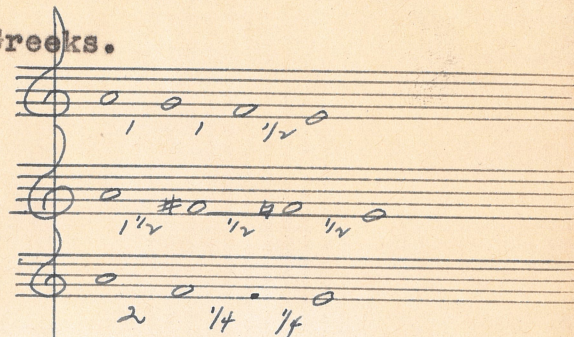# ADVANCED HISTORY

and

AESTHETIC ANALYSIS

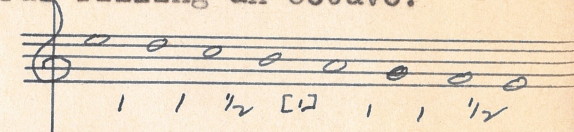**1.** The musical system of the ancient Greeks.
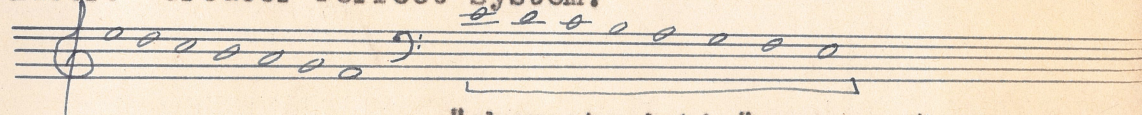
Tetrachords: a) diatonic

b) chromatic

c) enharmonic

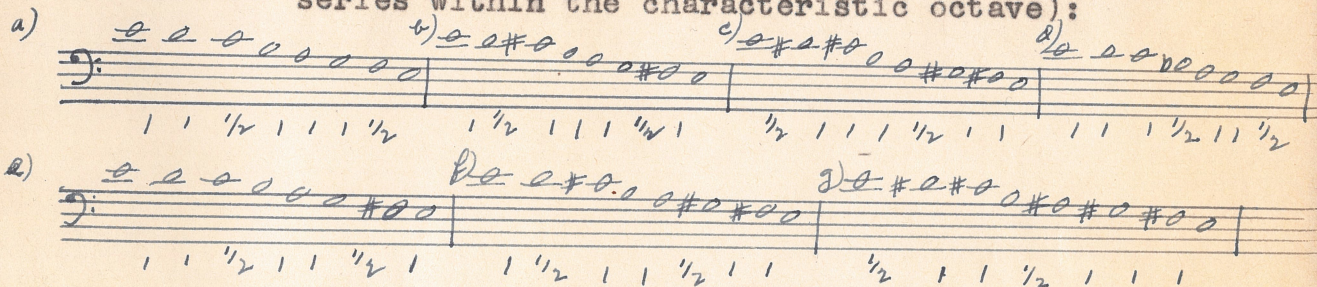later: two diatonic tetrachords filling an octave:

later: Greater Perfect System:

"characteristic" octave (typical
for the range of the male voice)

Various "octave species" (arrangements of diatonic
series within the characteristic octave):

In the Greater Perfect System without accidentals the
octave species can be found as follows:

that is in <u>descending</u> order.

If the "octave species" appearing within the char-
acteristic octave are to be shown as parts of Greater Perfect
Systems, located in each of these Systems at the same place as they
appear in the original System, the result is as follows:
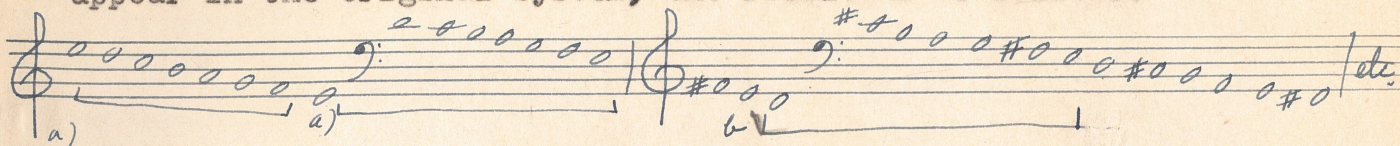
That is: since in the original system the octave species b) begins
one tone below the E, reaching from d to D, the System which
corresponds to the species b), reaching from e to E, must begin
one tone higher than E, that is F#. The diatonic series thus
obtained shows two sharps (C# and F#), according to the two
sharps appearing in the octave species b). That means that the
original diatonic series is now transposed up by one whole step
(compare the relationship of C major and D major). The process
goes on, by computing the diatonic series corresponding to the
octave species c), d), e) etc. The corresponding diatonic
species follow each other in ascending order.

        Result: if one calls the octave species "modes", the
modes follow each other in descending order with reference to
the untransposed Greater Perfect System.

        If one wants to have all "modes" within the range
of the characteristic octave, one has to assume a sequence of
Greater Perfect Systems in ascending order, corresponding to
the previously established order of the modes.

                        [ref. Reese, Music of
                             the Middle Ages]

2. Byzantine Chant. The music of the Eastern Church.

       Strongly influenced by the music used in the earliest
centuries of the Christian religion, which goes back
to Asiatic sources (Palestine, Syria, Asia Minor).
About the theoretical organization of the tone mat-
erial little is known. Reference is made to the
"Oktoechos" (eight "sounds"), probably a sort of
tentative classification of tunes according to modal
characteristics. The term "mode" indicates here
certain characteristics common to various melodies
(skips, formulae, endings, etc.)
            [ref. Reese; Tillyard, ~~in Mus. Quart.~~]
        Mediaeval Byzantine Music, Mus. Quart.,
        Apr. 1937.]

3. Gregorain Chant, Notation, Neumes.

The music of the Western Church, collected and unified
under Pope Gregory (600 A.D.) Additions were made up to 1400
A.D. The melodies were originally handed down orally only, later
written in "neumes". Since the significance of the neumes became
doubtful, much of the Gregorian melodies was corrupted in the
course of time. Thorough reconstruction through the monks of Solesmes,
in the 19th century, now accepted as authentic. Published in the
"Paleographie musicale" (15 vol., 1889-1931).

> Ref. record collections made by the
> Benedictines of Solesmes; by the Benedic-
> tines of St. Benoit-du-lac (Lake Memphre-
> mazog), Quebec; Missa de Angelis (with
> explanations), Catholic choir, Brooklyn;

The ancient theorist, Aristides Quintilianus, distinguishes
three ways of vocal rendition: continuous (inflection of normal speech
                                 discontinuous (singing in definite
                                               intervals)
                                 medium (something in between the two,
                                         probably similar to Schönbergs
                                         "Sprechstimme")

Originally psalmody was of indefinite pitch, possibly in
the third of the above three manners.

Signs for indicating the desired inflection of the chant
were derived from the grammatic accents: acutus , gravis , and
circumflexus ^, which in turn were graphic imitations of the typical
gestures of the orator.

This oldest type of notation is called chironomic. Here
the form of the sign indicates the relative position of the tone.

It is later replaced by the diastematic notation (Greek:
diastema--interval). Here the position of the sign indicates the
pitch.

The characteristic symbols of chironomic notation are
accent signs, those of diastematic notation are points.

The transition from the former to the later notation
occurs mainly in the 9th century.

In the 10th and 11th century it is replaced by the Guidonian
notation, using staves and clefs.

The essential elements of the old neumes are the three
accent signs (see above). More signs are derived through combining
and modifying these original signs.

<u>Forms</u> of Gregorian Chant:
1. Strophic: repetition of melodic and metric patterns
2. Psalmodic: metrically irregular; alternation of
two melodic patterns, according to
the typical division of the psalm
verses in two sections.
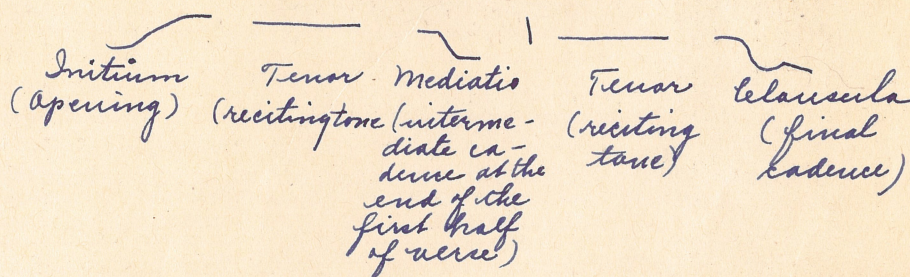3. Commatic: free compositions with varying designs.

<u>Manners</u> of rendition:
1. Monologue: sung by the celebrant *celebrant and choir; the latter usually has*
2. Dialogue: a) responsorial: alternating between
refrain-like recurring formulae
b) antiphonal: alternating between two
sections of the choir.

<u>Material</u> of the Chant:
a) Office: service performed at various hours of the
liturgical day. Mostly antiphonal version of
Psalm texts. The melodic formulae used are
called <u>Psalm Tones</u>. Typical form of a psalm tone:

Initium (Opening) Tenor (reciting tone) Mediatio (intermediate cadence at the end of the first half of verse) Tenor (reciting tone) Clausula (final cadence)

b) Mass: Proprium (earlier); Ordinarium (later).
These melodies, assigned to properly trained
choirs, became more and more elaborate.
It became customary to extend the melodies,
particularly those on the word "Alleluja" by free
coloratura-like passages, called <u>jubilus</u>. As it
appeared difficult to memorize these jubili,
the monk Notker Balbulus of St. Gall (9th cent.)
had the idea of setting words to the jubili,
assigning one syllable to each tone. These new
items were called sequences. They became so
popular that the unity of the service seemed
threatened. The Council of Trent (16th cent.)
therefore abolished all of them with exception of
four which are still being used.

The Guidonian neumes are:

1. ordinary (indicating the basic design of the melody)
2. liquescent (indicating modifications of the melody through the text)
3. Romanian letters (only in the St. Gall manuscripts, indicating dynamic and agogic nuances. (Oldest form of expression marks, about 800 A.D.))

The basic forms of 1. are punctum . (derived from gravis)
and virga ⌐ (from acutus)
pes or podatus ⌐ (stepwise up)
clivis ⌐. (stepwise down)
torculus
porrectus

Further combinations result in neumes comprising three, four and more tones. That shows that the neumes did not only indicate pitches of single notes, but also units of phrasing.

The neumes of class 2 indicate mainly a sort of intermediate short notes (like grace notes) which were inserted when an accumulation of consonants seemed to call for it.


Patris me - - -
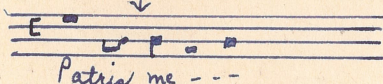
To this class also belongs the quilisma, indicating a sort of shake, appearing on passing tones, as a rule.

The Romanian letters (allegedly introduced to the monastery of St. Gall by Romanus) are abbreviations of directions to the singer (e.g. : c --citius, faster, t-- trahere, retard, v-- velociter, quickly, etc.)

According to Paléographic musicale, all notes of the Chant are of equal length (for divergent opinions see Reese, p. 140 ff) Repeated notes on the same syllable are tied over.

The linguistic accent determines emphases on certain tones. Apart from that, there is supposed to exist a delicate accent pattern of "ictus", determined by the phrasing of the rhythmic units expressed through the neumes. Thus for instance the first note of each group carries an ictus; so does the note preceding a quilisma, etc. The beats carrying the ictus are called theses, the other ones arses. This, however, does not imply dynamic stresses on the theses (as modern parlance would suggest), unless the linguistic accent coincides with a thesis. The Solesmes theory, however, maintains that such is rather exceptional, the linguistic accent being usually placed on an arsis, so that a very intricate interplay of linguistic and neumatic accent patterns is the result.

4. The mediaeval modes. Identical with the Greek octave
         species. The old names were used, but in opposite
         order, due to misunderstandings in the translation
         of the Greek terms for "octave species" and "Greater
         Perfect Systems" (see 1.)
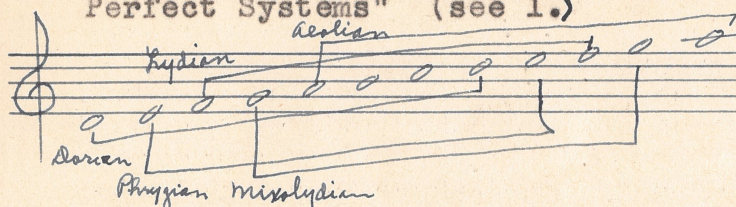
The melodies ascribed to the different modes usually
did not exceed the range of the octave (ambitus),
except for one tone below the first note of the modal
scale (final).
To each of the above shown authentic modes belongs one
plagal, or hypo-mode, which has the same final, but an
ambitus from a fourth below to a fifth above the final.
The system as shown here was not fully established until
1550, by the Swiss theorist Glareanus, in his Dodeka-
chordon.

                         [ref. Jeppesen, Counterpoint]

. Early Polyphony.

   a) Organum in fifths. 10th century

   b) Organum in fourths. 11th century

      The augmented fourth (at x) was considered wrong,
      so that it was ruled that the lower (organal)
      voice should not go below the fourth tone of the
      lower tetrachord (g in [____]) Result:

      The organal voice is set free (does not run any
      longer constantly in parallels), and new inter-
      vals are introduced.

   c) New organum: contrary motion, thirds are used
      more frequently (record: Mediaeval and Renaissance
      music, 2; ref.: Oxford History of Music, v.1)

   d) In the 12th century the organal voice becomes more
      and more florid (School of St. Martial, abbey near
      Limoges, France; and has frequently many notes
      against one note of the principal voice which is
      "held" and hence called tenor (from Latin tenere--
      to hold).

6. Solmization and Musica ficta

       Guido of Arezzo (11th. cent.)
       a) notation: first attempts to indicate the pitch of
           tones more exactly; one line for C, one for f.
           Later four lines.
       b) hexachord system: a mnemonic device for singers,
           exploiting the fact that six lines of a St. John's
           hymn began each one diatonic step higher than the
           preceding line. The tones were called after the
           opening syllables of the text: ut, re, mi, fa, sol,
           la. These syllables indicated the relative position
           of any tone within a diatonic series. Applied to
           the known range of tones, the following picture was
           obtained:
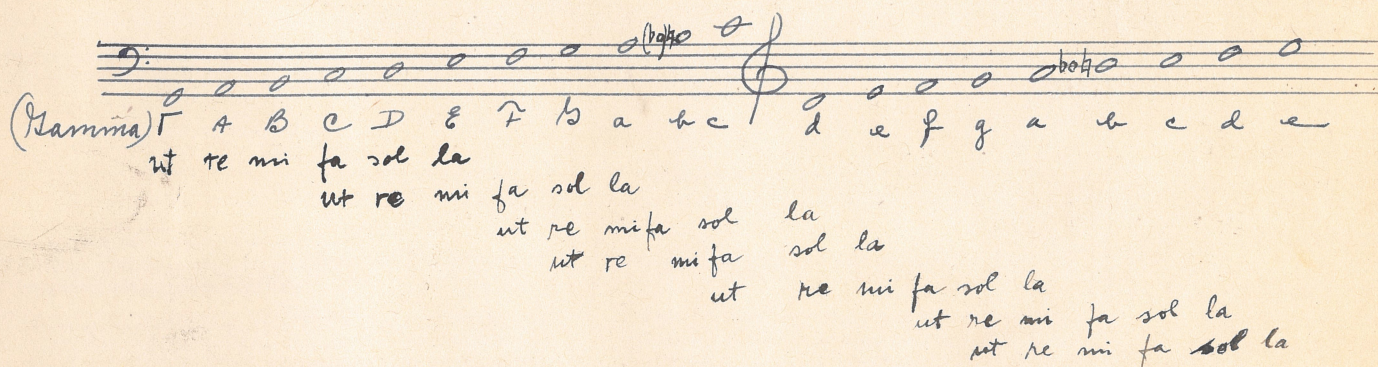
Any tone in the system could be identified completely
by its combination of syllables.
The hexachords beginning on F required special treat-
ment since a half tone step after A was needed. This
led to the introduction of B flat.   B rotundum, or molle
                                   B quadratum, or durum.

The alteration was called "musica ficta" (artificial
music). It was used causa necessitatis (for the sake of
necessity, in order to avoid the tritone), or causa
pulchritudinis (for the sake of beauty, in order to
enhance expressive qualities). Practically only the
B(b)flat was used, but the theorists knew already the
complete twelve-tone scale.
                             [ref. Reese, Oxford Hist.
                                 v.1]

7. Leoninus and Perotinus, organists and choir masters at Notre
    Dame in Paris (13th century).

        Two, three, and four-part compositions (Duplum,
        Triplum, Quadruplum). Development of organum: the
        principal voice carries the melody in long sustained
        notes, the organal voice, or voices, have florid counter-
        points, usually in rather short phrases of equal length.
                                    [record: Med & Ren. Music
                                                    2]

        Forms of Composition:
            Organum (see above)
            Conductus (all participating parts are "measured"
                [see 8.] occasionally interspersed with
                Organum)
            Motetus (using a cantus firmus from the Gregorian
                Chant in the Tenor) (ref. Reese; Oxford Hist.
                                            v.1)
            Rondeau (phrases are exhanged among the parts;
                rudiments of "double counterpoint")
            Rota (Canon; example--Summer is icumen in)

8. Cantus mensurabilis (measured music). (13th cent.)
   Plain chant (cantus planus)--freely articulated, after the
   inflexion of prose. Length of tones not determined. The rise
   of polyphony made it necessary to determine the duration of
   the single tones. Complicated systems of measurement, accord-
   ing to the meters used in poetry. Later three levels of
   measurement: Modus, Tempus, Prolatio. Perfect--triple time.
   Imperfect: duple time. Example:

[Handwritten musical notation: Maxima, Longa, Brevis, semi-brevis, minima, with labels "Modus imperfectum, Tempus imperfectus, Prolatio imperfecta" on the left and "Modus perfectus, Tempus perfectum, Prolatio perfecta" on the right]
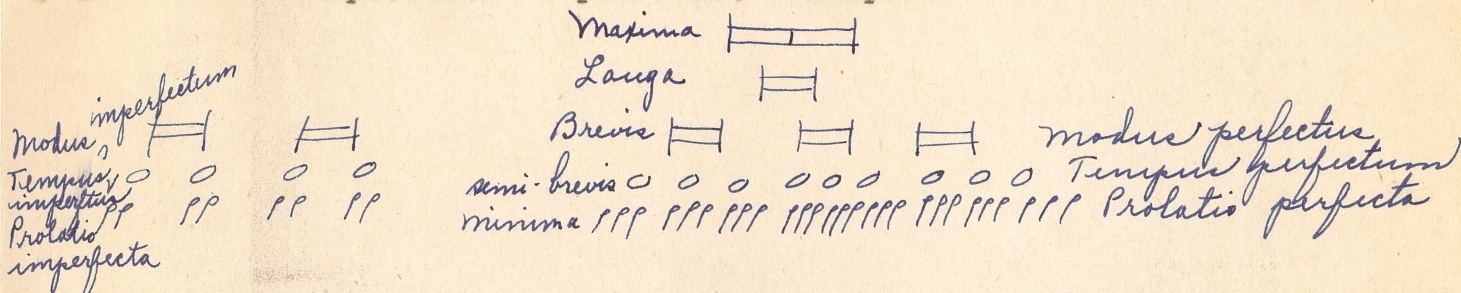
   In the early period of polyphony only "perfect" subdivisions
   were used.

   After the Guidonian notation had achieved unequivocal designa-
tion of pitches, all further attempts in developing useful systems of
notation have been devoted to clear designation of rhythmic values.

   Two main systematical trends: Black Notation and White
Notation.

   Black notation: the essential devices added to the Guidonian
notes with the purpose of distinguishing various rhythmic values were
stems and dots. The old neumatic groups survived in the ligatures,
groups of notes; if the original meaning of such groupings was to
indicate metric relationships (according to the Solemes(ictus theory),
these groupings were now used to express rhythmic values, according to
the position of notes with or without downward or upward stems within
such ligatures. The systems evolved were not always consistent, very
complicated and variable. Franco of Cologne (about 1260) perfected a
more unified and usable system of notation, some principles of which
form still the basis of our present notation. Generally speaking,
problems arise, and changes in the notational principles become necessary,
as the evolution of the musical style proceeds to bring increasingly
smaller rhythmic values in the focus of attention. Later coloration
of notes is frequently being used in order to clarify rhythmic relation-
ships.

   White notation: after 1450 the familiar principle of discim-
inating rhythmical values by using hollow and filled-in notes comes
into use. Ligatures still persist.

9. Counterpoint. (13th & 14th cent.)

> Regulations in regard to the intervals to be used
> between the parts. The most elaborate classification
> (Johannes de Garlandia) has three classes of both
> consonances and dissonances (perfect, intermediate,
> imperfect). Disagreement among the theorists in
> regard to the classification of intervals.
> Most important principle: the so-called Franconian *
> law (13th century); only consonances on the first
> beats of rhythmic units (not to be confused with the
> modern concept of "strong beats", which involves
> dynamic stress). For the rest, great freedom in the
> use of dissonances.
> Other rules emerging gradually and believed valid
> at different times during this period:
> The fourth is considered increasingly as a dissonance
> and should not be used in relation to the lowest
> part, preferably above a fifth. (Johannes de Muris)
> Sixths and thirds become more and more acceptable as
> consonances.
> One should avoid a sequence of perfect consonances.
>
> > > > (J. de Muris)
>
> In a three-part setting, the third part (triplum)
> should have consonances with the principal part, dis-
> sonances with the second part; preferably consonances
> with the lowest part. [Anonymous I]
> Contrary motion and parallel motion should alternate.
> > > [ref.: Coussemaker, Scriptorum...;
> > > Oxford Hist./v. 1; Jeppesen, Counter-
> > > point, (Introd. Vol and)

10. Ars Nova. Machault and Landini (14th cent.)
    a) greater rhythmic life and variety through
        introduction of smaller rhythmic values, duple
        time (prolatio imperfecta) and syncopation;
    b) more extended use of musica ficta in order to
        comply with the keener discrimination of interval
        qualities;
    c) increased attention paid to cadences, through
        purposeful use of leading tones.

First known polyphonic setting of the Ordinarium Missae:
        Mass of Tournai (around 1300).

Guillaume Machault, french poet and musician, court
        official. Motets, Ballads, one Mass.

Francesco Landini, organist in Florence.
        Secular compositions: Ballads, Madrigal.
        Use of Canon (caccia)

[ref. Oxford Hist., v. 1;
Landini, Works; ~~article~~
~~on Landini by Ellinwood,~~
~~Mus. Quart.,~~ Ellinwood,
Francesco Landini and
his music, Mus. Quart.,
Apr. 1936.
Machault: records in
Anthologie Sonore]

particularly:
No 10, 116,
    117, 120, 121

11. Gamut, Mode and Key.

   The diatonic series comprising the mediaeval modes
is nowadays called "gamut". In some compositions of the
13th and 14th centuries, the different voices use
different gamuts simultaneously. This is shown by
accidentals in front of the stave (see Landini examples).
It means that the underlying diatonic series was trans-
posed to a different pitch.
   Theoretically a diatonic series can be established
on any of the twelve tones, as it is done in the modern
system of keys.
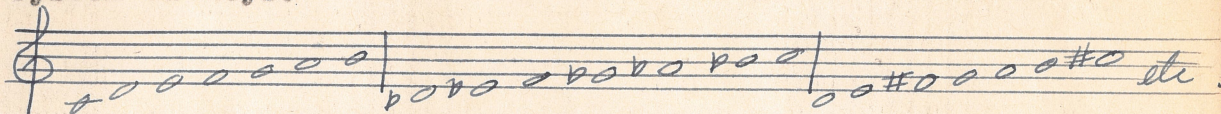
   In medieaeval music the number of available
transpositions was limited by the number of available
altered tones.

   Since originally only the B flat was available,
only the gamut with B flat was used besides the original
one (shown under 6.) In this gamut the Dorian mode
begins on G, the Phrygian on A, etc.

   More musica ficta came into being used, when it
became customary to raise leading tones in the approaches
to the finals from below.

   Thus C sharp (in Dorian), F sharp (in Mixolydian)
and G sharp (in Aeolian) became available. Besides
B flat, E flat was used (as musica ficta in the secondary
gamut, corresponding to B flat in the original one).

   The question whether a transposed gamut can be
used, and how far it can be used, is determined by whether
the customary musica ficta will not exceed the number of
available altered tones.

   The following table shows the transformations in-
volved in a transposition of the original gamut to one
with B flat (x marks the customary alterations):
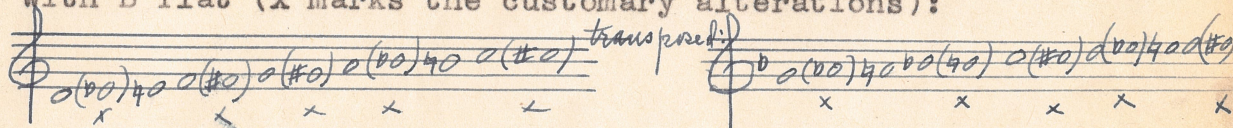
of the new altered tones, only A flat is not available.
A Gamut with F sharp would give the following result:
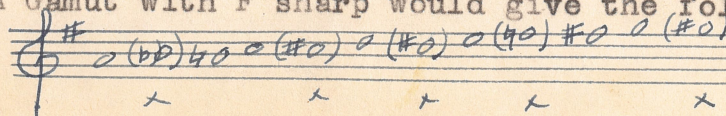
Of the new altered tones, D sharp is not avail-
able; therefore the use of the Aeolian mode in this gamut
will be restricted, because the leading tone of the
(transposed) Aeolian mode is D and could not be raised.

A gamut with 2 flats:
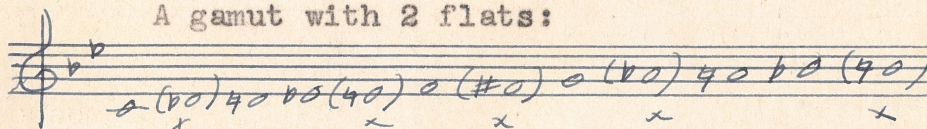
D flat and A flat are not available; therefore
melodic formations which in the original gamut require
E flat and B flat (that is mainly such in the Dorian
and Lydian Modes) will be difficult.

The transition from one gamut to another is
identical with the modern concept of modulation from
key to key.

Definition: Key is the pitch level of a mode.

The mediaeval idiom has six (twelve) modes, but
only a few keys, some of them incomplete (because not
all modes can be used in all of the keys.)

The tonal idiom has twelve keys, but only two
modes (major and minor).

12. Dunstable and Dufay (early 15th cent.)

John Dunstable, English composer, born about 1390.
Hymns and Motets, mostly in three-part settings.
Florid, lyrical, top-voice against sustained-
quiet progressions in the lower parts. Intricate
devices of canon. Typical cadence formulae:
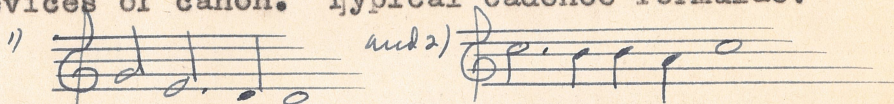
Guillaume Dufay, Cannon of Cambrai (France), 1400,1470.
Masses and Hymns. Use of the Cantus firmus as
a source for the thematic material of the whole
composition. Great rhythmic variety and subtle
distribution of accents and points of emphasis.
Cadence formulae as above, particularly
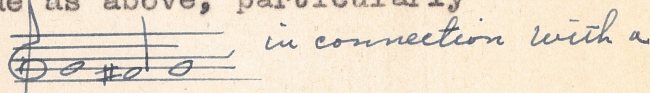
2) Later also   in connection with a

suspended dissonance, such as
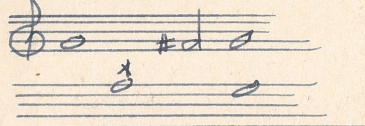
Most important source for music of the 15th cent.:
the Codices of Trent, partly published in Denkmäler
der Tonkunst in Österreich (DTO) (Monuments of Music
in Austria). The Codices of Trent apparently were
a reference library used by the Council of Trent
(middle of the 16th cent.) during their deliberations
on ecclesiastical music.

[ref. Oxford Hist., v. 2; DTO,
Cod. of Trent; Dufay, Mass
"Se la face ay pale", on
Hamline Microfilms; record
in Anthologie Sonore;
Van den Borren, A Light of
the fifteenth Century: Guillaume
Dufay, Mus. Quart., July 1935]

13.   The proportional system.

A device to change the tempo in one voice in relation
to that of other voices. This was not done by using
different rhythmic values or signs like ⌐3⌐, ⌐5⌐, ⌐6⌐,
as we would do in modern notation, but by indicating
how many of the standard rhythmic values should be
 sung after the change of speed against a given number
of rhythmic values in the voice continuing in the
preceding, or basic speed.
An intricate system of proportions was worked out
by various theorists (Morley, Monachus, Tinetor
[or Tinetoris]). The most important are:
> Genus multiplex.
>> In this genus the greater number contains
>> the smaller twice, or three, or four times,
>> that is, after the change of speed the voice
>> affected by it proceeds (a) twice as fast,
>> or b) three, or c) four times as fast.
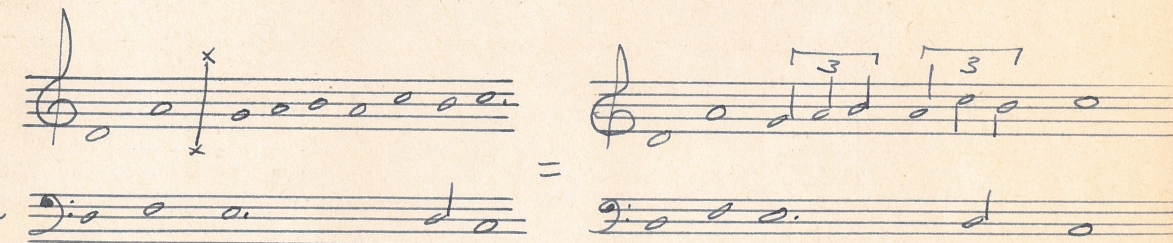>> [Principle of diminution].

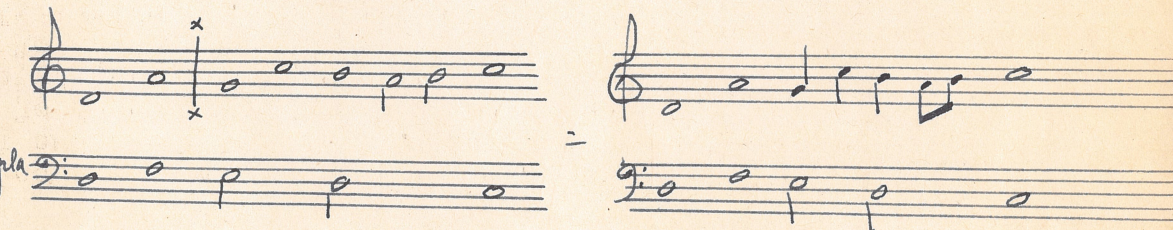$\frac{2}{1}$ a) *Ratio Dupla*
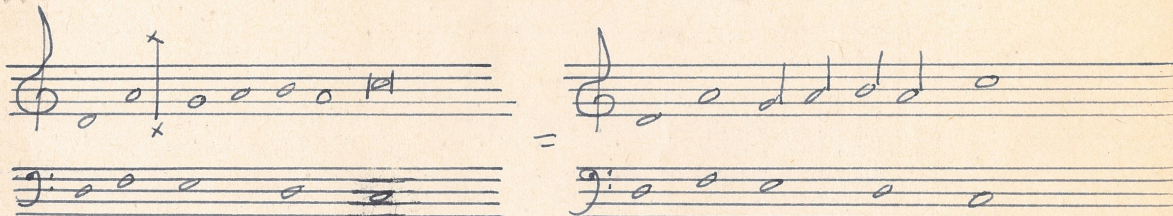
$\frac{3}{1}$ b) *Ratio Tripla*

$\frac{4}{1}$ c) *Ratio Quadrupla*

$\frac{2}{1}$ a)   Or:
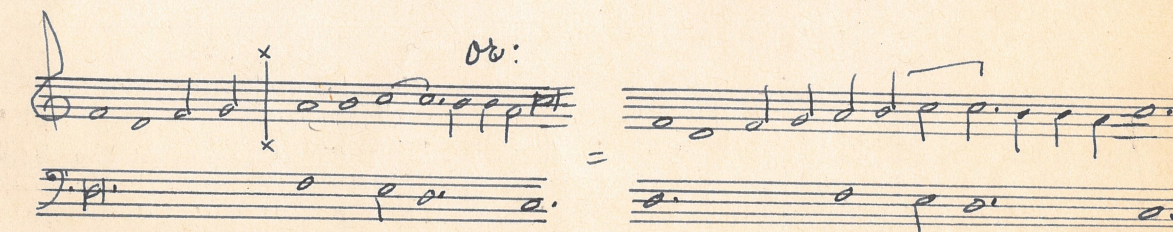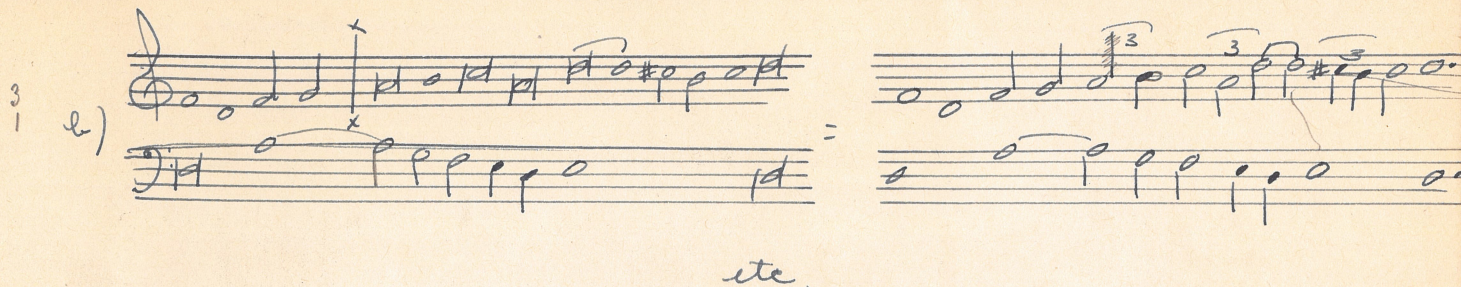
etc.

Genus superparticulare.

The greater number contains the smaller plus
its half, or its third, or its fourth part, that is,
after the change of speed the part affected by it
proceeds so that now (a) three of its rhythmic
values stand against two in the other part, or six
against four, or nine against six, etc.; or (b)
four against three, or eight against six, etc.; or
(c) five against four, ten against eight etc.

When these proportions are reversed, the ratios result
in augmentation instead of diminution. Further com-
binations lead to an unbelievable complexity of
rhythmic patterns.

[ref. Oxford Hist. v. 2]

14. The Netherland School of Polyphony.

       Three epochs are usually distinguished:
1) Dufay and his followers; first half of
   the 15th century;
2) Ockeghem & Obrecht; middle part of the
   15th century;
3) Josquin Depres and his followers, including
   Palestrina and his contemporaries; last part
   off the 15th c. and entire 16th century.

       It is more correct to call 1) the Burgundian School,
as it was flourishing in the realm of Burgundy the center of
which was Dijon; it included most of eastern France and Flanders;
2) the Flemish School, as most of the composers were Dutchmen;
3) the franco-flemish-Italian School, as the first international
style (after the Gregorian Chant), eventually including Germany
and Spain.

                          [cf. Paul Lang, The So-Called
                          Netherlands Schools, Mus. Quart.,
                          January 1939]

15. Ockeghem and Obrecht. 1430.

> Johannes Ockeghem, master of the french Royal Chapel
>   in Paris. He is best known for having brought
>   the devices of canon to unprecedented perfection.
>   He wrote pieces with as many as 36 voices; also
>   some curious compositions which could be sung in var-
>   ious different modes on different pitch levels,
>   by using always the same notation (such pieces
>   were called "Catholica" [Missa Cujusvis Toni]

>> [Oxf. Hist., V. ii; Levitan,
>>   Ockeghem's Clefless Composi-
>>   tions, Mus. Quart. Oct. 1937]

> His masses are very expressive and of great rhythmic
>   variety and liveliness.

>> [Ockeghem, Works, and DTO;
>>   Missae "Caput" and Quinti
>>   Toni" on Hamline microfilms]

> Jacob Obrecht. Organist & Chapel master in Cambrai,
> later in Antwerp.
> Ecclesiastical music in a style related to that of
> Ockeghem, less elaborate in contrapuntal devices.

>> [rec. Med. & Ren. Music, 7-10]

16. Josquin de Prés (Deprés, Jodocus a Prato,
                    Josse van der Weyden). 1450.
     Pupil of Ockeghem. Lived mostly in France and
     Burgundy, but spent some time in Italy, also at
     the Sistine Chapel.
     His music shows complete mastery of the contra-
     puntal resources developed by Ockeghem and fore-
     shadows the elegance of the 16th century style.
     He was interested in extending the devices of music
     ficta (Motet "Absalon") and is credited with having
     started the movement of the musica reservata (see 17.)

                         [Mass "L'Homme armé on Hamline
                         Microfilms; Motet Absalon,
                         Oxf. Hist., V. II);
                         records: 2000 Jahre Musik;
   Ave verum; Mass La Sol Fa Re Mi,
                         in Schering.]

17. **Musica Reservata.**

A term used in various treatises of the 16th century
(the first time by Hermannus Coclicus, about 1550)
without detailed explanation. Literally: reserved
music, such as music for a selected group of people
or the like. Numerous inconclusive explanations were
attempted. Recently Edward Lovinsky advanced the
following attractive theory:

Musica reservata is an unprecedented expansion
of musica ficta, with a view of using all possible
alterations, a practice which would ultimately destroy
the modal system and lead to modern chromatic harmony.
Such experiments being frowned at as "subversive" the
composers interested in them did not notate the alter-
ations, but hinted at them by using tritonus progressions
and intervals which, in itself faulty, could be cor-
rected only by introducing the suspected alterations.
Only the initiated would know how to handle this music
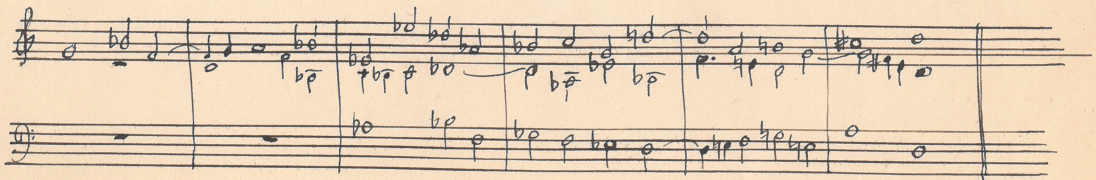correctly, hence the reservata.
                    (term)

The following example is made up in order to dem-
onstrate the principle and is an extreme case the like
of which would be hardly found in the literature:
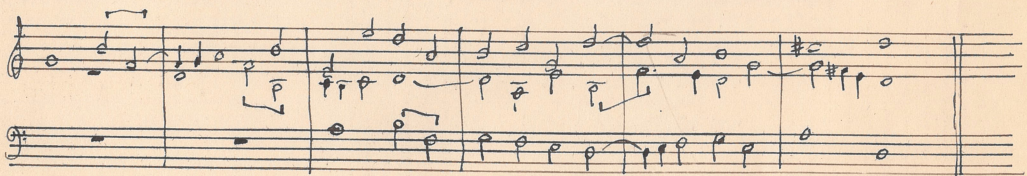
Correction of the faulty tritones (⌐⌐) leads to the following:
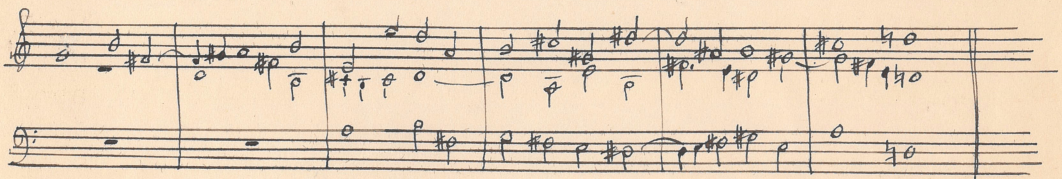
or:

18. Palestrina, Lasso, Victoria (16th cent.)

1. Italian: Giovanni Pierluigi, called da Palestrina, after
   the place of his origin, a small town near Rome. 1526-1594.
   From 1551 until his death employed in various capacities
   with the church choirs at the Vatican, St. John Lateran,
   Santa Maria Maggiore and St. Peter in Rome.
   His teachers were flemish composers, living in Rome.
   1562 the Council of Trent (see..) took up the reform
   of the ecclesiastical music. The Missa Papae Marcelli
   (written 1555) has nothing to do with that, contrary to
   the legend. P. participated in the revision of Plain
   Chant ordered by one of the popes of the period.
   P. left about 700 works (94 masses, 350 motets, 42
   lamentations, 130 other sacred works, 140 madrigals, etc.)

         [Complete works in 33 vol.]
         (Missa Papae Marcelli;
           Masses and Motets in
           "Examples..."[Eastman school
           of Music] in Hamline U. Library
           Jeppesen, Counterpoint)

2. Flemish: Roland de Lassus, usually Orlando di Lasso
   1530 (Mons [Bergen] Belgium) - 1594 (Munich, Bavaria)
   Studied in Italy, settled in Antwerp. 1556 appointed as
   director of music at the court of the Prince Elector of
   Bavaria. In later years several tours to Italy and France.
   Polyglot and international. L. left about 1200 works
   [41 masses, 160 sacred, 470 secular compositions etc.] A
   collection of 516 was published after his death under the
   title "Magnum Opus Musicum"

         [Complete Works edition in
          progress.
          Penitential Psalm, No. 5, in
          Photostatic Copy, Hamline U.
          Library.]

3. Spanish: Tomás Luis de Victoria
   1535 (Avila) - 1611 (Madrid)
   Contemporary of St. Teresa of Avila. Ordained priest.
   1556-1580 at the Collegium Germanicum in Rome (founded
   by Ignatius of Loyola [Jesuit] as agency of the counter-
   reformation).
   From 1580 chaplain of the Empress dowager Maria in Madrid.
   V. left 180 works, all religious.

         [Complete works; Requiem of 1603
          on Hamline Microfilms]

19. The 16th Century Style. Glareanus.

Perfect balance of all elements. Poise and elegance are
the main objectives, expressive power and originality are
admitted only inasfar as they do not disturb the former.
Complete and strict regulation of the treatment of disso-
nances. Dissonances are: Second, Fourth, Seventh, and all
diminished intervals. The Franconian Law (see...) is the
governing principle. Dissonances on accented beats must be
a) prepared (Tied over from the previous unaccented beat)
and b) resolved (stepwise down on the next unaccented beat).
The sharp dissonances (major seventh, minor second) occur very
rarely, if at all. In the melody stepwise motion prevails,
skips are comparatively rare and always carefully balanced
by stepwise motion. In regard to rhythm, the irregularity
and complexity of the 15th century gives way to an over-all
pulsation of alternating beats. This development makes
possible, and even causes, the complete rationalization of
the treatment of dissonances. The triad emerges definitely
as the standard consonant combination. In cadences the finalis
is from below always approached by a half-tone step, so that
the leading tones are always raised when necessary. Melodies
exceed frequently the original ambitus of a mode. The forth-
coming transition to harmonic orientation is foreshadowed in
treating the lowest part as if it were a progression of roots
of chords. The dominant-tonic function, however, is not yet
realized fully, the plagal cadence still prevailing.

This style is most perfectly embodied in Palestrina,
to the extent of becoming mannerified. Orlando di Lasso is
somewhat freer in rhythm and dissonance treatment under the
influence of secular music, Victoria more imaginative in
using dissonances through his desire for heightened expressive
intensity.

The premises of this style are fully analysed in the
Dodekachordon by the Swiss theorist Glareanus (Heinrich Loris,
of Glarus), published 1547 in Basle, with copius examples
from Josquin de Prés and other contemporary composers. He
is the first to establish the complete system of 12 (6 auth.
& 6 plagal) modes, by adding the Ionian and the Aeolian,
which are the only ones that would survive the era of the
modal idiom, in the form of the major and minor modes.

                              (Jeppesen, Counterpoint;
                               A.T. Merritt, 16th century
                               Counterpoint)

20. The End of Modal Polyphony and the Rise of Tonality.

    a)   Organic Evolution: Monteverdi

        Claudis Monteverdi (1567 Cremona-1643 Venice).

> Over a period of several decades, his
> madrigals show an increasingly liberal
> interpretation of the principles laid
> down by the polyphonic composers of the
> 16th century (unprepared dissonances,
> resolution into perfect consonances, in-
> creasing use of musica ficta, more con-
> scious exploitation of the Dominant-Tonic
> cadence). For these innovations he was
> severely criticized by Cannon Artusi of
> Bologna. He defended his practise by
> referring to the new expressive tendencies
> in music rather than with theoretical argu-
> ments, the concept of modern tonality not
> yet being ready for theoretical foundation.
> (first "man-to-man" controversy between
> composer and critic in the history). If
> the typical "key-feeling" of later tonality
> is not yet realized in this period, it is
> due to an over-abundant use of Dominant-
> Tonic progressions, so that no one pre-
> vails enough in order to establish one
> specific key.
> The ultimate victory of tonal harmony over
> modal polyphony is brought about through
> the ascent of the operatic style ("monody":
> one dominating melody performed by a solo
> voice and supported by an accompaniment
> of chords). Monteverdi's first opera:
> Orfeo (1607), after opera had come into
> being in 1600 as a result of the endeavors
> of the Camerata, a learned society in
> Florence, to revive the Greek tragedy.

    b)   Irrational Interlude: Gesualdo

        Carlo Gesualdo, Prince of Venosa (about 1550-about
                                    1615)

> An Italian nobleman of whose life is little
> known except that he had his wife murdered.
> His madrigals show a lack of restraint in
> the use of chromaticism out of any pro-
> portion to the known practice of the period.
> Thus he achieves an almost expressionistic
> violence of emotional characterisation.
> Theoretically he anticipates a state of
> the tonal idiom reached again only in the
> late 19th century.

                        (Over)