenced by his ancestors and by countless conditions of the social and ideological environment of his time. Consequently, when Chomiński says that "the focal point of musicological research is the musical work," he does not mean that it is the sole object of the researcher's attention. In fact, he means that it is the most important of an entire set of subjects which are of interest--or ought to be of interest--to the scholar. There is no way of getting around this, and the reader is so informed at the outset of the work (on pp. 9-12). In this light, it can be said that Chomiński maintains an ethnomusicological element in his writing, because he endeavors to study man through his musical expression. That such study is high on the author's list of priorities is evidenced by the fact that the word *expression* appears so frequently in his text, and *expression* by definition always refers to the expressor. Furthermore, Chomiński's frequent references to sociological and ideological phenomena--as they relate to music--indicate a strong desire to examine the influences which act upon a composer and which cause him to reflect the same through the use of his knowledge of his art of musical creativity.

This, then, is the most important feature and probably the greatest achievement of this work. In any event, it is certainly the characteristic which sets it apart from other histories of western music--at least those written in North America. This is one reason why the English translation of this work is an original contribution to literature in English on music; other reasons will be given in section VIII.

Although what Chomiński does is praiseworthy, how he does it is

objectionable. It is commendable to examine music from every conceivable angle, but the fact that the angle is constantly changing tends to confuse the reader. Since the author is highly capable of winding his way into and out of a topic, had he limited this wandering to a minimum, the reader would be able to absorb the infrequent detours easily. Since, however, Chomiński switches topics frequently, it is often difficult to tell his main line of thought from his side tracks. The reader must endlessly struggle to keep up to the writer's changes in scenery. And once in a while, when he reads material previously read, he knows that the musical merry-go-round has completed another cycle. This may not bother Europeans, who are more accustomed to redundancy than are North Americans, but readers on this continent need to get accustomed to it. This necessitates slow reading and re-reading of certain passages several times before their meaning becomes clear. Still, there is no excuse for such disorganized writing that passages are actually repeated, as is done in the two cases quoted earlier. (It seems also as though the editor ignored these repetitions). The lack of organization is compensated, at least in part, by the Table of Contents and the Index. The former is characterized by such detail as is rarely encountered, and the latter is extremely thorough, especially in its listing of composers and theorists. Consequently, it remains quite possible for one to locate whatever one is searching for in the volume.

The second point made in section V is that Chomiński is not a specialist in any one period of music history, but that his periods of specialization span over the past eight centuries. To be sure, he has done more research in some periods than in others, but the bulk of it has



been in the Middle Ages, the Renaissance, and the nineteenth and twentieth centuries. Again, this is a product of European scholarly upbringing and practice. In general, one does not choose a single period in music history and research it for most--or all--of the rest of his life. Rather, one goes through one's own "historical periods" and spends a number of years working in each. Thus, after a scholar goes through a number of periods, he is able to regard any one of them not only in terms of itself but also within the context of music history.

This is the background behind Chomiński's "Second Commandment," which is similar to the first: Thou Shalt Not Isolate a Historical Period from its Neighbors! The similarity between the two lies in the fact that isolation is a type of categorization. This "commandment" carries with it two subsidiary implications: It is incorrect to regard a portion of a historical period only in terms of itself; nor should one isolate any composer or his music from that of others. All of this applies in particular to contemporary and preceding composers and periods. It does not apply nearly as much to successive ones, because it is more logical to examine the influences on a composer than to study whom the composer was to influence in the future. Nevertheless, occasional references to the future are made in the text, especially in the conclusions to major sections.

What has been presented here as Chomiński's "Second Commandment" seems to contradict two facts, namely that the Middle Ages and the Renaissance are treated in separate volumes, and that Volume II consists of three major units: 1450-1500, 1500-1550, 1550-1600. In reality, there is no contradiction here. The volumes are separated simply because they were written eight years apart. There are two pieces of evidence

which show that Chomiński conceived the entire work as a unit already at the outset in 1954: 1) he tells us so in the Foreword (see the first sentence of paragraph five), 2) the first musical example in Volume II is numbered 296. (Thus, it would be accurate to predict that the first example in Volume III will be numbered 649, although this volume is to appear at least 20 years after Volume II). The reader may also rest assured that the reason for the appearance of the three major units is not to isolate the 50-year periods from each other, but simply that Chomiński is proceeding chronologically.

The author's conscious effort to relate the music of the Renaissance back to that of the Middle Ages is most evident in two places. The first of these is the opening chapter of the first unit, entitled *The Process of Overcoming of Medieval Traditions and Initiation of a Highly Developed Polyphonic Technique*. Here, reference is immediately made to previous chapters, to Burgundian music, and to the formation of new principles which eventually led to new tonal laws. In this chapter, the "overcoming of Medieval traditions" is linked directly to the music of Ockeghem, but this theme predominates well into unit two. About half-way into this unit--on p. 148, during his discussion of the Parody Mass--is the second place where Chomiński relates directly to Medieval music:

"...Precisely herein lies [the] fundamental difference between Medieval and Renaissance music, that in the Middle Ages, especially in the fourteenth and beginning of the fifteenth century, the influence of secular music on sacred [music] was revealed primarily in expression itself. Sacred works simply differed little or not at all from secular compositions. A gain of the Renaissance, on the other hand, is differentiation between secular and sacred music with respect to expression. Composers are conscious of their goals and tasks, consequently only now does

there arise a proper style of liturgical polyphonic music, which, in [the] works of Palestrina and other composers of the Roman school of the sixteenth century, received its most mature form..."

Rarely does one encounter such a categorical statement as is made in the first sentence, namely that the difference between A and B is precisely C (unless one is working with mathematics). Perhaps the statement is an exaggeration; on the other hand, maybe it would have been better translated as "...[a] fundamental difference..." Nevertheless, Chomiński does convince us throughout the volume that in the Renaissance a clear distinction was made between music intended for the Church and that intended for the court. This trend, however, began already in the Burgundian period with Dufay.

The closing paragraphs of Unit Two comprise yet another superb example of adherence to the "second commandment." This time it is applied to the area of musical analysis, or what might more appropriately be called historical-theoretical analysis, if one bears in mind that the "first commandment" is also being observed here. Reference is made specifically to the material on pp. 243-245 which leads to the culminating statement: "In this way, we obtain a link between new harmonic resources and the older modal system."

In another instance of historical-theoretical analysis, Chomiński looks ahead from the date of his musical example. Ex. 560, which comprises a fragment of Marenzio's Madrigal *O Voi Che Sospirate*, dates from 1581. Since dominant relationships and tonicizations are rather prominent in this example, many analysts would be eager to symbolize the passage through the use of functional chord symbols. Chomiński, however, shuns this approach, pointing out that the notation of the

voices provides evidence of their linear conception. His point is that vertical thinking would not mature yet for a long time to come, and that theoretical explanations of functional harmony would not be set forth for another 141 years (Rameau). Thus, he concludes that if composers formed functional progressions in the sixteenth century, these were not conceived as such, but were achieved intuitively (see pp. 281-282). This passage provides one of the author's clearest explanations of the "maturation of the new harmonic feeling" to which he refers throughout the volume.

Another phenomenon which Chomiński discusses repeatedly is that of "mutual infiltration of modes." This concept is most unclear when it is first presented (on p. 84), and one must collect information on it for almost 200 pages before it becomes intelligible. On p. 273, however, the author clarifies the entire matter considerably when he relates this process to that of the transformation of Medieval modes into new ones (i.e. major and minor), a process which begins in the second half of the sixteenth century.

If we reflect on the nature of Chomiński's common topics of discussion presented above, we may find therein a justification for what has been called the "second commandment." The reason that one does not isolate historical periods (or portions of them) from each other is that the history of harmony and counterpoint is an evolutionary process, and treatment of this subject is proper only if it reflects this fact. This also explains some of the author's choices of terminology. For example, he constantly refers to the "solidification of a new harmonic feeling" in order to emphasize the point that vertical apprehension of a polyphonic composition was not an event which took

place one sunny day in France in 1722, but that it was a slow, evolutionary process which involved many generations of composers.

When it comes to the matter of isolation of a composer and his music from that of others, there are arguments both for and against this practice. Certainly, the "second commandment" is not nearly as binding here as it is in the case of historical periods, and this mainly for two reasons: 1) composers do not evolve from each other, 2) a given composer's creativity may well be so dissimilar to that of others that its study only in terms of itself seems most appropriate (ex. Luzzasco Luzzaschi). In such a case it is only necessary to establish that the given composer's style is unique and thus it sets him apart from others.

In general, however, the study of a composer and his music should entail two distinct considerations, namely that which is inherited and that which is original. In this way, one apprehends the composer's role in the preservation of tradition, his significance as an innovator and an individual artist, and his contribution to the evolution of music. This is precisely the approach taken by Chomiński on p. 181, where he writes:

"...At this time, a group of distinguished composers is active, for whom the point of departure was the creativity of Josquin and who, nevertheless, with the passage of time, attempted to find their own, individual style, often based even on local traditions..."

Fifteen composers from various countries are then mentioned in the remainder of the paragraph.

Throughout the volume, Chomiński places more emphasis on what is inherited than on what is original. He seldom writes that a composer was the first to employ a given technique, but he repeatedly talks about composers "reverting (or recurring) to older traditions," espec-

ially to traditions of Josquin des Prés. This is consistent with the "second commandment," which implies that a composer's contribution to the overall evolution of music is more worthy of study than is his output in terms of itself. It must be admitted, though, that in the case of Josquin des Prés, the Renaissance composer whom the author clearly considers to be the most important, he does dwell extensively on the composer's style itself (see, for instance, Ex. 403 to 406 and the accompanying discussion on pp. 111-113).

In Chomiński's discussions of most other composers, the same problem which plagues almost the entire volume arises: The author is forever going around in circles, skipping from one topic to another. This makes it difficult for one to get a clear picture of the given composer's own musical style, especially since the phrase about his "reversion to former traditions" keeps reappearing. Consequently, the reader never really knows for certain exactly which stylistic characteristics are inherited and which ones are original.

The inclusion of Chapter Summaries would have provided a practical solution to this problem. The following, for example, is a handy list of characteristics of Ockeghem's style, which enables one to distinguish it from that of other composers.

A Summary of Ockeghem's Musical Style

- 1) The vocal range is extended down to low C.
- 2) The number of voices is increased from three to four in two Masses and in several Motets (ex. *Gaude Maria*).
- 3) The texture consists of generally complex counterpoint. There is little use of imitation, and chordal passages are rare, although there are occasional appearances of fauxbourdon.
- 4) Cadences are dovetailed and approached by an increasing drive achieved by the addition of the number of voices and by an intensification of rhythmic activity.

- 5) Melodic variation is used, but not frequently.
- 6) Ockeghem relies strongly on the cantus firmus as a method of organization; most Masses and Motets are constructed on one. Ornamented treatment or paraphrase treatment of the cantus firmus is most typical.
- 7) The Masses which are not based on a cantus firmus utilize intellectual compositional devices which exhibit Ockeghem's contrapuntal skill.
- 8) Ockeghem was the first to divide Motets into Prima and Secunda Pars.
- 9) The Masses and Motets are all to be sung without the addition of instruments. Chansons, however, are written both in the older style (for solo voice plus two instruments) and in the new style (for voices in all parts).
- 10) Ockeghem is, above all, interested in melody. His melodies are often quite long, refusing to cadence. Internal cadences are subserviant to melodic considerations, so that one part cadences, while the others continue without presenting any cadential formulae.
- 11) There is no rhythmic pulse or confirmed tactus in all the parts of a polyphonic composition of Ockeghem.
- 12) Ockeghem seems himself to have been influenced by his former pupils, so that his style changes during his last years, being more clear homophonically, having clearer melodic phrases, and even having sections based on the new, imitative texture of the Josquin type.
- 13) It is probable that many of Ockeghem's works perished in the war of 1527 and that our view of his style might be quite different if his entire output were available today.

This summary is presented here both for comparison of the type of information provided and for contrast of the two methods of presentation of facts. The comparison shows that Chomiński's book is more appropriate for graduate students and scholars than for undergraduates. The author presupposes the reader's considerable previous knowledge of Renaissance music, and probably does not intend his volume to be used during a student's first exposure to music of this era. The method of presentation of information used above is clearly an antithesis of Chomiński's writing style, being a cold, dry series of statements. But from the student's point of view, it is much easier to understand and

to memorize than is Chomiński's "circular" writing.

The third point made in section V is that over the years, Chomiński has formulated his own view of music, his own points of emphasis, and his own concepts and terminology. This fact has a direct effect on the nature of his presentation, which is a highly personal one. The volume is more accurately described as Józef M. Chomiński's *History of Harmony and Counterpoint* than as *The History of Harmony and Counterpoint*. In many instances the author makes it rather clear that he is putting forth his own opinion. This is not always the case, though, so that the reader should always beware. One such instance was already mentioned above; it was Chomiński's bold definition of the "fundamental difference between Medieval and Renaissance music," this difference being "expression." Another example appears on p. 230, where, in his discussion of instrumental polyphony, the author writes that "polyphonic apprehension of means of expression is the basis of musical thinking." Both these cases involve that nasty little phrase *means of expression*, whose vagueness is as notorious as that of *these phenomena*, which is another Chomiński favorite.

Sooner or later the reader must come to grips with these phrases, and decide for himself just what *means of expression* are, or, better still, what may be included among *these phenomena* which are collectively referred to as being *means of expression*. To begin with, word-painting qualifies, because it is the most naive form of *expression*. One example of it is found on p. 36 in Ex. 324, where short motives, used to illustrate the voice of a crane, are cited. But *means of expression* do not need to have the impact of a two-octave ascending scale on the word *ascendere*. They may also be more subtle and more ambiguous in meaning.

The following are some of the *phenomena* which are specifically referred to as being *means of expression*:

p. 117: imitation, canon, free counterpointing, double counterpoint, note-against-note technique,

p. 135: various methods of treatment of a cantus firmus,

p. 194: Jeppesen's three types of dissonances: 1) secondary, 2) original, 3) remaining in the service of poetic expression,

p. 220: figuration, ornamentation (including changing, neighboring, and passing tones, mordents, and turns).

On p. 246, chromaticism is described as a secular means of expression.

These few examples show that many different *phenomena* may qualify as *means of expression*. If this is not enough, there are also countless references to *harmonic, melodic, polyphonic, musical, and technical means*, and in most of these cases, *of expression* is implied. (There are also *means of construction*). At least *harmonic means* are clearly defined (on p. 304) as being vertical intervals or chords. (The difference between a chord and a *coherent perpendicular chord* is never explained). Precise definitions of the other types of *means* are also lacking. In any event, the word is grossly overused and for this reason it loses its impact, to the extent that for something to be considered a *means* of some kind is hardly an honor. In the translation, the word is frequently substituted by *technique(s)* or *resource(s)*, but it should be pointed out that Chomiński also uses the term *techniques* in places.

The frequent appearance of the term *expression* ought not to be regarded so much as over-usage of a term (although it is), but as repeated reinforcement of a concept. It is beyond doubt one of Chomiński's three

main points of emphasis. He is trying to drive home the fact that subjectivity and self-expression rule Renaissance music, and he is attempting to point out how this is reflected in a score. This is one reason that he often writes about "social and ideological bases of music" in one paragraph and about theoretical details of a musical example in the next. Here, again, there are more direct ways of putting the point across. For example, if one chapter had been devoted entirely to Madrigals, it could have been pointed out that these often dealt with the subject of courtly love, and that the subject matter was reflected in the composer's choice of musical resources. One example of such a procedure is the use of unresolved dissonances to accompany a passage of the text which speaks of unrequited love.

In any event, it is easy to explain why Chomiński wishes to emphasize *expression and means of expression*, especially with reference to secular music of the Renaissance. It is more difficult to explain his emphasis on *exceptional phenomena*. The balance between the discussion of typical and exceptional phenomena is greatly out of proportion, in that there is simply too much of the latter. Even more out of proportion is the number of examples of *exceptional phenomena*. When one reads examples such as No. 379, 388, 389, 390, 421, 461, 592, 633, and especially 597, one gets the impression that the author expended much time and energy in seeking out measures which illustrate infrequent occurrences. Even more astounding is Ex. 620, which shows *two* such infrequent occurrences, namely an Italian Sixth chord built on the same scale degree at approximately the same time in history, but hundreds of miles apart: One in Poland, the other in Spain. (Incidentally, it is also interesting that Chomiński calls this chord a *strongly modified Phrygian cadence*,

the modification being from c-natural to c-sharp).

It is a fortunate thing, at least, that Chomiński makes it a point to inform his readers as to what is and what is not typical Renaissance writing. Still, one does not get a complete picture of the former from this volume. The only explanation for this which comes to mind is one that was already suggested earlier: That the volume is intended for those who have already had previous exposure to Renaissance music. It is appropriate for such readers, who are already familiar with a considerable amount of music from this period, to examine *rare phenomena* in the course of their advanced study of the subject.

The third--and most reiterated--point of emphasis is that on texture. At the outset, it must be understood that Chomiński uses this term much more widely than merely to distinguish between homophony and polyphony. In fact, he rarely uses the term in this sense at all; on p. 136 he flatly rejects that homophony as such even existed in vocal music of the fifteenth and sixteenth century (the arguments he presents on that page strongly support his stand). This means that all Renaissance vocal music is polyphonic (homophony in lute music is discussed on p. 328), and that all a cappella music is to be apprehended horizontally (or diagonally in instances of imitation), but not vertically. Texture, then, refers primarily to the thickness of the polyphonic web, as measured by the number of voices.

In the original Polish version, the terms *two-voice*, *three-voice*, *four-voice*, etc. are used as nouns whose meaning equates, respectively, to *duet*, *trio*, *quartet*, etc. In the translation, these sound like adjectives, so each has been followed by a noun such as "[structure, setting, writing, or texture]." These nouns are used interchangeably, but

in view of the fact that Chomiński places the greatest emphasis on texture, this word could have been used every time.

In addition to reference to the number of voices, the term *texture* refers also to the medium of performance of a work, for example lute texture, clavichord texture, instrumental texture, or even double-chorus texture. It may also describe a technique, as do terms such as *through-imitative texture* and *antiphonal texture*.

In the chapter devoted entirely to texture in a cappella music (pp. 255-272), we see that Chomiński begins by defining texture in terms of homophony and polyphony, but almost immediately expands his definition to accommodate "still further detailed differentiations." By p. 257, this definition already encompasses "both the number and quality of voices and the manner of operation with them." And since "manner of operation" is an all-inclusive term, virtually any predominating feature of a composition may be linked indirectly to its *texture*. Such features include fixed and variable voice settings, successive entrances of voices, note-against-note counterpoint, volume of sound, color, registers of voices, and that infamous spatial element connected with St. Mark's Church in Venice.

The question of what is or is not covered by the umbrella of texture is not, however, the most important one. The crux of the matter is that most frequently, emphasis is placed on the number of voices. The entire volume is dominated by talk about n-voice texture, and the complete section on the polyphony of Josquin des Prés (except for its introduction) is organized on the basis of the number of voices. To be sure, the author makes an excellent presentation on composers' settings in the various numbers of voices. Unfortunately, he never does explain exactly

why the number of voices is of such paramount importance as to form the point of departure for his discussions and the focal point of his interests. This is probably the worst feature of his book. Had he defended his approach at the outset, perhaps it could be appreciated by readers. As is, it remains an unjustified mystery.

An alternate method of organization of the material would have been to divide the discussion of each composer's music into two main sections, namely: I sacred music, II secular music. If applicable, section III on instrumental music could be added. Each section could then be subdivided as follows: I-A Masses, I-B Motets, II-A Chansons, II-B Madrigals, III-A Canzonas, III-B Ricercares. It goes without saying that this is only a sample categorization and that not all of the above would be applicable for all composers. Similarly, additional categories could be added for some composers, for example: I-C Psalms, II-C Frottole, III-C Fantasias. It is even possible to subdivide these categories. For example, in the case of Josquin des Prés, section I-A could consist of: 1) cantus firmus Masses, 2) Masses leading to the paraphrase technique, 3) Masses leading to the parody technique, 4) canonic Mass cycles employing no cantus firmus.

There are two advantages of this system. First, for each composer, one may locate immediately the complete discussion of any given genre, simply because it is all presented in one place. Secondly, one may trace the development of any given genre by reading the pertinent section of each chapter.

Such an approach is clearly not in Chomiński's style. It is, however, much more objective and less individual, and this is precisely the point. It is not generally accepted that one categorizes music

according to the number of voices, but it is a well-known fact that Renaissance music can be appropriately classified into sacred, secular, and instrumental. Chomiński recognizes these classifications in theory, but in practice he deals separately only with instrumental music (to which he adds vocal-instrumental music). Thus, his categorization according to *texture* and not according to genres gives one a misleading picture of where differentiations are important and where they are not. This is why Chomiński's work must be branded as a highly personal presentation rather than as an objective, generally accepted history.

In the area of vocabulary, it is also necessary to differentiate between commonly accepted terms and "Chomiński originals" which reflect his personal views of music and his own concepts. Some of his original terms which appear in this volume were already listed in section V above: *Ideological content of a work, secular and sacred elements, and reflection of social function.* Others were mentioned in section I: *Destructive effect of harmonic progressions, harmonic foundations of a work, plastic dissection of a work, and evaluation of phenomena.* Often it is not the term itself which is of importance but the concept, which can only be understood from the context of its discussion. In general, however, Chomiński's terms should be understood in an all-inclusive sense. For example, the *harmonic foundations of a work* include chord progressions, harmonic rhythm, functional relationships, cadences, the use of cross relations, inversions of chords, tonicizations, key relationships, in short, all *harmonic phenomena.*

Some of the author's terms are not a part of a layman's vocabulary, but are common technical terms. Leading tones, for example, are usually so called, but sometimes the Latin *toni ficti* or *subsemitonium modi*

(lower semitone of a mode) is used. The term *concerto* is understood in its Latin sense, namely *to contend*, therefore *concerting* means *contending*, and whenever a concerto is discussed, the concept of contention is retained. Similarly, the writing of counterpoint is sometimes referred to as *counterpointing*; (Aaron uses the same term in his *Toscanello*).

Finally, we come to those terms which are commonly encountered in almost all Polish prose. In general, Polish writing is more personal than is English. This is why Chomiński writes, for example, *we encounter these phenomena* rather than *these phenomena are encountered*. Also, personification is used more often than it is in English. One example of this appears on p. 137, where Chomiński writes about note-against-note counterpoint that "There, each voice leads its own life." In addition to personifications, there is also frequent use of colorful, image-evoking descriptions and "poetic gems." On p. 30, for example, the author tells us with reference to Ockeghem's polyphony that his "thick web of intertwined voices was directly connected to the contemplative character of his works." On p. 282, where dominants of the second classification are said to have appeared "on the road to the overcoming of tonal dissension," this is merely Chomiński's colorful way of saying that they appeared "in the process of the establishment of unambiguous tonality."

One paragraph, on pp. 282-283, which refers to ex. 561, is extremely confusing and requires clarification. It reads as follows:

"The situation presents itself similarly with the other modes, especially with the Dorian and Phrygian. Both incline towards minor. In spite of this, the increased frequency of various chords and the predominance

of major triads do not permit complete manifestation of the new tonality. Already the fundamental exponent of the tonic often takes on a major form and in this connection forms a dominant relationship with the triad built on the fourth scale degree. If this chord appears in the form of a minor triad, then the Phrygian mode is indeed cancelled, but this still does not denote emphasis of features typical of the described minor tonality (ex. 561).

561. L. Marenzio, *Stillò L'Anima*, mm. 1-7"

First of all, it is not 100% clear from this passage that "this chord" refers to the triad built on the fourth (and not the first) scale degree; only the musical example tells us for certain that reference is made here to iv. Secondly, whether it is i or iv does not make any difference anyway, because both are minor in the Phrygian mode. Yet Chomiński states that the Phrygian mode is cancelled if "this chord" is of minor quality. The point here is that if the minor iv is preceded by major I, the Phrygian mode is cancelled because the result sounds like V-i in a-minor. This follows from his previous sentence. Thus, the Phrygian mode is cancelled NOT because iv is minor (if IV were made to be major, the Phrygian mode would be cancelled even more strongly), but because I is major and is followed by iv. Thus, the author's conclusion is that all of this still does not constitute establishment of the "described" a-minor.

Perhaps it would be appropriate to end this section by pointing out one ironic passage in the text. On p. 201, with reference to Ex. 486, Chomiński writes that "Parallel fifths are occasionally an accidental creation arising as a result of delineation of a prepared dissonance, for example a seventh resolving to a fifth." This may well be true, but then how does one justify the succeeding set of parallel fifths between the same two voices?

VIII CONCLUDING REMARKS

Much has been said above about Chomiński's "First and Second Commandments" and about how he adheres to them in his *History of Harmony and Counterpoint*. It has also been stated that his writing is a product and reflection of his European educational upbringing and scholarly life, so that the resulting work is "European in thought." The most prominent earmark of this European thought process is the attitude that a history of anything--in this case of harmony and counterpoint, but the generalization also holds true--is one, evolutionary process, and not a succession of isolated periods. Furthermore, this history of music is to be regarded within the context of history in general, and not only in terms of itself.

In the field of music, the history of music theory is one area of study in which one must inter-relate at least two disciplines and simultaneously cover a time span of approximately 1000 years. Consequently, a book on this subject can only be written by a man like Chomiński, a man who sees no barrier between music history and theory, and who does not isolate historical periods from each other with fences and iron gates, simply because the entire territory is his property from the standpoint of knowledge. These, then, are the things which qualify and authorize Chomiński to be the author of such a comprehensive work.

In the light of the present translation of Chomiński's book, the question arises as to why no history of music theory has been written in English. One quick explanation could be that there is simply not enough interest in the subject in North America. This, however, is hard to believe because there really is no lack of interest in anything

on this continent; both theoretical and musicological studies are flourishing, and publications on countless musical subjects abound in our music libraries. We must, therefore, seek another explanation.

Now if Chomiński's volume is a product and reflection of his European educational upbringing and scholarly life, then perhaps the answer to our question lies in the nature of North American academic practice. In North America, the foundation of scholarship lies in specialization and concentration on the one area of a wide field which is of greatest interest to a scholar. This is most evident in the categories which are clearly distinguishable: These are the musicologists, those are the theorists, here are the performers, there are the ethnomusicologists, and so on. Very rarely does one meet a professor of both history and theory. Furthermore, these categories are subdivided, especially within the area of Musicology, where one professor is a Medieval scholar, the next a Renaissance specialist, the next a Baroque expert, the next a Classicist, and so on. The practice of scholars placing themselves into pigeon holes is more than common. In short, the "two commandments" followed by Chomiński do not exist on this continent. Our "musical religion" simply propagates a different doctrine.

This comparison is not made as a prelude to a declaration as to which of these two "musical religions" is superior. (It is not even implied that one of them is superior to the other; in fact, it would be fairest to conclude that each has certain advantages and disadvantages as compared to the other). The purpose of the comparison, however, is to derive an answer to our question: I submit that the reason that no history of music theory has been published on this continent

is that it simply does not fall squarely into any scholar's area of specialization. Both musicologists and theorists believe that the job belongs to the other group, neither group is sufficiently interested in the activities of the other, and as yet no individual has emerged who has sufficient knowledge of both history and theory and who would care to undertake detailed study of 1000 years of their inter-relationship.

There is no clear indication that this situation is about to change in the near future. In view of this, translations of European works provide the next best possible alternative for those seeking knowledge of this subject. Hitherto, the only work in English on the history of music theory was the translation of Riemann's German work bearing this title. Since that translation covers music up to 1600, an English translation of all three of Chomiński's volumes would comprise the only existing version of the complete history of western music theory. This, then, is the basis of the originality of the present translation of Volume II of Józef M. Chomiński's *History of Harmony and Counterpoint*.

APPENDIX

APPENDIX

THE MAIN SCHOLARLY WRITINGS OF JÓZEF M. CHOMIŃSKI

The works marked "PWM" are published by "Polskie Wydawnictwo Muzyczne" (Polish Music Publications), Al. Krasieńskiego 11, Cracow 31-111, Poland.

BOOKS

- 1) *Imitation-Technique in the Thirteenth and Fourteenth Centuries* (master's thesis)
- 2) *Szymanowski, Stravinsky, and Schoenberg: Problems of Contemporary Harmony*
- 3) *Preludes of Chopin* (PWM, 1950)
- 4) *Sonatas of Chopin* (PWM, 1960)
- 5) *Chopin* (PWM, 1978); German translation: VEB Deutscher Verlag für Musik, Leipzig, 1980
- 6) *Methodology of Teaching Musical Forms in Middle Music Schools* (PWM, 1946)
- 7) *Studies on the Creativity of Karol Szymanowski* (PWM, 1969)
- 8) *History of Harmony and Counterpoint I-II* (PWM 1958, 1962), III in preparation
- 9) *Musical Forms I-II-III-IV* (PWM, 1954, 1956, 1974, 1976), V in print
 - I Small Instrumental Forms
 - II Large Instrumental Forms
 - III Song
 - IV Opera and Drama
 - V Large Vocal Forms

EDITIONS OF COLLABORATIVE WORKS

- 1) *Musicological Studies I-V* (PWM, 1953-1956)
- 2) *Annales Chopin I-V* (PWM, 1956-1960), VI-VII (PWN; Polish Scientific Publications)
- 3) *Musical Culture of the Polish People's Republic 1944-1945* (with Z. Lissa, PWM, 1957)
- 4) *History of Popular Music I-II* (with Z. Lissa and S. Żobaczewska, PWM, 1957-1965)

- 5) *From the Life and Creativity of Karol Szymanowski* (PWM, 1960)
- 6) *A Dictionary of Polish Musicians I-II* (1964-1967)
- 7) *Music of the Polish Renaissance* (with Z. Lissa, PWM, 1963)
- 8) *Monumenta Musicae in Polonia* (PWM, from 1964)

ARTICLES

- 1) *The Evolution of Contemporary Harmony* (1937)
- 2) *Venetian Polychoral Technique in Poland*
- 3) *The Contribution of Polish Composers to the Shaping of a Modern Language in Music*
- 4) *The Evolution of the Style of Chopin*
- 5) *The Character of Development of Harmonic Style*
- 6) *Some Problems of Sound Technique of Liszt*
- 7) *The Matter of Formalism and Ideological Tendencies in Contemporary Polish Music* (1948)
- 8) *On the Social Value of the Musical Work* (1949)
- 9) *On the Cognitive Possibilities in Music* (1951)
- 10) *Problems of Formal Analysis* (1949)
- 11) *Musical Elements as the Subject of Analytical Considerations* (1953)
- 12) *Problems of Compositional Techniques in the Twentieth Century* (1956)
- 13) *The Problem of Dodecaphony*
- 14) *The Study of Harmony and New Sound Technique*
- 15) *On the Existence of Harmonic Functions of Higher Classifications*
- 16) *The Problem of Form in Chopin's Preludes* (1949)
- 17) *Sound Technique as the Subject of Systematic Instruction* (1961)

BIBLIOGRAPHY

BIBLIOGRAPHY

- Aaron, Pietro. *Thoscanello de la Musica*, translation with supplement by Peter Bergquist, Colorado Springs: Colorado College Music Press, 1970.
- Bulas, Kazimierz; Thomas, Lawrence L.; and Whitfield, Francis J. *The Kościuszko Foundation Dictionary*, Vol. II, Polish-English, The Hague: Mouton & Co., 1961.
- Chomiński, Józef M. *Historia Harmonii i Kontrapunktu* [History of Harmony and Counterpoint]. Cracow: Polskie Wydawnictwo Muzyczne, Vol. I: 1954, Vol. II: 1962.
- _____. *Studia nad Twórczością Karola Szymanowskiego* [Studies on the Creativity of Karol Szymanowski]. Cracow: Polskie Wydawnictwo Muzyczne, 1969.
- Gaffurius, Franchinus. *Practica Musicae*, trans. and ed. Irwin Young, London: The University of Wisconsin Press, 1969.
- Hindemith, Paul. *The Craft of Musical Composition*, trans. Otto Ortmann, London: Schott & Co. Ltd., 1941.
- Mason, Neale B. *Essentials of Eighteenth-Century Counterpoint*, Dubuque, Iowa: Wm. C. Brown Co., 1968.
- Palisca, Calude V. *Vincenzo Galilei's Counterpoint Treatise: A Code for the Seconda Pratica*, *American Musicological Society Journal* IX (Spring, 1956): 81-96.
- Thompson, Oscar, ed. *International Cyclopedia of Music and Musicians*. New York: Dodd, Mead & Co., 1975.
- Tinctoris, Johannes. *Liber de Arte Contrapuncti*, trans. and ed. Albert Seay, Colorado: The American Institute of Musicology, 1961.
- Zarlino, Gioseffo. *The Art of Counterpoint*, trans. Guy A. Marco and Claude V. Palisca, New Haven and London: Yale University Press, 1968.