Franco Musarra – Francesco Luisi

"Zephiro torna": Petrarch's Sonnet CCCX and Marenzio's madrigal setting. Analysis and comparison of the poetical and musical structure

The theme of this 14th congress of the A.I.S.L.L.I., "Italian Literature and Music", has prompted the present authors to conclude some research begun a few years ago. In this project the respective skills of the literary critic and musicologist were to combine, though they were to compare and merge their results only in the final stages of the study. The reason for separating the two processes was that if the research was carried out together, there was a danger that one of the two readings (and its respective interests) would prevail over the other. The analysis was therefore carried out independently, each drawing exclusively on its own skills (poetic and musical, respective). When it came to comparing the results, what emerged was an interesting similarity in certain primary stylistic features within the respective poetic and musical languages. This emphasizes the continuation, at least during the 16th century and in the period of the full assertion of Petrarchism, of a unified emotional conception that was capable of integrating poetry and music at semantic levels.

We shall therefore follow the steps we each took in due order, asking our readers to bear patiently with the consequent moving back and forth, in the conviction that this approach will ensure that neither of the two disciplines prevails over the other.

Let us start by presenting the text itself, followed by charts illustrating the syllabic units and vowel colourings respectively:

- 1. Zephiro torna, e'l bel tempo rimena,
- 2. E i fiori et l'herbe, sua dolce famiglia,
- 3. Et garrir Progne et pianger Philomena,
- 4. Et primavera candida et vermiglia.
- 5. Ridono i prati, e l ciel si rasserena;
- 6. Giove s'allegra di mirar sua figlia;
- 7. L'aria et l'acqua et la terra è d'amor pie
- 8. Ogni animal d'amar si riconsiglia.
- 9. Ma er me, lasso, tornano i più gravi
- 10. Sospiri, che del cor profondo tragge

- 11. Quella ch'al ciel se ne portò le chiavi;
- 12. Et cantar augelletti, et fiorir piagge,
- 13. E 'n belle donne honeste atti soavi
- 14. Sono un deserto, et fere aspre et selvagge.

(metric scheme: **A B A B / A B A B / C D C / D C D**)

1.	Α	b	b		Α	b		b	Α	b		b	Α	b	
2.	b	Α	b		Α	b		b	Α	b		b	Α	b	
3.	b	b	Α		Α	b		Α	b		b	b	Α	b	
4.	b	b	b	Α	b		Α	b	b			b	Α	b	
5.	Α	b	b		Α	b		Α	b		b	b	Α	b	
6.	Α	b		b	Α	b		b	b	Α		b	Α	b	
7.	Α	b		Α	b		b	Α	b		b	Α		Α	b
8.	b	b	b	Α		b	Α		b	b	b	Α	b		
9.	b	b	Α		Α	b		Α	b	b		b	Α	b	
10.	b	Α	b		b	b	Α		b	Α	b		Α	b	
11.	Α	b		b	Α		b	b	b	Α		b	Α	b	
12.	b	b	Α		b	b	Α	b		b	Α		Α	b	
13.	b	Α	b		Α	b	Α	b		Α	b		Α	b	
14.	Α	b		b	Α	b		Α	b	b		b	Α	b	
1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.	 14. A b b A b A b b b A b 1. Eio Oae eEo iEa 2. eiiOie Ee uaOe aIa 3. eaI Oee iAe ioEa 4. eiaEa Aiae eIa 5. Iooi Aie iEi aeEa 6. Oe aEa iiA uaIa 7. Aiae Aae aEae aO iEa 8. oiaiA aA iioIa 9. aeE Ao Oaoi iuAi 10. oIi eeO oOo Ae 11. Ea aiE ee oO eiAi 12. eaA au eEie ioI iAe 13. eEe OeoEe Ai oAi 														

		_				-	_					-
	1	2	3	4	5	6	7	8	9	10	11	
1	+	-	-	+	-	-	+	-	-	÷	-	
2	-	+	-	+	-	-	+	-	-	+	-	
3	-	-	+	+	-	+	-	-	-	+	-	
4	-	-	-	+	-	+	-	-	-	+	-	
5	+	-	-	·+	-	+	-	-	-	+	-	
6	+	-	-	+	-	-	-	+	-	+	-	
7	+	-	+	-	-	+	-	-	+	+	**	
8	-	-	-	+	-	+	-	-	-	+	-	
9	-	-	+	+	-	+	-	-	-	+	-	
10	-	+	-	-	-	+	-	÷	-	4	-	
11	+	-	-	+	-	-	-	+	-	÷	-	
12	-	-	+	-	-	+	-		+	+	-	
13	-	+	-	+	-	+	-	+	-	+	-	
14	+	_	-	+	-	+	-	-	-	+	-	

In presenting the diagrams we also took into account the relationships by syntagmatic unit. Hence two syncategorematic elements and, in some cases, adjectival elements (though not of relation) have an accentual intensity that is subordinate to that of the primary element to which they are associated. No particular difficulties were found, except in line 13. Here our "reading" is perhaps a little bold, though nonetheless justified (we feel) if we take into account the overall textual strategies. It places a dialoepha after the seventh syllable between "*honeste*" and "*atti*" and considers the final word "*soavi*" as bisyllabic. By this we do not reject the legitimacy of a rigidly metrical reading (which would apply every case of synaloepha and would consider "*soavi*"

as trisyllabic). But how then does one resolve the succession "*donne honeste atti*"? One would have to place the accent on "honEste" and then either shift the accent in *atti* onto the final *i* ("dOnne honEste attl") or subordinate the "*honeste*" to create the reading "dOnne honeste Atti" (producing, therefore, the following respective schemes : A b A b A and A b b A b). In both cases, however, the rhythmic scansion is "extraneous" to the text.

The diagrams of the culminative peaks show a particular structuring in the incipits, whereby one unit of the arsis is progressively shifted back in the first quatrain:

line 1 A b b line 2 b A b line 3 b b A line 4 b b b A

The same phonic arching is repeated in the two tercets with an inverse movement, this time shifting the arsis forwards:

1st tercet	line 1	b b A
	line 2	b A b
	line 3	Ab
2nd tercet	line 1	b b A
	line 2	b A b
	line 3	Ab

In the second quatrain we find a correspondence in the descending trend of the first three lines (l. 5 A b b / l. 6 A b / l. 7 A b), while the eighth line (the last of the second quatrain) re-echoes in a truncated form the opening of the fourth (the last line of the first quatrain), thereby creating a kind of link between the two quatrains (b b b A versus b b b A). The entire quatrain also performs a kind of 'hinge' function linking the first quatrain to the two tercets. The initial descending trend and the final ascending trend reflect the semantic opposition between the joy (*gioia*) of nature and the pain (*dolore*) of the poet. This binary opposition has further structural support in the harmonic texture of the sonnet. Given that it is constructed according to the fairly rigid framework of the sonnet form, it spontaneously falls into such a binary opposition, with a first quatrain opposed to the second quatrain, the first tercet opposed to the second tercet, and the quatrains opposed to the tercets. Furthermore, symmetrical sequences prevail in the two quatrains, whereas asymmetry prevails in the tercets. In the first quatrain, lines 1 and 2 have an

equal syllabic succession after the opening (A b vs. b A b vs. b A b). In line 3 there is a repetition of the sequence A b, while the final syllabic unit repeats the truncated unit that opened the line (though closing with a "low"): b b A vs. A b vs. A b vs. b b A b. The symmetrical construction has a further support in the fact that line 4 begins with a sequence (b b b A b) that is substantially a repetition of the final sequence of the third line with the reinforcement of a pre-tonic "low", while the other two sequences resemble the opening and closing sequences of the first line:

line 1	Abb	->	b A b
line 4	•••••	A b b	+ b A b

In the second quatrain the opening of line 5 parallels that of the opening line of the sonnet, while that of line 8 (truncated) parallels that of the fourth line. The eighth line resembles the third:

line	3	b b A -> Ab + A b -> b b A
line	8	b b b A -> b A -> b b b A b

One can also detect phonic reprises in the following correspondences:

a) the beginning of line 5 is exactly the same as the opening line of the lyric (A b b + A b);

b) compared to the corresponding line in the first quatrain, line 6 is shifted by one position:

line 1	Abb	Ab	b A b
line 2	b A b	A b	b A b
	•••••	•••••	••••
ling 5	 1 b b	 ЛЪ	••••
nne o	ADD	лIJ	
line 6	Ab	b A b)

c) the opening of line 7 picks up the central part of line 3:

line 3	A b + A b
line 7	A b + A b

d) the initial sequence of line 8 repeats that of line 4 (though in a truncated form):

line 4	b b b A b
line 8	b b b A

The two quatrains also display considerable phonic structuring in the final rhythms of the lines:

line 1b A b line 2b A b line 3b A b line 4b A b line 5b A b line 6b A b line 7A b

In the two tercets, on the other hand, the points of contact are evidently not so close:

line 9b A b line 10A b line 11 ...b A b line 12A b line 13A b line 14 ...b A b

It would have been closer, obviously, if the syllable units had interacted with the rhyme scheme (C D C D C D) and been distributed as follows:

line 9A b line 10A b line 11b A b line 12A b line 13b A b line 14A b

In the two tercets there are numerous correspondences, though again limited to just two units. This lack of phonic geometricity between the quatrains and tercets (the former symmetric, the latter asymmetric) helps to contrast the two parts and to generate an interaction between the phonic and semantic levels.

Also interesting is the metremic scheme which allows us to grasp rapidly other hypometremic structurings in a vertical distribution. If we consider the *a minore* and *a maiore* types of *endecasillabo*, we find a contrast between two *a minore* openings versus two *a maiore* finals.

If we consider the accentogenous units on the sixth syllable from the vertical point of view, we see the following distribution:

The opposition between the two *a minore* beginnings and the two *a maiore* finals has its correspondence in the two central symmetrical blocks.

Another important structuring (again vertically) is the initial one:

l.1	+	1.5 +	1 .9 -	1.12 -
1 .2	-	1 .6 +	1 .10 -	1.13 -
1 .3	-	1 .7 +	l.11 +	1.14 +
1.4	-	1.8 -		

Between the two quatrains there is a relationship of inversion; between the two tercets one of parallelism. A final primary structuring is that of the third syllable:

1.1	-	1 .5	-	1 .9 +	1.12	+
1 .2	-	1 .6	-	1 .10 -	1 .13	-
1 .3	+	1.7	+	1 .11 -	1 .14	-
1.4	-	1 .8	-			

With a perfect correspondence in both the quatrains and the tercets. In the vowel chart we have the following distribution for the "highs":

- $E \rightarrow 19$ (11 in the quatrains + 8 in the tercets)
- A -> 17 (8 in the quatrains + 9 in the tercets)
- $\mathbf{O} \rightarrow \mathbf{12}$ (6 in the quatrains + 6 in the tercets)
- $I \rightarrow 8$ (6 in the quatrains + 2 in the tercets)

The most important distinction is that produced by the *i* strongly present in the quatrains and almost absent in the tercets. Moreover, the *e* and the *a* are predominant, the first is more so in the quatrains and the second in the tercets. The distribution of o seems significant. In the atonic wovels we find the following presences (the dipthongs and tripthongs directed or produced by synaloepha are excluded):

- 25 e (9 nelle quartine + 16 nelle terzine)
- 23 a (18 nelle quartine + 5 nelle terzine)
- 16 i (11 nelle quartine + 5 nelle terzine)
- 11 o (6 nelle quartine + 5 nelle terzine)

A significant feature is the absence of the u among both the tonic and atonic vowels. The presence of the o (and the tonic o) is practically the same in the quatrains and tercets. The i prevails in the quatrains, whereas for the e and a, with respect to the culminative peaks (i.e. tonic vowels), we find an inverted frequency, with the a prevailing in the quatrains, the e in the tercets.

A final distinguishing phonic element is that of alliteration, which is strongly featured in the first three lines:

- 1.1torna....tempo
- v.2 ...fiori.....famiglia
- v.3Prognepianger.....

This is weakened in the last two lines of the second quatrain:

1.7l'aria....l'acqua....

1.8 ...animal.....d'amar...

and is present in the tercets only in the opening of the first tercet:

1.9 Ma per me.....

From the morphosyntactic point of view, the poem is built on an accumulation of phrases. In the first quatrain and in the second tercet the rhythmicity is polysyndetic, as results from the repetitions of the conjunction e. A more relaxed phonic curve, on the other hand, is found in the first tercet, which opens with a "ma". The adversative opposition contrasts with the conjunction e, which is completely lacking in this tercet, where we find the only past tense in the whole poem ("se ne portô"); otherwise, the poem uses just the present:

torna -> rimena -> ridono -> si rasserena -> s'allegra -> è d'amor piena -> si riconsiglia -> tornano -> -> tragge -> sono.

Even the lexis is dualistic in construction. The conceptual chain rests on two opposing sign units, which belong - as the poem progresses - to the human, animal, objectual spheres, etc.

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Zephiro -> bel tempo
fiori -> erbe
Progne (swallow) -> Filomena (nightingale)
candida -> vermiglia
prati -> ciel
Giove -> sua figlia (Venus -> spring)
aria -> acqua
aria -> terra
acqua -> terra
cantar -> fiorir
augelletti -> piagge
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On the other hand, the first tercet in which the initial alliteration underlines the importance of the poetic *I*, is monocentric: "*Ma per me*". The woman, the natural relational element of the binary aspect, is relegated *in absentia*, being represented by the pronominal sign *quella* and in a dependent clause. If we circumscribe the binarism on the primary quality of the signs, we get the following scheme:

line 1	action ("torna") + action ("rimena")
line 2	object ("fiori") + object ("erbe")
line 3	action (" <i>candida</i> ") + action (" <i>pianger</i> ")
line 4	qualificative (" <i>candida</i> ") + qualificative (" <i>vermiglia</i> ")
line 5	action ("ridono") + action ("si rasserenano")
line 6	objectual ("Giove") + objectual ("sua figlia")
line 7	three objectuals ("aria" + "acqua" + "terra")
line 8	collective ("ogni animal") + action ("si riconsiglia")
line 9	main
line 10	secondary relative
line 11	secondary relative
line 12	action (" <i>cantar</i> ") + action (" <i>fiorir</i> ")
line 13	<pre>qualificative ("belle") + qualificative ("honeste")</pre>
line 14	<pre>qualificative ("aspre") + qualificative ("selvagge")</pre>

Structurally, one must consider that the parallelism of action in the first quatrain is substantially different in lines 1 and 3. In the first line it proceeds from a subject towards two actions, whereas in the third line there are two subjects with two distinct actions. In the second quatrain (line 5) and in the second tercet (line 12) the system corresponds to that of the third line: two subjects versus two distinct actions.

From the profound conceptual nucleus distributed over the isotopes:

a)	Ι	live	pain	
b)	WC	man	dead	absence of joy

there develops the superficial nucleus of the opposition between the poetic "I" and the explosion of joy in nature. These conceptual nodes interact profoundly on the unfolding of the text and therefore on its linguistic and phonic components.

Musicological analysis by Francesco Luisi

From the critical point of view, I would prefer not to consider the results of this research within the area demarcated by the aesthetic and stylistic assumptions for which music history has somewhat hastily and simplistically coined the term "madrigalism"¹. Nonetheless, since the word has acquired an indicative and conventional value in the musicological terminology, it seems best to try to amplify, correlate, define better or integrate the meanings inherent in the term rather than to adopt a new term that would surely have difficulty challenging the old. Besides, one close correlation between the traditional themes of musicological investigation (intent on searching for madrigalisms) and the study that occupies the following pages is the desire to analyze the poetry-music relationship; in both cases it is the fundamental starting point. But here I would immediately like make a distinction. While the traditional analytical method could be said to try and define the concept of "madrigalism" by identifying the instinctive, manneristic interpretative phenomenon, the present method is based on scientific foundations and identifies the madrigal's absolute compositional approach as the total adherence to the polyhedric morpho-syntactic and phonic structures of the poem.

According to the customary theorization, "madrigalism" means the imitation of poetic-linguistic semantics: a sort of musical transference of the textual poetics that is transformed into expressive mannerism, into sound painting and into the interpretation of the visible evoked, of the signified and of the signifier in its sensitive and affective rhetorical role. In the present approach, on the other hand, "madrigalism" indicates the almost total adherence to the different structural formulations inherent in the poetic text (as evidenced earlier by Franco Musarra). This means: the ordering of the culminative peaks; the position of the arsis in the ordering of the poetic lines; the symmetry in the poetic structure and the internal vertical symmetries relating to the metric system; the syntagmatic correspondences between two or more entities; the morpho-syntactic structures concerning the phonic curves that distinguish the line groupings; and finally, the lexical structures in which the dualistic conception of the conceptual chain prevails.

As we can see, it is not a matter of expounding an analytical musicological theory based on an observation of the sonnet's metrical scheme and its respective rhyme scheme. Such an examination may give significant results only if applied to the early madrigal literature². Instead, the new model of analysis aims to investigate the possible capacities inherent in the music to adhere to the phonic organization and also to the structural supports that form the continual, dualistic semantic opposition that derives from the very same framework of the sonnet (two quatrains and two tercets featuring the rotation

¹ The fundamental point of reference for this theory is the (admittedly dated) work by Alfred Einstein, *The Italian Madrigal*, 3 vols., Princeton, 1949.

²I have dealt with these aspects in my study "Considerazioni sul ruolo della struttura e sul peso della retorica nella musica profana italiana del Cinquecento", in *Struttura e retrica nella musica profana del Cinquecento*, Proceedings of the conference held in Trento on 23 October 1988), edited by Marco Gozzi, Rome, Torre d'Orfeo, 1990, pp. 13-35.

of symmetrical and asymmetrical sequences). In other words, it is a theory capable of tackling the results that emerged from Musarra's analysis³. Hence it is to these that we must necessarily return before moving on to examine the results of the following musicological examination.

The charts and the table set out below enable one to compare the results of the musical analysis with those emerging from my colleague's work. However, I feel we should offer some clarification on the musical criteria to determine the presence of the culminative peaks corresponding to the "highs" and "lows" encountered in Musarra's own diagrams.

After establishing (as a vital premise) that these diagrams should play an influential role on the formulation of other analytical representations based on the analysis of Marenzio's musical text,⁴ I proceeded to establish an independent analytical system that was capable of showing (this time within a musical idea) the same concept of a "peak", as assumed by Musarra. Its application has generated a distinct table, one that is independent of the parallel table developed by my colleague. Only at a subsequent stage were the two parameters compared, with the specific aim of searching for some kind of link (which in the event turned out to be remarkable). After this I was able to proceed, with the help of Musarra's text, to the identification of other notable similarities (of a morpho-syntactic and semantic kind) that validated the usefulness of the analysis.

In the musical sphere, therefore, it was possible to identify sounds provided with an ictus (marked by the sign ">") and sounds lacking an ictus (marked as "."). This was done independently of the intrinsically accentual nature of the mensural notation that governs the ordered succession into arsis and thesis (which, however, can at times also coincide with these criteria). Their identification depended on the presence of one or more of the following elements:

Notes with ictus (>)

- a) sound coinciding with the position of thesis (=t) in the musical discourse, given that originally the tactus value of the mensural notation is divided into thesis and arsis (*depositio* and *elevatio*);
- b) highest sound of the microstructure examined;
- c) sound of greater duration coinciding with either thesis or arsis;

³ Here I take the opportunity to thank my friend and colleague to whom I am indebted for the stimulating initiative of this research, an idea that developed in the course of the seminars I held at the University of Louvain in April 1989.

⁴The work is taken from the *Madrigali a Quattro voci di Luca Marenzio nuovamente stampati et dati in luce*, Libro I, Con privilegio, et Licentia de' Superiori in Roma, appresso Alessandro Gardano, 1585. There is a modern edition in Luca Marenzio, *Madrigali a quattro voci*, edited by Aldo Iosue, Francesco Luisi and Antenore Tecardi, Rome, Pro Musica Studium, 1983, no. 18, pp. 88-95 (here reproduced in the *Appendix*).

d) first sound of a monotone succession (sounds of equal pitch).

Notes without ictus (.)

- a) sound coinciding with the position of arsis (=a) in the musical discourse;
- b) lowest sound of the microstructure examined;
- c) sound of lesser duration coinciding with either thesis or arsis ;
- d) second and possibly further sounds of a monotone succession.

Obviously exceptions are always possible, but generally the situation is justified by precise artistic intentions. In the large majority of cases the system of identifying the ictus leaves no room for doubt and – what is more astonishing – coincides perfectly with the values assumed by the culminative peaks in Musarra's diagram.

As already mentioned, my analysis was conducted on the setting by Luca Marenzio, one of the most significant composers working in the genre. This choice was anything but accidental and was determined by the intention to deal with a product that was authentically artistic and at the same time mature and exemplary from both the formal and aesthetic points of view. Hence also the choice of a four-part madrigal setting that might represent the more balance vision of imitative contrapuntal polyphony and a compositional style closely tailored to the versification. This attention to versification, viewed together with Marenzio's extraordinary vocation for lyricism, enormously helped the mechanics of the musical analysis and ensured that it ultimately matched that carried out by Musarra.

To facilitate the understanding of this research in non-musicological environments, I have chosen for my analytical exemplification a system for representing the sounds that lies midway between genuine musical notation and a graphic visualization of the pitches and durations of the notes, accompanied by useful supplementary signs that are explained in the key given before the analysis. (Clearly the reader has also the possibility of examining the work in the musical score reproduced in the Appendix.) The analysis considers the musical setting of each line in its most typical and complete thematic form, without reference to the contrapuntal-imitative procedures. The settings are numbered from 1 to 14 (corresponding to Petrarch's own line divisions). Under each number are evidenced and compared seven elements of evaluation that respond to the following analytical principles (in order from top to bottom):

1st line: succession of theses and arses according to the values of mensural notation

- 2nd line: succession of sounds with ictus (>) and without (.)
- 3rd line: musical line with graphic representation of the sounds;
- 4th line: Petrarch's text with a delimitation of the microstructures;
- 5th line: succession of "highs" (A) and "lows" (b) found in Musarra's diagram with a delimitation of the microstructures;
- 6th line: succession of vowels given in Musarra's diagram;
- 7th line: culminative peaks (+ and -) given in Musarra's diagram.

The reading of the data provided by the analysis confirms the extraordinary correspondence between culminative peaks (+) and musical ictuses (>); it occurs on phonic foundations, independently of the succession of mensural values that define the articulation of arsis and thesis.

Certain slight variants attest not so much exceptions as the composer's different way of conceiving the text-music relationship, and they are generally dictated by specifically agogic musical requirements. Let us examine these examples in detail.

In the setting of the first line Marenzio fails to account for the synaloepha "*torna-e'l*", given that he introduces a suspension of great effect after "*torna*", as if to evoke a mystic sense of expectation that becomes a certainty of what is about to happen. The licence is commonly used in the madrigal repertory and (as one can observe) it does not alter the paradigm of ictuses, which perfectly correspond to the culminative peaks.

In the second line there is an ictus on the first arsis of the last microstructure, owing to the use of a sound of longer duration. The same situation occurs at the third microstructure of the third line ("*pianger*"), where the first syllable is set to a longer sound that is also the first of a monotone succession.

In the fifth line we again find the musical division of the synaloepha "*prati-e*", to produce an idea that is repeated to accentuate the suspension (rest) inserted to distinguish the two entities of what Musarra calls the "conceptual chain" of the dualistic construction.

In the seventh line there is an exception in the musical conduct determined by the respecting of the synaloepha "*terra-è*". As a result the theme in the highest voice of the polyphonic structure would appear to begin with a note that had an ictus value contradicting the phonic structure. In actual fact it is a conscious licence that composer compensates in his treatment of the underlying voices: by writing out the synaloepha he re-establishes the position of the ictus on the second syllable of "*amor*".

The eighth line has two microstructures (the first and third) that should present the position of ictus, on the strength of the initial position and duration of the first sound. In both cases, however, this position is contradicted by the rhythmic movement of the microstructure in the other parts of the polyphonic context which confirm the musical position of arsis in the first case and syncopation in the second.

A different situation is that of the position of the musical incipit in the ninth line, for it presents a differentiated solution of great interest in the explicit. In contrast with Musarra's diagrams, the position of ictus is carried by the first syllable, with the intention (I believe) of stressing the change of climate or the "semantic opposition between the joy (*gioia*) of nature and the pain (*dolore*) of the poet" (Musarra) that occurs in the structural passage from the quatrains to the tercets (it is surely superfluous to add that Marenzio's composition is divided into two distinct parts: the first based on the two quatrains, the second on the tercets). As regards the explicit of the musical idea, we find an approach that overcomes the conception of close adherence to the metre of the structure, and instead rather takes into account the *rejet* caused by enjambement. In other words, the musical idea is accomplished together with the poetic idea, which has its conclusion in the first microstructure of the tenth line, though without contradicting the phonic position of the syllables.

The twelfth line shows a subordinate position of the ictus in the first microstructure, with the aim of stressing the start of the last tercet, as is also underlined by the triple repetition of the musical idea. In this line we also note the separation of the synaloepha "*augeletti-e*" with a musical rendering that is twice repeated and preceded by a clear separation that evidences the "binarism on the quality of the signs" (Musarra): in this case, action ("*cantar*") + action ("*fiorir*").

Finally the setting of the thirteenth line is singular. While perfectly respecting the dialoepha of "*honeste:atti*", through an intentional rhythmic suspension followed by a syncopated start, it does not adopt the antimusical sinaeresis of "*soavi*" (evidently because produced by the encounter of two hard vowels) which is thus uttered with the additional syllable "so" lacking an ictus.

All the features detected in the detailed analysis of the musical settings offered by Marenzio for each line have been collected in an analytical table and compared with Musarra's results. Since an interpretation of the data must necessarily take into account the definitions given in the Key, some further explanation is perhaps required here.

Listed on the left the table are the sonnets lines, numbered from 1 to 14 and grouped, as customary, into 4+4+3+3. The second column gives the rhyme scheme in capital letters. The boxes that appear horizontally at the top contain indications concerning the quality of the musical setting, with exclusive reference to the melodic line: each indication is a sort of category within which the relevant fragments of text are inserted. Some of the words listed are boxed and some of the syllables are circled, in relation to the observations contained in the last column on the right.

If one looks at the table, what strikes one first is the contrast between the structures belonging to the quatrains and tercets respectively. Over and above Marenzio's division of the madrigal into two distinct parts, what is most important – as is also clear from the table – is that between the quatrains and tercets (which, as we observed, oppose the concepts of joy and pain) there is an unequivocal difference in climate that is highly consistent with the poetic message. Indeed almost the whole setting of the tercets resorts to "low" musical formulations.

Furthermore there is no connection between the various types of cadence and the ordering of the rhymes in the metric scheme (in this regard greater respect was generally found in the early madrigal forms).⁵ Instead we note a tendency to consistency in the final rhythms: for example in the two quatrains (which feature "considerable phonic structuring", according to Musarra) the composer introduces a plain cadence on all of the final rhythms featuring the plain succession b b A b, whereas the rhythms b A b correspond twice to a plain cadence and twice to a mixed cadence (used once also for the succession A b). The treatment of the cadences in the tercets, on the other hand, is freer and no symmetrical pattern emerges. In fact in the two tercets we find syntagmatic relationships limited to two entities (about which more below), but there is no genuine relationship "of sonorous geometricity", in itself the cause of contrast with the quatrains, yet also generating "an interaction between the phonic and semantic levels" (Musarra) that Marenzio interprets.

More hidden, though no less important, is the correlation with the hypometric structuring (viewed vertically) observed by Musarra on the sixth syllable, with two initial *a minore* hendecasyllables and two final *a maiore* hendacasyllables enclosing two central symmetrical blocks of five lines with a vertical structuring of the syllabic qualities corresponding to + + + - +. Musically, the sixth syllable of the first hendacasyllable is inserted in an ascending movement and that of the second in a monotone succession. The corresponding syllables of the final hendecasyllables are contrasted by being inserted in low movements: one ascending, the other descending. In musical terms the symmetry of the central blocks produce the following paradigm:

sixth syllable of lines 3-7:

3	(pian)	low monotone succession
4	(can)	ascending mov.
5	(ciel)	ascending mov.
6	(di)	ascending mov.
7	(ter)	descending mov.

sixth syllable of lines 8-12:

8	(mar)	monotone
9	(tor)	ascending mov.
10	(cor)	ascending mov.

⁵ See the instances cited in FRANCESCO LUISI, "Considerazioni sul ruolo della struttura", pp. 27 ff.

11	(<i>ne</i>)	ascending m	10V.
10	(1)	1 1'	

12 (*let*) descending mov.

At a morpho-syntactic level Musarra correctly observed in the poem's structure the presence of polysyndetic rhythmicity in the first quatrain and second tercet, contrasting with the "more relaxed phonic curve" of the first tercet with its opening "ma". This reading is duly confirmed in Marenzio's setting of the ninth line.

Musarra also stresses that a "dualistic construction prevails in the lexical structures, or rather a construction of the conceptual chain that rests on two sign entities". Again this construction is suitably reflected in the agogics of Marenzio's setting, though the dualism involves a measure of opposition, as the following table shows:

two sign entities	musical agogics
(Musarra)	in Marenzio
Zeffiro > bel tempo	descending > ascending
fiori > erbe	mixded embellished > ascending
Progne > Filomena	descending > monotone
candida > vermiglia	ascending > mixed cadence
prati > ciel	descending > ascending
Giove > figlia (Venere)	monocorde > mixed cadence
aria > acqua	ascending > descending
aria > terra	ascending > descending
acqua > terra	descending > (more) descending
cantar > fiorir	descending > mixded embellished
augelletti > piagge	monocorde > descending
belle donne > atti soavi	monocorde > descending
aspre > selvagge	ascending > descending

The technique of dualistic construction always avails itself, therefore, of a subtle play of contrast which is translated into music by choosing a contrary (or at least differentiated) agogic movement. In the case of *acqua* > *terra*, where a melic distinction had already been made by contrasting the descent of *acqua* with the ascent of *aria*, the relationship is *descending* > *more descending*. In a similar way Marenzio reacts to what Musarra defines as "binarism on the quality of the signs". In musical terms the setting resorts to variety, given that it assimilates not so much the parallelism of qualities as the final effect. Let us look at some examples:

Musarra's plan:

- 1.1 action ("*torna*") > action ("*rimena*")
- 1.2 object ("fiori") > object ("erbe")
- 1.3 action ("*garrir*") > action ("*pianger*")

Marenzio's musical agogics:

- (1.1) descending > cadence in movement
- (1.2) mixed embellished > ascending embellished
- (1.3) descending embellished > low embellished

As musical setting proceeds, we find further confirmation of the tendency to search for a musical variety capable of evidencing the dualism inherent in the parallelism of qualities. We have already noted that the parallelism of action in the third line is different from that in the first line and consequently, in conformity with a more general madrigalistic conception, Marenzio views the evocation of action as the primary element. Hence if we pursue Musarra's analysis further we find further parallelisms of action at 1. 5 (*"ridono"* and *"si rasserena"*: descending embellished and plain cadence, respectively) and 1. 12 (*"cantar"* and *"fiorir"*: descending and mixed embellished, respectively).

If we now come back to the question of a compositional approach linked to the use of "madrigalisms", I believe that the present paper amply illustrates a new possibility of inquiry precisely in those areas where the concept of madrigalism begins to assume new meanings.

In a wider projection of the problem we could identify a new role for musicological analysis: one more closely linked to the poetic structure. This first (albeit limited) attempt seems sufficient to confirm the notion of the asemanticity of madrigal music and the consequent assumption (within it) of poetic semanticity. What also seems clear is the strong dependence of the musical setting on the phonic structure and the role of culminative peaks. Thus, if in the poetic reading the rhythm is subordinated to the accent (understood as the culminative achievement of sound and tension), the same should occur in the actual performance of a madrigal, given that its setting depends on the phonic structure of the text and not on a rhythmic approach determined by the choice of tactus in a specific *tempus*.

In fact the terms of the debate on the performance practice of the madrigal are vitiated by the use of score and of transcriptions in modern notation (to which I myself also gave my uncritical support). For the known methods of transcription – even those that painstakingly place the barlines between the staves or (much worse!) give original tempus marking while at the same resorting to modern note values – are valid only for instrumental music and

for the whole repertory of harmonically-conceived music. For a correct interpretation of the madrigal, on the other hand, one should not only avoid scores (which heavily distract from the accentual components associated with the word), but one should also learn to read from the original separate parts and forget that the musical writing complies with mensural concepts. It is my own conviction that the musical semiography used for the madrigal complies with a graphic custom endorsed by publishing conventions and sanctioned by the tradition. In the actual practice of singing it has a conventional value and represents an outline that the singer must elaborate in relation to his own personal capacity to interpret the culminative peaks of the poetic text. Indeed it wouldn't be far too from the truth to say that in certain respects the diagrams formulated for this study are clearer to me than the score of the madrigal that I myself published in 1983.

I repertori vocali monodici e polifonici nelle riviste musicali e musicologiche

Rubrica d'informazione bibliografica a cura di Cecilia Luzzi

Teoria e prassi della modalità

Il concetto di «modo» riveste un ruolo di primo piano nella produzione musicologica relativa ai repertori vocali monodici e polifonici – e alla teoria musicale ad essi collegata – ai quali è dedicata la presente rubrica. L'attenzione a questioni di teoria e prassi modale caratterizza un ampio numero di studi e interventi su epoche e tradizioni diverse: la teoria musicale dell'antica Grecia – e i concetti di «harmonia», «tonos», «specie d'ottava» –; la modalità nel canto monodico cristiano – le strutture modali arcaiche e il sistema degli otto modi ecclesiastici desunto dalla tradizione dell'*octoéchos* della Chiesa di Bisanzio; la modalità nella polifonia – gli otto modi della tradizione e i dodici definiti da Glareanus e affermatisi grazie a Zarlino –; il recupero, tra Otto e Novecento, di elementi modali della tradizione ecclesiastica al pari di altre scale esotiche come ulteriore risorsa per rinnovare il linguaggio armonico della tradizione classico-romantica; i repertori etnici nei quali si registrano strutture modali assai diversificate ma che, per convenzione, sono state comprese sotto una definizione allargata di modo.

Nel corso del '900 e in particolare negli ultimi tre decenni del secolo sono stati pubblicati saggi e interventi che hanno sondato in maniera sistematica questioni relative alla modalità nei diversi ambiti menzionati, apportando un contributo decisivo alla ricerca e divenendo un termine di paragone con cui debbono necessariamente confrontarsi le indagini successive. Gli studi di Jacques Chailley e di Andrew Barker nell'ambito della teoria musicale greca; l'indagine sulle strutture modali nel repertorio romano e in quello gregoriano di Alberto Turco, gli studi sui tonari di Michel Huglo. Imponente è inoltre la ricostruzione della tradizione teorica modale in Occidente con la definizione del concetto di modo compiuta da Harold Powers nella voce «Mode» del New Grove Dictionary, oggi aggiornata da Frans Wiering nella recente seconda edizione. Powers è inoltre autore di numerosi studi sulle strutture tonali nella polifonia - intese in senso ampio come criterio di organizzazione delle altezze – indagate da un punto di vista esterno (etic) piuttosto che dalla prospettiva interna (emic) rappresentata dalla coeva dottrina modale. Diversamente, la prospettiva della teoria musicale coeva è il punto di partenza delle indagini di Bernhard Meyer sulla modalità nella polifonia della musica rinascimentale, mentre complementare alle due posizioni è quella di Carl Dahlhaus.

L'aggiornamento del panorama bibliografico che qui si presenta offre saggi di notevole interesse. Di grande novità per l'approccio sistematico alla questione e per una rilettura di fonti antiche sia nell'ambito della teoria musicale ellenistica che della filosofia è il volume di Brenno Boccadoro sulla teoria armonica nella Grecia classica che offre nuova luce sulla struttura dell'antica *harmonia* greca e dell'*ethos* a questa intrinseco, offrendo nuovi documenti – dalla lettura di filosofi pre-socratici, i naturalisti Anassimandro, Anassimene ed Eraclito, gli eleati Parmenide e Zenone, quindi Empedocle, Democrito e i Pitagorici – a sostegno della tesi di un carattere modale dell'*harmonia* e di una netta distinzione dal concetto di *specie d'ottava* e da quello di *tonos*.

Gli articoli citati in bibliografia relativi alla tradizione del canto monodico medievale offrono da un lato panoramiche su questioni generali, di metodo, dall'altro si soffermano sulla descrizione dei tratti di singoli tonari. Così Claire Maître presenta un quadro sintetico sulla modalità del canto piano medievale, mentre Jacques Viret e Marcel Peres - nel numero monografico dedicato alla modalità della rivista francese «Analyse Musicale» (XXXVIII, 2001) che contiene anche saggi di Harold Powers, Laurent Fichet e Joseph Le Floc'h - affrontano questioni relative alla definizione del concetto di modo da un lato e alle relazioni tra teoria modale e prassi esecutiva dall'altro. Viret, autore di un recente volume sul canto gregoriano e di un saggio su modalità e didattica nel trattato Musica Enchiriadis, rileva la necessità, nei repertori del canto gregoriano e nelle tradizioni etniche, di ampliare il concetto di modo come «scala musicale incentrata su una tonica» ad una nozione più complessa che includa anche caratteri strutturali, quali la gerarchia di gradi e intervalli, e materiali melodici, quali repertori di formule. Pérès, direttore de l'Ensemble Organum e anni addietro direttore del Centre Européen pour la Recherche et l'Interprétation des Musiques Médievales (CERIMM), sulla scorta della duplice esperienza di musicologo medievista e interprete, osserva la distanza tra le questioni della dottrina modale e la prassi esecutiva, auspicando una maggiore integrazione tra i due aspetti, ponendo attenzione anche grazie alle diverse tradizioni orali e alle forme dei recitativi liturgici in epoche diverse. Luisa Nardini, Christian Meyer e Michael Bernhard affrontano lo studio rispettivamente del Ms. 318 dell'Archivio della Badia di Montecassino, dei tonari cistercensi e del manoscritto 3314/15 dell'Università e della Landesbibliothek a Darmstadt o tonario di Seligenstadt.

Su teoria e prassi modali nella polifonia sono usciti negli ultimi anni contributi rilevanti: per i secc. XIV-XV, la raccolta di saggi sulla modalità a cura di Ursula Günther, Ludwig Finscher e Jeffrey Dean, mentre per il sec. XVI gli studi di Frans Wiering, che ha condotto indagini sistematiche, di grande novità, sulla teoria modale di Gioseffo Zarlino, messa in relazione con le fonti

e la prassi compositiva polifonica. Interessanti anche i due interventi di Marco Mangani e Daniele Sabaino e di quest'ultimo da solo, i quali, come già Wiering, coniugano la prospettiva della dottrina modale e della teoria musicale con quanto avviene nella prassi. Nel primo saggio Mangani e Sabaino intendono verificare se l'esame della produzione musicale confermi l'autonomia e quindi l'antichità del nono modo di La, aggiunto nella teoria modale dodecacordale di Glareanus e di Zarlino, partendo proprio dall'analisi degli esempi musicali che lo steso Zarlino riporta nelle sue Istituzioni armoniche (1558): il risultato dell'indagine – che prosegue con l'attività di un gruppo di ricerca coordinato dai due studiosi presso la Facoltà di Musicologia di Cremona - è che il modo di La non sia né un modo autonomo e neppure nuovo, ma un modo «risultante», frutto della commistione con elementi dei modi di Re (le specie di quinta e le cadenze) e dei modi di Mi (le specie di quarta). Nel secondo saggio Sabaino allarga la sua indagine sulle relazioni tra teoria della modalità e prassi compositiva alla teoria dell'ethos modale, tema centrale di tutta la dottrina della modalità nel Cinquecento, tesa a rivalutare, in prospettiva umanistica, i topoi della cultura greca antica. L'osservazione dei problemi partendo dai due punti di vista divergenti di Bernhard Meier and Harold Powers caratterizza i precedenti studi, ed è dichiarata fin dal titolo nell'articolo di Ariane Renel dedicato all'analisi del Livre de chansons nouvelles (1571) di Orlando di Lasso.

Sulla modalità nella musica tra Otto e Novecento sono da segnalare il volume di Henri Gonnard dedicato alla musica modale in Francia da Berlioz a Debussy e il numero monografico sulla modalità tra i secc. XIX-XX della rivista «Musurgia» (vol. VIII/3-4, 2001) che pubblica gli interventi di Jean-Pierre Bartoli su *L'Enfance du Christ* di Hector Berlioz, di Philippe Cathé sulla produzione agli inizi del Novecento e di Marie Delcambre-Monpoël sui *Folk Songs* di Berio. Il rinnovato interesse degli intellettuali francesi all'inizio del sec. XIX per la chanson tradizionale è descritto da Joseph Le Floc'h nel contesto di questo ritorno alla modalità caratteristico della Francia in questi anni: tuttavia le ricerche condotte nel quadro istituzionale dell'Académie Celtique, cui prese parte anche la scrittrice George Sand, pur presentando un approccio raramente neutro, filtrato attraverso l'ideologia di esaltazione dei valori nazionali, costituirono un'importante fonte d'ispirazione per i musicisti e un supporto per i teorici della modalità.

Nell'ambito dell'etnomusicologia l'interesse è sporadico, incentrato su singole tradizioni e specifiche strutture modali: Nidaa Abou Mrad delinea un profilo accurato sulle scale melodiche nell'Oriente arabo, Mercedes Dujunco sulle strutture modali della tradizione musicale di Guangdong nel sud della Cina e Suzanne Fürniss ed Emmanuelle Olivier sui sistemi musicali e le concezioni contrappuntistiche della tradizione dei Pigmei e dei Boscimani.