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THE POETICS OF MUSICAL COMPOSITION

 *MUSICA PRACTICA* was a broad category in the education of a Renaissance musician. It usually began with instruction in singing, reading musical notation, and playing an instrument. Technical matters such as intervals, scales, modes, and organization of musical time were taught from a practical standpoint. These were applied to instruction in improvisation, which might be impromptu embellishment of written music, invention of counterpoints to a written melody, making up melodies and harmonies on a keyboard or lute over a given bass, devising spontaneous variations on a tune or air, creating an accompaniment to a song, or improvising a prelude or exercise before beginning to perform a written piece—all skills of mental composition performers were expected to possess and employ.

Written composition was the most demanding part of *musica practica*. German authors set this discipline apart as a special branch and called it *musica poetica*. Nicolaus Listenius (b. ca. 1510) defined it in his *Musica* of 1537:

Poetica is that which strives neither for knowledge of things nor for mere practice, but leaves behind some work after the labor. For example, when someone writes a musical song, the goal of this action is the consummated and completed work. For it consists in making or fabricating something, that is, a kind of labor that leaves behind itself, even after the artist dies, a perfect and completed work. Therefore the musical poet is someone engaged in the occupation of leaving something behind.¹

¹Nicolaus Listenius, *Musica* (Wittenberg: Georg Rhau, 1537), f. Aiiij^v: “Poetica quae neque rei cognitione, neque solo exercitio contenta, sed aliquid post laborem relinquit operis, veluti cum a quopiam Musica, aut musicum carmen conscribitur, cuius finis est opus consummatum et effectum. Consistit enim in faciendo sive fabricando, hoc est, in labore tali, qui post se etiam, artifice mortuo, opus perfectum et absolutum relinquat, Vnde Poeticus musicus, qui in negotio aliquid relinquendo versatur.” Listenius also employed the term earlier in his *Rudimenta musicae* (Wittenberg: Georg Rhau, 1533).

Listenius respected here the meaning of the Greek verb ποιέω (*poieo*: to make or create), but he added a further distinction: it is a creative act that leaves behind a finished object. This normally means setting something down in writing, which Johannes Tinctoris called *res facta* (a thing made), distinguished from *cantare super librum*, improvising a counterpoint on a chant read from a chantbook.²

To identify a finished composition with a particular “musical poet” or composer was a relatively new development. Before the fourteenth century, most music was anonymous, and even thereafter music was frequently copied and transmitted without attribution. Moreover, it was often intentionally altered in transmission, with the result that the composer’s authentic work was not preserved. Listenius suggests that a composer should polish a work to the point where it is fixed and remains so for posterity. Performers are then expected to respect such a text as a particular composer’s final work.

The term “poetics” soon began to appear in titles of treatises on musical composition. Heinrich Faber (1500–1552) called his unpublished treatise of 1548 *Musica poetica* and emphasized the superiority of composed over improvised music.³ Likewise, Gallus Dressler (1533–1580/89) titled his series of lectures *Praecepta musicae poeticae*, which he delivered between 21 October 1563 and 29 February 1564 as Cantor at the *Lateinschule* in Magdeburg.⁴ Seth Calvisius (1556–1615) regarded the expression as poor Latin and corrected it to *melopoïia* in his title *MEΛΟΠΟΙΙΑ sive melodiae condendae ratio, quam vulgo Musicam poeticam vocant* (Erfurt: Georg Baumann, 1592). Joachim Burmeister (1564–1629), however, still preferred *Musica poetica* for the title of his important text on

²Tinctoris, “Liber de arte contrapuncti,” 107–10 (bk. 2, ch. 20); trans. *Art of Counterpoint*, 103.

³Manuscript in Zwickau, Ratsschulbibliothek.

⁴The treatise was first edited by Bernhard Engelke (“Gallus Dressler, *Praecepta musicae poëticae*,” *Geschichtsblätter für Stadt und Land Magdeburg* 49/50 [1914–1915]: 213–50) and subsequently re-edited and translated into French as Gallus Dressler, *Praecepta musicae poëticae*, ed. O. Trachier and S. Chevalier, Centre d’Études Supérieures de la Renaissance, Collection “Épitome musical” (Paris–Tours: Minerve, 2001). A new edition with English translation by Robert Forgács is forthcoming as volume 3 in *Studies in the History of Music Theory and Literature*, published by the University of Illinois Press.

composition published in 1606.⁵ In it, he directed attention to the composer's duty to express the words being set, whether a secular poem or a liturgical prose text.

Musica poetica implied that composing is more than making counterpoint, that the composer addresses a message, like the author of a poem or an oration, to a reader or listener. The music amplifies, enhances, and interprets the message conveyed by the verbal text. Bishop Jacopo Sadoletto (1477–1547) was perhaps the first sixteenth-century writer to draw attention to Plato's definition of a song (*Republic* 3.10 [398c-d]) as comprised of text, rhythm, and melody—with text the most important and the other two subservient to it—when he condemned modern music as negligent of the message and too much addicted to mere play of sound. Later, Gioseffo Zarlino and other authors quoted or paraphrased the definition in their own writings.⁶ Plato's definition would become a motto of Claudio Monteverdi's *seconda pratica*.⁷

Zarlino also demanded that a composition be more than a well-executed counterpoint: it must serve its proper end, to benefit and please, as Horace said of poets—"aut prodesse volunt, aut delectare poetae."⁸ Like a poem, a piece of music should turn around some subject, which the composer "adorns with various movements and harmonies to bring maximum pleasure to the audience."⁹ The composer may invent the

⁵Joachim Burmeister, *Musica poetica: Definitionibus et divisionibus breviter delineata, quibus in singulis capitibus sunt hypomnemata praeceptionum instar συνοπτικῶς addita* (Rostock: S. Myliander, 1606); trans. with introduction and notes by Benito V. Rivera as *Musical Poetics*, Music Theory Translation Series (New Haven, CT: Yale University Press, 1993).

⁶Sadoletto, *De liberis recte instituendis*, f. 42v; Zarlino, *Sopplimenti*, 277 (bk. 8, ch. 1): "... Melodia: laquale si compone (come altroue dichiarai) di Oratione, di Rhythmo, & d'Harmonia: dellequali essendo l'Oratione la parte principale, l'altre due sono come sue serue..." Zarlino had cited Plato's definition in *Istitutioni* (1558), 81 (bk. 2, ch. 14), but not the priority of the text. See also chapter 1, pp. 3–4 and nn. 6–7 *supra*.

⁷See *infra* and chapters 7 and 9.

⁸Horace *Ars poetica* 333–34, quoted in Zarlino, *Istitutioni* (1558), 172 (bk. 3, ch. 26); book 3 translated and annotated by Guy Marco and Claude V. Palisca as *The Art of Counterpoint: Part Three of Le istitutioni harmoniche, 1558*, Music Theory Translation Series (New Haven, CT: Yale University Press, 1968; reprint, New York: Norton, 1976; reprint, New York: Da Capo, 1983), 51–53.

⁹*Ibid.*: "... adorna con varie modulationi, et varie harmonie, di modo che porge grato piacere a gli ascoltanti."

subject or take it from an existing composition such as a plainchant melody, a tenor part, or several parts from a polyphonic work. If it is an original subject, it should be suited to the words and to their meaning. After one voice announces the subject, the others should be derived from it. This process is called “making counterpoint.”¹⁰

Zarlino assumes that the composer, as often as not, starts with ideas of other known or anonymous composers, but this does not confer a license to plagiarize; rather, it is a challenge to embellish familiar music with new treatments and elaborations. Far from suffering from Harold Bloom’s “anxiety of influence,”¹¹ the Renaissance composer enjoys paying tribute and reverence to music that has already earned recognition. The process resembles a scholastic gloss upon an authoritative work of philosophy or literature. Thus, many of the polyphonic chansons of the fifteenth century are reworkings of other versions of the same song.¹² Likewise, the preferred method of composing a Mass, described in detail by Pietro Pontio, was to compose it around the motives of a favorite motet or madrigal.¹³ This unifies the Mass in a way different from the earlier practice of basing all movements on the same plainchant or tune placed in the tenor part or paraphrased in all the parts. The borrowings are now more audible to the listener than was a melody buried in an

¹⁰Ibid.: “... Far contrapunto.”

¹¹Harold Bloom, *The Anxiety of Influence: A Theory of Poetry* (New York: Oxford University Press, 1973).

¹²For a discussion of many examples, see Howard Mayer Brown, “Emulation, Competition, and Homage: Imitation and Theories of Imitation in the Renaissance,” *Journal of the American Musicological Society* 35 (1982): 1–48.

¹³Pietro Pontio, *Ragionamento di musica* (Parma: Erasmo Viotto, 1588; reprint in *Documenta musicologica*, I/XVI, Kassel: Bärenreiter, 1959), 156–58 (Rag. 4). See also Lewis Lockwood, “A View of the Early Sixteenth-Century Parody Mass,” in *Queen’s College Department of Music Twenty-Fifth Anniversary Festschrift (1937–1962)*, ed. Albert Mell (New York: Queen’s College Press, 1964), 53–77; idem, “On ‘Parody’ as a Term and Concept,” in *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese*, ed. Jan LaRue (New York: Norton, 1966), 560–75; and Quentin W. Quereau, “Sixteenth-Century Parody: An Approach to Analysis,” *Journal of the American Musicological Society* 31 (Fall 1978): 407–41.

inner voice, and this method gives the composer more freedom to wander from the musical subject and respond to the text.¹⁴

By convention, the beginning of the existing composition serves as a polyphonic subject for the opening of the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei, while internal subjects of the model are reworked elsewhere in these and other movements. Composers of such “imitation” or “parody” Masses tended also to replicate the closing gestures of the model in a number of the Mass movements. The models imitated in this way are usually themselves “imitative” in another sense, since the voice-parts of the model enter one after another singing essentially the same music at a different pitch level. Depending on the strictness of the imitation, Zarlino called this technique *fuga* or *imitazione*. *Fuga* was stricter in its duplication of the subject and was similar to the practice now called “canon.” *Imitazione* was a less exact presentation of the original melody.

Such a complex of imitative statements making up a “point of imitation” was carefully worked out by the original composer with an ear to harmony and balance. A composer who borrowed the model’s opening point of imitation embedded it like a gem in a new setting at the beginning of the Mass. When the borrowed material was brought back later, the composer devised for variety’s sake equally satisfying solutions because it was considered inept to copy the model exactly more than once. Thus, the imitating composer entered into a friendly rivalry with the original inventor of the passage.

When Zarlino instructed the composer to find a “subject” and adorn it, he could not have meant that a single subject would pervade a lengthy composition such as a motet or madrigal. The opening subject was often varied slightly in subsequent statements on different words, and this gave the listener the feeling that the work was all about one musical idea. Many of the verbal phrases, however, had their own subjects contrasting with the first, and not all the subjects were developed through fugue or imitation, a procedure more pervasive in Masses than in motets or secular vocal music. The imitative texture is often relieved by passages in which all or most of the voices pronounce the words together in chordal or block harmonies. In the Mass, this was a way to emphasize

¹⁴Numerous critical treatments pertaining to the subject can be retrieved from *Musical Borrowing: An Annotated Bibliography*, ed. J. Peter Burkholder, Andreas Giger, and David C. Birchler (<http://www.music.indiana.edu/borrowing/>).

particularly important phrases (such as “Et incarnatus est”) in the Credo. In motets, chansons, and madrigals, such “note-against-note” declamatory passages are more frequent and serve many different expressive purposes.

Zarlino belonged to a school of Venetian composers founded by his teacher Adrian Willaert (ca. 1490–1562), choirmaster at St. Mark’s, who was celebrated for his fidelity to the accents, meanings, and feelings of the texts he set. Born in Flanders, Willaert had studied with Jean Mouton (before 1459–1522) in France and settled in Italy at an early age, where the humanist movement deeply influenced him to pay close attention to the syntax and interpretation of the Latin and Italian languages. Zarlino’s *Istitutioni* is assumed to be transmitting the teachings of Willaert. Zarlino, for instance, rules that a voice should not come to a cadence unless it has completed a period of prose or verse, something often disregarded by contemporary Flemish and French composers but characteristic of Willaert’s music. He assigns cadence formulas different weights or degrees of finality, according to their suitability to commas, colons, or periods.¹⁵

In one important passage of his instruction in counterpoint, Zarlino introduces a discourse on how to adapt the consonances and dissonances to the sentiments of a text:

When a composer wishes to express harshness, bitterness, and similar things, he will do best to arrange the parts of the composition so that they proceed with movements that are without the semitone, such as those of the whole tone and ditone. He should allow the major sixth and major thirteenth, which by nature are somewhat harsh, to be heard above the lowest note of the texture, and he should use the suspension [*sincopa*] of the fourth or the eleventh above the lowest part, along with somewhat slow movements, among which the suspension of the seventh may also be utilized. But when a composer wishes to express effects of grief and sorrow, he should (observing the rules given) choose melodies that proceed through the semitone, the semiditone, and similar intervals, often using minor sixths or minor thirteenths above the lowest note of the composition, these being by nature sweet and soft, especially when combined in the right way and with discretion and judgment.¹⁶

¹⁵On this, see p. 64–68 *infra*.

¹⁶Zarlino, *Istitutioni* (1558), 339 (bk. 4, ch. 32): “volendo esprimere li primi effetti, quando vsarà di porre le parti della cantilena, che procedino per alcuni mouimenti senza il Semituono, come sono quelli del Tuono, et quelli del Ditono,

Zarlino also advises composers that departing from the steps of a mode by means of accidentals makes music less virile and more languid and sweeter. He urges composers to proceed with powerful and fast movements for a cheerful text, with lingering and slow movements for tearful subjects. He cautions them to avoid linguistic “barbarisms,” such as making long syllables short or short syllables long, but neither the Latin pronunciation of that time nor the Italian language observed quantity. He probably meant that composers should accent the proper syllables, since it was Willaert’s practice to place accented syllables on the stronger rhythmic points or longer notes in a composition.¹⁷

As choirmaster for St. Mark’s in Venice—the position Willaert had also held—Zarlino led and composed mainly sacred music. Nevertheless, he also referred to madrigals in his *Istitutioni*, including some of his own, and he did not recognize separate sets of rules for sacred and secular genres or for instrumental music. Although music theorists who succeeded him accepted most of his precepts, they tended to loosen their application in secular and instrumental music. This was one of the signs that distinct genres of composition began to evolve toward the end of the sixteenth century.

Among these later theorists, Pietro Pontio (1532–1595) of Parma stood out for his sensitivity to the demands of various genres. His teacher was probably Cipriano de Rore (1516–1565), a Flemish composer who worked in Italy from an early age. Pontio held important positions in churches in Bergamo, Parma, and Milan. His *Ragionamento di musica* (1588), a dialogue between a teacher and a disciple, treats problems of musical composition in an informal conversational manner, illustrating

facendo vdire la Sesta, ouero la Terzadecima maggiore, che per loro natura sono alquanto aspre, sopra la chorda più graue del conuento; accompagnandole anco con la sincopa di Quarta, o con quella della Vndecima sopra tal parte, con mouimenti alquanto tardi, tra i quali si potrà vsare etiandio la sincopa della Settima. Ma quando vorrà esprimere li secondi effetti, allora vsarà (secondo l’osseruanza delle Regole date) li mouimenti, che procedeno per il Semituono: et per quelli del Semiditono, et gli altri simili; vsando spesso le Seste, ouero le Terzedecime minori sopra la chorda più graue della cantilena, che sono per natura loro dolci, et soaui; massimamente quando sono accompagnate con i debiti modi, et con discretione, et giuditio”; trans. by Vered Cohen, with an introduction by Claude V. Palisca, as *On the Modes*, Music Theory Translation Series (New Haven, CT: Yale University Press, 1983), 95.

¹⁷Ibid., 340–41 (bk. 4, chs. 32–33).

them with short musical examples. The fourth *ragionamento*, or dialogue, addresses the important but previously neglected topic of genre. Out of the practice of counterpoint, Pontio says, “come various compositions, such as Masses, motets, Psalms, ricercari, lamentations, and madrigals, all of which use the same consonances and dissonances that are found in counterpoint but not in the same manner or style, as we might call it.”¹⁸ Although Pontio does not have a term for genre, he recognizes that for each type of composition, such as a Mass or motet, a distinct “manner or style” is fitting.

The motet, an anthem on a sacred text, demanded that the parts move “with gravity.” Such a part tends to enter with relatively long notes and slowly gathers speed, but never exceeds four notes to a beat.¹⁹ The standard measure Pontio had in mind was *alla breve*, in which the breve was divided into two beats, each worth a semibreve (see figure 5). When there are four or five voices, two or three of them may have longer notes while the others move more quickly.



Figure 5. Pietro Pontio, *Ragionamento di musica*, 155 (Rag. 4)

¹⁸Pontio, *Ragionamento*, 123 (Rag. 4): “... vengano variate compositioni, come Messe, Motetti, Salmi, Recercari, Lamentationi, & Madrigali; quali tutti si seruino delle medesime consonantie, & dissonantie, che nel contrapunto si truouano; ma non già nell’[i]stesso modo, ò stille, che dir vogliamo.” A later section of *ragionamento* 4 is translated in *Strunk’s Source Readings*, 471–78.

¹⁹On the sense of “beat” during this period, see chapter 2, p. 19 and n. 12 *supra*.



Figure 5 (cont'd). Pietro Pontio, *Ragionamento di musica*, 155 (Rag. 4), transcription

A Mass employs a style similar to the motet but requires more repetition of subjects or inventions from one movement to another. The Kyrie, Gloria, Credo, Sanctus, and Agnus begin with similar material, but each varies the order of entries. In one section, the Tenor may begin, while in another, the Superius or Bassus starts the point of imitation.

Because a Psalm has many verses and each verse many words, the method of fugue and imitation is less well suited to this genre because it would unduly prolong the performance of the Psalm. Most often, all the voices declaim the words at the same time in chordal fashion, with the final verse more elaborate. The Magnificat, though like a Psalm, may be composed in a more learned style because of its solemnity, with the parts making imitations upon the traditional plainsong recitation formulas. The lessons of Holy Week belong to the same genre, but the composer should pepper the harmony generously with dissonances to make them more tearful for the days remembering the Passion and crucifixion of Jesus.²⁰

²⁰Pontio, *Ragionamento*, 155–59 (Rag. 4).

A *ricercare*, originally a prelude a lutenist improvised before beginning a song, had developed in the course of the sixteenth century into a kind of instrumental motet, a piece for keyboard or instrumental ensemble consisting of a series of points of imitation. Pontio teaches that it should have longer inventions than a motet and that the entry of the “parts” may be more distant from each other. It is customary, he adds, to repeat the same invention two, three, or more times and even continue to the end with the same subject, as was sometimes the custom of Jaches Buus, Annibale Padovano, Claudio Merulo, and Luzzasco Luzzaschi.²¹

In a madrigal, Pontio allows the parts to have faster motion than in a motet and to proceed in tandem, with syncopations or suspensions occurring on shorter notes. The composer makes the music reflect the words, choosing harsh and bitter harmonies for harsh and bitter thoughts, fast music for running or fighting, conjunct or disjunct ascending and descending passages for references to rising up or falling down, and the like.²²

This technique was called “imitating the words.” The text had always been the starting point for vocal music, but the features emphasized by the composer changed over time. In some cases, the form of a poem would guide the structure of the composition, as in the fourteenth-century French *rondeaux*, *virelais*, and *ballades*. In other cases, the liturgical function of a text would dominate, whether an antiphon, hymn, Mass, Psalm, and so on. Beginning in the mid-sixteenth century, composers focused on the expressive qualities of a text, its rhythms, sounds, images, meanings, and the affections it was intended to move. The composer became more like a poet, an imitator of nature, a mimetic artist in the Aristotelian sense.

Whether music was an imitative art became a matter for debate shortly after Giorgio Valla’s Latin translation of Aristotle’s *Poetics*

²¹Ibid., 159–60 (Rag. 4).

²²Ibid., 160 (Rag. 4). Pietro Cerone (1566–1625), a native of Bergamo who worked for a long time in Spain and the Spanish-dominated Kingdom of Naples, elaborated on Pontio’s characterization of these and other genres in his colossal treatise *El melopeo y maestro: Tractado de música theorica y pratica* (Naples: Juan Bautista Gargano y Lucrecio Nucci, 1613). Convinced that Spanish musicians were behind in their knowledge and methods, he aimed to communicate to them all that he had learned from Italian practitioners and theorists, borrowing liberally from their writings. Its date belies the vintage of its precepts, which are from the late sixteenth century.

appeared in 1498.²³ His own commentary on it in his encyclopedic *De expetendis et fugiendis rebus opus* of 1501 was followed by numerous other translations and commentaries.²⁴ Aristotle included music in his assertion that the musical and literary arts were diverse species of imitation: “Epic poetry and tragedy, also comedy and dithyrambic poetry, and the music of the aulos and the kithara in most of their forms, are all generally speaking modes of imitation.”²⁵ In these arts, he said, the imitation is made through rhythm, language, or harmony, either singly or combined. Book 8 of Aristotle’s *Politics* includes a substantial portion devoted to music; here, speaking of the songs of the legendary Olympus, Aristotle states that “everybody when listening to imitations is thrown into a corresponding state of feeling, even apart from the rhythms and mele themselves.”²⁶ Melodies “contain imitations of character,” and “rhythms and mele contain representations of anger and mildness, and also of courage and temperance and all their opposites and the other ethical qualities, that most closely correspond to the true natures of these qualities (and this is clear from the facts of what occurs—when we listen to such representations we change in our soul).”²⁷

²³Ἐπιτομή λογικῆς. G. Valla Placentino Interprete. Hoc in volumine hec continentur: Nicephori [Blemmidae] logica. G. Valla libellus de argumentis. Euclidis quartus decimus elementorum. Hypsiclis interpretatio eiusdem libri euclidis. Nicephorus [Gregoras] de astrolabo. Proclus de astrolabo. Aristarchi samii de magnitudinibus distantis solis lune. Timeus de mundo. Cleonidis musica. Eusebii pamphili de quibusdam theologicis ambiguitatibus. Cleomedes de mundo. Athenagore philosophi de resurrectione. Aristotelis de celo. Aristotelis magna ethica. Aristotelis ars poetica. Rhazes de pestilentia. Galenus de inequali distemperantia. Galenus de bono corporis habitu. Galenus de confirmatione corporis humani. Galenus de presagitura. Galenus de presagio. Galeni introductorium. Galenus de succidaneis. Alexander aphrodisenseus de causis februm. Pselus de victu humano (Venice: Simon Bevilacqua, 1498).

²⁴*De expetendis et fugiendis rebus opus* (Venice: Aldus Romanus, 1501). On Giorgio Valla, see Palisca, *Humanism*, 67–87.

²⁵Aristotle *Poetics* (1447a): “Ἐποποιία δὴ καὶ ἡ τῆς τραγωδίας ποίησις ἔτι δὲ κωμωδία καὶ ἡ διθυραμβοποιητικὴ καὶ τῆς αὐλητικῆς ἢ πλείστη καὶ καθαριστικῆς, πᾶσαι τυγχάνουσιν οὐσαί μιμήσεις τὸ σύνολον ...”

²⁶Aristotle *Politics* 8 (1340a12–13): “ἔτι δὲ ἀκροώμενοι τῶν μιμήσεων γίνονται πάντες συμπαθεῖς, καὶ χωρὶς τῶν ῥυθμῶν καὶ τῶν μελῶν αὐτῶν ...”

²⁷*Ibid.* (1340a39–40): “ἐν δὲ τοῖς μέλεσιν αὐτοῖς ἐστὶ μιμήματα τῶν ἠθῶν”; (1340a18–23): “ἔστι δ’ ὁμοιώματα μάλιστα παρὰ τὰς ἀληθινὰς φύσεις ἐν τοῖς ῥυθμοῖς καὶ τοῖς μέλεσιν ὀργῆς καὶ πραότητος, ἔτι δ’ ἀνδρίας καὶ σωφροσύνης καὶ πάντων τῶν ἐναντίων τούτοις καὶ τῶν ἄλλων ἠθικῶν (δῆλον δὲ ἐκ τῶν ἔργων, μεταβάλλομεν γὰρ τὴν ψυχὴν ἀκροώμενοι τοιοῦτων): ...”; trans. *Strunk’s Source Readings*, 28–29.

Sixteenth-century commentators elaborated on the function of music in this scheme. Before turning to poetry, Giovanni Giorgio Trissino (1478–1550) gives examples of imitation in painting, dance, and music in his *La quinta e la sesta divisione della poetica* (1549) because it is easier to recognize action in these arts than in poetry. He attributes this to the condition that dance and music are actions that imitate other actions, whereas poetry, unless recited or sung, is not an action.²⁸ Benedetto Varchi (1503–1565), in *L'Hercolano* (1570), interprets Aristotle's "rhythm, language, or harmony" as either separable or joined in imitation:

We can imitate and counterfeit customs, affections or passions, and actions of men with rhythm alone, as in dancing, or with rhythm and harmony, as in dancing and playing, or with rhythm, harmony, and language, that is, words, as in dancing, playing, and singing.²⁹

Girolamo Mei constructed a scheme of the various imitative arts in his commentary on chapter 6 of the *Poetics* (1449b–1450a). Never published, it occurs in a letter of 10 January 1560 to Piero Vettori (1499–1585), who was preparing a commentary on the *Poetics* (published in 1560).³⁰ Mei diagrammed the "constructive" arts (*arte fattive*), dividing them into those that imitate solid bodies—through *chiaroscuro*, colors, relief, sculpture, and gesture—and those that imitate actions—with rhythm alone, as in dance; with words only, as in prose; with melody alone; with rhythm and melody, as in kithara music; with rhythm, words, and melody, as in the tragedy and dithyramb; and with rhythm, words, and verse, as in poetry.³¹

²⁸"La quinta e la sesta divisione della poetica [ca. 1549]," in *Trattati di poetica e retorica del cinquecento*, 3 vols., ed. Bernard Weinberg (Bari: G. Laterza e Figli, 1970–74), 2:7–90. See also *La quinta e la sesta divisione della poetica* (Venice: Andrea Arrivabene, 1562; reprint in *Poetiken des Cinquecento*, vol. 25, Munich: Fink, 1969).

²⁹Benedetto Varchi, *L'Hercolano* (Florence: Giunti, 1570), 272: "perche potemo imitare, e contraffare i costumi, gl'affetti, o vero passioni, e l'azzioni degli huomini, o col numero solo, come ballando, o col numero, e coll'harmonia, come ballando, e sonando, o col numero, e coll'harmonia, e col sermone, cioè colle parole, come ballando, sonando, e cantando." On the poetics of imitation, see also Palisca, *Humanism*, 396–401.

³⁰Piero Vettori, *Commentarii in primum librum Aristotelis de arte poetarum* (Florence: Haeredes B. Iuntae, 1560; 2d ed., Florence: officina Iuntarum, Bernardi filiorum, 1573).

³¹The diagram is transcribed in Palisca, *Humanism*, 336 from London, British Library, Add. 10268, f. 209. For a text and commentary, see Donatella Restani, *L'itinerario di Girolamo Mei dalla «poetica» alla musica con un'appendice di testi*, Studi e testi

As later in France, the theorists of imitation were not unopposed. The Platonic philosopher Francesco Patrizi spent most of his *Della poetica, La deca disputata* of 1586 refuting the proposition stated at the head of Book 9 that “the ancient poems imitated with harmony and rhythm.”³² He objected in general to the idea of imitation or resemblance, although he conceded that song, having words, could express the affections and that instrumental music could resemble or imitate song.³³ Patrizi proposed a classification of the arts inspired by ancient authors in which music embraced poetry and all the performing arts, attributing this encyclopedic scheme to Michael Psellus.³⁴ The classification divides music into four parts. The first, the material aspect, included metric, harmonic, and rhythmic material. The second, the “apergastic” or productive aspect consisted of four parts: (1) metrics, which considered syllables, feet, and quantities of verse; (2) harmonics, which defined high and low pitches, intervals, ratios, and consonances and dissonances; (3) rhythemics, which took up durations of movement, figure, and gesture; and (4) “odics,” the art of perfect melos. The third part was the “exangelitic” or instrumental, concerned with the arts of singing to the kithara, lyre, and aulos, through which the previously named parts were made audible. The

per la storia della musica, vol. 7 (Florence: Olschki, 1990), 28–34 and 176–78. For a translation, see Palisca, *Mei*, 45. Paul O. Kristeller considers similar schemes in “The Modern System of the Arts: A Study in the History of Aesthetics (I),” *Journal of the History of Ideas* 12 (1951): 506.

³²Francesco Patrizi, *Della Poetica, La deca disputata* (Ferrara: V. Baldini, 1586), in *Della poetica*, 3 vols., ed. Danilo Aguzzi Barbagli (Florence: Palazzo Strozzi, 1969–71), 2:165: “Se l’antiche poesie imitarono con armonia e con ritmo.”

³³*Ibid.*, 2:165–77 (*La deca disputata*, bk. 9). See also Palisca, *Humanism*, 402–5.

³⁴Psellus was an eleventh-century Byzantine scholar and philosopher. Danilo Barbagli, the editor of Patrizi’s *Della poetica*, thinks the scheme is actually derived from Aristides Quintilianus’s *On Music*, but in fact it follows quite closely the description in one of Michael Psellus’s “letters” (see Charles-Emile Ruelle, “Rapports sur une mission littéraire et philologique en Espagne,” *Archives des missions scientifiques et littéraires* III/2 [1875]: 616–19; the letter appears in a number of manuscripts), which may be based in turn on the description in Martianus Capella’s *De nuptiis Philologiae et Mercurii* 9.936, where it is attributed to Lasus of Hermione. It has been commonly assumed that Patrizi must have derived this classification from the little quadrivial introduction attributed to Psellus and published as *Opus dilucidum in quatuor mathematicas disciplinas* (Venice: S. Sabio, 1532), but the definitions do not appear in this work. Since Patrizi was quite familiar with the writings of Martianus Capella and Psellus, he may have known the “letter” and certainly knew the passage in *De nuptiis*.

fourth and final part, the “hypocritical,” dealt with putting into operation the other three parts by means of song, dance, and mime.³⁵

Imitating and expressing or moving the affections may seem like two sides of the same coin, but the theory of imitation as applied to music had greater breadth. Although “imitation” was not the best word for a composer’s effort to embody, represent, or express emotion, it had the advantage of including music’s ability to represent or express human actions and ideas, as well as sounds and motion in nature. Music had always done all of these things, but the imitative urge certainly intensified during the Renaissance. In France, chansons such as Janequin’s *Le chant des oiseaux*, imitating bird calls, or *La bataille*, simulating the sounds of battle, and in Italy madrigals such as Monteverdi’s *Hor ch’el ciel e la terra e’l vento tace* (from the *Madrigali guerrieri, et amorosi ... Libro ottavo*, published in 1638) unabashedly evoke natural sounds (or the lack of them). Other compositions imitate popular music, street cries, or the chattering of women doing their laundry. The principal kind of imitation, however, is the “imitation of the words” of a text—*imitare le parole*, which may be anything from “painting” a musical image of a word to capturing the mood of a line or stanza of poetry.³⁶ The best contemporary description of this technique is a critique of the practice by Vincenzo Galilei in his *Dialogo della musica antica, et della moderna*:

... if a text introduces ideas of fleeing or flying, they [modern contrapuntists] call it imitating the words when they make the music move with such speed and so little grace that just imagining it is enough. When the words say “disappear,” “swoon,” “die,” or indeed “exhausted,” they make the parts suddenly fall silent so abruptly that instead of inducing in listeners corresponding affections, they provoke laughter and contempt and make them think they are almost being made fun of. When the words say “alone,” “two,” or “together,” they make one sing alone, or two, or all together with unaccustomed gallantry. Other composers set this specific line from one of the *sestine* of Petrarch, “Et col bue zoppo | Andrem cacciando l’aura” (And with the lame ox we will go chasing the breeze), to jerking, undulating, and syncopating notes that make the singers sound as if they had the hiccups.

³⁵Patrizi, *Della poetica*, 1:311–12 (*La decima istoriale*, bk. 6). On Patrizi’s classification, see Palisca, *Humanism*, 412–18.

³⁶For a survey of the practical and theoretical significance of the idea of imitating nature and words in Renaissance music, see Armen Carapetyan, “The Concept of *Imitazione della natura* in the Sixteenth Century,” *Journal of Renaissance and Baroque Music* (= *Musica disciplina*) 1 (1946): 47–67.

When the idea of a drum roll or the sound of trumpets or such an instrument comes up, as it sometimes does, they try to represent to our ears this very sound with voices without caring at all that the words are pronounced in a totally outlandish manner.

When they find words denoting a variety of colors, as in dark or white hair and such, they set them to black or white notes to express this idea cleverly and stylishly, expecting the hearing to sense superficial shape or color, objects specifically of the sight and the touch of solid bodies. There has been no lack of even more corrupt composers who sought to paint the words “azzurra” (blue) and “pavonazza” (peacock-blue) with notes that sound like the words, not unlike the way present-day stringmakers color gut strings.

In another instance, when the poem says “Nell’inferno discese in grembo à Pluto” (He descended into Hell into the lap of Pluto), they make some of the voice parts reach so low that the singer, endeavoring to represent someone lamenting, sounds like he wants to frighten and terrorize children rather than speaking in song. On the other hand, when a text says “Questo aspirò alle stelle” (This one aspired to the stars), they ascend to a height that someone who shrieks from extreme internal or external pain could never approach. When a word says, as sometimes occurs, “weep,” “laugh,” “sing,” “shout,” “scream,” or expressions like “false deceits,” “harsh chains,” “tough laces,” “tall mountain,” “hard reef,” “cruel woman,” or the like—not to mention their sighs, old-fashioned manners, and the rest—to adorn their impertinent and vain designs they pronounce the words in the very unaccustomed way of some exotic barbarian.³⁷

³⁷Galilei, *Dialogo*, 88–89: “Altra volta diranno imitar le parole, quando tra quei lor concetti vene siano alcune che dichino fuggire, ò volare; le quali profferiranno con velocità tale et con sì poca gratia, quanto basti ad alcuno imaginarsi; & intorno à quelle, che haueranno detto, sparire, venir meno, morire, ò veramente spento; hanno fatto in vn’istante tacere le parti con violenza tale, che in vece d’indurre alcuno di quelli affetti, hanno mosso gli vditori à riso, & altra volta à sdegno; tenendosi per ciò d’esser quasi che burlati. quando poi haueranno detto, solo, due, ò insieme; hanno fatto cantare vn solo, due, e tut’insieme con galanteria inusitata. hanno altri nel cantare questo particular verso d’vna delle Sestine del Petrarca. Et col bue zoppo andrà cacciando Laura, profferitolo sotto le note à scosse, à onde, & sincopando, non altramente che se eglino hauessero hauuto il singhiozzo: & facendo mentione il concetto che egli hanno tra mano (come alle volte occorre) del romore del Tamburo, ò del suono delle Trombe, ò d’altro strumento tale, hanno cercato di rappresentare all’vdito col canto loro il suono di esso, senza fare stima alcuna, d’hauer pronunziate tali parole in qual si voglia maniera inusitata. quando ne hanno trouate che dinotino diuersità di colori, come brune, ò bianche chioime, & simili; hanno fatto sotto ad esse, note bianche & nere, per esprimere à detto loro quel sì fatto concetto astutamente & con garbo: sotto-

This, of course, reflects the critic's view of the practice of "imitating the words." Actually, many of the best composers indulged in these imitations, which added to the charm and variety of their madrigals and motets and brought the texts to life. Among them were Willaert, Rore, Luca Marenzio, Orlando di Lasso, Carlo Gesualdo, and Monteverdi.

Galilei envisioned a different kind of imitation of nature: a composer should imitate the speech of actors in tragedies and comedies: their pitch, accents, gestures, and rate of speaking when they act the part of a gentleman commanding a servant, a prince speaking to a vassal, a lover to his beloved, a supplicant, an angry person, a married woman or a girl, a wily prostitute, and so on.³⁸

The recitative style of the stage, which issued partly from the critique of the *imitazione delle parole*, was itself an imitation, a musical imitation of speech, from everyday to impassioned speech. The aria of seventeenth-century opera took over the expression of generalized feelings or affections, trying to capture the mood and content of an entire soliloquy without, however, sacrificing the "imitation" of certain key words.

None of the creators of systems of the arts spoke of an important and rather obvious way in which music was inevitably linked with the first art of the trivium, grammar. In both music and grammar, temporally organized statements have beginnings, middles, and ends; they are made up of small units that combine to form meaningful phrases

ponendo in quel mentre il senso dell'vdito, à gli accidenti delle forme, & de colori; i quali oggetti sono particolari della vista, & del tatto nel corpo solido, non sono mancati di quelli, che hanno come piu vitiati, cercato di dipignere con le note, la voce azzurra & pauonazza secondo il suono delle parole, non altramente che colorischino hoggi le corde d'intestini, gli artefici di esse. & altra volta che vn verso hauerà detto cosi. Nell'inferno discese in grembo à Pluto, haueranno per ciò fatto discendere talmente alcuna delle parti della Cantilena, che il cantore di essa ha piu tosto rappresentato all'vdito in quel mentre, vno che lamentandosi voglia impaurire i fanciulli & spauentargli, che vno il quale cantando ragioni: doue per il contrario dicendo. Questi aspirò alle stelle, sono ascisi nel profferire talemente in alto, che ciascuno che strida per qual sivoiglia eccessiuo dolore interno, ò esterno, non vi aggiunse giamai. Sotto vna parole che dirà, come alle volte occorre; Piangere, Ridere, Cantare, Gridare, Stridere; oueramente falsi inganni, aspre catene, duri lacci, monte alpestro, rigido scoglio, cruda donna, ò altre sì fatte cose; lasciando da parte quei loro sospiri, le disusate forme, & altro; le profferiscono per colorire gli impertinenti & vani disegni loro, ne piu in soliti modi di alcuno remoto barbaro"; trans. *Dialogue*, 222–23.

³⁸Galilei, *Dialogo*, 89; trans. *Dialogue*, 224.

and sentences or periods of various lengths with closures of varying degrees of finality. This analogy of music with grammar was already recognized in the early Middle Ages. The ninth-century anonymous treatise *Musica enchiridis* begins with the analogy,³⁹ and Guido of Arezzo in his *Micrologus* of 1026–28 compared the elements of a melody with those of speech or verse. As there are letters, syllables, parts, feet, and lines in verse, so too there are tones, groups of tones or “syllables,” groups of syllables called neumes, and phrases called “distinctions” in music.⁴⁰ The “distinctions” are marked by pauses. The early twelfth-century commentator Johannes compared these to the *distinctiones* of the fourth-century grammarian Aelius Donatus: the colon, comma, and period.⁴¹

These bonds between grammar and music were sometimes obscured in medieval polyphony, which depended so much on purely musical and rhythmic means of organization; in the Renaissance, on the other hand, the junctures between grammar and music were given high priority in the art of composition because composers increasingly saw their art as imitative and expressive of the texts they set for vocal performance. From around 1540, instructions in composition emphasized the importance of respecting the grammatical structure of texts set to music. Clarity in articulation of segments of text became the norm, and composers learned to avoid excessive overlapping, as when voices imitate the

³⁹*Musica et scolica enchiridis una cum aliquibus tractatulis adiunctis*, ed. Hans Schmid, Bayerische Akademie der Wissenschaften, Veröffentlichungen der Musikhistorischen Kommission, vol. 3 (Munich: Bayerische Akademie der Wissenschaften; C. H. Beck, 1981), 3; trans. with introduction and annotations by Raymond Erickson as *Musica Enchiridis and Scolica Enchiridis*, Music Theory Translation Series (New Haven, CT: Yale University Press, 1995), 1. See also the commentaries to this passage in “Inchiriadon Uchubaldi Francigenae,” *Musica et scolica enchiridis una cum aliquibus tractatulis adiunctis*, 187–88; and in the “Anonymus codicis Pragensis (olim Tetschensis R. 273),” *ibid.*, 224.

⁴⁰*Guidonis Aretini Micrologus*, ed. Jos. Smits van Waesberghe, Corpus scriptorum de musica, vol. 4 ([Rome]: American Institute of Musicology, 1955), 162–63 (ch. 15); trans. by Warren Babb as *Hucbald, Guido, and John On Music: Three Medieval Treatises*, ed. and ann. by Claude V. Palisca, Music Theory Translation Series (New Haven, CT: Yale University Press, 1978), 70.

⁴¹Johannes Affligemensis, *De musica cum tonario*, ed. Jos. Smits van Waesberghe, Corpus scriptorum de musica, vol. 1 ([Rome]: American Institute of Musicology, 1950), 76–81; trans. *Hucbald, Guido, and John*, 115–17. This figure is also known as Johannes Cotto and John Cotton.

melody of the first voice that enters, obscuring the diction and preventing the discrete mood of a phrase from being communicated.

An important consideration often voiced in the mid-sixteenth century is the accentuation of the text, whether Latin, Italian, or French. The typical polyphonic motet of around 1500 contained many “barbarisms,” as the humanists called them: misplaced stresses and indifference to length of syllables. Willaert gained the reputation in the 1540s of being faultless in this regard, and he taught his many pupils to respect the stresses and grammatical form of texts that they set to music. In Paris, a group of poets around Jean-Antoine de Baïf (1532–1589) aimed to revive the ancient meters, and similar experiments in Italy and Germany explored the application of metric quantity rather than stress to determine the note values of the music.⁴²

Several music theorists gave rules for achieving close rapport between word and musical sound. On a basic level, they aimed to make the text intelligible by communicating the units of thought and punctuation through different levels of musical closure, by not interrupting the flow of a thought through importune cadences, by preserving the accents and lengths of syllables, and by capturing the general mood of a text. Giovanni del Lago (ca. 1490–1544) in his *Breve introduttione di musica misurata* (1540) sums up these rules, most collected from other authors. To identify the units of a “sentence” (*sententia*) in prose texts, del Lago follows the categories of Donatus, who defined these as *distinctio*, *subdistinctio*, and *media distinctio*, which corresponded respectively to a period, colon, and comma. As del Lago notes, the English scholar Bede (672–735) renamed them *clausula*, *membrum*, and *incisio*. del Lago allows a cadence for a period and colon but otherwise counsels the composer to evade the cadence by building up to one and then turning away from the expected resolution:

⁴²See Edward E. Lowinsky, “Humanism in the Music of the Renaissance,” in *Proceedings of the Southeastern Institute of Medieval and Renaissance Studies, Summer, 1978*, ed. Frank Tirro, *Medieval and Renaissance Studies*, vol. 9 (Durham, NC: Duke University Press, 1982), 87–220; reprinted in Edward E. Lowinsky, *Music in the Culture of the Renaissance and Other Essays*, 2 vols., ed. Bonnie J. Blackburn (Chicago: University of Chicago Press, 1989), 1:154–218; and D. P. Walker, “The Aims of Baïf’s Académie de poésie et de musique,” *Journal of Renaissance and Baroque Music* (= *Musica disciplina*) 1 (1946): 91–100.

Sometimes to feign making a cadence, then at its conclusion assume a consonance not nearest to this cadence as a refuge, is praiseworthy.... This is done so that the thought of the text sung may be heard.⁴³

Zarlino takes pains to justify the evaded cadence. Speaking of writing in two voices, which may be interpreted as two structural voices that are supplemented with others, he says:

... cadences were devised to mark off full sections of a larger composition and to punctuate the complete sentences of the text. Such a termination rightly concludes with the most perfect consonances—octave or unison—so that what is completed comes to a perfect conclusion. But to make the intermediate divisions in the harmony and text, when the words have not reached a final conclusion of their thought, we may write those cadences that terminate on the third, fifth, sixth, or similar consonances. Such an ending does not result in a perfect cadence; rather this is now called “evading the cadence” (*fuggir la cadenza*). It is fortunate that we have such evaded cadences. They are useful when a composer in the midst of a beautiful passage feels the need for a cadence but cannot write one because the period of the text does not coincide, and it would not be honest to insert one.⁴⁴

del Lago also advises composers to lighten the weight of cadences by pausing on a step of a mode other than the final. The final, naturally, is the most conclusive. But one may locate cadences on other steps to break the musical flow, some regular, such as the cofinal (usually the fifth

⁴³Giovanni del Lago, *Breve introduzione di musica misurata* (Venice: Ottaviano Scotto, 1540; reprint in *Bibliotheca musica bononiensis*, II/17, Bologna: Forni, 1969), [39]: “Alcuna uolta fingere di far cadentia, & poi nella conclusione di essa cadentia pigliare una consonantia non propinqua ad essa cadentia per accomodarsi e cosa laudabile.... Accio che sia intesa la sententia delle parole cantate.”

⁴⁴Zarlino, *Istitutioni* (1558), 225 (bk. 3, ch. 53): “le Cadenze furono ritrouate, si per la perfettione delle parti di tutto il concontento; come anco, accioche per il suo mezo si hauesse a finire la sententia perfetta delle parole; è honesto, che volendola terminare per esse, che si finisca per vna delle consonanze perfettissime, cioè per la Ottauua, o almeno per l’ Vnisono; accioche il Perfetto proportionatamente si venga a finire col Perfetto. Ma quando si vorrà fare alcuna distintione mezzana dell’ harmonia, et delle parole insieme, le quali non habbiano finita perfettamente la loro sententia; potremo vsar quelle Cadenze, che finiscono per Terza, per Quinta, per Sesta, o per altre simili consonanze: perche il finire a cotesto modo, non è fine di Cadentia perfetta: ma si chiama fuggir la Cadentia; si come hora la chiamano i Musici. Et fu buono il ritrouare, che le Cadenze finissero anco in tal maniera: conciosia che alle volte accassa al Compositore, che venendoli alle mani vn bel passaggio, nel quale si accomodarebbe ottimamente la Cadentia, et non hauendo fatto fine al Periodo nelle parole; non essendo honesto, che habbiano a finire in essa”; trans. *Art of Counterpoint*, 150–51.

degree) and sometimes the third degree, and even steps considered irregular within a given mode.⁴⁵

While Zarlino directs his precepts mainly toward musical setting of sacred prose, del Lago offers instruction applicable as well to poetry, particularly secular poetry. The composer must scan the lines and locate the caesuras and elisions, observing the accents in the standard lines, such as *settenari*, *ottonari*, and *endecasillabi*. The accented syllables should be emphasized in the music by sustaining them. del Lago urges the composer to observe syllable length by setting short syllables to short notes and long syllables to longer note values. This advice is problematic because most modern languages, including much post-classical Latin, lacked consistently definable syllable length. Stress, rather, is the basis of poetic meter in modern French, Italian, Spanish, and German, as it is in English.⁴⁶

Partly in response to the demands of humanists and patrons, composers around the middle of the sixteenth century began to express the sentiments in texts with heightened intensity and sensitivity. They felt freer to do this in secular music because liturgical practice and tradition and a dependence on plainsong subjects held them back when dealing with sacred texts. Nicola Vicentino encouraged this trend, even challenging the customary unity of mode:

... composers must always sustain the mode carefully whenever they write sacred works that anticipate the response of choir or organ, such as Masses, Psalms, hymns, or other responses expecting a reply. There are, moreover, a few other Latin compositions that seek to maintain the design of the mode, whereas other vernacular compositions enjoy great latitude in treating many and diverse passions; for example, sonnets, madrigals, and chansons, which begin cheerfully and then at the end may be full of sadness and death, or vice versa. On such words, a composer may forsake the modal order in favor of another mode, for no choir needs to respond to the mode. On the contrary, the composer's sole obligation is to animate the words and, with harmony, to represent their passions—now harsh, now sweet, now cheerful, now sad—in accordance with their subject matter. This is why every bad

⁴⁵del Lago, *Breve introductione*, [41]. See also Palisca, *Humanism*, 338–44.

⁴⁶del Lago, *Breve introductione*, [40–41]. For a detailed discussion of del Lago's rules for text-setting, see Don Harrán, "The Theorist Giovanni del Lago: A New View of the Man and His Writings," *Musica disciplina* 27 (1973): 107–51. For Mei's and Pietro Bembo's views on accent, see Palisca, *Humanism*, 348–56.

leap and every poor consonance, depending on their effects, may be used to set the words.⁴⁷

Perhaps in response to Vicentino and as something of an afterthought, Zarlino added toward the end of the final Part of his *Istituzioni* the chapter “How Harmonies Are Accommodated to Given Words.”⁴⁸ Not only should the harmonies be adapted to the words, he counseled, but also the movements of the parts, for going outside the scale of the chosen mode by means of sharps and flats—“accidental” as opposed to “natural” notes—creates a languid and sweet effect, whereas natural melodic successions are more sonorous, virile, and able to express harshness and bitterness. Cheerful words should be accompanied by powerful and fast movements, while tearful subjects should proceed with slow and lingering notes. Zarlino’s focus on individual words was perhaps naive or careless, though his references to “each word” (*ogni parola*) and “any of the words” (*alcuna delle parole*), which he left unchanged in the 1573 edition, represented an attitude typical of this time. This early tactic toward greater text-music correspondence, a kind of word-painting called “madrigalism” by modern critics, invited, as we saw, Galilei’s ridicule.

⁴⁷Vicentino, *L’Antica musica*, f. 48r (bk. 3, ch. 15): “Quando comporrà cose Ecclesiastiche, & che quelle aspetteranno le risposte dal Choro, ò dall’ Organo, come saranno le Messe, Psalmi, Hymni, ò altri responsi che aspetteranno la risposta. Anchora saranno alcune altre compositioni Latine che ricercheranno mantenere il proposito del tono, & altre volgari lequali hauranno molte diuersità di trattare molte & diuerse passioni, come saranno sonetti. Madrigali, ò Canzoni, che nel principio, intraranno con allegrezza nel dire le sue passioni, & poi nel fine saranno piene di mestitia, & di morte, & poi il medesimo uerrà per il contrario; all’hora sopra tali, il Compositore potrà uscire fuore dell’ ordine del Modo, & intrerà in un’ altro, perche non haurà obliigo di rispondere al tono, di nissun Choro, ma sarà solamente obligato à dar l’anima, à quelle parole, & con l’Armonia di mostrare le sue passioni, quando aspre, & quando dolci, & quando allegre, & quando meste, & secondo il loro soggetto; & da qui si cauerà la ragione, che ogni mal grado, con cattiuà consonanza, sopra le parole si potrà usare, secondo i loro effetti”; trans. *Ancient Music*, 150.

⁴⁸Zarlino, *Istituzioni* (1558), 339–40 (bk. 4, ch. 32): “In qual maniera le Harmonie si accomodino alle soggette Parole.”