

STRUCTURE, MUSICAL FORCES, AND MUSICA FICTA
IN FOURTEENTH-CENTURY MONOPHONIC SONGS

by

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DISSERTATION ABSTRACT

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This study provides insight into the compositional features of the monophonic ballata, a genre developed in the early to mid-fourteenth century in northern Italy. In analyzing the formal structure, melodic contour, application of musica ficta, and relationship between text and melody, I suggest ways in which performers of this repertoire can highlight the exceptional qualities of this music while remaining rooted in a historically-informed tradition of early music performance practice. Using principles of Schenkerian ideas of prolongation, Salzerian approaches to constructing voice-leading analyses of early music, and Steve Larson's theory of musical forces as criteria for well-formed melodies, I created a method that shows every note as structural or ornamental at every given level.

The use of these theoretical approaches serves to highlight what about this music is compelling and what can be brought out as 'familiar' in a piece, what repeats, and what connects sections and how. I conclude that counterpoint is behind the organization of these works at the structural level, even as monophonic songs. I acknowledge that there are features we could construe as "tonal," but that

information is only useful to a performer familiar with tonal elements, and it is therefore only one of many layers of understanding that should be accessed by the modern performer.

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TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION	1
Monophonic Songs.....	5
The Fourteenth Century.....	10
Text and Music.....	16
Musical Features of the Mid-century Ballata.....	18
Conclusion.....	20
II. METHODOLOGY	23
Schenker and Modality	24
Musical Forces, Musica Ficta	33
Structural Analysis of Medieval Music.....	37
Strict-Use Analysis and What It Uncovers.....	47
III. THE ROSSI CODEX.....	55
“Amor mi fa cantar”	56
“Che ti zova nascondere”	63
“Lucente stella”	69
“Non formò Cristi”	73
“Per tropo fede”	80
Conclusion.....	86
IV. GHERARDELLO DA FIRENZE	90
“De’, poni, amor a me”	92
“Donna, l’altrui mirar”	98
“l’ vivo amando”	103
“l’ vo’ bene”	116
“Per non far lieto alcun”	123
Conclusion.....	132
V. LORENZO DA FIRENZE	134
“Non vedi tu, amore”	135
“Non so qual i’ mi voglia”	141
“Non perch’i’ sperì”	144
“Donne, e’ fu credenza”	150
“Sento d’amor la fiamma”	158
Conclusion.....	166
VI. CONCLUSION	172
REFERENCES CITED.....	179

LIST OF FIGURES

Figure	Page
1.1. Examples of <i>novenaria</i> , <i>duodenaria</i> , and <i>gallica</i> mensuration labels in “Non formò, Cristi.”	14
3.1. “Amor mi fa cantar,” facsimile	61
3.2. “Che ti zova nascondere,” facsimile	66
3.3. “Lucente stella,” facsimile	72
3.4. “Non formò Cristi,” facsimile	79
3.5. “Per tropo fede,” facsimile	86
4.1. “De’, poni, amor a me,” facsimile.....	93
4.2. “Donna, l’altrui mirar,” facsimile	99
4.3. “I’ vivo amando,” facsimile	109
4.4. “I vo’ bene,” facsimile.....	122
4.5. “Per non far lieto alcun,” facsimile.....	126
5.1. “Non vedi tu, amore,” facsimile	136
5.2. “Non so qual i’ mi voglia,” facsimile.....	143
5.3. “Non perch’i’ speri,” facsimile	149
5.4. “Donne, e’ fu credenza,” facsimile	155
5.5. “Sento d’amor la fiamma,” facsimile.....	166

LIST OF TABLES

Table	Page
1.1. Italian mensurations in the Rossi codex.....	13
2.1. Comparing behaviors of pre-tonal and tonal melodies	50
2.2. Overall structure and <i>piedi</i> type by name, source, and composer	53
4.1. "I' vivo amando": <i>musica ficta</i> in three different editions.....	114

LIST OF MUSICAL EXAMPLES

Example	Page
1.1. Melismas in the Rossi and Squarcialupi Codices. (a) “Non formò cristi,” mm. 1-6; (b) “Donne, e’ fu credenza,” mm. 1-7.....	19
2.1. Mozart, Sonata for Piano in A major, K. 331, 1 st mvt, mm. 1-8	49
3.1. “Amor mi fa cantar,” background analysis.....	59
3.2. “Amor mi fa cantar,” voice-leading analysis	62
3.3. “Che ti zova, nascondere,” background analysis.....	65
3.4. “Che ti zova, nascondere,” voice-leading analysis.....	67
3.5. “Lucente stella,” voice-leading analysis.....	74
3.6. “Non formò Cristi,” voice-leading analysis.....	81
3.7. Motivic development in “Per troppo fede”.....	84
3.8. “Per troppo fede,” voice-leading analysis.....	87
4.1. “De’, poni, amor a me,” background analysis	94
4.2. Different metric readings of m. 9 and the effect on structure in “De’, poni, amor a me”	95
4.3. “De’, poni, amor a me,” voice-leading analysis.....	96
4.4. “Donna, l’altrui mirar,” background analysis	99
4.5. “Donna, l’altrui mirar,” voice-leading analysis	104
4.6. “I’ vivo amando,” background analysis	108
4.7. “I’ vivo amando,” voice-leading analysis	117
4.8. “I vo’ bene,” background analysis.....	123
4.9. “I vo’ bene,” voice-leading analysis.....	124
4.10. “Per non far lieto alcun,” voice-leading analysis	130
5.1. “Non vedi tu, amore,” voice-leading analysis	139
5.2. “Non so qual i’ mi voglia,” voice-leading analysis.....	145
5.3. “Non perch’i’ spero,” voice-leading analysis.....	151
5.4. “Donne, e’ fu credenza,” voice-leading analysis	159
5.5. “Sento d’amor la fiamma,” voice-leading analysis.....	167

CHAPTER I

INTRODUCTION

The modern scholar of medieval music is hindered by the lack of concrete evidence for its performance, and despite a growing compilation of historical sources regarding medieval performance practice, extant sources from the medieval period contain too little information about instrumentation, vocal and instrumental playing technique, and even the application of *musica ficta*.¹ Musical manuscripts also lack this information. No amount of scholarship done by musicologists will patch the gaping holes left by the loss of sources over the course of seven centuries; instead, we are left to patch over these holes with the musical tastes prevailing in our time, and with our own intuition and experience. This undertaking requires the perspectives of many types of musicians: theorists, performers, analysts, and historians.

In an effort to clarify the process of reconstructing medieval music for performance, Daniel Leech-Wilkinson asks, “But why does anyone do it, when the chances of being wrong, crazily wrong, are so high?”² One reason, he suggests, is that the gradual build-up of historical evidence collected by scholars is immensely pleasurable, but necessarily filtered through the modern experiences of scholars

¹ For an overview of these facets of medieval music on the subject of instrumentation, see Timothy J. Magee, *Instruments and Their Music in the Middle Ages* (Farnham Surrey ; Burlington, VT: Ashgate, 2009); for general information about performance practice, see Ross Duffin, *A Performer's Guide to Medieval Music* (Bloomington: Indiana University Press, 2000); and for a comprehensive account of contemporary theorists' views of *musica ficta*, see Karol Berger, *Musica Ficta: Theories of Accidental Inflections in Vocal Polyphony from Marchetto Da Padova to Gioseffo Zarlino* (Cambridge and New York: Cambridge University Press, 1987).

² Daniel Leech-Wilkinson, *The Modern Invention of Medieval Music: Scholarship, Ideology, Performance* (Cambridge: Cambridge University Press, 2002), 3.

currently studying this music. He is also quick to point out that this scholarship is “actually more interesting than it could be if it were constrained by the evidence that survives.”³ Nick Wilson, in his recent study of the development of early music in Britain, discusses the bridge between knowledge and practice, emphasizing that while performers of medieval music in some sense need to be scholars, they also need to be musicians first, which entails bringing life to the music.⁴ Leech-Wilkinson, Wilson, and I are in agreement: to constrain the performance practice to what the evidence tells us would give audiences an incomplete musical experience; while it would be wonderful to give a concert that was perfectly informed by historical practices, the truth is that without modern artistic choices, we would not dare make choices about rhythm where the manuscript is unclear, nor would we have a tuning system to use, or instrumentation available to us.

Those with experience as both scholars and performers of medieval music must attempt to add a few interesting threads to the rich tapestry of medieval music understanding. Given my background as a music theorist, my inclination is to analyze music that appeals to me to find out why it appeals, how it works, and what options are available to bring the music off the page and onto the stage. Thus, I arm myself with a twenty-first-century theory skill set, knowledge of historically relevant data, and experience as a performer who regularly makes choices about this music to sustain its existence as a sound object, removed from the written page. My twenty-first century skill set, with Schenkerian analysis as one of its major tools,

³ Leech-Wilkinson, *The Modern Invention*, 5.

⁴ Nick Wilson, *The Art of Re-Enchantment: Making Early Music in the Modern Age* (New York: Oxford University Press, 2014), 191.

has shown me that even though fourteenth-century song cannot be described consistently as tonal, or even pre-tonal, there are still different aspects of what would later be understood as tonal organization that influence each of these songs. In some songs, it is simply a tendency to descend stepwise to a final note, with ornamentation (what Schenker would later call “diatony”). In others, we can understand the song as prolonging successions of chords through recognizable Schenkerian *middleground* structures (*middleground* refers to the middle level of structure, or the motion of the melody that dwells behind surface ornamentation, but is still an elaboration of the background, or *Ursatz*), consisting mainly of motions from the fifth to first scale degrees). And, there are monophonic ballate that can be understood as prolonging a single chord in the modern sense, again often through a fifth-progression.

In addition, my twenty-first century skill set enables me to understand these single-line songs as having underlying structures consisting of multiple voices (most often moving in parallel thirds). It is crucial to perceive such “compound melody” (i.e., the motion of a melody that suggests shape, indicating mode and structural pitches as a result of range, duration, and repetition) in a monophonic song because otherwise the notes have no hierarchic relationship to one another. Hierarchies of pitches, along with hierarchies of rhythmic units, form organized units that are understood by listeners. It is important to make the hierarchy clear to listeners by bringing out what is organized about the music: stepwise contrapuntal descents, motivic repetition, sequences, and cadential figures. Performers highlight these organizing elements by singing a structural pitch a little louder or a little longer, or

pausing after a cadence, or accenting the first note of each repetition of a melodic sequence. This is analogous to a cellist who needs to understand and convey the many voice strands created by Bach in a solo cello suite in order to lead the listener along and make connections from one phrase to another. Understanding the structural pitches in the melody will also help the performer decide how best to alter the unfolding of the line to emphasize the text and elongate key pitches.

This leads me to the task at hand. I will use a method to highlight the “compound melodic” structure of monophonic songs that accounts for melodic behavior. These analyses will also account for motivic development and use of *musica ficta*.⁵ My method will also attempt to describe the songs’ harmonic structures: in some cases they will be reducible to a tonal *Ursatz*, a Schenkerian term that refers to a triadic sonority that gradually unfolds, or is prolonged, throughout an entire piece. To prolong a sonority is to cast all other pitches against this one sonority, suggesting that at the deepest level, other sonorities are decorations. In other cases, all we can reasonably assert is stepwise descent to a final note at the “cadence,” not prolongation of a single chord.

My goal here is not to claim that some pieces are pre-tonal and some are tonal as some sort of aesthetic judgment. I suggest that some behave in similar ways to a tonal piece because as an analyst, I find that fascinating, and I find it one of many ways to understand a piece so that I can better prepare it for performance. If a piece were to violate every tonal expectation I have, I would still find that fascinating, and would prepare that piece accordingly. I suppose my view of tonality

⁵ Since *musica ficta* is a term I use frequently, I will refrain from italicizing its every use.

is that it is merely one set of rules by which to understand a hierarchy of pitches, and Schenkerian/reductive analysis is a good way to suggest my hearing of that hierarchy. This method of highlighting pitches is also valid for modal music; it will merely uncover a different system by which to rank pitch hierarchy. If a modal work prolongs one sonority, it is dyadic, not triadic; the finalis and the dominant pitch, a fifth above, is usually prolonged in the works I analyze here. I say “usually” because I also make the assertion that some of these pieces do not prolong one sonority, and are not organized like a tonal work.

Monophonic Songs

In exploring the intersection of analysis, historical musicology, and performance, I will focus, as a case study, on the repertoires of the Squarcialupi and Rossi codices. *Trecento* music, as fourteenth-century Italian music is often called, has long been a passion of mine, as the music provides an opportunity to freely arrange and interpret each song according to its text; unlike other secular medieval music, Trecento music contains highly melismatic passages, sequences, playful diminutions, and tonal organization that isn't readily apparent until the piece is complete. One might compare Trecento music to jazz charts, since the precise instruments and vocal forces are not specified, and the melody and textual ideas are inseparable. I was particularly taken by the monophonic pieces in these two collections because often the music that is not the most innovative within a body of works gets set aside in favor of its more adventuresome counterparts. The scholarship that discusses works from the Rossi and Squarcialupi Codices is mostly preoccupied with the polyphonic pieces, and in particular, with the compositions of

Francesco Landini, while those of Gherardello and Lorenzo da Firenze are often relegated to footnotes.⁶ My goal is to promote the performance and enjoyment of early monophonic song, and bring it into the body of works that are examined analytically by other early music scholars.

I have chosen to study fifteen monophonic *ballate*, which are a type of *formes fixes*, or fixed forms, modeled after the French *virelai*.⁷ Five pieces are from the Rossi codex; these are all anonymous because the Rossi codex has no composers listed, so any identification of its works relies on the pieces appearing in other sources, and none of the monophonic *ballate* have any concordances in other sources. The other ten pieces are from the Squarcialupi codex: five by Gherardello da Firenze, and five by Lorenzo da Firenze.⁸ I have consulted a number of transcriptions in order to create my own editions; these include Leo Schrade's *Polyphonic Music of the Fourteenth Century* (both for Rossi and Squarcialupi Codices), Nino Pirrotta's *The Music of Fourteenth Century Italy* (again, both codices are represented), and Johannes Wolf's transcriptions of the Squarcialupi works.⁹ I have also edited the

⁶ A notable exception is Michael Long's article, "Landini's Musical Patrimony: A Reassessment of Some Compositional Conventions in Trecento Polyphony," *Journal of the American Musicological Society* 40, no. 1 (1987): 43-44. In it, he discusses certain monophonic *ballate* written by Gherardello da Firenze as they relate to the development of the under-third cadence, better known as the "Landini" cadence.

⁷ *Ballate* follow the form AbbaA, which will be described in detail on p. 18.

⁸ I have chosen to exclude the single monophonic *ballata* in the Squarcialupi codex by Niccolò da Perugia, "Non so, che di mi fia," to focus on a comparison between the works of Lorenzo and Gherardello.

⁹ Leo Schrade, *Polyphonic Music of the Fourteenth Century* (Monaco: Editions De L'Oiseau-Lyre, 1956), vols. 7 and 11; Nino Pirrotta, *The Music of Fourteenth Century Italy* (Amsterdam: American Institute of Musicology, 1954), vols. 1-3; and Johannes Wolf, *Der Squarcialupi-codex, Pal. 87 Der Biblioteca Medicea Laurenziana Zu Florenz. Zwei- Und Dreistimmige Italiensche Weltliche Lieder, Ballate, Madrigali Und Casse Des Vierzehnten Jahrhunderts* (Lippstadt: Fr. Kistner & C.F.W. Siegel, 1955).

transcriptions as necessary based on a close examination of the Rossi and Squarcialupi facsimiles produced by Pirrotta and Gallo, respectively.¹⁰ My departures from previous transcriptions reflect the decisions that performers make to “patch the holes,” so to speak; these decisions include text underlay, use of musica ficta, performing forces, and use of any accompanying musical material that does not exist in the manuscript. In cases where text underlay is unclear, I have altered text underlays to correspond to stronger structural pitches that should emerge from the texture. I have also notated rhythmic grouping differently when such changes lead to smoother structural descents. For example, in “De', poni, amor a me,” mm. 4 and 6 are divided into two compound beats instead of the prevailing divisions of the measure into three simple beats.¹¹

Monophonic works of the fourteenth century generally occupy a subordinate place in scholarship, but this should not be the case.¹² Secular monophonic song was the cornerstone of the medieval experience, while polyphony was reserved for special occasions.¹³ The work that has been done follows a well-lit path of musical

¹⁰ The facsimile and commentary of the Rossi codex is compiled by Nino Pirrotta, ed. in *Il Codice Rossi 215: Studio introduttivo ed edizione in facsimile (The Rossi codex 215: Introductory Study and Facsimile Edition)* (Lucca: Libreria Musicale Italiana, 1992). The beautiful Squarcialupi facsimile is edited by F. Alberto Gallo, *Il Codice Squarcialupi: Ms. Mediceo Palatino 87, Biblioteca Laurenziana Di Firenze* (Venice: Giunti Barbèra, 1992).

¹¹ See the full discussion on p. 92.

¹² For example, Susan Rankin in her study of “Some Medieval Songs” of Léonin and Pérotin, asks, “But what of monophonic songs? In as much as polyphony features in modern conceptions of Parisian musical culture of the early thirteenth century, so monophony has remained largely outside the knowledge and experience of singers and scholars.” She goes on to write, “in the various layers of Parisian polyphonic repertoires new techniques of music composition...were being explored, concern with expression of words in music was losing prominence.” (Susan Rankin, “Some Medieval Songs,” *Early Music* 31, no 3 [2003]: 330.)

¹³ David Fallows, “Specific information on the ensembles for composed polyphony, 1400-1474,” *Studies in the Performance of Late Mediaeval Music*, ed. Boorman, Stanley (New York: Cambridge

innovation, from plainsong to troubadour song, and from organum to the metric innovation necessitated by the development of complicated polyphony.¹⁴ However, developing a canon of works is problematic when one of the criteria for selection is “most innovative music of its generation.” So, monody that persisted in the face of polyphony was treated as a fossilization of church chant and modality; an accidental preservation of a private owner's favorite dance melodies; or, in a more positive light, a source of inspiration for future generations of composers who cited songs in their polyphonic works.¹⁵

The bulk of important analytical work by the foremost scholars in medieval music is performed on repertoires of polyphonic works, particularly on that of Machaut.¹⁶ This may be because polyphonic works have larger formal structures, interesting interactions between voices, and gestures toward tonality that analysts, given their tonally-trained ears and experiences, find fascinating. Another cause may be that some theorists have denied that there is any “real” music to analyze in

University Press, 1984), 109, opens his discussion of performance forces in fifteenth-century written polyphony with just such an assertion: “Modern writers have repeatedly affirmed that composed polyphony was no small part of mediaeval man’s musical experience. Even in the grandest cathedrals and court chapels, plainchant was sung daily whereas polyphony was for the most part confined to special occasions; and simple improvised or semi-improvised polyphony now looks increasingly important in mediaeval Europe. Monophonic song remained a prominent musical embellishment to the rich courts just as it was ubiquitous in the towns.”

¹⁴ F. Alberto Gallo, in *Music of the Middle Ages*, Vol. II, trans. Karen Eales (Cambridge: Cambridge University Press, 1985), 32; these innovations, like so many others, were met with criticisms of there being “too many notes.” Also, scholars and students alike are given their music history from the perspective of innovation; see the introduction of the Norton Anthology of Western Music for some justification of this methodology (J. Burkholder, introduction to *Norton Anthology of Western Music*, 6th ed. (New York: W.W. Norton, 2010), xii).

¹⁵ Nino Pirrotta, *Il Codice Rossi 215*, 102. Because the ballate have no concordances it is possible that they were preserved for private use.

¹⁶ A discussion of medieval analytical literature by Felix Salzer, Margaret Bent, Sarah Fuller, Daniel Leech-Wilkinson, Elizabeth Eva Leach, Jennifer Bain, Cristle Collins Judd, etc. follows in Chapter II, p. 37-47.

monophonic song. George Perle, in his article “Integrative Devices in the Music of Machaut,” states that “among Machaut’s compositions in these forms we shall not concern ourselves at all with those that are monodic. They belong to a retrospective and romantic facet of his creative personality in which the ‘constructive energy of tectonics’ figures not at all.”¹⁷ He claims that because they are primarily driven by literary devices they are extra-musical and outside the body of analyzable music. Obviously musical study has developed in the past seventy years, and some scholars have paid attention to monophonic works in discussions of text and music intersection, though studies employing musical analysis in a study of monophonic music are still quite scarce.¹⁸

Thus, despite the secondary role that previous scholars assigned to monophonic song in fourteenth-century Italy, there is much to glean from the study of these songs from the Rossi and Squarcialupi codices.¹⁹ I am interested in how Trecento melodies behave without the context of a written accompanying voice, and how they imply compound melodies within a single written voice. That is to say, monophonic ballate express compound melodic structures, and I compare these

¹⁷ George Perle, “Integrative Devices in the Music of Machaut,” *The Musical Quarterly* 34, no. 2 (1948): 170.

¹⁸ John Stevens focuses exclusively on monophonic music in his seminal work, *Words and Music in the Middle Ages: Song, Narrative, Dance, and Drama, 1050-1350* (Cambridge and New York: Cambridge University Press, 1986), 1-9.

¹⁹ I should note, however, that scholarship has questioned the division between monophonic and polyphonic classifications, since these pieces were likely accompanied by a variety of sonorities and/or incorporated into polyphonic works at a later date. This can be seen, for example, in Ardis Butterfield’s “Monophonic Song: Questions of Category,” in *Companion to Medieval and Renaissance Music*, ed. Tess Knighton and David Fallows (Berkeley, California: University of California Press, 1997), 104-106.

structures mimic modal counterpoint found in the polyphonic works of the same era.

There are many possible reasons for investigating these compound melodies. First, *formes fixes* were very likely accompanied by instruments in an improvisatory fashion,²⁰ so it was necessary to pick out what notes to "counter" when making up contrapuntal accompaniment. Looking at the possible structural pitches will indicate the basic structure that an accompanist would be listening for. Next, determining structure will, as a byproduct, determine which notes are decorative. These notes tend to have musical direction, or drive, towards surrounding structural pitches. These are often pitches that require adjustments, i.e., *musica ficta*. Finally, using reductive analysis is useful in tonal music to uncover hidden repetitions, or musical figures that occur both on the surface and in deeper structural layers; the same repetitions are occasionally found in these works.

The Fourteenth Century

The development of Trecento music begins in France; northern Italian composers were influenced by French composition in style and notational features. In particular, the rhythmic notation system advanced by Italians was founded on the principles of notation first described in Philippe de Vitry's *Ars Nova*,²¹ written in 1322, and this style of notation was still in use in the Trecento. Other musical features, such as *formes fixes* and management of counterpoint, were transmitted

²⁰ See Brooks Toliver's work on madrigals from the Rossi codex in "Improvisation in the Madrigals of the 'Rossi codex'," *Acta Musicologica* 64, no. 2 (1992): 165-176.

²¹ Phillippe de Vitry, "Phillippe de Vitry's 'Ars Nova': A Translation," trans. Leo Plantinga, *Journal of Music Theory* 5, no. 2 (1961): 204-223. In *Ars Nova*, de Vitry summarizes the four prolations produced by imperfect tempus, perfect tempus, imperfect modus, and perfect modus.

from France as well, due to the influx of French composers and general appreciation for French culture.²²

Evidence of French influence is found outside the musical sphere as well, evidenced by Italian authors writing in French; Brunetto Latini's "Livres dou Trésor" and Martin da Canal's "Estoires de Venise" are evidence of French and Italian cross-pollination.²³ Dante admits the pre-eminence of French in epic and courtly romance genres.²⁴ Poetically, Italian and French lyric share a common ancestor in the *troubadour* and *trouvère* songs; as Gallo puts it, "The main line of development in the lyric in France, as well as in Italy and Germany, begins with troubadour songs."²⁵ The Italian *formes fixes* are borrowed from the French as well; the ballata is the same in form as the French virelai. Other features are shared as well, such as the idea to borrow material both musical and textual from other sources, made popular by Machaut.²⁶ This practice can be seen in the appropriation of Italian *lauda* melodies in pieces in the Squarcialupi codex. The *lauda* "Chi ama, in verità," for example, is a contrafact of Gherardello's "I' vo' bene."²⁷

²² Blake Wilson, "Madrigal, Lauda, and Local Style in Trecento Florence," *The Journal of Musicology* 15, no. 2 (1997): 140, notes that Italian theory and notation systems were strongly influenced by French systems: "In short, Trecento polyphony arose and declined within artistic environments that fostered a hybridization between native and foreign musical styles and practices."

²³ Gallo, *Music of the Middle Ages*, 53.

²⁴ Ibid. This amalgamation of French and Italian culture happened specifically in the Lombardy region, referring to northeastern Italy, including Venice.

²⁵ James I. Wimsatt and Thomas Cable, introduction to *The Union of Words and Music in Medieval Poetry*, ed. Rebecca Balzer, Thomas Cable, and James I. Wimsatt (Austin: University of Texas Press, 1991), 5.

²⁶ Gallo, *Music of the Middle Ages*, 46-47: Machaut is credited with making quotations of other musical works a widespread phenomenon.

²⁷ Wilson, "Madrigal, Lauda, and Local style," 145.

Italian composers and performers in the fourteenth century were required to be fluent in both French and Italian notation systems. This Franco-Venetian system of compositional fluency in two different systems is described artfully by Marchetto of Padua in his *Pomerium arte musicae*. Here, Marchetto outlines two different ways to divide the breve into semi-breves and minims: in the French style and the Italian style.²⁸ The development of an alternate notation system that included more divisions of the breve was due in part to the highly developed intellectual centers of Padua and Bologna (both university cities). Marchetto in particular is cited as the writer of the clearest explanation of the Italian notational system.²⁹ Both of his writings show familiarity with the French notational system before going on to distinguish it from the Italian system.³⁰

The trend towards rhythmic complexity required different ways to divide the breve. The difference between French and Italian mensuration at the beginning of the Trecento was that Italians divided the semibreve into two new mensurations, *octonaria* and *duodenaria*, in addition to the four divisions described by de Vitry in *Ars Nova*.³¹ Italians had names for those as well, described in Table 1.1, below.³²

²⁸ Marchetto de Padua, *The Lucidarium of Marchetto of Padua*, ed. Jan W. Herlinger (Chicago: University of Chicago Press, 1985).

²⁹ Leo Treitler, "The Troubadours Singing their Poems," in *The Union of Words and Music in Medieval Poetry*, 23, says that Marchetto also recognized patterns of thirds common in medieval melodies, classified into 'deficient' versions of octave species patterns.

³⁰ Pirrotta, *Il Codice Rossi 215*, 93, disputed the connection between French theory treatises and Marchetto's writings, but does not deny a cultural influence.

³¹ De Vitry, "Philippe de Vitry's 'Ars Nova,'" 213-215.

³² For a full discussion of mensuration development, see Richard Hoppin's description in *Medieval Music* (New York: W.W. Norton, 1978), 435-437.

Table 1.1. Italian mensurations in the Rossi codex.

Tempus and Prolation	Italian Name	Symbol	Total Minims
Perfect major	Novenaria	.n.	9 (3x3)
Perfect minor	Senaria perfecta or senaria italica ³³	.sp. .p. .sy. .y.	6 (3x2)
Imperfect major	Senaria imperfecta or senaria gallica	.si. .i. .sg. .g.	6 (2x3)
Imperfect minor	Quaternaria	.q.	4 (2x2)
N/A	Duodenaria	.d.	12 (3x4)
N/A	Octonaria	.o.	8 (2x4)

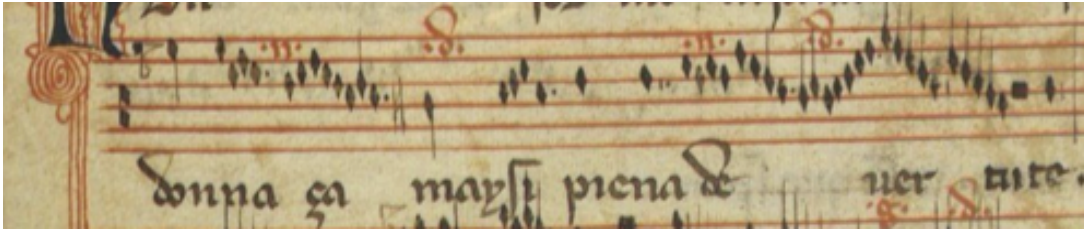
The Rossi codex makes use of both notation systems, and within a single piece often switches between the two types of division. The scribe labels the divisions with red letters between dots, such as in Figure 1.1, below. This is seen particularly in the bilingual polyphonic pieces, and also in the monophonic ballata “Amor mi fa cantar,” an especially poignant example of the union of French and Italian influences;³⁴ the very title alludes to the French style of breve division (that is, three divisions that are further divided into three, or the *novenaria* division which Italians generally didn’t employ).³⁵

³³ Pirrotta, *Il Codice Rossi 215*, 109, notes that in the Rossi codex, “*senaria gallica*” and “*senaria italica*” are termed as such because the French used imperfect major prolation more often, while the Italians used the imperfect minor. As we see in the music, however, dividing two semibreves into three, or three into two, is rather flexible, similar to the ways in which a tonal piece in 3/4 can sound temporarily in 6/8, and vice versa.

³⁴ See analysis on p. 56.

³⁵ Alberto Gallo devotes an article to the bilingual practices in the Rossi codex: “Bilinguismo poetico in l’Ars Nova italiana,” *L’Ars Nova Italiana Del Trecento IV: Atti Del 3° Congresso Internazionale Sul Tema “La Musica Al Tempo Del Boccaccio E I Suoi Rapporti Con La Letteratura” (Siena - Certaldo 19-22 Luglio 1975)*, *Sotto Il Patrocinio Della Società Italiana Di Musicologia*, ed. Agostino Ziino (Certaldo: Edizioni Centro Di Studi Sull’Ars Nova Italiana Del Trecento, 1978), 237-243.

Figure 1.1. Examples of *novenaria*, *duodenaria*, and *gallica* mensuration labels in “Non formò, Cristi.”



Octonaria and *duodenaria* mensurations divide semibreves into four minims instead of two or three minims, thus in *duodenaria*, there are three semibreves divided into twelve minims total, and in *octonaria*, there two semibreves divided into eight minims total. These two mensurations are used throughout the Rossi codex; *duodenaria* mensuration is present in four of the five monophonic ballate. The division of semibreves into four minims allowed for more intricate rhythms that remained proportionate to the other prolations that divided into two or three minims. For example, in “Non formò Cristi,” the alternation between *novenaria* and *duodenaria* allowed for the semibreve to divide into three or four minims, transcribed as triplet eighths and sixteenths, respectively.

In the Squarcialupi codex, the advent of longa notation streamlined the system of mensural notation; for example, *duodenaria* mensuration was three semibreves divided into twelve minims in breve notation, but in longa notation, the longa was divided into three breves, the breve was divided into two semibreves, and the semibreve was divided into two minims. *Octonaria* division received similar treatment, and thus both mensurations resembled the old *quaternaria* division of

two breves into two minims.³⁶ This consistency of division allowed for even more intricate rhythms, as well as consistency from composer to composer in the Squarcialupi codex as a whole.

Because of the development of the Italian notation system, more divisions led to more complex rhythmic expression. This led to more syncopation, including syncopations across the tactus. In a portion of his dissertation, Michael Long describes a type of “notational dialect” among the compositions of Gherardello and Lorenzo da Firenze, stating that “the possibilities of syncopation 'across the barline' became an increasingly important compositional issue among these 'middle generation' Italian polyphonists.”³⁷ He goes on to discuss the further intermingling of French and Italian notation in the Squarcialupi codex:

As we have seen, the gradual shift to long notation, the introduction of French symbols such as the *punctus additionis*, and the implications of *modus* in works in mixed notation were results of the growing need for a representational system in which rhythmic complexities and variety could be unambiguously expressed.³⁸

This is because Italians used dots to divide up notes into groups that we would call measures before the Squarcialupi codex was compiled; once notation was clarified via *longa* notation, dots could now be used to show syncopation across barlines.³⁹

³⁶ See Alexander Blachly's chapter, “Italian Ars Nova,” in *Performer's Guide to Early Music*, 212, for a pictorial description of the transference from breve to *longa* notation.

³⁷ Michael Long, “Musical Tastes in Fourteenth Century Italy: Notational Styles, Scholarly Traditions, and Historical Circumstances” (PhD diss., Princeton University, 1980), 105.

³⁸ *Ibid.*

³⁹ Hoppin, *Medieval Music*, 435.

Text and Music

The elaboration of Trecento music—i.e., the notational complexity, as well as the upward mobility of secular music into higher courts and its entrance into manuscripts—is due in part to the division of labor of text and music composition.⁴⁰ The *formes fixes* were genres appropriated by learned musicians, and the development of these forms into polyphonic works demonstrates the specialization of composers at this time. As such, these ballate have texts that are written by poets including Boccaccio and Soldanieri. The ballata originated as a dance form, but as the fourteenth century progressed, learned musicians enriched the ballata form by composing two- and eventually three-voice compositions.⁴¹ I focus on earlier works in this trajectory because monophonic ballate as viable compositions are abandoned by the 1370's.

In the relationship between text and music, while the roles of poet and composer were diverging, the interdependence of these two art forms began to coalesce. Still, certain aspects of the music were modeled after the text—not in the manner of text-painting as we might know it in a sixteenth-century madrigal or Schubert art song, but as a more general relationship between poetic concept and melodic structure. Scholars argue the extent to which music revealed meaning in the text; in John Steven's *Words and Music in the Middle Ages*, he concludes:

⁴⁰ Lawrence Earp's article, "Lyrics for Reading and Lyrics for Singing in Late Medieval France: The Development of the Dance Lyric from Adam de la Halle to Guillaume de Machaut," in *Union of Words and Music in Medieval Poetry*, 114, points towards an understanding of the gradual division of words and music in the Trecento. That is, musical expertise and poetic expertise branched apart such that composers and poets were separate specialties, and specifically for his study, the fixed forms in the early fourteenth century "were developed by poets in the intervening years into forms suitable for high courtly expression." This allowed for rapid development in poetic and music techniques.

⁴¹ Pirrotta, *Il Codice Rossi 215*, 96.

When words and music come together they have to agree, certainly, but this agreement is primarily a matter of parallel 'harmonies,' agreements of phrase and structure, of balance and 'number,' so that in song the mind and ear may be 'doubly charmed by a double melody.' Such a view does not exclude from the effects of music emotional experiences of great power (romantic or mystical or any other); indeed it is often invoked to explain them. It does, however, seem to exclude—or, at least, patently and consistently neglects—the close and detailed expressive relations between words and music which we find in the songs of later periods. For this reason a theory of expressive sound closely related to subject-matter, a theory apparently derived from antique rhetoric, has only a limited place in 'the medieval experience of music.' It remains marginal and never finds a comfortable place in the Great Synthesis.⁴²

I have found that in these Italian songs of the mid-fourteenth century, the music and text are related at a level that is somewhere between the two extremes that Stevens describes here. The relationship is closer than agreements of phrase and structure, but not so close that certain melodic shapes correspond to specific words. Rather, the background structures of these ballate suggest meaning in the poem.⁴³

To put it another way, my view of text-music relations in medieval music is sympathetic toward Leo Treitler, who demonstrates that structurally, even the music of the troubadours indicates general trajectories of physical motion, i.e. musical metaphors, such as the falling bird in "Can vei la lauzeta."⁴⁴ Treitler asserts that language did indeed play a role in music composition, not to the degree that we are familiar with in later periods of music such as the Renaissance or the Romantic,

⁴² John Stevens, *Words and Music in the Middle Ages*, 409.

⁴³ "I' vo' bene" is an example of this. See analysis on p. 121.

⁴⁴ Treitler, "Troubadours Singing Their Poems," 28.

but to the extent that hierarchies of pitch structure were modeled after the hierarchy of word syntax.⁴⁵

Musical Features of the Mid-Century Ballata

Part of the extemporaneous feeling of the mid-century ballata is due to the alternation of syllabic passages and long melismas that expand phrases. As the Trecento ballata aesthetic grows more rhythmically complicated, however, the melismas become more structurally organized. Compare the melisma from the beginning in “Non formò Cristi” to the opening melisma of “Donne, e’ fu credenza,” in Musical Example 1.1, below. The melisma in “Non formò Cristi” decorates a descent from G down to C, but the melodic patterns employed include a scale of 16th notes, followed by a scale back up to the G in 8th notes, and finally a leap back to a double neighbor figure on an E. This variety of rhythmic decoration seems less organized because of the inconsistency of scalar elaboration. In sharp contrast, the melisma in “Donne, e’ fu credenza” contains an elaboration of a fifth from C to F, but it does so by using motives that are similar in both pitch content and rhythmic content. These motives bring out a triadic structure, supporting F, A, and C as primary pitches. This increases the predictability of the melisma in terms of listener expectation and anticipation of the conclusion of the phrase to emphasize the final of the mode.

⁴⁵ Ibid., 18-20.

Musical Example 1.1. Melismas in the Rossi and Squarcialupi codices.

1.1.a. “Non formò Cristi,” mm. 1-6.



1.1.b. “Donne, e’ fu credenza,” mm. 1-7.



Many of the ballate in the Rossi codex are *ballate minimae*, while ballate in the Squarcialupi vary in size. Ballate are named for the length of their refrains; the *ballata minima*, *minore*, *media*, and *grande* refer to refrains of one, two, three, and four lines, respectively.⁴⁶ Most of the monophonic repertoire is shorter, usually consisting of one verse and refrain. The rhyme scheme of the poetry is identical to the musical phrase scheme AbbaA.⁴⁷

Another feature unique to the text of Northern Italian songs is the embedding of women’s names within the poetry.⁴⁸ This feature is called a “senhal,” and can be seen in the pieces “Che ti **zova** nascondere,” “Amor mi fa cantar a la **Francescha**,” “Lucente **stella**,” and “Non formò **Cristi**, nato de salute” (The women’s names are

⁴⁶ Ibid., 84-87.

⁴⁷ “A” refers to the *ripresa*, “b” to the *piedi*, and “a” to the *volta*, which is musically equivalent to the *ripresa*. I use these Italian terms throughout, and will refrain from italicizing them.

⁴⁸ Gallo, *Music of the Middle Ages*, 58.

Giovanna, Francesca, Stella, and Christina, respectively). Occasionally, the spellings of the names must be altered to express the dual meaning in the text.

Conclusion

To summarize, in performing early music, we must reconcile two desires: to inform ourselves of relevant scholarly work that pertains to the music in question, and to make our performance accessible to modern audiences. Adding to this is the two-fold problem of not having enough sources to paint a complete picture of what the music would sound like, and also having a twenty-first century musical ear both on the part of the audience *and* the performer. Are these desires—for accurate historical representation and a complete musical experience—inherently mutually exclusive, or can we find some middle ground? Can we reach that middle ground without being charged with over-speculation? To put this another way: when performing early music, there is always guesswork to be done; how do we get better at guessing? My goal is to show that we can use some forms of modern musical analysis both to illustrate the unique features of early music, and to highlight any commonalities that early music has with its descendants in common practice and beyond. I do this by highlighting structures and formal elements in the music so that, when performed with these things in mind, it creates a sense of familiarity in the listener, and builds up a set of musical expectations that audiences may lack when first listening to early music.

My case study for this investigation is the monophonic ballate of the Rossi and Squarcialupi Codices. In focusing on these works I control for contrapuntal concerns, and also limit my inquiry to the early and middle portions of the Trecento

period. After a survey of historical context of music in northern Italy during the Trecento, I outline features of the ballata as it developed before it became a polyphonic genre, and as it differs from other *formes fixes* in Italy.

In this chapter, I outlined the body of works that I have chosen for my analyses and gave a brief overview of musicological scholarship surrounding the Trecento monophonic ballata. Chapter II contains the bulk of the methodology for my analysis; in it, I describe how my analyses are similar to Schenkerian analysis, but my philosophy and goals for employing voice-leading analysis are entirely different. I also use ideas taken from Steve Larson's theory of musical forces and apply them to questions of *musica ficta* in these works.

I analyze works from the Rossi codex in Chapter III. I begin with a discussion of "Amor mi fa cantar," which is structurally completely foreign to tonal expectations, and demonstrates how my analysis system departs from Schenkerian analysis. I follow with "Che ti zova nascondere," an early work that clearly demonstrates stepwise descending motion, but doesn't show consistent prolongation through both sections of the music. "Lucente Stella" and "Non formò Cristi" both show organization at the phrase level, but do not show overall coherence as a result of background structure; instead, they maintain coherence through motivic repetition. Finally, I end the chapter with "Per tropo fede," a piece that has an organization reminiscent of a tonal period phrase.⁴⁹

⁴⁹ Among French medieval scholars, this would be referred to as an *ouvert-clos* relationship. See Jennifer Bain, "Theorizing the Cadence in the Music of Machaut," *Journal of Music Theory* 47, no. 2 (2003): 326-327.

In the fourth chapter, I present the analyses of works by Gherardello da Firenze. “De', poni, amor a me” demonstrates the first piece with what I call “sectional interdependence,” which means that the conclusion of the piedi section doesn't occur until the first note of the ripresa.⁵⁰ Then, in “Donna, l'altrui mirar,” I find that the composition employs two tonal centers, C and D. This piece is also the longest, and most structurally complicated. The other three pieces have significant structural clarity; “I vivo amando” has 5-line structural descents in both sections, but the piedi section modulates up a fifth, while both “I vo' bene” and “Per non far lieto alcun” exhibit what I call “full cyclicity,” another form of sectional interdependence that creates a full descending octave from the beginning of the piedi section to the end of the ripresa.

The last chapter of analysis, Chapter V, contains the monophonic works of Lorenzo da Firenze. His compositions are characterized by melodic sequences and, generally, structural prolongation of single sonorities. Beginning with “Non vedi tu, amore” and “Non so qual i' mi voglia,” I explore subdominant relationships between phrases and sections. “Non vedi tu, amore” is discussed first because it is the least organized, containing a surprising finalis of F despite a projected tonal structure that points towards a D. “Non perch'i' speri” is an interruption, displaying a classic ouvert-clos relationship between sections, and the chapter concludes with “Donne, e' fu credenza” and “Sento d'amor la fiamma,” both of which have fully cyclic forms. To conclude, the final chapter summarizes my findings and suggests avenues for future research.

⁵⁰ See my discussion of *ripresa-piedi* relationships in Chapter II, p. 52-53.

CHAPTER II

METHODOLOGY

In this chapter, I will lay out my methodology for exploring these structures and melodic shapes in fourteenth-century song. I will begin by discussing the basis of my method, Schenkerian analysis, and its appropriateness for situating works within historical context. I will discuss the contributions of Steve Larson regarding strict-use notation and musical forces, and then describe how I intend to analyze the use of *musica ficta* and its impact on voice-leading analysis. Finally, I will show the differences between pre-tonal and tonal voice-leading graphs, and implications for the description of early music from a melodic standpoint.

At the core of my study is the idea that modern analytical techniques can be applied to early music to discern a number of important features, not the least of which is the similarity of behaviors between modal and tonal melodies. While composers, theorists, and listeners in the Trecento did not conceptualize or discuss music in the same terms that modern listeners conceptualize tonal music, there is an undeniable structure to modal music that modern analysis describes. Melodies, whether modal or tonal, conform to certain forces that drive music (inasmuch as our brains process music as “in motion,” on which more below). In this chapter, I outline some approaches to early music analysis that have inspired my own method for studying Trecento monophonic songs. Then, I will use rules of *musica ficta* set forth by medieval treatises and early music scholars, and evaluate their application to notes in each melody in regards to Larson's theory of musical forces, which is the idea that melodic motion conforms to our experiences of physical motion, such as

the forces of gravity, magnetism, and inertia. Finally, I will elaborate on my aim to relate this music to its tonal descendants in structure, form, and melodic contour.

Schenker and Modality

In order to demonstrate structures and melodic patterns in these monophonic songs, I have developed a method to show the internal logic of each individual song. This method shares a few similarities with the type of analysis that Heinrich Schenker used to show the inner workings of music from the common practice period (i.e. the period in Western art music spanning from the Baroque to the Romantic periods, or approximately 1600 to 1900). While I can use much of his analytical procedures, however, the philosophy behind my analysis and that of Schenker is markedly different. Schenker's ideas about pre-tonal music aim to discount any repertoire out of the common practice period as primitive, or less logically sound. I hope to show with my analyses that these songs are not primitive, and in fact employ a variety of cohesive mechanics.

Schenker begins his aesthetic assault on early music in the *Harmonielehre* with his theory of natural scales (i.e., major and minor). He discounts the modal system as "most inappropriate for the development of motivic intentions," adding, "or, at any rate, ...[it] would engender situations far too unnatural for any style to cope with."⁵¹ I disagree; the modal system is entirely appropriate for the songs I have analyzed, and I demonstrate how voice-leading analysis shows tonal patterns in modal fourteenth-century songs. First, I will discuss how Schenker's philosophies

⁵¹ Heinrich Schenker, *Harmony*, ed. Oswald Jonas, trans. Elisabeth Mann Borgese (Chicago: Chicago University Press, 1954, rpt. 1980), 56.

regarding motives, repetition, prolongation, and purpose of music also apply to the music of the Rossi and Squarcialupi codices, and then I will argue against discounting the entirety of the modal system as a simple experimental stage that led to tonality.

First and foremost, as it happens, Schenker *was* interested in the development of tonality from a historical perspective. In Koslovsky's excellent dissertation on Felix Salzer, he shows that Salzer and Schenker communicated about the application of Schenker's theories to early music in an effort to show the "degree of tonal coherence" in compositions leading up to the common practice period (i.e., Bach through Brahms).⁵² Furthermore, in an essay, "History of the Art of Music," Schenker lays out a list of questions for the historian to consider when outlining the development of tonality:⁵³

1. When and how did the law of consonance (with the octave, fifth, and third) first work its way into and fulfill itself in successions of tones (regarded horizontally), so that the tonal successions, because they expressed a triad, could be experienced as a unit?
2. Did this occur even before the initial attempts at polyphony, or later?
3. How about the *Urlinie* around the time consonance first secretly impregnated the horizontal dimension?
4. And, secondarily, to what extent do the musical utterances of today's primitive peoples resemble those early tonal successions?
5. After the law of consonance found fulfillment in the vertical dimension in the age of polyphony, which artists were the first to produce an agreement between the vertical and horizontal triad and so forge a path to a horizontal

⁵² John Charles Koslovsky, "From *Sinn und Wesen* to *Structural Hearing*: The Development of Felix Salzer's Ideas in Interwar Vienna and Their Transmission in Postwar United States" (PhD diss., Eastman School of Music, University of Rochester, 2009), 163-166. See also Felix Salzer's article, "Tonality in Early Medieval Polyphony: Towards a History of Tonality," in *The Music Forum*, Vol. 1, ed. William J Mitchell and Felix Salzer (New York: Columbia University Press, 1967), 35-98.

⁵³ Koslovsky, "From *Sinn und Wesen*," 194-195, reproduces the list found in *Der Tonwille*, ed. William Drabkin, trans. Ian Bent et al. (Vienna: A Guttman, 1921-24, rpt. New York: Oxford University Press, 2005), 52.

(melodic) composing-out [*Auskomponierung*] that was also attested by the vertical dimension?

6. How were elaborations of triads connected to one another?
7. Did an *Urlinie* tie them together?
8. When was it that triads, as the regulators of elaboration, attained their own particular order and grew into the harmonic degrees of a system?
9. When did diminution, in the form of motives and ornaments, obtain its laws?
10. How were motives connected together at first?
11. And now, at this time, what was the situation of the *Urlinie*, which had to bind together such a fully developed world with steps of a second, lest the diminution of motives and ornaments wander aimlessly?
12. Finally, how did all these forces cause forms to arise, in the sense of those limitations that are indispensable for any sort of human creative endeavor?
13. And now: what are the names of the artists who devised infinitely many invaluable nuts and bolts in order to leash and unleash the voices of the contrapuntal setting in the service of form, variety, and an intensely personal narrative?
14. All these questions would have to be answered if one wanted to find a suitable basis for selecting artists and of representing their life's work, indeed, even their life's destiny [*Lebensschicksale*].
15. Will it ever be possible to shed so much light on the past in order to obtain light for the future as well?

Schenker asks these questions in such a manner to imply that tonality somehow crept up on composers, saved them from modal disorganization, and allowed them to evolve their craft into *real music*.

Schenker states in *Harmonielehre*, "The motif, and the motif alone, creates the possibility of associating ideas, the only one of which music is capable. The motif is a primordial and intrinsic association of ideas."⁵⁴ The melodic patterns present in monophonic songs preserved in the Squarcialupi codex constitute motives in that they repeat at different pitch levels, although they occur sequentially. Schenker is referring to motivic repetition found in, for example, a fugue subject and answer, or a sonata theme and recapitulation. Motives in the Trecento repertory are shorter and sequential. The similarities between Schenker's motives and the winding

⁵⁴ Schenker, *Harmony*, 4.

melodies of the Squarcialupi are that they both have the same building blocks, or melodic motions, that are expressed according to their respective harmonic systems.

Schenker places value on repetition in music, particularly the repetition of motives:

The principle of repetition, once successfully applied to the understanding of the microcosm of musical composition, now could be applied on a larger scale as well. For if the significance of a small series of tones results clearly only after it has been repeated, it should seem plausible that a series of such small series would also acquire individuality and meaning by way of simple repetition.⁵⁵

On a larger scale, however, formal repetition is also desirable according to Schenker, and this type of repetition is also found in the *formes fixes*. Ballate are cyclical forms that, not unlike ternary form, return to the ripresa after a development-like piedi section. Schenker never specifies that the lack of imitation or motivic repetition is another factor in his discounting of modal music as “experimental,” but it lurks behind his argument against modality having the capability to prolong a single triad. I agree that Trecento music doesn’t usually prolong a single triad, but it isn’t because the music lacks repetition or motivic development. Modal counterpoint is built on dyads at the middleground, and sometimes prolongs triads at deeper levels, though not always a single triad per song.

Schenker’s commentary on music’s “rhetorical, declamatory character” would reinforce the inclusion of pre-tonal music as “art,” despite his misgivings

⁵⁵ Ibid., 9.

about the modal system.⁵⁶ I assert that pre-tonal music, particularly those musical forms that are derived from the poetry being set, has a more rhetorical and declamatory character than the simple folk songs Schenker chose to illustrate his point in *Harmonielehre*. As evidence for this, Treitler asserts that language played a role in music composition, not to the degree that we are familiar with in later periods of music such as the Renaissance or the Romantic, but to the extent that hierarchies of pitch structure were modeled after the hierarchy of word syntax.⁵⁷ Jennifer Bain also discusses the prevalence of hierarchical thinking in medieval culture; she opens her article “Theorizing the Cadence of Machaut” with examples of feudalism and the ecclesiastical system; these examples lead to examples of hierarchies outlined by medieval theorists.⁵⁸ One of the criteria for cadence strength I use in my analyses is the strength of the phrase ending of the poetry, so a line that ends a statement has a stronger cadence, while a phrase that ends musically, but not poetically, is weaker.⁵⁹ Thus the rhetoric of language guided melodic formation; this became more apparent as the fourteenth century went on. We can see this especially in two works of Lorenzo da Firenze, “Donne, e' fu credenza,” mm. 27-28,

⁵⁶ Ibid, 14: “It is easy to understand, accordingly, why music, on such occasions, assumes a rhetorical, declamatory character, with verbal associations lurking ghostlike behind the tones--words, denied by an inscrutable fate their realization and complete expression; words, however, speaking to us the more penetratingly and the more mysteriously.”

⁵⁷ Treitler, “Some Troubadours and Their Songs,” 18.

⁵⁸ Jennifer Bain, “Theorizing the Cadence of Machaut,” 325.

⁵⁹ See the analysis of “Non perch'i' speri,” p. 152, for an example of a cadential figure that seems strong musically, but occurs mid-phrase.

and “Sento d’amor la fiamma,” mm. 57-59. In both of these songs, the rhythm of the text syllables reflects the prosody of the poetry.⁶⁰

After setting up his justification for the major and minor scales as the basic, natural material in music, Schenker argues that functional harmony is not present within the confines of the modal system, and obviously he is correct in the assessment that there are few consistent predominant -> dominant -> tonic triad relationships.⁶¹ In fact, there are only sporadic allusions to dominant and tonic triads in the monophonic songs of the Rossi and Squarcialupi codex. However, I argue that there are sonorities in the melodies of the Rossi and Squarcialupi codices that have qualities of pre-dominant -> dominant -> tonic motion, although we must expand the definitions of these terms. Here, I use *tonic* to refer to a final cadence, and *dominant* to refer to the cadential material that directly precedes a final cadence, with either a written or inferred leading tone, and often a $\hat{2}$ as well. *Musica ficta* is the source of an inferred leading tone. Pre-dominant material is any portion of a melody that suggests a tonic other than the tone presented in the final cadence, and often this portion of a melody infers a mode other than the final mode. There are other features of later tonality present in the Squarcialupi codex, as well; “Donna, l'altrui mirar,” for example, contains motivic repetition at the fifth.⁶² Modal music, and the harmonic language contained within the codex, is built primarily on dyads at the middleground, though sometimes triads are prolonged at more distant

⁶⁰ The analysis of “Donne, e’ fu credenza” is found on p. 155, and “Sento d’amor la fiamma,” 164.

⁶¹ Depending on the mode, there are similar IV-V-I relationships, and also others, like VII-I, that substitute for the usual progressions.

⁶² See my analysis of “Donna, l'altrui mirar,” p. 98.

levels. Once that is taken into account, it becomes amenable to the type of analysis that Schenker employed. He hypothesizes that composers accidentally *stumbled upon* tonality after much experimentation in the modal system, and writes:

...[T]here is no violence against the spirit of History in the assumption that the old church modes, though they had their undeniable right to existence, were nothing but experiments—experiments in word and fact, i.e. in theory as well as in practice—whence our art benefited especially in so far as they contributed decisively to the clarification, *e contrario*, of our understanding of the two main systems.⁶³

I think, however, if we view these pieces with an eye towards voice leading, motive, and expectation, their melodies make just as much sense within their own context as a melody from a Mozart sonata or a Bach cello suite. The important thing, of course, is this context of modality, and the adjustments that this context compels to make to his analytic method. It is also important to remember that the modal system was a construct of medieval theorists aiming to codify chants that had already been written, so modality as a practice was far more diversified than the eight-mode system could describe.⁶⁴ The eight-mode system, then, certainly had no jurisdiction over secular music, allowing secular music to flourish in ways that were not at all related to church modes.

Schenker mentions a “mysterious power” that drew the composer towards the tonal system. Objections about the differentiation of the modal and tonal systems aside, I think that the mysterious power Schenker is referring to can be

⁶³ Schenker, *Harmony*, 14.

⁶⁴ For a summary of the development of the church modes and theorists who described them, see David Cohen, “Notes, Scales, and Modes in the Earlier Middle Ages,” in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), 307-363. In particular, the discourse on *Alia musica* on p. 331-338 sheds light on the speculative nature of early music theory as it pertains to chant classification.

expressed in terms of Larson's theory of musical forces, to be discussed later in this chapter. Melodic patterns and voice-leading segments are commonalities between modality and tonality, and they are similar to the extent that the overlap between modality and tonality occurs as early as the fourteenth century in Florence.

To emphasize his point regarding the inadequacy of modality, Schenker calls modal systems “unnatural,” and asks why these unnatural systems were not “thrown overboard much sooner.”⁶⁵ I understand that the modal system does not easily fit into a common-practice-period-centric vision of what is acceptable voice-leading practice in a soprano-bass system. However, when one expands the modal system to include equally weighted voices (with equal amounts of activity, and in some cases, vocal ranges) and alternative cadence types (the implied major sixth resolving to a perfect octave is present in a tonal cadence, but no $\hat{5}-\hat{1}$ movement in the bass voice is necessary), modal music is well represented by a voice-leading graph. Furthermore, the modal system, especially as represented by the songs I am analyzing, does not deviate from minor and major modes as much as Schenker claimed (and a few strategic *ficta* will rectify any issues with diminished sonorities). Essentially, I claim that the modal systems as employed by these fourteenth-century Northern Italian composers are not confined by the expectations of the Church and its specific chant mode system, and that they occupy a space between “church mode” and tonality.

The projected tonality of these pieces differs from sacred music; in contrast, Leo Treitler says of secular music, “what we loosely call modality is a matter of

⁶⁵ Schenker, *Harmony*, 69.

melodic inventions and types.”⁶⁶ I consider these “types” to have tonal centers that are projected by pitch direction, ornamental figures surrounding structural descending lines, and cadential formulae. Again, though, these pieces prolong not triadic structures at the middleground, but dyadic ones.

Unlike the variety of eight modes found in sacred chant, most of the pieces have D as a finalis, though they are sometimes transposed via a flat in the key signature to end on G. Only rarely does a song use another finalis; “Donne, e’ fu credenza,” for example, ends on an F. Since these ballate usually span considerably more than an octave, I do not classify them in authentic or plagal terms, as one would find in sacred chant. Since Phrygian is avoided, Phrygian cadences are also missing from this body of works; what results is a nearly exclusive use of the leading-tone cadence.

Schenker takes the perspective that modality was unnatural, but it can also be understood as a step that led to tonality.⁶⁷ In my investigation of the works in the Squarcialupi and Rossi Codices, I have found that the degree of tonality expressed by these pieces could support to Schenker’s claim that music was heading towards tonality as some sort of aesthetic fulfillment of perfection;⁶⁸ instead, I would argue that the composers of modal music were not consciously working towards tonality, but towards more complex interactions between text and music, as well as

⁶⁶ Treitler, “Troubadours and Their Songs,” 21.

⁶⁷ Schenker, *Harmony*, 59.

⁶⁸ Stephen Rings, *Tonality and Transformation* (New York: Oxford University Press, 2011), 107-108, cites scholars throughout the past 250 years who treat tonal intention as an ultimate goal for the listener. Rameau, Riemann, Zuckerkandl, and Schachter all make the cut. I aim to avoid this coronation of tonality, and instead evaluate these songs in a way that is useful for performance.

sophisticated rhythmic expression and more elaborate decoration of established contrapuntal rules. I would go one step further and relate this process to something that I argue is a fundamental human experience: they were trying to attain an expression of musical gesture that conforms to our physical experience, i.e., musical forces.

Musical Forces, Musica Ficta

The rules for musica ficta obey what we experience as musical forces. Steve Larson defines these forces of “gravity,” “magnetism,” and “inertia” in his 2012 book, *Musical Forces: Motion, Meaning, and Metaphor in Music*: gravity is the tendency of a note to descend, magnetism is the tendency for an unstable note to move to the closest stable pitch (in the case of these modal pieces, stable pitches are the finalis and a perfect fifth above it), and inertia is the tendency of a pattern of motion to continue in the same fashion.⁶⁹ Larson's theory of musical forces depends upon metaphors serving as vehicles for understanding the way that music behaves; it requires the understanding of metaphors as conceptual, not just rhetorical. It draws upon his knowledge of music, improvisation, cognition, and metaphor. I will show where musical forces do not exert wholly on pre-tonal melodies and thus indicate how their “vocabulary” differs, and I can better articulate the unfamiliar aspects of pre-tonal melodies via musical force theory. Larson's theory of musical forces suits the analysis of early music as well as it does tonal music. I hope to show that early music, and particularly monophonic song, behaves according to these forces. While

⁶⁹ Steve Larson, *Musical Forces: Motion, Metaphor, and Meaning in Music* (Bloomington: Indiana University Press, 2012), 82.

treatises outline how *musica ficta* is placed, musical forces can be shown to dictate many if not all of the rules set forth by these treatises. Karol Berger, in *Musica Ficta*, writes, “Consonances must be made perfect, for philosophical as well as aural and aesthetic reasons.”⁷⁰ While we can perform polyphonic music and choose where accidentals go in a given line depending on the behavior of the other vocal lines, monophonic song has only the melody itself as context.

Schenker advocates quite strongly for the use of *musica ficta*, claiming that singers added *ficta* where appropriate to mollify the harsh effects of the modal system and bring it nearer to the “natural” scales of major and minor:

Probably the unnaturalness of those systems often vexed and tortured our ancestors; for it is an open secret that the singers were given license, which was sanctioned even by the theorists, to introduce, on their own responsibility, those ominous B-flats and F-sharps, as the case may have required, in the respective works of Dorian, Phrygian, etc., composition.⁷¹

In my analyses, I have often been tempted to adopt such use of *musica ficta* to make the melodies “make sense” in tonal constructs, and if I applied *ficta* freely, I could shape these melodies into ones that conform to tonal norms. However, such overuse would be inappropriate and would not reflect a historically informed performance practice, which tends to enjoy the discrepancies between the overt modality of these melodies and the “tonal desire” of the twenty-first century listener. It would also diminish the features of such distinctive modes as Lydian and Dorian, but as I stated before, these secular melodies were not composed with church modes in mind. What should guide performance is the avoidance of significant violations of musical

⁷⁰ Berger, *Musica Ficta*, 19.

⁷¹ Schenker, *Harmony*, 58.

forces, and this is achieved through application of *musica ficta* to strengthen cadences that advance the form.

Margaret Bent, in her book *Counterpoint, Composition, and Musica Ficta*, points out a number of treatises that discuss *musica ficta*.⁷² Of these, two are pertinent to the music I am studying here. The first is an anonymous treatise from Seville, written in the late fourteenth century. The treatise states that *musica ficta* exists for two reasons: for necessity and for beauty of song.⁷³ The necessity argument is well understood by scholars; one needs to avoid the tritone, one needs to resolve a cadence with one voice moving by half step. But what about beauty of song? What was the prevailing notion of beauty, and how does *musica ficta* help to achieve that? Since I aim to provide information to modern performers of early music, I am preoccupied with our current notion of beauty, which coincides with musical expectation, smoothness, and expression of meaning, all of which are accounted for by the theory of musical forces.

The second treatise that Bent mentions in regards to *musica ficta* is the *Quatuor Principalia*, written in the mid-fourteenth century. The author's objection to the common behaviors exhibited by singers tells us a good deal about performance practice and possible use of *musica ficta*. He complains that singers do not raise *fa* when ascending from *re* to *sol*, and when singers say "sol fa sol" or "re ut re" and sing a semitone instead of a tone, it falsifies the hexachord because they did not sing

⁷² Margaret Bent, *Counterpoint, Composition, and Musica Ficta* (New York: Routledge, 2002).

⁷³ *Ibid.*, 66.

“fa mi fa.”⁷⁴ These complaints tell us that singers were at least supposed to raise lower neighbor figures, certainly at a cadence, and perhaps in other places as well. This suggests that performers altered melodies to be more in keeping with musical magnetism.

One of the criticisms outlined by Leech-Wilkinson in “Rose, Lis and the Problem of Early Music Analysis” is that before one can begin to analyze medieval music, a “pre-analysis” must take place by the analyst or perhaps an editor of the body of works that is to be analyzed.⁷⁵ Margaret Bent, who calls for analysis to take into account “the music’s particular underlying grammar,” later expanded upon this “pre-analysis.”⁷⁶ I think, though, that the structural analysis that I propose here is the method by which we can determine the “particular underlying grammar.” I realize that we can learn about contrapuntal rules through the treatises written around the same time that these pieces were composed, but analysis uncovers those rules in action. The rules of mensural notation and *musica ficta* also imply something about the music: it adheres to certain rules that cause this music to be readily interpretable by listeners and performers of tonal music. *Musica ficta* plays a strong role in interpreting the behavior of a vocal line, and while we cannot place ourselves in a thirteenth- or fourteenth-century cathedral to listen to monks improvising their *ficta*, we can use our knowledge of melodic behavior to guide our own *ficta* choices.

⁷⁴ *Ibid.*, 78.

⁷⁵ Daniel Leech-Wilkinson, “Machaut’s ‘Rose, Lis’ and the Problem of Early Music Analysis,” *Music Analysis* 3, no. 1 (1984): 11.

⁷⁶ Margaret Bent, “The Grammar of Early Music: Preconditions for Analysis,” in *Tonal Structures in Early Music*, ed. Cristle Collins Judd (New York: Garland Publishing, 1998), 20.

Structural Analysis of Medieval Music

My reduction of medieval music to structural pitches is not a new idea. The notion that modal music was organized in chains of thirds, bound by perfect intervals, is a pervasive one, and can be traced back to Curt Sachs, who provided a survey of early examples of medieval melodies that are organized in thirds.⁷⁷ However, Sachs did not discuss the third as a structural voice pairing; his study looked at surface intervals. Since then, theorist Joseph Smits von Waesberghe has made (in an introductory composition manual, as an example) the bold claim that chains of thirds are central to the universal theory of melody.⁷⁸ More recently, Leo Treitler argues that “the third-chain principle is unquestionably an instrument used by the troubadours in the musical interpretation of their poems.”⁷⁹

One of the first important works of structural analysis of early music is Felix Salzer's analysis of Léonin and Pérotin in his essay, “Tonality in Early Medieval Polyphony.”⁸⁰ The essay's subtitle, “Towards a History of Tonality,” is of the utmost relevance to my study. In essence, Salzer uses some of Schenker's ideas to explore the history of tonality, and has arguably a looser definition of tonality than Schenker presents in his major writings. Salzer appropriated Schenkerian analysis to encompass a larger body of musical works than Schenker had put forward as

⁷⁷ Curt Sachs, “The Road to Major,” *The Musical Quarterly* 29, no. 3 (1943): 382. His argument is that “there has been an all-embracing secular European style, neither modal nor pentatonic, but very primitive.... This style, utterly different from Oriental styles, ignores the interval of a fourth, indeed, the octave itself. Its melodies, rather, fall into patterns of thirds...” He goes on to show melodic organization into thirds among folk songs of the North American, African, and Asian continents.

⁷⁸ Joseph Smits von Wesberghe, *Melodieleer*, trans. W. A. G. Doyle-Davidson (Nijmegen, Netherlands; American Institute of Musicology, 1955), 66-67.

⁷⁹ Treitler, “Some Troubadour Songs,” 23-24.

⁸⁰ Salzer, “Tonality in Early Medieval Polyphony: Towards a History of Tonality,” 38-55.

worthy of study. This is because of “certain cultural philosophies” that enabled him to “posit a historical narrative from an analytical viewpoint, as opposed to one from a cultural-historical point of view.”⁸¹

Salzer begins his first book, *Sinn und Wesen der abendländischen Mehrstimmigkeit*, by criticizing historical musicologists not because he thinks their work is unnecessary but because it is emphasized disproportionately over analytic studies in medieval music scholarship.⁸² While scholars in the intervening decades have begun to analyze medieval music with more regularity, the disproportion remains. Salzer says that description of music is merely a starting-point for evaluating a corpus of music, and indeed it is where I began in my first chapter. His attempt to “come to grips with the music itself”⁸³ provides a starting point for linear, or voice-leading, analysis of modal music. He also argues that there is room for analysis within the context of theoretical treatises of the time, because in the medieval period theorists were interested in describing the music and its rhythmic, notational, and modal dimensions, but did not focus on developing theories of composition or analysis.⁸⁴

His other remarks addressing musicologists take account of the reticence that music theorists have shown (and still show) when analyzing early music: “By and large, we have become so afraid of being accused of ‘interpretation’ that the last vestiges of the bold adventurousness of early musicology seem to have all but

⁸¹ Koslovsky, “From *Sinn und Wesen*,” 158.

⁸² Salzer, “Tonality in Early Medieval Polyphony,” 36-37.

⁸³ *Ibid.*, 37.

⁸⁴ *Ibid.*, 38.

vanished.”⁸⁵ This division between historical musicology and “interpretive” musicology is an artificial one, though; music is always interpreted at points of performance, hearing, composing, and analyzing.

The cornerstone of Salzer’s theory lies in the following passage:

It seems, therefore, that the problem has to be attacked from the one elemental factor which has been common—until fairly recently—to all Western music regardless of style and period: the factor of motion. Whenever we hear a succession of tones, we are entitled to investigate whether the succession of tones has an inner necessity or logic. What makes coherent motion? What distinguishes it from unorganized, vague, and arbitrary motion? Has it direction? If the succession of tones has direction, then it will show a definite beginning and a definite motion-impulse to the goal. Consequently, the single tones will receive their functional meaning from their role within this motion. The musical utterance of the West is largely characterized by the constantly recurring phenomenon of directed motion.⁸⁶

Salzer refers to “degrees of tonal coherence,” where he differentiates between coherence from a harmonic standpoint (does the piece have harmonic direction, leading from tonic to pre-dominant to dominant, and prolong the tonic harmony?) and coherence from a contrapuntal standpoint.⁸⁷ Salzer’s basic principle of tonality is “directed motion within the framework of a single prolonged sonority.”⁸⁸ The pieces I study here definitely feature directed motion, but they often lack the framework of a single prolonged sonority. Some pieces, as we will see, do in fact prolong one sonority, but not one triad.

⁸⁵ Ibid., 39.

⁸⁶ Ibid.

⁸⁷ Ibid., 53.

⁸⁸ Ibid., 54.

The music between the opening and the finalis at the end of the *ripresa* can be more ambiguous than pieces with a tendency towards tonal harmony, but this does not mean it is disorganized. It merely has a different type of organization, which Salzer called “modal-contrapuntal tonality.”⁸⁹ Decades ago he used analysis to explore the origin of tonality; my goal is to combine his ideas with newer models to distinguish structure from ornamentation (such as Lerdahl and Jackendoff’s *Generative Theory of Tonal Music*),⁹⁰ to provide better descriptions/transcriptions of medieval music, and apply Salzer’s principles to medieval music. In this way I hope to build better criteria for considering medieval music as tonal, proto-tonal, or modal with aspects of tonality.

Accompanying Salzer's work in the same volume of *Music Forum* is Peter Bergquist's essay, “Mode and Polyphony Around 1500: Theory and Practice,” offering analyses of compositions written by Pietro Aaron.⁹¹ The analyses of Bergquist and Salzer share a number of similarities. Bergquist also contests the idea that to analyze music with modern tools and ears is necessarily anachronistic; he argues that while we must take historical context into as much consideration as possible, in the end we only have our modern ears and tools to analyze the music,

⁸⁹ *Ibid.*, 97.

⁹⁰ Frank Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge: MIT Press, 1983), 8, summarize the theory involving the four components of hierarchic listening: grouping structure, metrical structure, time-span reduction, and prolongational reduction. Grouping these things into hierarchies requires identifying salient features, e.g. the strongest downbeat determines the basic unit for metrical structure.

⁹¹ Peter Bergquist, “Mode and Polyphony Around 1500: Theory and Practice,” in *The Music Forum*, vol. 1, ed. Mitchell, William J, and Felix Salzer, (New York: Columbia University Press, 1967), 99-161.

and thus, that is what we must do.⁹² Bergquist proceeds to interpret Aaron's compositions with Schenkerian graphs, and justifies their use with the following argument: Schenkerian analysis gives full consideration to both linear and vertical aspects of music, sets forth goals of musical motion and means of reaching them, relies on the ear as final judge (verified by aural experience), and demonstrates a coherent history of the development of tonal structure.⁹³

Since Salzer's era, theories of musical motion have multiplied. The theory to which I subscribe when explaining motion of the songs in the present study, the theory of musical forces, is consistent with Salzerian thought; musical forces can explain shapes of Trecento melodies. They can also explain the rules of *musica ficta* as devices that help melodies to conform to physical expectations of gravity, magnetism, and inertia. Furthermore, the pieces I am analyzing have coherent motion because their function can be clearly shown with voice-leading analysis; they all exhibit what Schenker calls "diatony," descending step-wise motion toward the tonic, or in the case of these pieces, the *finalis*.⁹⁴

Cristle Collins Judd provides an excellent example of structural analysis in her article, "Some Problems of Pre-Baroque Analysis: An Examination of Josquin's

⁹² Bergquist, "Mode and Polyphony," 124. Leech-Wilkinson also discusses this in his article, "Machaut's 'Rose, Lis,'" 11.

⁹³ Bergquist, "Mode and Polyphony," 125-126.

⁹⁴ Schenker, *Freie Satz*, ed. Ernst Oster and Oswald Jones (New York: Longman, 1979), 11, defines *diatony* as "the series of tones thus created in the upper voice, the fundamental line.... In the narrowest sense, diatony belongs only to the upper voice. [...] The same relationship to a fundamental tone prevails also in the foreground: all the foreground diminutions, including the apparent 'keys' arising out of the voice-leading transformations, ultimately emanate from the diatony in the background."

Ave Maria ... Virgo Serena.”⁹⁵ She reflects on the “emerging tonality” in works of the fifteenth century, and considers structural analysis of early music valuable “since the twentieth-century observer perceives both tonal and modal elements.”⁹⁶ She then describes her method of analysis as a voice-leading graph intermingled with graphs based on cadential structures, thereby combining both modal and tonal aspects of “Ave Maria.” As I do in my use of strict-use analysis, she takes extra care with her foreground graphs, showing how she arrives at deeper levels in detail.

Daniel Leech-Wilkinson addresses many of the problems of early music analysis in his article, “Machaut's 'Rose, Lis' and the Problem of Early Music Analysis.”⁹⁷ He tackles the issue of analyzing music from a modern perspective, as well as our current conception of how polyphonic music was written. He asserts that composers did indeed have a vertical awareness between all voices, which is contrary to the common idea that composers merely laid one melody, compatible with the *cantus firmus*, over another with abandon.⁹⁸ He also addresses the link between listening and analysis, and suggests that to listen is to analyze, and vice versa. For Leech-Wilkinson, it is the analyst's task to describe what he or she is hearing, using whatever tools are in his or her arsenal. He mentions the inadequacy of Salzer's Schenkerian graphs of early music, and accuses him of trying to force

⁹⁵ Cristle Collins Judd, “Some Problems of Pre-Baroque Analysis: An Examination of Josquin’s Ave Maria ... Virgo Serena.” *Music Analysis* 4, no. 3 (1985): 222-23, provides justification for her voice-leading analysis.

⁹⁶ *Ibid.*, 223.

⁹⁷ Leech-Wilkinson, “Machaut's 'Rose, Lis'.”

⁹⁸ See Wilkinson's discussion of the work by Gilbert Reaney, “Fourteenth-century Harmony and the Ballades, Rondeaux and Virelais of Guillaume de Machaut,” *Musica Disciplina*, 7 (1953): 129-46; this is found in the second footnote of Leech-Wilkinson’s article on p. 23. See also Bent, *Counterpoint, Composition, and Musica Ficta*, 63-64.

early music into a tonal shape, before proceeding with his own graphs of a Machaut piece. He reiterates what Salzer had proposed previously, that “the chord relationships which constitute 'tonality' are entirely separable from the principle of melodic and contrapuntal structure decorated through prolongation, a principle which works equally well with a language based upon different contrapuntal relationships and resulting from different compositional techniques.”⁹⁹ Leech-Wilkinson's analysis is more forgiving of the non-tonal structure of Machaut's polyphony, and demonstrates his account of voice-leading systematically by outlining, from top to bottom, melodic patterns, cadences, a middleground graph, and a background graph.¹⁰⁰

Leech-Wilkinson revisits early music analysis in his book, *The Modern Invention of Medieval Music*. In the chapter, “Hearing Medieval Harmonies,” he outlines the history of early music analysis.¹⁰¹ He begins with Hindemith, but swiftly moves to a lengthy discussion on Salzer's works (I also mention these works of Salzer's in my own account of my methodology). Leech-Wilkinson emphasizes Salzer's concern with musical motion, a concern that I also share. His criticism of Salzer, however, is that “for Salzer, performances failed to realize the music as he heard it in his mind. Performers needed to hear it his way in order to know how to do it.” I find this a valid criticism, and it is evident in analysis after Salzer's time that scholars have taken special care to situate analysis in historical context, avoiding a

⁹⁹ Leech-Wilkinson, “Machaut's 'Rose, Lis',” 12.

¹⁰⁰ Leech-Wilkinson's voice-leading analysis of “Rose, Lis” is reproduced on p. 14-17, contributing an early structural analysis of medieval song that was both lauded and criticized by later authors.

¹⁰¹ Leech-Wilkinson, *The Modern Invention*, 190-214, focuses on the development of early music analysis.

wholesale acceptance of the modern ear as the “right” way to hear this music. It would seem, then, that a more historically informed analysis would lead to historically informed listening, but at the end of this chapter, Leech-Wilkinson states that “historically informed hearing, despite the clear links that scholars have tried to make between performance practice and analysis, is a chimera.”¹⁰² I would ask, then, what the significance of early music analysis is in our musical understanding of medieval repertoire; if not to perform and listen better, what is the point of analysis? I must say that it is not chimerical to reconcile what has been said about this music historically with what has been uncovered with modern music analysis, and that it is indeed possible to make good suggestions about the music “in itself” on behalf of performance practice.

Leech-Wilkinson mentions one preeminent early music scholar, Sarah Fuller, who took care in her 1986 article, “On Sonority in Fourteenth-Century Polyphony: Some Preliminary Reflections,” to situate her analysis of Machaut within contrapuntal rules set out by medieval theorists. Using a method that resembles voice-leading analysis of Machaut’s contrapuntal structure, Fuller makes the observation that “The reduction is an idealized distillation of a structural framework that exists beneath the surface fluctuations of motivic figure and melodic line.”¹⁰³ The next year, Fuller published an article on line and counterpoint in more of Machaut’s works; what is important about this article is that, firstly, her justification

¹⁰² Ibid., 210.

¹⁰³ Sarah Fuller, “On Sonority in Fourteenth-Century Polyphony: Some Preliminary Reflections,” *Journal of Music Theory* 30, no. 1 (1986): 47.

for structural analysis is to uncover “habits of the creator.”¹⁰⁴ Secondly, she demonstrates using structural analysis that at least one of Machaut’s works is “a complex of intersecting planes that do not naturally align themselves hierarchically to form a one-track linear core.”¹⁰⁵

More than a decade later, Fuller revisits structure in Machaut’s compositions in Judd’s *Tonal Structures in Early Music*, and sets even more clearly her objective to investigate tonal characteristics. Her discourse begins with the reasoning that “because French polyphonic song of the fourteenth century incorporates no chant melody to betoken and secure its tonal foundation, this repertory pointedly invites investigation of its tonal characteristics.”¹⁰⁶ I would say that this observation absolutely extends to Italian music of the fourteenth century, and thus my investigation of tonal characteristics is equally defensible. Her observations of “Et je ferai,” a virelai (and structural equivalent to the Italian ballata) conclude with the idea that its tonal configuration relates two sections with two different tonal centers, D and G. She warns, “[i]f a priori we seek uniformity in tonal structures, we will make different observations and will arrive at different conclusions than if we are open to heterogeneous structures or shifting orientations.”¹⁰⁷ I agree, and this is why I am careful to point out when different sections of the ballate have different

¹⁰⁴ Sarah Fuller, “Line, ‘Contrapunctus’ and Structure in a Machaut Song,” *Music Analysis* 6, no. 1 (1987): 37.

¹⁰⁵ *Ibid.*, 55.

¹⁰⁶ Sarah Fuller, “Exploring Tonal Structure in French Polyphonic Song of the Fourteenth Century,” in *Tonal Structures in Early Music*, ed. Cristle Collins Judd (New York: Garland Publishing, 1998), 61.

¹⁰⁷ *Ibid.*, 79.

tonal centers. It is how the sections relate that concerns me, not merely whether or not each ballata prolongs one sonority.

Two years after *Tonal Structures* was published, Elizabeth Eva Leach published an article, "Counterpoint and Analysis in Fourteenth-Century Song," which concerned itself with Machaut's ballades.¹⁰⁸ Leach is quick to point out "that only those interpretations which have full fourteenth-century theoretical support are valid, since the act of analysis itself is a modern concern and rests upon a modern reading of the theory."¹⁰⁹ I have taken her philosophy here to heart, as my aims for my analyses here are very similar. It is, frankly, impossible to perform this music while framing the performance entirely in historical contexts, as I have said before. However, her attack on Schenker in this article is unfounded, for reasons I have explained; while Schenker's philosophy is misguided when it comes to early music analysis, his methods are definitely adaptable.¹¹⁰

Within the last decade, one of the most active analysts of medieval music is Jennifer Bain, whose article "Theorizing the Cadence in the Music of Machaut" points

¹⁰⁸ Elizabeth Eva Leach, "Counterpoint and Analysis in Fourteenth-Century Song," in *Journal of Music Theory* (no. 1, 2000): 45-79.

¹⁰⁹ *Ibid.*, 46. She goes on to say that, "by grounding the modern analysis in the equivalent "analytical" decisions that a fourteenth-century singer trained in counterpoint had to make, we should be able to avoid starting with our modern training (which is inappropriately different, especially in its conception of pitch-the central area of interest in most modern analysis), even if we soon go beyond their basic training by elucidating its practice from the music in order to arrive at an interpretation of their songs which is interesting to us."

¹¹⁰ Contained within one of Leach's footnotes in "Counterpoint and Analysis," 71-72, is the message, "By his own criteria for tonality Schenker is correct in assessing early music as inadequate. Neo-Schenkerians who have sought to canonize earlier music by bringing it within a narrative of "emerging tonality" arguably pervert both Schenkerian precepts and the music with which they are dealing." I would argue that anyone who is talking about structure and voice-leading in music is a "Neo-Schenkerian" in some way.

towards hierarchic relationships between cadences.¹¹¹ “Theorizing the Cadence” outlines degrees of cadential strength and demonstrates that Machaut used an “ouvert-clos” relationship between sections of his music. The key to her work is that large-scale directed progressions (a term she borrows from Fuller) shows period structure.¹¹² I note that in some of the pieces I analyze here, there is an interrupted line in the *piedi* section of some works; this interruption is essentially an “ouvert,” or open phrase, which is then closed by the finalis of the ripresa. “Per tropo fede” and “Non perch’i’ speri” both illustrate this relationship quite clearly.¹¹³

Strict-Use Analysis and What It Uncovers

For my analysis, I propose a form of “strict-use” Schenkerian analysis, as developed by Steve Larson as a pedagogical tool, to clarify each structural level of these monophonic songs.¹¹⁴ Strict-use analysis accounts for every single note of a piece, unlike standard Schenkerian analysis, which begins with surface-level ornamentation already removed from the first level of reduction; many standard Schenkerian graphs show pitch relationships on one staff instead of breaking up each structural level (called foreground, middleground(s), or background) into different staves. Strict-use analysis achieves detailed accounts for every pitch by requiring that at each structural level, only the notes that are present at the next

¹¹¹ Jennifer Bain, “Theorizing the Cadence in the Music of Machaut,” *Journal of Music Theory* 47, no. 2 (2003): 325-62.

¹¹² *Ibid.*, 346-347.

¹¹³ See the analyses on p. 83 and 152 respectively.

¹¹⁴ Steve Larson, “A Strict Use of Analytic Notation,” *Journal of Music Theory Pedagogy* 10 (1996), 37-77.

structural level should be stemmed, and un-stemmed notes are decorating the stemmed notes in some way, whether they are acting as neighboring tones, passing tones, or chordal skips.

Using this detailed type of analysis, I hope to highlight the ways that structure in these songs aids a performer, as Larson suggests: “The clarity with which strict use displays embellishment function and the degree to which it graphically separates analytic levels help it to illuminate relationships between analysis and performance.”¹¹⁵ In other words, showing each ornament in detail will indicate to a performer how to shape figures and bring out smooth voice-leading. Musical Example 2.1, below, is an example from Larson's article; the piece is Mozart's Sonata in A, K. 331.¹¹⁶ In this example, the foreground is the bottom staff, and it contains every note of the first eight measures of the first movement. Each stemmed note is brought up to the level above, or the middleground. In this level, the motivic repetition between mm. 1-4 and 5-8 is visually apparent. The process is repeated for the background; the outer and inner voices, stemmed up and down respectively, are lined up together, and the overall *diatony*, or stepwise descending motion of the upper voice, is clearly visible. The first phrase is a $\hat{5}-\hat{4}-\hat{3}-\hat{2}$ line, ending in a half cadence, an interruption of the line before it actually reaches the tonic. The second phrase repeats the line, but descends to $\hat{1}$. This is a typical antecedent-consequent structure found in tonal music with regular phrase lengths. As we will soon see, this type of structure is also found in Trecento songs as well.

¹¹⁵ Larson, “A Strict Use of Analytic Notation,” 62.

¹¹⁶ Ibid.

Musical Example 2.1. An example of Steve Larson's strict-use analysis: Mozart, Sonata for Piano in A major, K. 331, 1st mvt, mm. 1-8.

The image displays three systems of musical notation for the first eight measures of Mozart's Sonata for Piano in A major, K. 331, first movement. Each system consists of two staves: a treble clef staff and a bass clef staff. System a) shows the initial melodic line in the treble clef and a supporting bass line. System b) is annotated with the word 'leads' above the treble staff and 'follows' below the bass staff, indicating a specific melodic relationship. System c) also has the word 'follows' below the bass staff, continuing the analysis of the melodic behavior.

The melodic behavior of the ballade in question is the main focus of my inquiry. As I will show in the voice leading graphs of each subsequent piece, certain melodic figures emerge as stock figures, elaborating step-wise structural motion with neighboring, passing, and modal leaps.

In Table 2.1 I have summarized the following general similarities between fourteenth-century monophonic song melodies and tonal melodies. First, in pre-tonal melodies, Larson's various melodic patterns occur with regularity, and link together in similar ways to tonal melodies. Pre-tonal melodies are also overwhelmingly stepwise, and occasional leaps are nearly exclusively followed by steps in the opposite direction. This usually occurs with the pairing of a large

ascending leap, followed by descending steps, in keeping with the musical force of gravity.

Table 2.1. Comparing behaviors of pre-tonal and tonal melodies.

Similarities Between Modal and Tonal Melodic Features	Ways in Which Modal Melodies Differ From Tonal Melodies
Stepwise motion	Ambiguous scale degrees in passages due to lack of tonic
Leaps are followed by steps in opposite direction	More stepwise in higher structural levels
Elaborations of <i>Ursatz</i>	Magnetism works inconsistently
Phrase structures are marked by finalis or interruption in <i>Ursatz</i>	Phrase structures are unequal in length
Compound melodic structures	Compound structures are sometimes non-tonal
Patterns emerge according to inertia	

Pre-tonal melodies can be summarized as elaborations of descending structural lines that begin and end on stable pitches of the mode. These are usually the finalis and the reciting tone, which are often the finalis and the tone a fifth above the finalis. (This would differ in the Phrygian mode, since the sixth scale degree is the reciting tone.) Phrase structures are clearly marked by the structural descents, the placement of text, and often are marked in the manuscripts from which these melodies are taken. The phrases are marked with small vertical lines that signify line breaks in the poetry, and musically they generally mark a cadence or other concluding structure. Pre-tonal melodies, particularly those in monophonic song, also exhibit compound melodic structures, demonstrated in Schenkerian analysis as

inner voices. These inner voices often move in thirds with the uppermost voice of the melody. Finally, pre-tonal melodies use patterns of melodic figures, sequences, and repetitions, particularly in a drive to a final cadence.

The most important and noticeable difference is the behavior of magnetism in pre-tonal vs. tonal melodies. The third scale degree in a mode is not a pitch that receives any structural weight. It is only the finalis and the dominant that earns any significant magnetic pull. The only piece that exhibits a 3-line structure is “Non vedi tu, amore,” and this is only because the piece sets up a structure that “should” point towards D as the finalis, but it stops short on F instead, resulting in an A-G-F background structure in the *ripresa*. Otherwise, structures are 5-line descents from the dominant to the finalis.

Another striking difference between monophonic song melodies and pre-tonal melodies is the variable length of phrases. Four-bar phrases became standard well after these songs were composed, and regular hypermeter creates its own levels of expectation that Larson covers in his chapter on rhythmic musical forces. Pre-tonal melodies have an unpredictable, “spun-out” quality; we don't know how long the *Ursatz* of a particular phrase will last. We do, however, have a sense of where it will end, due to the presence of melodic musical forces. Lastly, while pre-tonal melodies contain within them compound melodic structures, these structures do not consistently imply a tonic-dominant relationship.

Nearly all ballate examined here elaborate a $\hat{5}-\hat{4}-\hat{3}-\hat{2}-\hat{1}$ structure in the *ripresa*. The largest source of variety, structurally speaking, is how the *piedi* relate to the *ripresa*. The structure of these pieces aligns with, and reinforces, the poetic and

musical scheme of the ballata form. The presentation of the ripresa, journey to the piedi, and return back to the ripresa is cohesive not just on a local melodic level (for example, the intervals between the sections are often fifths or octaves, and emphasize tones related to the finalis), but on a structural level as well. I highlight the development of structural cyclicity, that is, structures that create an entirely closed system of descending pitches. By examining the structural underpinnings of these songs, I find that despite longer phrases and displaced metric motion, structural motion is more organized in the Squarcialupi codex than in the Rossi codex, and some pieces exhibit a behavior that I call “full cyclicity.” The different type of piedi structures are outlined below, followed by a table that classifies each piedi type by name, source, and overall structure.

1. Modal modulation. The piedi section occupies a different mode than the ripresa, completing a 5-line structure in the new mode. The mode of the piedi can be related by a fifth (sounding akin to a binary structure in tonal music), a fourth, or a second above or below the actual finalis of the ripresa.

2. Sectional interdependence. The piedi section requires the beginning of the ripresa to form a complete structural line in the piedi. Examples of this are in “De’ poni amor a me” and “Non vedi tu, amore” from the Squarcialupi, and a highly irregular work from the Rossi codex, “Amor mi fa cantar.”

2a. Full cyclicity. This is a subtype of sectional interdependence where a full octave is present in the background of the piece, beginning at the top of the piedi, and finishing with the finalis of the ripresa.

3. Dominant interruption. This describes when the *piedi* concludes in an interruption, as in, $\hat{2}$ of a 5-line descent. It can either conclude with the appropriate $\hat{1}$ at the beginning of the *ripresa*, or $\hat{5}$ of that concluding pitch. An example of this is “Per tropo fede” from the Rossi codex.¹¹⁷

Table 2.2. Overall structure and *piedi* type by name, source, and composer.

Name	Ripresa	Piedi	Composer	codex	Piedi Type
Amor mi fa cantar	D-C	Bb-A	Anonymous	Rossi	Interdependence/ Interruption
Che ti zova nascondere	A-D	Bb-G	Anonymous	Rossi	Subdominant Modulation
Lucente stella	F#-D	G-C	Anonymous	Rossi	Subtonic Modulation
Non formò Cristi	G-C	C-D	Anonymous	Rossi	Interruption
Per tropo fede	D-G	D-A	Anonymous	Rossi	Interruption
De', poni, amor a me	D-A	D-B	Gherardello	Squarcialupi	Interdependence
Donna, l'altrui amor	A-D	D-G	Gherardello	Squarcialupi	Interdependence/ Modulation
I' vivo amando	D-G	G-C	Gherardello	Squarcialupi	Dominant Modulation
I' vo' bene	D-G	G-D	Gherardello	Squarcialupi	Full Cyclicity
Per non far lieto alcun	D-G	G-D	Gherardello	Squarcialupi	Full Cyclicity
Non vedi tu, amore	A-F	A-E	Lorenzo	Squarcialupi	Interruption
Non so qual i' mi voglia	A-D	D-G	Lorenzo	Squarcialupi	Subdominant Modulation
Non perch'i' speri	A-D	A-E	Lorenzo	Squarcialupi	Interruption
Donne, e' fu credenza	C-F	F-C	Lorenzo	Squarcialupi	Full Cyclicity
Sento d'amor la fiamma	D-G	G-D	Lorenzo	Squarcialupi	Full Cyclicity

I have summarized my methodology here, building upon the work of Schenker, Salzer, and more recent scholars such as Daniel Leech-Wilkinson and Cristle Collins Judd. The following chapters contain my analyses of the monophonic ballate from the Rossi and Squarcialupi Codices. In these analyses, I discuss structures that project the *formes fixes*, and melodic contours that conform to the notion that musical forces are at work behind the rules of *musica ficta* set forth by

¹¹⁷ See analysis on p. 83.

medieval theorists. I also discuss various features that are relevant to the modern performer of these works.

CHAPTER III

THE ROSSI CODEX

The Rossi codex is one of the most extensive early Trecento sources. It consists of two fragments: the Rossi fragment in the Vatican, and the Ostiglia fragment (OS). The smaller fragment, found in Ostiglia by Oscar Mischiati in 1963, showed evidence of being folded, and thus is believed to have been used as a cover for another manuscript.¹¹⁸ Together the fragments total eighteen folios, though we know that the original had at least thirty-two. The codex portions that we have contain thirty-seven secular works: thirty two-part madrigals (eight of which come from the Ostiglia fragment), five monophonic ballate, one caccia, and one rondello.

The Rossi codex is named for Giovan Francesco de Rossi, a prominent collector in the nineteenth century.¹¹⁹ Upon his death his widow donated the codex to the Jesuit library in Linz in 1857; the Jesuits gave the codex to the Vatican in 1922. Scholarship has placed its origin in the Veneto region, and Nino Pirrotta suggests Verona due to the symbols used in the works of the codex; other evidence includes use of the Paduan dialect in the texts, and the use of notation symbols that resemble the ones used by Marchetto of Padua in his *Pomerium arte musice mensurate*, written ca. 1320 in the same area. Research suggests that the codex was compiled ca. 1370, though the pieces were likely written around 1325-1355.

¹¹⁸ Oscar Mischiati published an article regarding the discovery, "Uno Sconosciuto Frammento Appartenente al Codice Vaticano Rossi 215," in *Rivista Italiana di Muscologia* 1 (1966): 68-76.

¹¹⁹ Pirrotta, *Il Codice Rossi* 215, 63. Much of the information presented here on the Rossi codex comes from this source.

What follows are five analyses of the five monophonic ballate in the Rossi codex. The first piece that I discuss, "Amor mi fa cantar a la Francesca," demonstrates the least amount of structural organization due to the conflict between the initial phrase descent and the finalis of the ripresa; the ripresa suggests that the piece is in D, but the finalis is C. In the analysis of this piece, I explore two possible justifications for this conflict. The next piece, "Che ti zova nascondere," exhibits modal modulation to the subdominant in the piedi section. "Lucente Stella," a longer ballata, shows once again a discrepancy between the tonality projected at the beginning and the ultimate finalis at the conclusion of the ripresa, but projects a very clear 5-line in the piedi section that I consider to be a subtonic modulation from the ripresa. "Non formò Cristi" is organized more by motivic repetition than overall structural cohesion, but it exhibits a clear interruption at the end of the piedi. "Per tropo fede" also has an interruption at the end of the piedi, but is also the only piece in the Rossi codex to project a single tonality throughout both sections.

"Amor mi fa cantar"

"Amor mi fa cantar" is the most unusual piece among the ballate in the Rossi codex, set apart by its structural and rhythmic organization. It is an anonymous *ballata minima* in the novenaria mensuration, which is a notable exception in the five ballate I present here; the others are in the typical Italian mensuration of duodenaria. The first line of the text, "Amor mi fa cantar a la Francesca" (Love makes me sing in the French style) refers to the French division of the breves into three by three, or novenaria division, resulting in a modern transcription of 9/8. The consistent downbeat placement in "Amor mi fa cantar" results in a danceable tune,

and prominent recordings dress the piece up with drones and drums to enhance this interpretation.¹²⁰ The regular 9/8 meter reinforces the regular scansion of the text by building expectations of downbeats that align with strong syllables, especially the downbeats that lead to cadences (i.e. mm. 4 and 6 in the ripresa and mm. 12-13 in the piedi). Different performance interpretations of the piece have either held the longs in mm. 1, 5, 8, and 11, or shortened them to avoid long, static notes on unimportant syllables (for example, the recording from ensemble Galinverna shortens all of the dotted half notes in the transcription, shown on p. 61, to dotted quarter notes¹²¹). If the longs are held out, the text accents are maintained on the downbeats of a 9/8 time signature as I stated above.

The text displays a typical trope shared among both French and Italian poets: a man loves a lady so well that he would die as a result of his torment, but because he fears her rejection, he does not tell her of his affections. The text and translation can be found below.¹²² The lines of poetry have one complete thought beginning at the top of the piedi and finishing with the volta in each respective verse. Thus one might expect, musically, that the melody outlines a complete structure that begins with the piedi and concludes with the ripresa, but instead, a 4-line structure

¹²⁰ For an example, listen to the recording of "Amor mi fa cantar" by Alla Francesca on the album *Landini and Italian Ars Nova*, Compact Disc, Opus 111 Records, OPS60-9206, 1996, track 1; this recording uses both a D drone and drums. The recording by Micrologus (Musical Group), *D'amor cantando: Ballate e madrigali veneti*, Compact Disc, Opus 111, 30-141, 1995, track 15, features drum accompaniment but is otherwise monophonic.

¹²¹ Galinverna (Musical Group), *Ogn'om canti novel canto*, Compact Disc, self-produced, 2004, track 4. In the analyses presented in this chapter, I use Pirrotta's transcription as a basis for my analysis, seen in the lowest line on each staff.

¹²² I have consulted and modified translations written by Giovanni Carsaniga, found in "Rome, Biblioteca Apostolica Vaticana, Rossi 215," *La Trobe University Medieval Music Database*, last modified March 5, 2003, <http://www.lib.latrobe.edu.au/MMDB/Mss/RS.htm>.

descending from D to A begins in the ripresa and concludes in the piedi section, placing a cadence on C at the close of the ripresa.

Amor mi fa cantar

A. Amor mi fa cantar a la francescha.
b. Perché questo m'aven non olso dire.
b. Ché quella donna che me fa languire
a. Temo che non verebe a la mia tresca.

b. A lei sum fermo celar el mio core
b. E consumarmi inançi per so amore.
a. Ch'almen morò per cosa gentilesca.

b. Donne, di vero dir ve posso tanto,
b. Che questa donna, per cui piango e canto
a. È come rosa in spin morbida e fresca.

Love makes me sing

Love makes me sing in the French style.
Why this happens to me I dare not say.
For I fear that the one who makes me languish
Would not come to my dance.

I am resolved to hide my heart from her
And rather to waste away for her love.
So that at least I die for a noble thing.

In truth, o ladies, I can tell you this much,
As this lady for whom I weep and sing
Is soft and fresh as a rose in thorns.

I will now discuss the structure of “Amor mi fa cantar” in detail. A cursory glance shows that each section is made of two short phrases, and the beginning and ending points of the two sections taken together form a descending scale: D-C-B \flat -A. If I were to impose an *Urlinie* onto this piece, or, rather, make this piece conform to the expectations of a typical Schenkerian graph, a single key area would be determined, and the overall structure would have to conform to that key area. Instead, I would like to try to explain this piece from a voice-leading perspective instead, for the sake of demonstrating a lack of tonal coherence.

A D-A drone accompanies many of the commercially available recordings of this piece; the performers simply let the piece resolve on a lowered $\hat{7}$.¹²³ The D-A structure would support the beginning of the piece, which outlines a D-A descent and emphasizes an F in m. 4. It would also support the conclusion of the piedi on the A, and bring out the B \flat as highly dissonant, requiring the resolution to the A and the

¹²³ Alla Francesca, *Landini and Italian Ars Nova*, track 1.

cadence in mm. 13-14. The ripresa and piedi form a descent from D to A, as stated before, which is an augmentation of the opening descent from D to A in mm. 1-3. These two sections together project the top half of the descending melodic minor scale, shown in the background summary below in example 3.1.

Musical Example 3.1. “Amor mi fa cantar,” background analysis.

How, then, do we explain the final cadence? The finalis of the piece is a C, indicating that the overall structure should outline a 3-line descent from E, or a 5-line descent from G in a tonal reading. The pitches form a cadential figure that circles around C as well. However, there is no upper E in the entire piece, thus the piece lacks even a structural $\hat{3}$. This results in a type of structural organization in the piece that relies on an interconnected sense of melodic line leading from the ripresa to the piedi, rather than from the piedi to the ripresa. We might consider this piece as further away from the development of tonality than the other pieces in the Rossi codex, and certainly less tonal than those in the Squarcialupi codex, but again, it is more important to find out what *does* make this piece cohere.

To reconcile the two pitch centers, D and C, I indicate in my graph that instead of having a structure based on thirds, this piece outlines intervals of a fourth and fifth. If C is the destination of the underlying structure, we can view mm. 5-7 as an ascent from G to C, while mm. 1-4 form a descent of a fourth from D to A. Thus,

the fourths are unfolded to avoid parallels, and the opening D is the structural pitch that binds the two phrases together. This creates a fourth-fifth-fourth chain of intervals, which is a departure from the common chains of thirds that Trecento monophonic pieces often display.

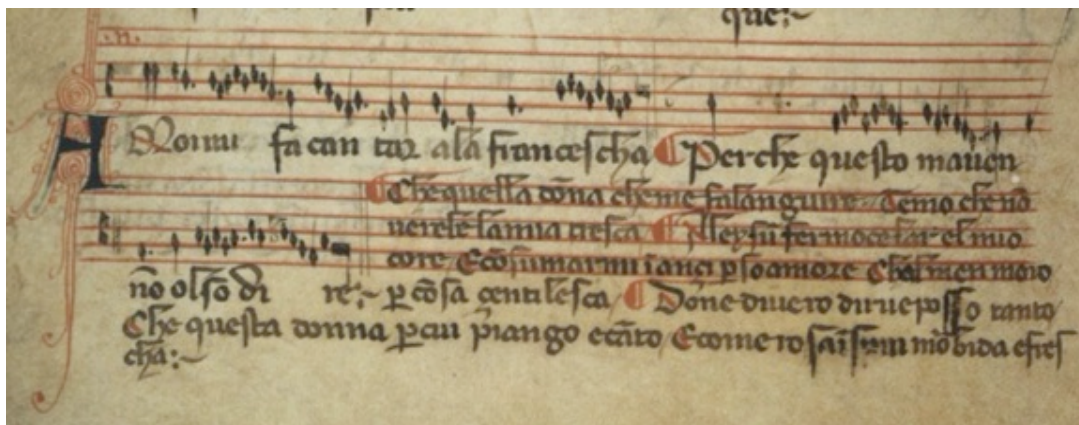
Assuming that “Amor mi fa cantar” centers on C, it would make some sense that the *piedi*, with the emphasis on B \flat and A, could be analyzed in G, creating a dominant function. The F \sharp in the manuscript adds weight to this argument, and thus the *piedi* section concludes with an interruption. The B \flat and A act as a temporary $\hat{3}$ and $\hat{2}$, respectively. The *piedi* section is more typically third-governed, which is established by the passing tone figures in m. 9 between G and B \flat , and in m. 10 between A and F.

Another reading of “Amor mi fa cantar” is that of a descending fifths progression. If the first phrase that outlines D-A is treated as a harmonization of D, then the second phrase harmonizes G (the D voice in the background forms a fifth, reinforcing a descending fifths scheme. Finally, the G acts as a dominant to C, the *finalis* of the piece and the resolution of the D in the upper voice. The *piedi* serve more than one purpose, then: the auxiliary key of G-minor is akin to modulating to the dominant in a tonal piece, and the interrupted ending sounds like ending on the dominant chord of G-minor, that is, a D chord. This D chord then acts as the initial sonority of the *ripresa*, essentially modulating from V/G-minor to I/D-minor.

Musica ficta in the song provides directional force (i.e., magnetism) leading to and away from structural pitches. The four accidentals in the manuscript, shown in Figure 3.1, manage the B \flat /B \natural appropriate for the melodic shape. The first B \flat is

necessary because the first phrase in the piedi inhabits a lower register, and thus the B \natural is an upper neighbor tone to the A in m. 10. The A pairs with the written F \sharp to lead into the G, which is the key center of the piedi. The B \natural is in place to lead magnetically to the C that occurs before the cadence, but the descent from the C necessitates a lowered B \flat because structurally, the B \flat leads to the A. The ripresa uses B \natural s that consistently reinforce C as the stable, structural tone. In contrast, the piedi section begins with a written B \flat that persists until m. 12, where a written B \natural cancels the flats out. The B \natural is necessary because m. 13 reaches a C, and thus the upward direction of the melody requires a raised B \natural to lead to it.

Figure 3.1. “Amor mi fa cantar,” facsimile.



The duality between the overall structure, which projects a tonality of D, and the finalis of the ripresa, a C, creates tension in the piece that is never truly resolved. To be most effective, I think the listener should be prepared for the resolution on C; therefore relying on a D-A drone to create structural reference points should be avoided, since the piece projects more than just a D tonality.

Musical Example 3.2. “Amor mi fa cantar,” voice-leading analysis.

in D: $\hat{1}$
in C: $\hat{2}$

in D: $\flat\hat{7}$
in C: $\hat{1}$

2 3 4 5 6 7

A Te - mor - mi - fa - can - tar - a - la Fran - ce - scha.
mo - che - non ver - e - be - la mia tres - ca.

in D: $\hat{6}$
in G: $\hat{3}$

in D: $\hat{5}$
in G: $\hat{2}$

8 9 10 11 12 13 14

Per - ché - que - sto - m'a - ven - non ol - so - di - re.
Ché - quel - la - don - na - che me fa - lan - gui - re.

“Che ti zova nascondere”

Among the ballate in the Rossi codex, "Che ti zova nascondere" exhibits structure that is significantly more "proto-tonal" within each individual section of music. However, it is a *ballata minima*, so the shorter phrases and sections do not grow to be as complex as the pieces I will investigate later in the chapter. The piedi section relates to the ripresa, in D, by way of modal modulation to the subdominant key of G. There may be a textual reason for this; in the ripresa, the narrator is calling for his beloved to come out from hiding, both literally (to reveal her face) and figuratively (to profess her love for him). In the piedi, she remains hidden, obfuscated, and this is indicated by a number of exclamations: she's a jewel of unknown worth, hidden from view, and remains so until his desire can no longer be held in check. In the ripresa and volta, the speaker's feelings come out into the open. This is an example of how the two sections are differentiated both by meaning and music.

Che ti zova nascondere'l bel volto?

- A. Che ti zova nascondere'l bel volto?
- b. Donna, la bella pietra, stando ascosa,
- b. Nessun puo dir quanto sia preciosa;
- a. Ma chi la vede, si la loda molto.

- b. Cum più t'ascondi, più desio mi mena;
- b. Donca non voler più ch'io porti pena,
- a. Ch'amor per ti servir lo cor m'à tolto.

What does it avail you to hide your lovely face?

- Why would you wish to hide your lovely face?
Lady, no one can tell how much a gem
is worth, if it is hidden from view;
But when it is in view, it is much praised.

- The more you hide, the more desire torments me;
Do not, therefore, prolong my suffering,
for love has taken my heart and placed it in your
service.

The ripresa is structurally straightforward and projects the finalis of D from the opening descent. The opening gesture in mm. 1-4 is a prefix; it consists of a descending line from D to A, similar to other songs in this repertoire, such as "Non

vedi tu, amore” and “Non so qual i’ mi voglia.”¹²⁴ The reason I call it a prefix is because the leap from D to A in m. 2 suggests two voice-leading tracks (an upper and lower voice). Since the first four measures are followed by consistent elaborations of A in mm. 4-8, I treat A as the structural pitch that sustains throughout the ripresa until the descent in mm. 9-11. As a result, the background structure of the ripresa is a 5-line descent from A to D. The ripresa behaves much like a section of a tonal piece, with a 5-line overall structure (i.e. descending structural line consisting of five pitches, terminating in the finalis) that descends to a cadence that marks a formal boundary. I would suggest that the melodic figure in m. 10 demonstrates enough cadential strength that it warrants a C# in performance; mm. 10-11 is the conclusion of the section, and D is clearly set out as the goal for the structural descent.

The piedi section of “Che ti zova nascondere” clearly projects a tonality that departs from the ripresa, tonicizing G by way of pivoting on the A in mm. 12-15. The section begins with an E and ascends directly from the end of the ripresa, creating an ascending passage from the D finalis to the A structural tone, or what seems to be the prevailing structural tone. Performances of this piece reflect this sense of arrival in m. 15; for example, the group “Cinco Siglos” shifts their accompaniment from an A-E dyad to a D-A dyad on the downbeat of m. 15.¹²⁵ This A in m. 15, in turn, acts as a pivotal $\hat{2}$ for the modulation of the piedi to G in m. 18. The modulation to G is confirmed when the melody cadences once again in m. 22 with a stronger cadential

¹²⁴ Analyses of these pieces can be found on p. 140 and 146, respectively.

¹²⁵ Cinco Siglos (Musical Group), ...*Una Danza a Sonare: Artes Instrumentales del Trecento*, Compact Disc, Fonoruz, CDF-1337, 2003.

formula, including a written F#, and structural descent from B \flat to G.

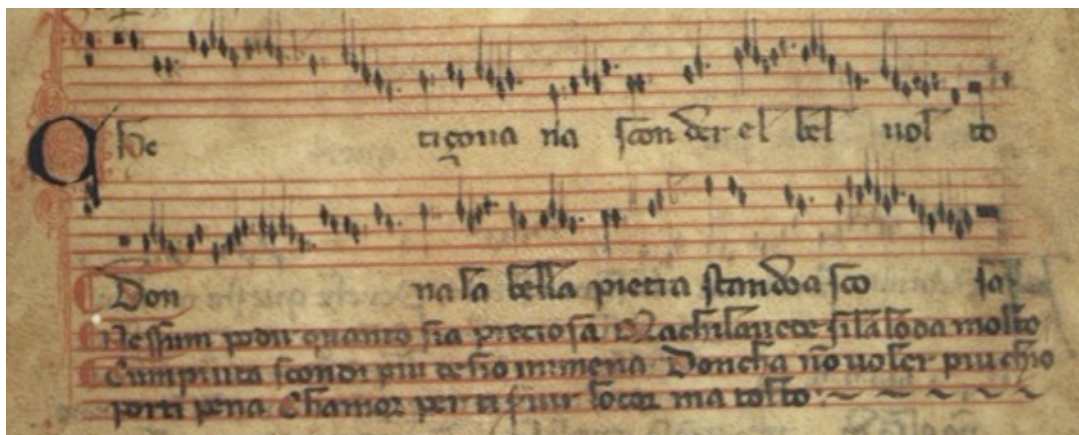
The ascent continues in the second half of the *piedi* to a C, not quite reaching the upper D that could be found in a cyclic ballata, and I treat it thus as an upper neighbor to a B \flat . The music then descends to a cadence on G with a supportive F# leading tone written in the manuscript. This *piedi* section can be viewed as a development section that tends toward the 'subdominant;' it spans from a step above the finalis to a step below the finalis and cadences on G, a step below the dominant. The rate of change in structural tones contrasts with the *ripresa* because it is regular in the *piedi*, at approximately one step per measure. The exception to this is the slightly faster descent to the G two measures prior to the cadence. The re-orientation for the performer back to a D is thus made easier because the starting pitch for the *ripresa* is $\hat{5}$ in G. Thus, the *piedi* section, tonicizing G, is a smooth link structurally back to the A. The link between the *piedi* section and the *ripresa* is shown below in Musical Example 3.3.

Musical Example 3.3. “Che ti zova, nascondere,” background analysis.

“Che ti zova nascondere” contains *musica ficta*, seen in Figure 3.2, that guide the piece towards its two goal pitches of D and G. Also, many passages involving the pitch B suggest that *musica ficta* is appropriate, given the musical “force” of gravity. Measures 8, 9, and 16 all contain Bs that form upper neighbor relationships with an

A while the A is the structural tone; guidelines of musical forces suggest a lowering of the B to a B \flat . The written B \flat in m. 4, which was likely notated in contrast to the Bs in m. 3 that exist in close proximity to Cs and thus do not need to be lowered. The other interesting passage in regards to ficta in this song is in mm. 18-19. Here both a B \natural sign and B \flat sign are written in. The B \natural is appropriate because it leads directly to the C in m. 19. Both of these pitches form the peak of the piedi's structure.

Figure 3.2. "Che ti zova nascondere," facsimile.



The structure of "Che ti zova, nascondere" exhibits what will be recognized as an extremely common feature of monophonic ballate in both the Rossi and Squarcialupi codices: the ripresa descends from a fifth above the finalis, in this case A, to the finalis, in this case D. The relationship of the piedi in "Che ti zova, nascondere" to the ripresa is that of a modal modulation, which we see commonly in the Rossi codex. This piece is more organized than "Amor mi fa cantar," but lacks any motivic repetition. As we move forward, we will see other pieces in the Rossi codex that have unclear beginnings of phrases.

Musical Example 3.4. “Che ti zova nascondere,” voice-leading analysis.

Che Ma ti chi GIO - VA NA de,
 scon - de - re'l bel - vol - to?
 si, la - lo - da mol - to.

Musical Example 3.4. (continued).

Don Nes na, la sun puo

in G: 3̂ 2̂ 1̂

bel la quan pie tra, stan do, a sco cio sa. sa;

“Lucente stella”

The next song, “Lucente stella,” exhibits a number of modal modulations; it is a long highly melismatic work, totaling forty-two measures of *duodenaria* mensuration. The ripresa is three lines long, making this a *ballata media*. The poet calls for pity from the woman who he loves; she has power over him to make or ruin his life with her affections, but of course, in the volta, it is revealed that she does not return his affections, making the return to the ripresa suitably full of despair. The relationship of the ripresa to the piedi is that of two different modal centers: D and C. Thus, the piedi is another example of a modal modulation away from the ripresa.

Lucente stella

A. Lucente stella che'l mio cor desfai.
Con novo guardo che move d'Amore,
Azi pietà de quel che per ti more.
b. I ati toi dolce prometton salute
A chi se spechia nello to bel viso;
b. Ed ei ochi toi ladri e'l vago riso
Finan mia vita per la lor vertute,
a. Mercì mostrando de le mie ferute.
Ma poi pur provo che lo to valore
Cum crudeltate struze lo mio core.

O shining star

O shining star, undoing of my heart,
If love moves you to look on me anew,
Take pity on a man who dies for you.
To him who gazes at your lovely face
Your sweet demeanor promises salvation;
Your thieving eyes and your appealing smile
Ennoble my life by their power,
Showing compassion for my wounds.
And yet I still feel that your worth
Is demolishing my heart with cruelty.

In general, “Lucente stella” features musical misdirection, both at the foreground and at the background level. The structure of the ripresa, for instance, is not made apparent until the last phrase of the section. The first phrase, mm. 1-7, resembles the piedi of “Per troppo fede;” the initial E in mm. 1-2 is an upper neighbor to D, which descends to an A in m. 7. Instead of emphasizing D and A in the next phrase, mm. 8-15, the music launches back up to E, again inhabiting the range from A to E. In this phrase, the music goes so far as to hint towards a cadence on D in m. 14 by including a C# in m. 13, but instead of landing on D, the melody leaps up to an

E. We are being misdirected here, led to believe that the piece is in A, since the only hint we get that the piece is actually in D is the brief pause after “stella” in mm. 3-4. Refusing to descend, the third phrase ascends even higher, using an F# to propel the line to G, where it hovers there with embellishment before finally resolving to the finalis, D. The background structure, then, of the ripresa is fractured into three phrases that ascend rather than descend. The actual structural descent is in the final phrase, mm. 16-24, outlining F#-E-D. The first two phrases arch up to this descent, creating a palindromic structure in the background of the ripresa.

The piedi section is misleading as well. The overall structure of the piedi is a 5-line descent from G to C, as indicated in mm. 34-42, but the descent is delayed by a prolonged neighboring structure. The first phrase of the piedi, mm. 25-33, mimics the initial phrase of the ripresa in that it prolongs the upper neighbor to the first structural pitch, that is, the A is prolonged in mm. 25-31 and leads to the G in m. 32.

Criticism of the works in the Rossi codex has included the reference to the melismas as unorganized, but I argue that they maintain a structural organization. However, the elaborations of that structure are inconsistent. For example, in mm. 17-18, the E descends to D# in a highly decorated fashion; the rhythms are nearly identical, although there is an extra escape tone, an F#, in m. 18, and the rhythms are reversed on beat two of both measures. The voice-leading graph shows the structure in the middleground. Thus, this melisma, as well as the others in the Rossi codex, are structural and yet give an air of spontaneity.

“Lucente stella” features internal repetitions that present a sense of coherence despite the lack of overt motivic and structural clarity. One of these

repeated figures is the inner voice ascent from A to C, occasionally A to C#, that can be found throughout the piece. The first instance is the prolonged A-B-C in the inner voice from mm. 9-14. The 3-line inner voice ascent happens again at the end of the *ripresa* in mm. 21-22, as well as the closing cadence of the *piedi* in mm. 39-42. This last instance of the pattern actually includes the local finalis, C, so the slight expectation of an A-B-C motion concluding with a D is violated somewhat; we might feel a bit surprised by this cadence as a result. Another repetition is found in the middleground of the *ripresa*; when one includes the upper neighbor in mm. 1-2, the middleground voice-leading line is a descent from E to A in the first phrase (mm. 1-7); this structure is repeated near the end of the *ripresa* in mm. 19-21.

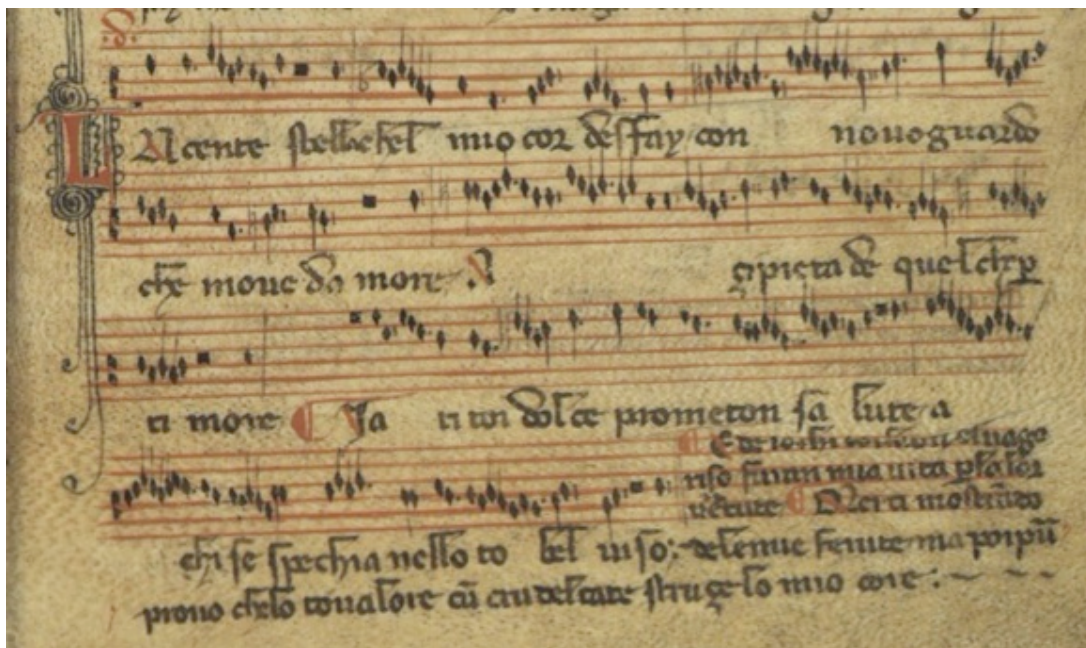
This piece contains *musica ficta* that pose interesting questions for the performer. A C# is indicated in the manuscript (shown in Figure 3.3, below) next to the first C in m. 13; should that C# apply to the second C in that measure? Either way, it doesn't significantly affect the overall structure. Modern ears would prefer the C# in both instances, and returning to C \natural would take more musical energy because the line would descend a whole step down from the D just to leap upwards by a third directly after. A C# would create a smoother, more sound contour that aligns with the theory of musical forces. It would also prepare the ear for the continual ascent to the F# in m. 16.

Musica ficta is required in mm. 16-18 to avoid tritones and lead the ear towards the final cadence.¹²⁶ This application of *ficta* acknowledges the cadential

¹²⁶ As an example, Ensemble Micrologus (Musical Group), on *Alla Festa Leggiadra*, Compact Disc, Edizioni Discografiche Micrologus, CDM0020.11.1, 2005, track 11, clearly uses D# and C# in their rendition.

motion of the melody towards the E on m. 19. Also, without a D#, the E-D-C pattern would, gravitationally, head downwards. Raising the D# and C# points the melody back up towards the E. The E is only briefly tonicized, though; D \flat is the prevailing structural tone, as you can see in the background line in the voice-leading analysis on p. 74. This cadential figure occurs in the middle of the phrase; it seems that this is a compositional feature of “Lucente stella,” since cadential motion mid-phrase also occurs in mm. 28 and 36, although one could argue that the C# ficta supplied in m. 36 is unnecessary. I think, though, that using musica ficta here, and in other places I indicate in my analysis, brings out the extemporaneousness indicated by the accidentals that were provided in the manuscript.

Figure 3.3. “Lucente Stella,” facsimile.



"Lucente stella" also contains an interesting passage involving B \flat and B \natural ; a B \flat appears in m. 5, causing the line to descend smoothly. Editors have indicated that the B \flat should continue to apply in mm. 6-7 as well, since the line terminates in an A in m. 7; the B \flat leads more strongly to that A than a B \natural would. In m. 8, a raised sign for the B occurs. Since there is no flat in the key signature, this cancellation must refer to the B \flat in m. 5. Thus, the B \flat should be prolonged in mm. 6-7 because the provided *ficta* call for it.

This song is full of musical deception, but I do not think that this shows lack of organization. The types of deception, such as mid-phrase cadential figures, are consistent throughout the piece, leading me to believe that such misdirection is intentional. The local "tonicization," as it were, of various pitches lends this work an improvisatory feeling in addition to added harmonic interest. The two conclusive cadences, found at the ends of the *ripresa* and *piedi*, are D and C, suggesting a finalis-subfinalis relationship. "Lucente stella" certainly doesn't prolong a single sonority, but is instead characterized by constant pulling of the listener's expectations into many different directions.

"Non formò Cristi"

"Non formò Cristi" a *ballata minore* that tells the tale of a lady fashioned with incredible virtue; in fact, this is the only ballata in the Rossi codex that mentions Christ. "**Cristi nato**" is a *senhal* for "Cristina," leading us to expect that the subject of the text is a profession of love to a woman. As expected, the text describes the narrator's feelings towards the virtuous lady.

Musical Example 3.5. “Lucente stella,” voice-leading analysis.

(1)

Lu - cen - te - STEL - LA che'l mi - o cor - de - sfa - i
 Mer - ci - mo - stran - do de - le - mie - fe - ru - te.

(2)

8 Con no - vo - guar - do - che - mo - ve - d'a - mo - re,
 Ma poi - pur pro - vo - che - lo - to - va - lo - re

Musical Example 3.5. (continued).

3 2 1

16 17 18 19 20 21 22 23 24

A Cum - - - - - zi pie - tà - de - - - - - quel - - - - - che per - - - - - ti - - - - - mo - - - - - re.
 Cru - del - ta - te - - - - - stru - ze - lo - - - - - mio co - re.

25 26 27 28 29 30 31 32 33

I Ed a ei - o - - ti to - i dol - ce pro - me - ton - sa lu - te
 et o - - chi to - i lad - ri e'l - va - go - ri - te so

Musical Example 3.5. (continued).

5̂ 4̂ 3̂ 2̂ 1̂
 34 35 36 37 38 39 40 41 42
 A Fi - - - - - chi se - spe - chia nel - lo - to bel - vi - so;
 nan mia vi - ta per la - lor ver - tu - te.

In this piece, the pleasure and pain of loving his lady is represented by the short bursts of a prevailing motive of five notes in a descending scalar pattern. Structurally, C is the tonal center, although the piece modulates to D in the piedi section.

Non formò Cristi nato de salute

A. Non formò Cristi nato de salute
 Donna za mai sì piena de vertute.
 b. E quando miro el so benigno aspetto
 Che m'è nel cor scolpito,
 b. Imaginando com'el è ferito
 Io non ho altro delecto,
 a. E cossì ho fermato lo intelletto
 De non partirs omai da tal ferute.

Christ born for our salvation never formed

Christ born for our salvation never formed
 A lady more endowed with virtue.
 And when I contemplate her kindly face
 Imprinted in my heart,
 And think of how my heart is wounded.
 I have no other pleasure,
 And thus I have firmly made up my mind
 Never to leave those wounds behind.

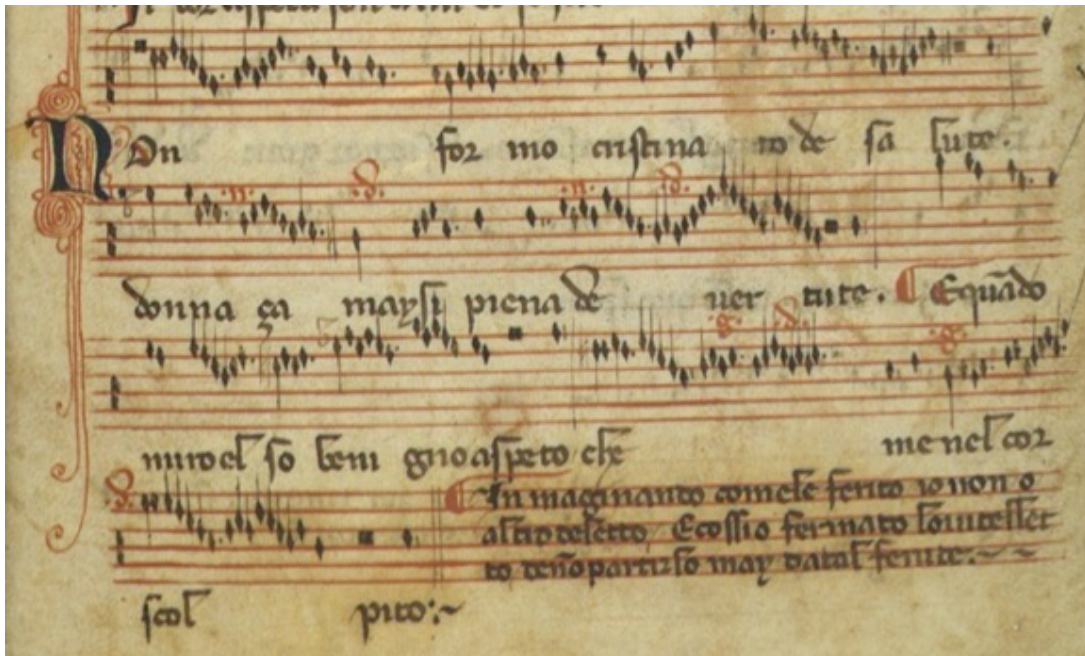
There are four distinct phrases in this piece: mm. 1-11, 12-20, 21-27, and 28-37; these lengths are equally balanced between the ripresa and piedi. Each section has its own system in the voice leading analysis, as seen in Musical Example 3.6, below. The final cadences of both the ripresa and piedi are very similar in structure and pitch content. Both feature expanded triadic decorations of the structural tones.

The overall structure of this piece is such that, while the finalis is on C, the highlighted tones are D and A; this is very similar to the contrast between structure and finalis found in “Amor mi fa cantar.” However, in “Non formò Cristi,” more support can be found for a G-C 5-line descent in the ripresa. The first piece of evidence is that F# decorates G as a lower neighbor in the first phrase, both structurally and on the surface; both of these guide the ear to hear G as the structural pitch. On the surface, the F# in m. 2 functions as a chromatic neighbor tone. At a deeper level, the F# in m. 10 is a chromatic neighbor to the structural G that is prolonged from mm. 1 to 15.

The second reason to hear the ripresa in C is that, while the C# in m. 14 points towards D as a structural tone, this is essentially a false cadential move (recall the similar instances of mid-phrase cadential points in “Lucente stella”); the C# and E in mm. 14-15 never actually resolve to D. Instead, the last phrase of the ripresa begins on an F and descends all the way to C in mm. 16-20.

Support for C as the finalis in the piedi section, however, is limited, and I would say that this piece, like others in the Rossi codex, modulates to a new tonal area in the piedi. The beginning of the piedi is a high C, and descends to a G before a familiar G-F#-G lower neighbor structure enters the melody in mm. 22-24. This links the previous cadence of the ripresa in m. 19 to the new material in the piedi. Then, the first section of the piedi ends on a leading B \flat in m. 26 that would suggest a resolution to a C. However, this is subverted by a movement down by a third to a G# that begins the final phrase of the piedi. There is coherence formed with this leap of a third; note that the junction between the first and second sections of the ripresa are also separated by a third, and also decorated by a written ficta (seen in Figure 3.4, below; in the case of the leap in mm. 11-12, it is the F# that “should” lead to a G, but instead is subverted by the leap to the A). This repeated feature gives weight to the modulation to a D tonality that is expressed in this phrase; the G# in m. 28 acts as chromatic lower neighbor to A, a fifth above D.

Figure 3.4. “Non formò Cristi,” facsimile.



One of the most striking features of this piece is the motive that spans a fifth in rapid passing tone motion. This allows the piece to sound more triadic than previous pieces, and to be sure, the middleground and background are more enriched as a result. The motive is introduced in m. 2, as the melody descends from G to C. This is another piece of evidence for the C as the true finalis of this piece. The motive is augmented and presented in a palindromic fashion in mm. 16-17, descending from G to C and back up again to G. Measure 18 has two of these passing motives, which serve to drive forcefully to the final cadence. Unpacking this structurally was less straightforward than previous pieces, because inner voices reached over the structural line as the motives leapt up in order to tumble back down. The motive occurs twice in the piedi: once in m. 29, descending from A to D, and finally in the measures preceding the cadence, mm. 34-35. This, once again,

reinforces a structural and motivic link between the cadences of the *pedi* and *ripresa*.

The piece is characterized not only by the passing five-pitch motive, but also the structural thirds that stack together to make, if not triads, then extended third-based contrapuntal structures. I have highlighted some of these structures in the voice-leading analysis; they are denoted by the solid brackets. These are particularly noteworthy because they are mirrored structures; that is, structurally the melodies descend by thirds and then immediately ascend. The motives are in mm. 8-10, 13-15, and 22.

“Non formò Cristi” is similar to “Lucente stella” in many ways. Sharp accidentals are added both at the beginnings of phrases as well as midway through. What is notable in “Non formò Cristi,” though, is the consistent application of F# throughout the piece, and the scalar passages that create complex voice-leading strands. Multiple tonal centers are still projected, however, and this is consistent in all of the pieces we have seen in the Rossi codex.

“Per tropo fede”

Of all the ballate in the Rossi codex, “Per tropo fede” is the only song to project a single tonality throughout. It also contains motivic repetition and consistent rhythmic features. This *ballata minima* has a more philosophical tone; the narrator does not mention any woman specifically, either in its incipit (as a *senhal*) nor in its body. Instead, the narrator warns us against trusting any woman, lest we be tormented. However, in the last stanza the narrator admits that he is in fact under the effects of such torment because he has fallen in love.

Musical Example 3.6. “Non formò Cristi,” voice-leading analysis.

5

8

8

8

8

2 3 4 5 6 7 8 9 10 11 #

Non for - mò CRISTI, NA - to de - sa - lu - te,
E - cos - si ho - fer - ma - to lo, in - tel - let - to

4 3 2 1

12 13 14 15 16 17 18 19 20

8

8

8

8

Don - na za - mai si - pie - na de
De non par - tirs o - mai da tal ver - tu - te.

Musical Example 3.6. (continued).

in C: 8
in D: 7

21 22 23 24 25 26 27

E quan - do mi - ro, el so - be - ni - gno, a spe - ri - to.
I - ma - gi - nan - do com - e' l' è - fe - ri - to

28 29 30 31 32 33 34 35 36 37

Che lo m'è nel cor scol - pi - to.
non ho, al - tro di - let - to.

Per troppo fede

- A. Per troppo fede talor se perigola.
b. Non è dolor né più mortale spasemo
b. Come, senza falir cader in biasemo.
a. El ben se tacie e lo mal pur se cigola.
- b. Lasso colui che mai se fidò in femena,
b. Ché l'amor so veneno amaro semena.
a. Onde la morte speso se ne spigola.
- b. Oimè, ch'Amor m'à posto in cotal arzere.
b. Onde convenime ognor lagreme sparzere.
a. Sì che de doglia lo mio cor formigola.

Too much trust

- Too much trust may place one in jeopardy.
There is no pain, nor deadlier torment
Than to be blamed without fault.
The good one has done is passed over in silence.
Whereas the bad is whispered about.
- Unlucky he who ever trusted a female,
Because her love sows bitter poison
From which often death is gleaned.
- Alas! Love has placed me in such a torment
That I must always shed tears,
So that my heart is always burning with pain.

The finalis of “Per troppo fede” is G; the first three measures outline a D-B \flat -G tri-chord, and the leap in m. 3 from D to G suggests that structurally, the most likely 5-line descent is from D to G. Also, the F \sharp at the end of the ripresa reinforces cadential motion at the conclusion of the piece. The next three measures, mm. 4-6, outline a “dominant area” of sorts, highlighting F, A, and C. (If the F were to be sharpened, the melody could almost be cast as tonal.) The descent to this G is evenly paced; the structural tone descends approximately every three measures. The inner and outer voices generally undergo a “telescope” effect throughout the ripresa. First, G, B \flat , and D are emphasized, followed by F, A, and C. Then, the G-B \flat third in m. 9 leads to an F \sharp -A third in m. 10, and finally these two pitches lead to a single G at the cadence in m. 11.

The upper voice descent is clearly demarcated despite the constant development of inner voices. As an example, the inner voices of mm. 4-7 inhabit A and F while the upper voice, C, carries over to m. 8; the C-B \flat in the first beat demonstrates an upper-voice appoggiatura of the C, held over the previous three measures, that resolves to the B \flat .

One of the primary driving forces in this piece is the motive that is first displayed in m. 2. This motive is manipulated throughout the song, first in m. 4, followed by mm. 13, 16, 18, and 20-21, all shown in Musical Example 3.7, below. The motive structurally decorates a descending third, and the chart below shows the overall structure of each motivic iteration. The most interesting iteration is its use in the final two measures of the piedi, where the tail end of the motive is repeated down a step to outline the D-A descent.

Musical Example 3.7. Motivic development in “Per tropo fede.”



The piedi section begins with a neighboring structural pitch, E, paired with a C# inner voice, both of which lead to the D that is prolonged in the section. This behavior is also seen in “Non vedi tu, amore.” While the leap between the ripresa and piedi is that of a major sixth, structurally it is the fifth, G-D, that should guide the listener and performer when navigating that passage. This can be achieved by gradually singing a crescendo that begins in m. 12 and lasts until m. 15. Then, the audience will hear m. 15 as the arrival point, and the tension built by the crescendo will add to the tendency of the E and C# to lead to the D (the C# in m. 14 also points toward D as the overall structural tone of mm. 12-15).

The middle of the piedi section indicates a brief pause on the finalis, G, at the conclusion of the first phrase in m. 17, as though to remind the listener of the

prevailing key of the entire piece; the passage from m. 15-17 can be understood as a middleground descent. The piedi section concludes with an interruption, structurally outlining a fourth from D to A. The foreground of this dominant cadence is a contraction, or hidden repetition, of the background structure of the first phrase of the ripresa, mm. 1-7, if the outer and inner voices remain unfolded.

The placement of B \flat s and B \natural s is more convoluted than in other pieces. There is no B \flat in the key signature, but many are written into the piece, as seen in Figure 3.5. The first B has a flat accompanying it, seen in m. 2. Other flats occur in m. 16 and m. 19. Editors often suggest lowering the B in other places, due to the circling around of the structural A in mm. 8-9 and m. 17. A B \flat is also suggested in m. 20, which would help the phrase conform to the structure of the ripresa. In addition to the B \flat s suggested by Pirrotta, I would argue that the B \flat is prolonged throughout m. 18 as well, because the melody in m. 18 is a more elaborated version of m. 16. Structurally, they are essentially the same, and in performance it would be wise to link the two with pitch content as well as rhythmic content. Not all of the Bs in the song can be flatted, however. The Cs in m. 4 necessitate B \natural s to act as magnetic neighbor tones that point back to the Cs. Considering the length, written ficta besides B \flat/\natural occur quite frequently throughout; there is an F \sharp in m. 10 that points to the final G, and a C \sharp in m. 14 that leads to a D.

Figure 3.5. "Per tropo fede," facsimile.



As I stated before, "Per tropo fede" is unique in the company of the other monophonic ballate in the Rossi codex because it is the only piece to project a single tonality, G minor. Another reason it is unique is because it does not have a *senhal* in the incipit. Its philosophical tone engages love briefly, but speaks more generally than the other poems we've seen; this song is not dedicated to a specific individual. I would argue, then, that the consistent tonal center relates to the narrator's steady opinion of love. The interruption at the end of the piedi aligns with the grammatical structure of the poetry as well, amplifying the clever use of rhetoric in the poem.

Conclusion

From a tonal perspective, the monophonic melodies of the Rossi codex are less tonally organized than the later works in the Squarcialupi codex, as we will soon see. With the exception of "Per tropo fede," each of these songs modulates to other tonal centers in the piedi, and some do not demonstrate diatony in the ripresa.

Musical Example 3.8. “Per troppo fede,” voice-leading analysis.

5 4 3 2 1

8

1 2 3 4 5 6 7 8 9 10 11

Per _____ tro - po _____ fe - de _____ ta - lor _____ se _____ pe - ri _____ : _____ : _____ go - la!
 El _____ ben se _____ ta - cie _____ e _____ lo mal _____ pur _____ se _____ ci _____ : _____ : _____ go - la.

3 4 3 2

12 13 14 15 16 17 18 19 20 21

Non _____ è do - lor, _____ nè _____ più mor _____ ta - le _____ spa _____ se - mo.
 Co _____ me, sen _____ za _____ fa _____ lir ca _____ der in _____ bia _____ se - mo.

“Lucente stella” and “Amor mi fa cantar” are particularly structurally ambiguous, though “Lucente stella” achieves coherence within each individual phrase. In other words, though most of the Rossi melodies do not prolong single triads as typical common-practice pieces do, all of the melodies can be understood as ornamented stepwise descents to their finalis.

All five pieces exhibit structural fifths (with the occasional fourth), but inner and outer voices form chains of thirds in the middle of phrases. This is consistent with contrapuntal practices that suggest beginning and ending with perfect intervals while connecting them with imperfect consonances. The *pedi* sections are also more sprawling and erratic than the pieces we will see in the next two chapters. We also see the burgeoning use of motives to bring a piece coherence; this can be seen particularly in “Non formò Cristi” and “Per tropo fede.”

Each song explores a relationship between text and music in a slightly different manner. “Amor mi fa cantar” expresses “Frenchness” by using the typically French division of *novenaria*. “Che ti zova nascondere” divides conceptually into hidden feelings in the *pedi* (represented musically by a 3-line in a subdominant key) and revealed feelings in the *ripresa* (represented by a clear 5-line descent to the finalis). “Non formò Cristi” references the sacred with its use of the #4, and “Per tropo fede” uses an interrupted cadence to align with a brief pause in the grammar of the poetry. Each of these relationships does not reach the level of madrigalisms or individual word-painting, but instead suggest that the music highlights an overall concept or mood.

To reiterate, my goal in providing voice-leading analyses is to show when the system works, but often it is more interesting when the system breaks down. The decision to stem or unstem a note is sometimes dependent on information we don't have, such as whether a written ficta sign prolongs throughout a section or applies only to the note following it. I have been guided by musical forces theory to shape these melodies in a way that brings out the diatony. Occasionally, the diatony was ambiguous, such as in "Amor mi fa cantar," but hopefully my analysis shows that these techniques can explain the coherence of a piece that is not organized in a tonal way. The system does elegantly display cadential figures, as well as unearthing hidden repetitions that show throughout the repertoire.

In the next chapter, I will analyze works from the Squarcialupi codex by Gherardello da Firenze. In these pieces, we will see that Gherardello's ballate do express consistent 5-line diatony and consistently use motives and sequential material to unify phrases and sections.

CHAPTER IV

GHERARDELLO DA FIRENZE

Gherardello da Firenze, born Niccolò di Francesco, was one of the two most prolific composers of the mid-Trecento. He was born c. 1320-1325, evidenced by his holding a clerkship at the Cathedral of Florence (now the Santa Reparata) in 1343, followed by working there as a priest from 1345-1351.¹²⁷ No information of Gherardello indicates that he lived past 1362, so this is used as his year of death.¹²⁸

Gherardello's secular works include ten madrigals, one caccia, and five monophonic ballate. He also wrote liturgical works, but little of this music survives. While the caccia appears in multiple manuscripts originating in Florence, the five ballate are unique to the Squarcialupi codex. (In fact, the Squarcialupi codex is the only Florentine manuscript to include any monophonic ballate.) His works exemplify the movement towards a conventionally tonal structure, as all of his ripresas are decorated 5-lines, and the piedi are dependent on the return to the ripresa for structural completion. Pirrotta notes in the commentary section of the Squarcialupi reproduction:

[Gherardello's] religious works display a strictness of tonal consistency (undoubtedly inspired by knowledge of the ecclesiastical modes, with a prevalence of the mode of D) that is not always present in the madrigals, for which theoretical rules cannot have existed. A similar tonal rigour is again found in the monophonic ballatas, though in these cases we may say that their relative brevity and the lack of

¹²⁷ Kurt von Fischer, "The Biographies," in *Il codice Squarcialupi: Ms. Mediceo Palatino 87, Biblioteca Laurenziana di Firenze*, ed. Alberto Gallo (Firenze: Giunti Barbèra, 1992), 105.

¹²⁸ The notable Florentine poet Franco Sacchetti, in *Il Libro Delle Rime*, ed. A. Chiari (Bari: Guis Laterza e Figli, 1936), 290, noted that he exchanged sonnets upon Gherardello's death with Francesco di Simone Peruzzi, another poet. Later, in 1388, Sacchetti mentioned both Gherardello and Lorenzo, stating that "Whoever took pleasure in music found there Lorenzo and Gherardello, flawless masters of that art."

deviating impulses imposed by the addition of a Tenor made it easier for a natural tonal sense to emerge.¹²⁹

Pirrotta mentions that tonal rigor in the ballate exists because of brevity and the lack of other voices; however, the monophonic ballate in the Rossi codex are also brief and lack a tenor, but are not nearly as tonally rigorous as the songs that Gherardello wrote. I would argue that the trend towards tonal clarity is due to something other than what Pirrotta suggests: Gherardello's writing style employed techniques that caused a more "natural tonal sense," such as stronger links between the ending of the piedi and beginning of the ripresa, more common use of sequential melodic material, and less modulation between phrases than those in the Rossi codex. He also used what we now call the "Landini cadence," which comes as no surprise, since Landini and Gherardello were working in Florence at the same time.

Similar to the previous chapter, what follows are five analyses of monophonic ballate. I begin with "De', poni, amor a me," a shorter, lyrical piece that showcases an inconclusive piedi section that requires the first part of the ripresa to complete a musical gesture. Then, in "Donna, l'altrui mirar," I explore a piece that has two distinct modal centers that are expressed both at the phrase level, and, at the end of the piedi, within the phrase. "I' vivo amando" is unique due to its particular level of modal modulation between the ripresa and piedi; both sections have a descending 5-line structural pattern, but the piedi section is transposed up by a fifth. I then discuss "I' vo' bene," the first piece in my analyses that demonstrates what I call "full cyclicity," which is a structural descent from $\hat{8}$ to $\hat{1}$ that

¹²⁹ Nino Pirrotta, "The Music," *Il codice Squarcialupi*, 201.

begins with the piedi and ends with the finalis of the ripresa. I will conclude with “Per non far lieto alcun,” which is also fully cyclic.

“De’, poni, amor a me”

“De’, poni, amor a me” is a setting of a poem in dialogue between a man and a woman. Unfortunately for us, most of the text was not copied into the Squarcialupi codex; all we have is the ripresa and first line of the piedi. In the first few lines we understand that the man desires the love of his lady, and she acquiesces to his demands. Musically, the ripresa prolongs the $\hat{5}$ in the first phrase, which concludes in an open cadence in m. 5. The 5-line descent occurs in the second phrase, mm. 7-10, after connecting material in mm. 6-7 outlines a descent from G to D. It is intriguing that the lady’s “Del certo sì” is a descent from the subdominant to the tonic, while the man’s phrase is a prolongation of the dominant tone; the phrase descends to $\hat{2}$, and pairs with the first phrase in that they both prolong the dominant. Also, in m. 7, the song cadences on a D, but this cadence is secondary to the final cadence, which is reinforced by a re-statement of the A in m. 7 and a quick, formulaic descent to the final cadence in m. 10. As this cadence is such a standard decoration of a structural descent, I would suggest a C# on the penultimate note, as this same progression is often accompanied by written ficta in other pieces.

De’, poni, amor a me

A. De, poni, amor a me, Madonna in fé.
Del certo sì, ched io vo’ meglio a te.
b. Perché non ti dimostri’l voler mio,
Non te ne de’ turbar, ch’i’l fo per te.

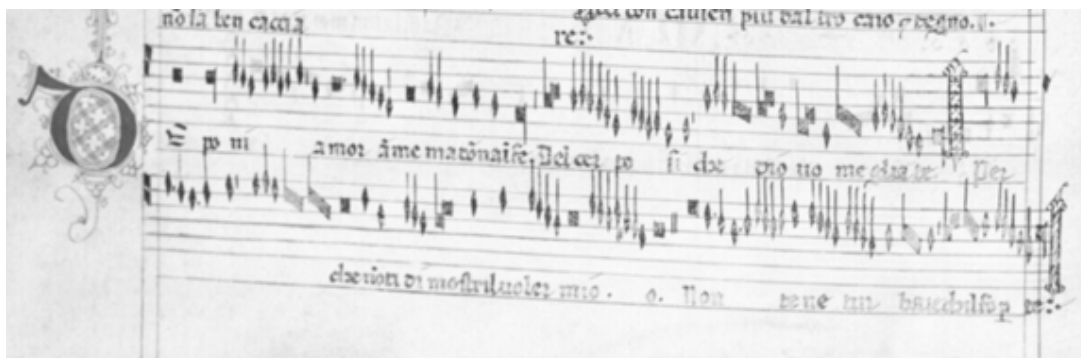
Ah, give me your love

Ah, give me your love, lady, truly.
Of course yes, I love you best.
Though I do not show you my desire,
Do not be troubled, I do it for you.

The piedi section prolongs a structural D throughout, completing three

descents to an inner voice, A, while the tessitura occupies the span of G3 to E4. Each instance of G and E, however, is a neighbor tone to A and D, respectively. Since the piedi section has this small tessitura, the structure is rather static. The first melisma in the piedi spans from mm. 11-15, and outlines D-B; the phrase continues with the recitation of the line of text and cadences on A in m. 20. Overall, the structure of the phrase in mm. 11-20 spans from D-A, and the G# in the manuscript (the only written ficta in this song; see Figure 4.1, below) emphasizes this conclusion on A as a new tonal center. However, the brevity of the A as structural, and the immediate return to D in the next measure leads the ear to hear the A as merely briefly tonicized, like so many half cadences in tonal music.

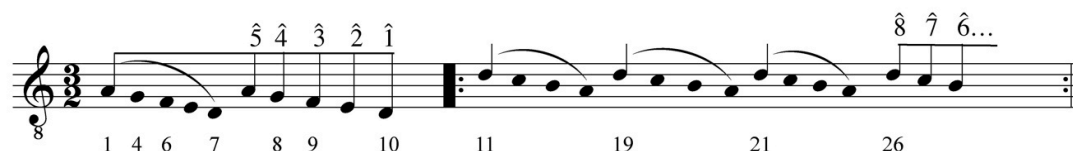
Figure 4.1. “De’ poni, amor a me,” facsimile.



One might, then, expect to hear the piedi section as two phrases in an open-close relationship. This, as it turns out, is not how the section concludes. The next phrase, mm. 21-25, also highlights a D-A descent, but the last phrase, mm. 26-27, concludes with a descent from D to B. It falls short of the D-A tetrachord, but only when taking the piedi alone. When the piedi section links back up to the ripresa, the

first pitch, A, concludes the D-A descent begun in the piedi section in m. 26. Thus, this piece is almost a fully cyclic work, but because it ends on B instead of ending with a cadence on A, the structure falls short by a note. The background structure of this piece is summarized in Musical Example 4.1, below.

Musical Example 4.1. “De’ poni, amor a me,” background analysis.



The mensuration in the ripresa calls for three breves, each divided into four minims, but motives and text underlay indicate that the melody shifts between a 3/2 accent structure and a 6/4 structure (that is, simple triple vs. compound duple). The division of the breves does not necessarily align with the most structural reading of the pitch relationships. For example, in measures 4, 6, 8, and 9, the melodic shapes require a compound duple division. In m. 4, this is because of the text accent: the more structural notes in the measure go with “me” and “DON-na,” thus the G structurally leads to the F. Similarly, m. 6 is divided in two because of text underlay. It also highlights a structural G leading to F.

In the two measures leading to the final cadence in m. 10, there is an ambiguity of meter that alters the structural reading of the piece. A performer must choose whether to read mm. 8-9 in either 3/2 or 6/4. In m. 8, the sequential pattern suggests the division of the measure into two parts, and the text underlay in the manuscript, “Dio” under G-A-F and “vo” under E-F-D, legitimizes this reading. On the

other hand, m. 9 could be read either in 3/2 or in 6/4, though the clarity of structure would be better achieved by reading the measure in 3/2. Each reading creates a slightly different structural descent, as seen in Musical Example 4.2 below, but the line descends at an even pace in the measure in 3/2; the G, F, and E are all emphasized for a full beat, guiding the ear resolutely towards the final D.

Musical Example 4.2. Different metric readings of m. 9 and the effect on structure in “De’ poni, amor a me.”

The image shows four staves of musical notation. The first three staves are in treble clef and have a common time signature of 8. The fourth staff is in bass clef and shows two different time signatures: 3/2 and 6/4. The lyrics "me - gli.a" are written below the notes.

In “De’ poni, amor a me,” we see the development of ripresa and piedi dependence, motivic repetition, and music that conforms more to the text. Performers should accent the repeated gestures, like the notes and rhythms shared in mm. 15 and 16, or the similar ways that mm. 18 and 19 drive towards the cadence in m. 20. Like those in the Rossi codex, poetic lines end in cadential formulae, but here the clauses within each poetic line are granted pauses, such as the brief pause in m. 7 after a descent to D, and, similarly, a pause in m. 25. Performers are invited to use the rhythms given by Gherardello to express the prosody of the text.

Musical Example 4.3. “De', poni, amor a me,” voice-leading analysis.

De - po - ni a - mor a me, ma don - na, in te? Del - cer - to si, che Di - o vo me - gli a te.

Musical Example 4.3. (continued).

The musical score consists of two systems, each with four staves. The top staff is the vocal line, the second and third staves are piano accompaniment, and the bottom staff is the vocal line with lyrics. The first system covers measures 11 to 20, and the second system covers measures 21 to 27. The lyrics are in Italian.

System 1 (Measures 11-20):

11 (î) Per - - - - - ché non ti di - mo - stri'l vo - ler - mi - o?

System 2 (Measures 21-27):

21 (î) Non - - - - - te ne - tur - ba - re, ch'i'l - - - - - fo per - - - - - te.

22 23 24 25 26 27

“Donna, l'altrui mirar”

“Donna, l'altrui mirar” is an elaborate and comparatively lengthy work. It is classified as a ballata media, meaning it contains three lines in the ripresa. The music is structurally complex, suitable for this a poetic text of this length. The musical conflict in “Donna, l'altrui mirar” lies in the fluctuation between two pitch centers, C and D; this is similar to the structural behavior of “Lucente stella” and “Non formò Cristi.” Perhaps this is a reflection of what occurs in the text; the speaker, once finding rest in the company of his beloved, has had his love taken from him. The shifting back and forth between tonal centers is akin to the narrator shifting in and out of favor with his beloved. “Donna, l'altrui mirar” does not prolong a single tonality, and that is precisely what makes this piece interesting and appropriate for the text that it is elaborating.

Donna, l'altrui mirar

- A. Donna, l'altrui mirar, che fate, porge
A gli ochi mie di lagrimar tal voglia,
Ch'i' chero morte per più dolce doglia.
- b. I' solea talor sentir per voi
Grato riposo e pace,
Quando con gli ochi gli ochi vi mirava.
- b. Ora m'è tolto, omè, amor da cui?
Da tal che fie seguace
Di fede no, dov'io sto fermo e stava.
- a. Merzé, donna merzé, ch'i' non pensava
Perder lo stato, ch'or da me si spoglia,
Per servar onestà più ch'altri soglia.

Lady, gazing at another

Lady, gazing at another as you do, gives
My eyes such a desire to weep,
That I ask for death as a sweeter sorrow.
Once I used to feel
Welcome rest and peace in you,
When my eyes, my eyes, gazed at you.
Now love is taken from me, alas!, by whom?
By one who would follow not be
A faithful follower, as I was and still am.
Mercy, lady, mercy, for I did not think
I would lose my place, now taken from me,
For preserving honor more than others do.

Musical Example 4.4, below, shows the overall form of the piece, including a schematic of the pitch areas. The first phrase emphasizes C by way of a descending melodic pattern, ending in a B \flat . The structure of the line starts on a G and descends to an implied D. Each of these pitches pairs with an inner voice a third below. Since

the phrase ends with a B in the inner voice, the D implied above follows the musical inertia employed by the phrase. The second phrase, mm. 6-11, has the same structure: G descending to D. However, the pitches are re-contextualized such that the G is a neighboring tone to F, and the phrase cadences on D. This cadence is strengthened by the C# in the manuscript in m. 10 (shown in Figure 4.2).

Musical Example 4.4. “Donna, l’altrui mirar,” background analysis.

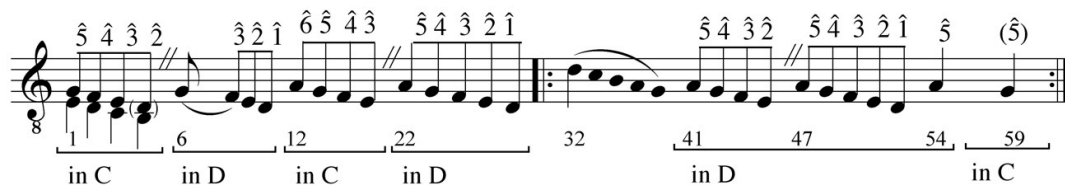


Figure 4.2. “Donna, l’altrui mirar,” facsimile.



The third phrase, mm. 12-21, begins with a short linking passage in mm. 12-13 before emphasizing an A and descending to a pause in the text in m. 21. At first, it seems that this phrase is analogous to the first phrase in mm. 1-5 by way of a cadence on $\hat{2}$, but the emphasis of G and E in this passage result in a projection of the key of C. This phrase seems to conclude on $\hat{3}$, something that did not occur before in the Rossi codex.

The fourth and final phrase of the ripresa restates the A structurally before completing a 5-line descent from A to D. In essence, the ripresa is a progression of descending structures that act similarly to incomplete cadences; each phrase is a portion of an A-D descent, but they are all missing one of the notes. The finalis, D, wins out, and this is further emphasized by phrase length: the first and second phrases are about five measures long, while the third and fourth phrases are about ten measures long. The final cadence of the ripresa has an added device used to elaborate the melody and emphasize the A-D descent. In m. 29, instead of moving stepwise between E and C, like so many pieces do before cadencing on D, the melody leaps up from E to A. This superimposed pitch echoes the beginning of the phrase, and reminds the listener that A-D is the “home” fifth, not G-C.

The sequence in the opening phrase in mm. 2-3 is an example of the innovation that separates the Squarcialupi codex from the Rossi. The connecting motives are identical in rhythm and contour, separated by a third. They emphasize the G-E-C triad that dominates the first phrase, and allows the conclusion of the phrase to sound like a “dominant” point in the music. While the piece is ultimately in D, emphasis of G and E remains throughout the piece, convoluting the resolutions on

the finalis by interspersing Phrygian resting points, such as in m. 21 and m. 45. Structurally, m. 21 acts as a dominant point before the final conclusion on the D in the following phrase, but locally, one could interpret that cadence as Phrygian, since the previous measure contains a D and an F. Both “point” to the E. Measure 45 behaves in much the same way; without the context of the D cadences that occur throughout the form, one might hear m. 45 as a Phrygian cadence. There are also a number of cadential figures leading to G: mm. 16, 25, and 40. Since m. 16 and 25 happen mid-phrase, and m. 16 in particular is mid-word, however, they are not strong resting points. It should be noted that there were no hints of Phrygian cadences in the Rossi codex.

The piedi section has a similar progression. The first phrase, mm. 32-40, is presented in G, though arguably the entire phrase supports D as the prevailing structural tone. This is because the second phrase, mm. 41-46, spans from C to E. If the D remains structural, the C in m. 42 is heard as a continuation of a descent from D down to E. The pause on E is similar to the conclusion of the third phrase in the ripresa (see mm. 20-21). The passage in mm. 41-46 links the phrase in G, mm. 32-40, to the phrase that cadences on D, mm. 47-53. The D is prolonged in mm. 32-40, which links up to the structural descent in mm. 41-46. The conclusion of that descent in m. 46 is similar to the interruption in m. 21. Both of these points, m. 21 and m. 46, come right before a phrase that concludes on D, the finalis of the piece. These commonalities between the ripresa and piedi sections should be brought out by the performer.

The most peculiar feature of this piece lies in the last phrase of the *piedi* section. The musical material shifts between A/F and G/E, essentially oscillating between the two pitch areas of the piece. This acts as a transition between the cadence on D in m. 53 to the opening phrase in C beginning in m. 1. The role of the *piedi* section is to serve as a link between *ripresa* and *volta*, and in this piece it does so admirably.

As is typical for these songs, the music conforms to the text underlay of the first verse most accurately.¹³⁰ Some of the features of this melody pertain uniquely to the first verse, such as the single phrase on “Donna/Merçe” at the beginning; musically, these words are set apart from the rest of the piece in phrasing, pitch area, and mensuration because “Donna,” or “Lady,” is important enough to set apart from the rest of the poem, while “Merçe” is set like a one-word imperative request. Another feature of specific word setting is the use of two longs on “io sole” in mm. 32-33. The repeated Ds impress upon the listener the feeling of isolation or solitude.

This piece uses greater rhythmic variety in setting the text than in the Rossi codex, which is a product of advancement in notation. The longer notes in mm. 12-13 connect the second and third phrases, which are necessary because the first two phrases inhabit G-D pitch space, and the third phrase begins with a structural A. The upper and lower neighbor tones serve to swing the music upwards towards the A; essentially, these two measures are like a melodic slingshot that brings the ear upwards after a slower, evenly-paced series of quarter notes. Long notes at the beginnings and endings of phrases contrast with the rapid recitation of text, such as

¹³⁰ This is a feature shared by other medieval repertoires; see Treitler’s analysis of “Can vei la lauzeta” in “Troubadours Singing Their Poems,” 28.

in mm. 15-17, 26-27, and 50-53. Syncopation over the bar line happens with frequency in this piece as well.

To conclude, this piece clearly does not unfold one sonority throughout the piece, but the dual sonorities are used with purpose. Similar to Larson's analysis of "Blue in Green," the piece is about the journey through these two pitch areas as the song cycles through the two formal sections.¹³¹ Unlike "Blue in Green," however, there is an actual stopping point: the ripresa clearly concludes on a D. Again, this work is similar to those that have two modal centers separated by a whole tone in the Rossi codex.

"I' vivo amando"

"I' vivo amando" is not the first piece we have seen that modulates to a subdominant key; "Che ti zova nascondere" had a similar structure. Here, though, the modulation to the subdominant occurs directly between sections, rather than by pivoting. This song is another ballata cut short by its lack of additional text; only the ripresa and first lines of the piedi are present in the Squarcialupi codex. Thus, my analysis here focuses on the music, with special attention paid to musical forces and their interaction with the *musica ficta* suggested by editors.

¹³¹ This insight is taken directly from Larson during his seminar on Schenkerian analysis in Spring, 2007. As far as I know, no published analysis of "Blue in Green" exists.

Musical Example 4.5, “Donna l'altrui mirar,” voice-leading analysis.

D: 4
(C: 5)

3̂
4̂

2̂
3̂

1̂
2̂)

2 3 4 5

Don Mer : : : : : : : : : : na, çe.

6 7 8 9 10 11

l'al don - trui mi - rar, — che fa - te, por - - - - ge
çe — ch'i non pen - sa - - - - va

Musical Example 4.5. (continued).

D: $\hat{5}$
 $\hat{4}$
 $\hat{3}$
 $\hat{2}$
(C: $\hat{6}$)
 $\hat{5}$
 $\hat{4}$
 $\hat{3}$

12 13 14 15 16 17 18 19 20 21
 A - - - - gli_oc - chi mie - i di la - cri - mar tal - - - - vo - - - - glia.
 Per - - - - der_lo sta-to, ch'or da mi - si - - - - spo - - - - glia.

$\hat{5}$
 $\hat{4}$
 $\hat{3}$
 $\hat{2}$
 $\hat{1}$

22 23 24 25 26 27 28 29 30 31
 Ch'i - - - - che-ro mor - te per più dol - ce do - - - - glia.
 Per - - - - ser-var ho - ne - - - - sta più ch'al - tri - so - - - - glia.

Musical Example 4.5. (continued).

8
 (G: 5̂ 4̂ 3̂ 2̂ 1̂)

32 33 34 35 36 37 38 39 40

lo - so - le - a - ta - lor sen - tir - per vo - i
 O - ra - m'a - tol - t'o - me! a - mor da - cui?

5̂ 4̂ 3̂ 2̂ //

41 42 43 44 45 46

Gra - to - ri - po - so, e - pa -
 Da - tal - che - lia - se - gua - ce,

Musical Example 4.5. (continued).

5̂ 4̂ 3̂ 2̂ 1̂

47 48 49 50 51 52 53

Quan - - - do - - - con - - - gli_oc - chi - - gli_oc - chi - - vi - - mi - ra - -
 Di - - - fe - - - de - - - no, - - - dov' - - - io - - - sto - - - fer - - mo, e - - sta - -

5̂ 4̂ (C: 5̂)

54 55 56 57 58 59

va;
 va.

I' vivo amando

- A. I' vivo amando sempre con paura,
Perché merzé no spero
Aver da questa donna così dura.
b. Non dispero merzé per mie difetto,
Ma perché sdegno in lei vien da natura.

I live loving

- I live loving always in fear,
Because I have no hope of mercy
From this lady who is so hard.
I do not despair of mercy for any fault of mine,
But because her anger comes from nature.

The structure of the ripresa, mm. 1-27, generally expresses a descent from D to A in the first six measures, followed by a descent to G in mm. 16-27. Structurally, the section prolongs a G harmony. The interruption in m. 6 is supported by an F \flat , not an F \sharp . As I discuss in detail later, at a higher structural level this F leads to the neighboring E in mm. 7-14.

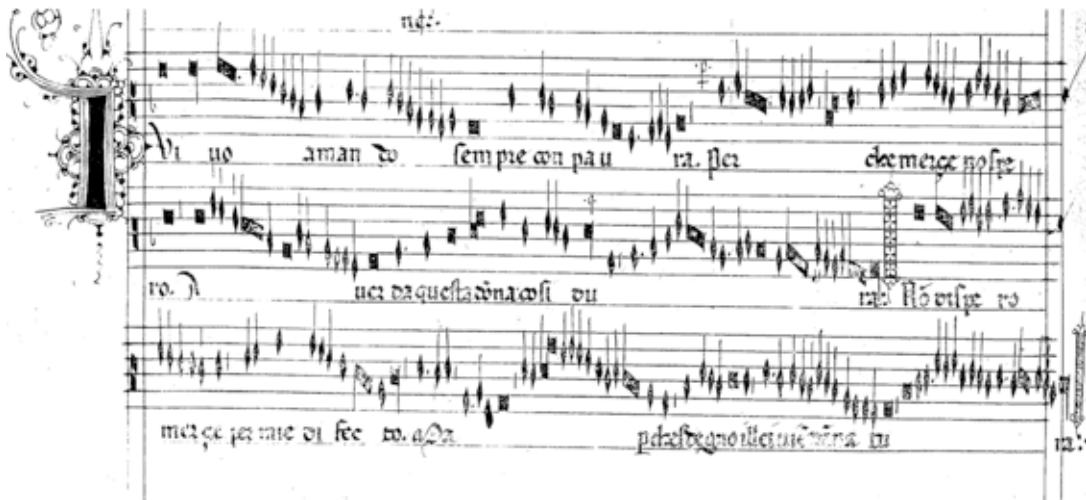
The piedi section, which has no flat in the key signature, contains multiple 5-line descents between G and C, separated this time by an upper neighbor to the C. This upper neighbor echoes one of the dominating tones, D, in the ripresa. The final cadence is supported by a structural inner voice that is nearly identical to the final cadence in the first section. A summary of the structure of this piece is found below in Musical Example 4.6. Both the F \sharp and the B \flat are in the manuscript, seen in Figure 4.3, and behave according to magnetism to strengthen the cadence.

Musical Example 4.6. "I' vivo amando," background analysis.

The musical score shows a single staff with a treble clef and a key signature of one flat. The melody consists of four distinct 5-line descents. Each descent is marked with fingerings 5, 4, 3, 2, 1 above the notes. The first descent is from G4 to C4. The second descent starts with an upper neighbor D4 before descending to C4. The third and fourth descents also feature upper neighbors (D4 and E4 respectively) before descending to C4. Measure numbers 1, 7, 15, 28, 30, 34, and 39 are indicated below the staff.

Notably, each 5-line descent is approached by a large leap from the preceding descent. In other words, this melody features a recurring large ascending leap,

Figure 4.3. “I vivo amando,” facsimile.



followed by a long descending line; of the three musical forces, then, this melody gives in most to gravity. Since the first section is in G Dorian, the two main tones featured are G and D. Even in the second section, G and D are repeatedly emphasized. Both sections end with a very clear cadence that can be reduced to a 5-line descent. Both cadences are also accompanied with a compound melody that occurs a third below the primary descent until the final note.

The melody exhibits musical forces that treat G and D as central pitches throughout the piece. In the first phrase of the piece, mm. 1-5, the finalis, G, is presented first in the upper octave. The line descends an entire octave in stepwise fashion, hovering around the D on the way with a $\hat{5}\text{-}\hat{4}\text{-}\hat{3}\text{-}\hat{4}\text{-}\hat{5}$ pattern in m. 2. The magnetism of $\hat{5}$ causes the melody to loop back to it, even after descending to $\hat{3}$. Then, in m. 4, the melody leaps up, this time to the D, and the descent ends on A after briefly touching upon an F. This is a very modal interruption of a prolongation; no F# need be implied here, though, because the line continues in the next phrase on an E. Here, we can see a sort of melodic magnetism at work. Ignoring the register

shift, the F resolves to the E because the E is only a half step away. An F# would want to be resolved to a G. Put another way, the F natural signifies to the listener that we are not approaching the finalis; we are instead creating an $\hat{8}-\hat{7}-\hat{6}-\hat{5}$ pattern.

The second phrase, mm. 7-14, prolongs an E, and contains a leap from E to B \flat in m. 9. Convention requires *musica ficta* for this note, lest the leap be a tritone. The B \natural is required to avoid a tritone, but it also aids the melody via magnetism to return upwards; specifically, the B \natural is magnetically attracted upward to the C, which helps the melody fight gravity and ascend. Also, the B \natural guides the listener to interpret the section as governed by a C and G sonority. If this is the case, the patterns in mm. 7-14 adhere to Larson's musical force patterns.¹³² For example, mm. 7-9 reduce structurally to $\hat{3}-\hat{2}-\hat{1}-\hat{2}-\hat{3}$ in C, rather than $\hat{6}-\hat{5}-\hat{4}-\hat{5}-\hat{6}$ in G. Interpreting this passage as a brief modulation to C would also foreshadow the modulation to C in the *piedi*.

The next phrase, mm. 15-19, begins with two shorter descents that create a pattern born out of musical inertia and gravity. The G reaches over the E, which descends to the A. Then the C reaches over the A, which comes to rest on a G. Once again, an F or an F# accompanies the A that leads to the G. In mm. 19-23, the melody ascends all the way to an F, which descends back down to the D. Once again, the F reaches over the D in mm. 21-23, similar to the G and C in the previous phrase. These thirds are superposed inner voices, and my graph shows how this F in particular is part of a larger 4-line progression from G to D. The large ascent leading up to the F is unusual for this piece, and appropriately precedes the final cadence of

¹³² Larson, *Musical Forces*, 161.

the first section. It is as though the final descent gains extra inertia from the ascending phrase before it.

Another area of interest is the upper incomplete neighbor in m. 24. The C and E both circle around the D, drawing the ear to the descending 5-line to the final cadence. The only actual accidental in the entire manuscript occurs in m. 26: an F# that leads to the final G. The cadence is highly decorated, and prolongs the Bb before heading through the A to the G. Each prolonged tone in the 5-line is accompanied by a lower voice a third below it.

The second section has no flat in the key signature, which signals a shift in modal organization and reorientation around C. It begins with a descent from the same high G that began the first section. The melody decorates the G with a double neighbor motion, and ascends to an A, which is decorated further with a B. This elaboration serves to gather inertia for the first plunging descent of the section. The phrase finally descends to a cadence on C in m. 32, the newly established finalis.

The next passage, mm. 33-37, is analogous to mm. 7-14. Here the melody emphasizes D and G with neighboring motion (illustrating their magnetized properties), and leaps between them frequently. The emphasis of D in the second section is like emphasizing a neighboring tone, similar to the emphasis on E in the first section. The modality of this piece is showcased here; in a tonal piece, this second section would treat C and G as primary or structural tones, but since this is modal, the D and G remain the strongest. This does, however, show a type of symmetry among the first sections. In the first section, the three main parts

emphasize D/G, G/C, and D/G again. In the second section, G/C, D/G, and G/C are emphasized.

The last phrase before the final cadence ascends up to an F before landing on the C. The high F is part of the structural 5-line that began with the high G at the beginning of the section. The final cadence here is similar to the one in the first section. The 5-line is accompanied by an inner voice a third lower.

Now that I have shown how “I vivo amando” demonstrates musical forces, I'd like to highlight some places where the melody seems to violate these forces. I posit that while the rules suggested by theoretical treatises and musicologists describe *where* ficta should be used, musical forces tell us *why* we prefer ficta in many cases, and this might well explain some of the rules that theorists devised in the fourteenth century. I would not venture to argue that their ears desired the same patterns that we expect in music, but Larson's theory of musical forces could be valid for pre-tonal music in that *musica ficta* helped fourteenth-century performers and listeners to observe or respect musical forces, and certainly they are valid for twenty-first century performers and listeners who wish to recreate this music. To put it another way, musical forces, conceived in a tonal context, can and should have applications outside tonality.

To begin, the end of the first phrase is an interruption of a 5-line, as I mentioned; musical forces would suggest that in order to circle around the G as the melody does in m. 5, an F# would serve better as a magnet through the G to the A. I have made the case that the F leads to the E in the next phrase, but our tonal ears expect a dominant sonority for an interruption like this.

The melody at mm. 18 and 19 concludes a middleground 5-line on G by moving from A to F. This is a completion of a 5-line that is similar to the interruption in the first phrase of the piece, but here the F does not lead to an E. It would seem that an F# would function better here. The final phrases of the second section also contain many more melodic shapes that circle around G. Measures 33 and 38 both contain melodic figures that lead to a G by circling around it with an A and an F. Each time, an F# would be more expected.

The E in m. 24 is particularly peculiar to our ears. Leaping from the C to the E is an unexpected motion that takes place instead of stepwise motion to D. The E is a characterizing pitch of the mode, though. The second section begins in mm. 28-29 with a neighboring figure that decorates the G with an A, which is then decorated by a B. This upper neighbor does not conform to expectations guided by musical forces; we would expect that B to continue ascending to C because of a combination of magnetism and inertia. Therefore, I indicate in the analysis that a B \flat should be used.

One of the typical cadential formulae in the fourteenth century is the Landini cadence, where a melodic line descends to the local scale degree 6 before finishing with the first scale degree. Here, in m. 31, the melody descends to the A before ending the phrase on C. This is essentially an escape tone that should head downwards to G instead of immediately leaping to C. However, the Landini cadence is one of the modal conventions of the time that override musical forces.

Editors of this piece have placed *musica ficta* in different locations. A summary of different *ficta* used by three different editors is provided below in Table

4.1. Wolf suggests an E \flat in the first descent in m. 2.¹³³ Since the melody turns around on the B \flat , this would emphasize a tritone between B \flat and E, so an E \flat is a good recommendation. According to musical forces, adding the E \flat would create a $\hat{1}\downarrow\hat{7}\downarrow\hat{6}\hat{5}$ descent, which fits better with Larson's chart of common patterns found in music.

Table 4.1. “I' vivo amando”: *musica ficta* in three different editions.

	m. 2	m. 9	m. 18	m. 24	m. 29	m. 33	m. 38
Schrade	-	B \natural	-	-	-	-	-
Gallo	-	B \natural	F \sharp	E \flat	B \flat	F \sharp	F \sharp
Wolf	E \flat	B \natural	F \sharp	E \flat	C \sharp	F \sharp	F \sharp

The only *ficta* sign to appear in all three editions surveyed here is the B \natural in m. 9; this is because a leap from E to B \flat is simply not allowed.¹³⁴ As I pointed out, another justification for the naturalization is that a B \natural leads the melody upward, while a B \flat would lead the melody downward; thus, according to musical forces, a B \natural is a better fit.

Alberto Gallo and Johannes Wolf agree in most of their *ficta* application. In m. 18-19, the phrase ends on m. 19 on a G, which is preceded by F and A. An F \sharp would conform better to our expectations, and two editors have accordingly provided an F \sharp in *musica ficta*. In fact, for the three places I mention with similar quasi-cadential figures (measures 19, 33, and 38), Wolf and Gallo provided F \sharp s.¹³⁵ In m. 24, the E seems out of place aurally, and does not cleave to the D as well as it would if the E

¹³³ Wolf, *Der Squarcialupi codex*, 56.

¹³⁴ Karol Berger provides justification for the use of *musica ficta* to avoid melodic tritones in *Musica Ficta*, 70-77.

¹³⁵ Wolf, *Der Squarcialupi codex*, 56, and Gallo, *Il Codice Squarcialupi*, 78-79.

were an E \flat . Editors use *musica ficta* here because of the E's proximity to the B \flat two notes previous; I would use *ficta* here to smooth out the melodic line.

The manuscript only requires one accidental, the F \sharp preceding the final cadence in the first section. This raises an interesting question: why did the copyist ensure the use of an F \sharp here, while trusting performers to provide their own *musica ficta* elsewhere? I believe that this is because it occurs at the end of the section. While we could probably get away with performing this song without other *ficta*, singing this piece without that notated F \sharp would leave us truly yearning for a cadence.

The B in m. 29 raises a similar issue to the E in m. 24 (that is, both are upper neighbors that would sound more smooth and directional if lowered by half step), but Gallo and Wolf differ in their approaches to shape the melody according to *musica ficta* rules. Gallo provides a B \flat here because the continuation of the line through the E. This piece is too early to be performed under consideration of the adage, “*una nota supra la semper est canendum fa,*” but as stated in *Quatuor principalia musicae*, a melody that ascends from F to B without reaching C should use B \flat instead of B \natural .¹³⁶ This agrees with our ear's assessment that the B sounds too high; a B \flat fits better with musical force theory. Wolf places a C \sharp in the same measure, but does not include a B \flat . I am not convinced that a C \sharp is necessary here, since the D that the C \sharp is decorating is not a structural conclusion to a phrase.

¹³⁶ Berger, *Musica Ficta*, 71, provides a translation of the relevant passage, and explains that “first, the tritone offends not only when it is direct, but also when it is indirect... Second, the tritone does not offend when it is properly ‘resolved: if one ascends from F to n (in any octave) and then continues to ascend further, the tritone may stand; if, however, one does not continue, but descends back to F, the tritone will have to be corrected by means of the soft b.”

The abundance of notes that call for *musica ficta* is a product of an extended range and adventurous leaps within phrases. It is clear that Gherardello's compositional craft is more nuanced and complex than that of the composers of the Rossi codex. Furthermore, the relationship between the *ripresa* and *piedi* sections suggests an organization that is similar to tonality. The next two pieces analyzed in this chapter, however, prolong single sonorities in a manner that is tonal, and yet still decidedly Trecento.

"I' vo' bene"

"I' vo' bene" demonstrates very well what I refer to as a fully cyclic form; the 5-line in the *ripresa* is extended to a full octave by the $\hat{8}-\hat{7}-\hat{6}-\hat{5}$ structure of the *piedi*. The text, with translation provided below, involves many plays on words that are amplified and illustrated by the cyclic form of the ballata. The speaker in the poem discusses the reciprocation of love, and insists that he only loves those who love him: in effect, he requires the lady to show him love first before committing his love to her. This poem is in effect a giant loop of affection, giving it, taking it, and sorting out feelings amongst two people. The cyclic structure supports this idea, seamlessly moving from the *ripresa* to the *piedi* via the same tonal center.¹³⁷

¹³⁷ This English translation is modified from William Hudson's DMA document, "Performing Music of the Trecento: A Case to Rethink Our Modern Editions," DMA Thesis (Indiana University, 2012), 51. I have also modified the translations of "Non so qual i' mi voglia" and "Sento, d'amor la fiamma" from this source as well.

Musical Example 4.7. (continued).

5 4 3 2 1

28 29 30 31 32

Non di - spe - ro mer - ce per mie di - fet - to,

33 34 35 36 37

Ma per - chè sde - gno in le - i vien

Musical Example 4.7. (continued).

The musical score consists of four staves. The top staff is a vocal line with a melodic line and a bass line. The second staff is a piano accompaniment with a treble clef and a bass line. The third staff is a piano accompaniment with a treble clef and a bass line. The fourth staff is a piano accompaniment with a treble clef and a bass line. The lyrics 'da - na - tu - ra.' are written below the fourth staff. The score includes measure numbers 38, 39, 40, 41, and 42. The top staff has a slur over measures 38-42 and a fermata over measure 42. The second staff has a slur over measures 38-42. The third staff has a slur over measures 38-42. The fourth staff has a slur over measures 38-42. The score ends with a double bar line and repeat dots.

The piece is centered on G, and it displays features of G Dorian; this is indicated by the immediate leap from G to D at the beginning, the flat in the key signature, and the conclusion of the ripresa on a G. The ripresa generally projects a 5-line progression from D to G as well. The opening phrase of “I’ vo’ bene” prolongs the D while the inner voice outlines a $\hat{1}-\hat{2}-\hat{3}$ pattern, that is, G to A to B \flat . The next phrase, mm. 7-10 is a neighboring area that explores the notes between C and F. The F is not a “chordal” skip per se, since we have no chords here, but it could be considered a consonant skip. The reach to F foreshadows the high point of the piedi section, where the F is emphasized. The C is a lower neighbor to the prolonged D that shows up again in the conclusion of the phrase in m. 11.

I’ vo’ bene

- A. I’ vo’ bene a chi voi bene a me
 E non amo, chi ama proprio sé.
 b. Non son colui che per pigliar la luna
 Consuma'l tempo suo e nulla n'a;
 b. Ma, se m'avvien ch'amo m'incontri d'una
 Che mi si volga, I' dico – E tu ti sta!
 a. Se me fa: – Lima, lima! – et io a lei:
 Dà, dà! – E così vivo in questa pura fe'.
 b. Com' altri in me, così mi sto in altrui,
 Di quel ch'i' posso, a chi mi dona do.
 b. Niuno può dir di me: vedi colui,
 Che con duo lingue dice, si e no.
 a. Ma fermo a chi sta fermo sempre sto;
 S'io l'ho al bisogno mio, me à a sè.

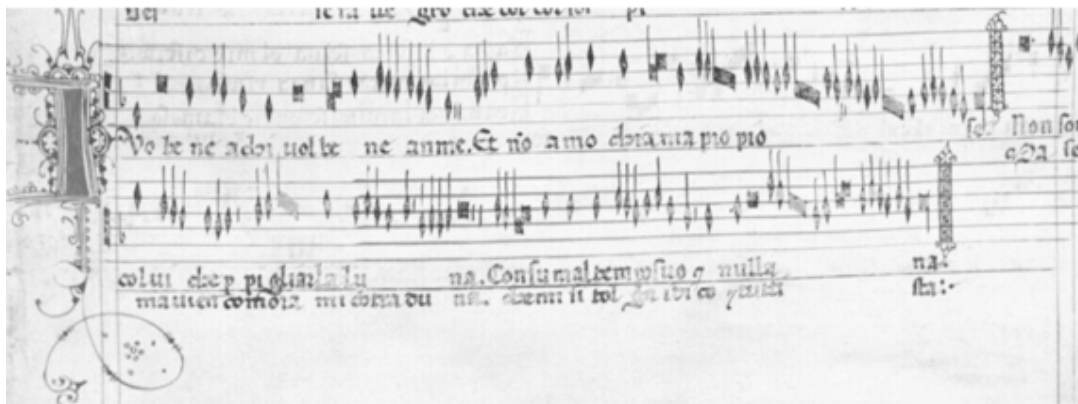
I love the one

- I love the one who loves me
 And I do not love the one who only loves herself.
 I am not one who tries to seize the moon,
 Wasting my time and ending up with nothing.
 But, if love brings me a lady
 Who turns me down, I say – You're on your own!
 If she says: – Take me, take me! – I say to her
 Give me, give me! – Thus I live with this simple faith.
 As others are to me, so I am to other people,
 Of those who give to me, I give them what I can.
 No one can say about me: look at him,
 With two tongues he says both yes and no.
 But I stand firm with those who stand with me.
 If they serve my needs, I will serve theirs.

The next passage, mm. 11-16, is predominantly a melisma on the “o” of “propio;” this is a melodic sequence that drives to the cadence and initiates the descent of the 5-line progression. The last two measures are a truncated version of the motive in the sequence that pairs $\hat{2}$ with $\hat{7}$ right before the resolution to G. The

ripresa concludes with a cadence on G, and the leading tone, F#, is in the manuscript, shown below in Figure 4.4. In my transcription, the F# appears in m. 14 and remains active through m. 15.

Figure 4.4. “I’ vo’ bene,” facsimile.



The octave leap between the ripresa and piedi between mm. 16-17 allows for another descending line, because descending further from the low G would get rather low for any vocalist. The piedi’s structure is a descending line from G to D, with an inner voice in thirds accompanying it. This section is rather straightforward, although the conclusion of the phrase in mm. 20-24 involves E and C. The transcription of this piece that I worked with suggests a C#, but it happens so quickly and is not a typical cadential gesture, so it is unwarranted.¹³⁸

The structure of this ballata “links up,” so that not only are the melodic junctures easily navigated (the octave leap in between the ripresa and piedi, and the D leading back to the G-D duality from the piedi back to the ripresa), but from the ripresa to the piedi, there is one continuous structural line from D down to D, or $\delta\text{-}\hat{1}$,

¹³⁸ Wolf, *Der Squarcialupi codex*, 57.

with an octave transfer in the middle. This can be seen in the background summary of the form, shown in Musical Example 4.8. Thus, this piece indicates a move towards the practice of single chord prolongation used in the common practice period.

Musical Example 4.8. “I’ vo’ bene,” background analysis.



“Per non far lieto alcun”

“Per non far lieto alcun” is another example of a fully cyclic structure.

Centered on G with one flat in the key signature, the ripresa sets two poetic lines with a 5-line descent from D to G, while the piedi section, also two lines long, descends from a high G to D. The poem set here is cynical in nature, not unlike the content of “I’ vo’ bene,” Gherardello’s other cyclic composition; the speaker does not wish to disclose his emotions because people “now rejoice when others lament.”

Per non far lieto alcun

- A. Per non far lieto alcun delle mie doglia
 Rido talora ch’ò di pianger voglia.
 b. A talor rido e canto, per mostrare
 D’essere allegro, che col cor sospiro;
 b. Per questo fol manifestare,
 A d’alcun l’e mie pene el mio martiro.
 a. Perché la gente à oggi el cor si diro
 Ch’allor s’allegra, quand’altri cordoglia.

So that none may rejoice

- So that none may rejoice in my sorrow
 I laugh at times when I should like to weep.
 At times I laugh and sing, to show
 That I am merry, though my heart sighs:
 This I do so as not to show
 Anyone my sorrows and my torment.
 For people now have hearts so hard
 That they rejoice when others lament.

Musical Example 4.9. "I' vo' bene," voice-leading analysis.

5

1 2 3 4 5 6 7 8

I' vo' be - ne - a chi voi be - io, a ne - a - me E non a - mo, chi
 Se me fa: Li - ma, li - ma! et lei: Da, da! E co - si vi - vo

5 4 3 2 1

9 10 11 12 13 14 15 16

a - ma pro - pri - o ra ques - ta se: fe'.

Musical Example 4.9. (continued).

8 (1)

17 18 19 20 21 22 23 24

Non son co - lui che per pi - gliar - la lu - - - na
 Ma, se m'av - vien ch'a - mo m'in - con - tri d'u - - - na

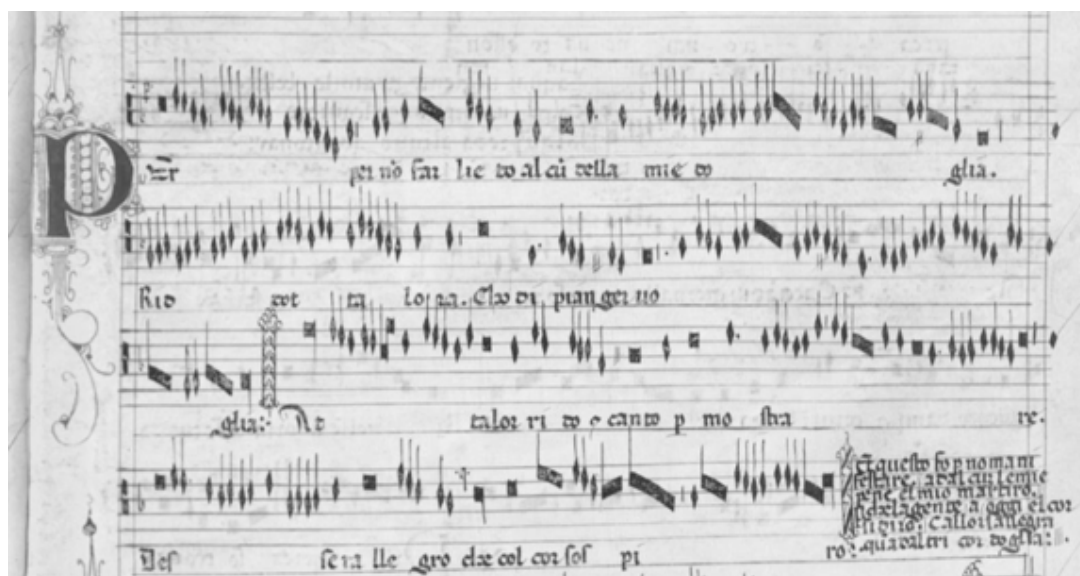
7 6 5

25 26 27 28 29 30 31 32 33

Con - su - ma' tem - po su o - e nul - la
 Che mi - si vol - ga, l' - di - co, e tu ti n'a - sta!

Gherardello composed the ripresa melody to conform to the phrase structure of the poetry in such a way that the overall structure reflects different levels of grammatical pauses. The first line of poetry is set in mm. 1-8, which can be divided into two clauses, mm. 1-4 and 5-8. Appropriate to the text, the melody descends from D to A in mm. 1-4, terminating the descent on “alcun” and setting the last syllable with a half note to add further emphasis to this brief pause). In mm. 5-8, the descent from D-A is repeated, but the conclusion of this phrase is an even stronger pause on A, paired with an F# as an inner voice. The presence of the leading tone in the manuscript (seen in Figure 4.5) is a decisive indication of an open-close structure in the ripresa.

Figure 4.5. “Per non far lieto alcun,” facsimile.



The second line of text, set in mm. 9-17, indeed concludes in a closed cadence on G, answering the open cadence in m. 8. In parallel with the first line of poetry, the

second line also has two clauses; the music supports this with a brief pause after C in m. 11, although the melody has a stronger pause in m. 12 that prepares the listener for the melisma that leads to the final cadence. This brief pause in m. 12 is a cadence on G, echoing the pairing of cadences in the first line, since both cadences in the second line end on G.

The piedi section does not quite share the close relationship of melody and text as established in the ripresa. The first line of the piedi previews the entire section by descending from G to D in mm. 18-19, and then again in mm. 19-20. The melody prolongs an F in mm. 20-21 before a substantial melisma begins in m. 22, and supports an E as the structural tone throughout the remainder of the piedi section until the final cadence in m. 32. The second line of the piedi pauses in m. 28, and at the middleground level of structure this is set with an open cadence relative to the prevailing E and its inner voice a third below, C. The audience is prepared for the final cadence via a descending leap of a fifth in m. 30, and this emphasizes a dominant relationship of A-E in relation to the terminal note of the section, D. The piedi section closes with a “Landini” cadence, suggesting the addition of a C# leading tone and B \flat to avoid an augmented second.

We will see shortly in the next chapter that Lorenzo da Firenze uses motivic repetition to great effect, but in this chapter, Gherardello unifies his works with very short patterns that are repeated in rapid succession. The motive that characterizes this piece is the scalar third, which is most clearly articulated in m. 9. What is peculiar about this motive is that it is a source of syncopation in the piece, given that generally the measure divides into six quarter notes, but the motive is three eighths

notes long. So, for example in m. 9, the measure is essentially divided into four equal beats instead of six. This motive also appears at the beginning of the piece in mm. 1-2 as a repeating D-C-B \flat descent, in mm. 5-6 as an ascending pattern of A-B \flat -C and B \flat -C-D, and in the beginning of the piedi, mm. 18-19, as a descending chain of G-F-E and F-E-D. Motivic repetition occurs occasionally on a slightly larger scale as well, but not the exact sequential repetition that we see in Lorenzo's works in the next chapter. Instead, for example, we see repeated structures such as in mm. 13-14; measures 15-16 are different elaborations of the same structure.

Another technique featured in "Per non far lieto alcun" is the structural suspension and resolution of tones in inner and outer voices. I refer specifically to mm. 6-7, where the interaction of the inner and outer voices create chains of 4-3 suspensions. I have labeled and bracketed these in my analysis on p. 130-131. Gherardello also creates micro-suspensions, so to speak, in mm. 5 and 20; structurally, the middle ground descents on each beat, but on the surface, eighth notes anticipate each structural movement.

This piece leaves open many options for the use of *musica ficta*. The B \flat in the key signature must occasionally be cancelled to avoid tritones and augmented seconds, particularly in the piedi section, and the pitch E must be lowered to avoid tritones as well. In m. 27, *ficta* is used to raise the B \flat to a B \natural to avoid a direct leap of a tritone from the E. I suggest that this B \natural be carried into m. 28, since the music is structurally pointing towards a resolution on C, and a B \flat has a tendency to descend; we need the melody to head back upwards to the C here.

These uses of ficta also conform to contour expectations; for example, the first ficta to occur is in the very first measure, and shapes the melody to account for the upper neighbor motion of D-E-D. An E \natural would want to continue upward towards an F because magnetically, the half step between E and F has more pull than the whole step between D and E. Thus, an E \flat would be more suitable. A similar situation arises in m. 10.

Numerous F \sharp s appear in the ripresa, and I have already mentioned the role of the F \sharp in m. 8. Two more appear in close proximity in mm. 12 and 14. In the manuscript, longs are divided by short vertical lines, and each F \sharp is within each different long. This indicates to me as a performer that m. 12 is a stronger stopping point than m. 11, and that m. 14 should have two F \sharp s in it, since ficta seem to apply until the next long marking before they must be renewed, just like our accidentals only last until the beginning of the next measure. The ficta at the cadence in m. 16 isn't present in the manuscript, but final cadences often have enough indicators that they require ficta, and performers in the fourteenth century were very aware of the need for a raised leading tone at large cadences.

Many aspects of this piece point forward in time: clear open-close relationships with written leading tones to support the cadences, a single projected tonality, and careful expression of the text not only melodically, but structurally. One might even note the length of each clause in the ripresa is transcribed in our notation into nearly regular four-measure phrases. The short motives and contrapuntal relationships between voices affirm the song's Trecento identity, however.

Musical Example 4.10. "Per non far lieto alcun," voice-leading analysis.

5

3 - 4 - 3, 3-4 - 3,

1 2 3 4 5 6 7 8

Per — non — far — lie — to — al — cun — del — la — mi — e — do — : : : : : glia
 Per — — — — — ché — la — gen — te — à — og — gi — el — cor — si — di — : : : : : rò

5 4 3 2 1

9 10 11 12 13 14 15 16 17

Ri — do — ta — lo — ra, ch'o di pian — ger — vo — : : : : : glia.
 Ch'al — lor — s'al — leg — ra, quan — dal — tri — cor — do — : : : : : glia.

Figure 4.10. (continued).

The musical score consists of two systems, each with four staves. The top staff is the vocal line, the second and third staves are piano accompaniment, and the bottom staff is a basso continuo line. The key signature has one flat (B-flat), and the time signature is 8/8. The first system covers measures 18 to 25, and the second system covers measures 26 to 32. The lyrics are in Italian and are written below the vocal line.

8 7 6

18 19 20 21 22 23 24 25

A Per que - sto fo - pol? ta - lor ri - do e can - to per mo - stra : : : : re

6 5

26 27 28 29 30 31 32

A D'es ser al - le - gro, che col cor so spi - ro. d'al - cun l'e - mie pene el mio mar - ti : : : ro.

Conclusion

It seems that the three less tonally-focused works discussed earlier in this chapter have not only multiple tonal centers like those in the Rossi codex, but also touch on the poetic subjects of courtly love. As poetic subjects expand to the philosophical or negative aspects of love, tonalities become singular. Even “Per tropo fede,” in the Rossi codex, is a prototype of this, as its tonal organization centers on G throughout the entire work. Both “I’ vo’ bene” and “Per non far lieto alcun” have more philosophical, general topics, and consequently project single tonalities. In the next chapter, we will investigate whether this trend continues.

Compared to the Rossi codex, though, even the pieces in this chapter with multiple tonal centers have less ambiguity between sections, so it is not disorienting when a piece changes tonality. Also, multiple centers serve specific purposes for setting the text. In “Donna, l’altrui mirar,” the speaker once had love, but has lost it, and emotions are mixed. As such, the two tonal centers C and D alternate, first by phrase in the *ripresa* and then nearly by measure towards the conclusion of the *piedi*. Such are the emotions of humans, fluctuating sometimes slowly and sometimes rapidly.

The relationships between *ripresa* and *piedi* sections also tell the stories contained in the text. In “De’, poni, amor a me,” the poem is a dialogue between the speaker and his lady; the speaker asks the lady to demonstrate her love, and she acquiesces using similar vocabulary. It seems that she is almost finishing the speaker’s sentences, and similarly, the *piedi* section is completed by the *ripresa*.

In the final analysis chapter, I analyze the monophonic ballate of Lorenzo da Firenze. His works demonstrate a developing compositional craft that incorporates sequences, tonal prolongation, and further union between text phrasing and musical phrasing. Lorenzo's style continues in the trajectory laid out first by the composers of the Rossi codex, and then by Gherardello; we see an emerging tendency for the prolongation of a single sonority. Lorenzo also uses motivic repetition to reinforce a sense of "key" and unify phrases and sections of his songs.

CHAPTER V

LORENZO DA FIRENZE

Lorenzo da Firenze, known in the Squarcialupi codex as Laurentius de Florentia, is relatively unknown to us. The few details we have of his life place him in connection with Landini (they both worked at the same cathedral in Florence), San Lorenzo, and he has been mentioned in connection with Gherardello, notably by Sacchetti.¹³⁹ His known works are preserved almost exclusively in the Squarcialupi codex, and they consist of ten madrigals, five ballate (all monophonic), and one caccia. As I will show, Lorenzo is a more adventurous composer of ballate than Gherardello. Pirrotta, in his commentary on the Squarcialupi codex facsimile, notes:

Even in the compositions closest to the madrigal tradition, Lorenzo reveals a speculative mind and an inclination for experimentation. His melodies tend to be fluent and copious... He displays an unusual attention to the texts, in an evident attempt to acquire transparency in the recitation through incisive rhythms, and to interpret their content.¹⁴⁰

In my analyses, I wish to identify a few more features: Lorenzo uses motivic development to unify his pieces, both within a phrase and between sections. I will also demonstrate the reuse of material between the ripresa and piedi. Most important, however, is his prolongation of a harmony in almost every song that centers on the finalis of each piece. The ripresa and piedi sections are interdependent and often fully cyclic; Lorenzo tends to use single tonalities in his works, unlike Gherardello or the anonymous composers in the Rossi codex.

¹³⁹ Gallo, in *Music of the Middle Ages*, 66, quotes Sacchetti as saying, "Whoever took pleasure in music found [in Florence] Lorenzo and Gherardello, flawless masters of that art."

¹⁴⁰ Pirrotta, "The Music," in *Il Codice Squarcialupi*, 204.

“Non vedi tu, amore”

“Non vedi tu, amore,” a *ballata media*, is in F, but occasionally uses gestures that would be found in a piece that centers on D. It opens with an emphasis on D and A by way of a scalar descent in mm. 1-7. This phrase actually ends on an F#, briefly tonicizing G in m. 8 before continuing a structural ascent to A, which is the prolonged structural tone in the background of mm. 1-12. At this point, the listener might interpret the A as $\hat{5}$ in relation to a finalis of D, but this is a deception. The piece actually ends on an F at the conclusion of the *ripresa* in m. 24. The struggle for primacy between D and F continues in the *piedi*, where the initial gesture of the melody (mm. 25-26) sounds like $\hat{7}-\hat{1}$ in F, but the phrase in mm. 34-39 repeats the opening D-A structural descent. This ambiguity of tonal center relates to the meaning of the text, where the speaker is tormented by emotions that fluctuate between fear and hope.

Non vedi tu, amore

A. Non vedi tu, amore, che me, tuo servo,
Tu ai condotto attale
Che di vita o di morte non mi cale?
b. Tu sai ch'io tengo ascoso il mio pensiero,
Et l'altru' onestà già non offendo
b. Et tu pur mi tormenti et questo e vero
Ch'or a sospet'or a disio contendo.
a. Deh piacciati, signor, che me vegiando
Ardere in foco tale,
Pietà ti mova ca altro non me vale.

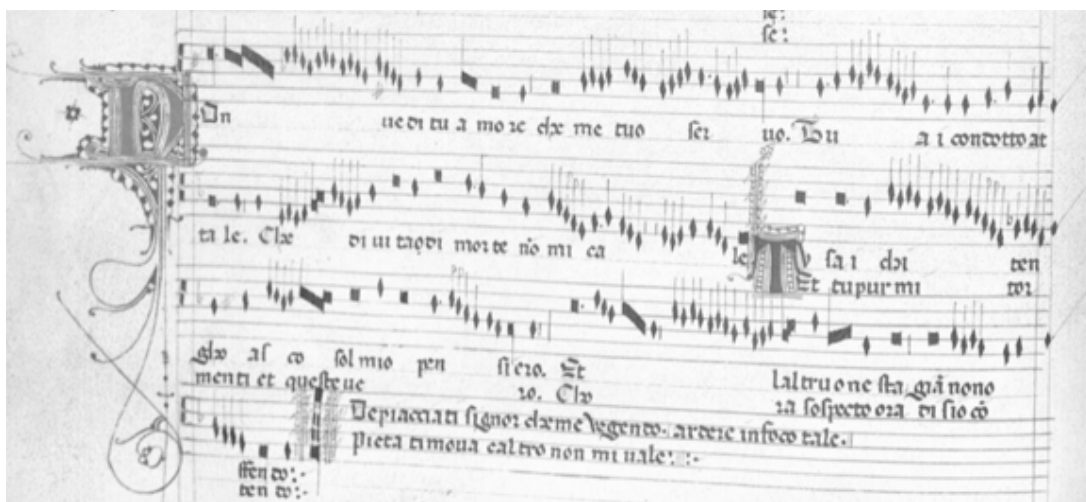
Do you not see, love

Do you not see, Love, that you have brought me,
Your servant, to such a state
that I no longer care whether I live or die?
You know that I keep my thoughts hidden,
And never insult another's courtliness,
Yet you torment me, and this is true,
I struggle now with fear, now with hope.
Ah, may it please you, lord, seeing me
Burn in such a fire,
To take pity on me, for nothing else will save me.

A detailed analysis of the *ripresa* reveals how this piece projects both tonal centers. The first few notes immediately create the scaffolding of a piece in D, leaping from a D to an A and back in quick succession. The A becomes the pervasive inner voice for the first phrase until it dips to a written F# at the end in m. 7 (a

facsimile of the manuscript is below in Figure 5.1). Neighboring and passing figures in mm. 4-5 create the descending scalar motion to A and F#. Typical in these pieces, the descent from D to A is merely a prefix, and the A is the actual structural pitch of the piece. The next phrase, mm. 8-12, is a decoration of the A via the G and B \flat that are drawn to the unison on A in m. 11; the following phrase in mm. 13-16 also contains a neighboring G and B \flat , but they lead to A and F#, which is essential to “clear the air” of the F# in m. 7. The melody in mm. 17-21 is a large-scale emphasis of the final pitch, which is executed with an octave ascent and descent from F to F. The structural $\hat{2}$ begins in m. 22, and is prolonged until the end of the section in m. 24. Thus, at the background level, the structure in mm. 1-7 sets up A as an important tone, but as the section unfolds, A is revealed to be $\hat{3}$, not $\hat{5}$, in relation to the finalis, F.

Figure 5.1. “Non vedi tu, amore,” facsimile.



Two voices are nearly always outlined, and nearly always in thirds. One exception is in m. 9, when the B \flat moves to a neighboring C, and another is at the

very beginning, when the piece opens on a D and A. It is here that the difference between this music and tonal music is clearest: tonal music would not allow a structural perfect fourth at the beginning of the piece; this melody would require a D in the bass. Since this song is monophonic, we must be content to let the opening D serve as a fundamental tone that supports the A. Since the D occurs first, this isn't very difficult to allow. Another way to interpret the D is to view it as an upper neighbor to C, but unlike one of Lorenzo's other pieces in F (specifically, "Donne, e' fu credenza," analyzed on p. 155), the pitch C is not emphasized structurally.

A number of stock figurations are present here, which have much to do with musical forces; the purpose of these figures is to create momentum. An example of a recurring figure in Lorenzo's music is the FGFGA motive in m. 17, where the repetition of the F and G following the FGA figures in mm. 15-16 creates an expectation of the FGFG to resolve to A. In repeating those notes quickly, the melody builds that expectation and desire for the A.

"Non vedi tu, amore" features a scalar ascent and descent that is quite unusual for monophonic ballate. The octave scale from F to F and back in mm. 17-21 has a slight flaw in its ascent: it seems the notes are "reversed" in m. 19. Had the D come before the E, the scale would have been clearly stated; however, reversing the two notes makes the F seem higher, or more pronounced, than if the melody had simply moved stepwise to it. Isolating the F highlights it and prepares the listener for the final resting place of the ripresa.

The piedi section of this particular ballata links the end of the ripresa back to its beginning not only at the surface level both also at a deeper structural level. On

the surface, this is fairly obvious to the performer and the listener, as the E at the beginning of the piedi is a step away from the end of the ripresa (an F), and the end of the piedi, also an E, is a step away from the beginning of the ripresa (a D). Structurally, the piedi section also links the two ends of the ripresa, though usually the structure in the piedi section is less active; this is true in “Non vedi tu, amore.” The entire section could be viewed as a scalar descent from E to E. Given that the ripresa ends on F and begins on D, an E is an appropriate connecting note; however, on closer inspection, the tones emphasized in the ripresa, D and A, are also found to be structurally important in the piedi as well.

In conclusion, this piece has dual tonalities, D and F, but eventually settles on F as the actual finalis. This alternation between tonalities is similar to “Donna, l'altrui mirar,” and textually, they share the feature of ambivalence on the part of the beloved in both poems. Once again, the overall structure gives us a summary of the meaning of the text, and demonstrates stepwise descents at the background level. “Non vedi tu, amore,” due to the opening phrase, does not have a 5-line descent, but a 3-line descent is enough to guide the ear towards the finalis, and the two tonalities are so closely related (similar to how the relative major and minor function in tonal music), the shifts between them are not jarring like we have seen in previous pieces.

Musical Example 5.1. “Non vedi tu, amore,” voice-leading analysis.

Non ————— ve — di tu, a — mo-re, che me — tuo — ser — vo, —
 Deh ————— piac — cia-ti, si — gnor, che me — ve — gien — do —

Tu ————— ai — condot-toat — ta - le, Che ————— vi-ta o di mor - te non mi — ca — - - - le?
 Ar ————— de - re in foco ta - le, Pie ————— ta ti mo - va — c'altro non mi va - - - - le.

Musical Example 5.1. (continued).

25 26 27 28 29 30 31 32 33

Tu sai ch'io ten - go as et - co so'l mio pen - sie - ro,
 Et tu pur mi - tor - men - ti et que - sto e ve - mio pen - sie - ro,

34 35 36 37 38 39 40 41 42

Et Ch'o - l'al - trui o - ne - stà già non of - fen - do
 Ch'o - ra sos - pec - tor a di - sio con - ten - do.

“Non so qual i’ mi voglia”

“Non so qual i’ mi voglia” is shorter than Lorenzo's other ballate, as it is a ballata minore, and melismas are shorter than other pieces we have seen. In this poem written by Giovanni Boccaccio, the narrator has a choice: to die, and feel no more pain resulting from the departure of his beloved, or to live so that he might still get to see her.¹⁴¹ The music expresses this choice by presenting each of the two phrases in both the ripresa and piedi sections in two different keys; in the ripresa, the first phrase, mm. 1-8, cadences on G, and the second phrase, mm. 9-15, cadences on D. In the piedi section, this is reversed with a cadence on D in m. 23 and on G in m. 28. Alternating between cadences on G and D mimics the back-and-forth process of making such a serious decision about one's own life.

Structurally, the alternating cadences result in complicated relationships between phrases. The structure of the first phrase, in relation to the actual finalis, D, is similar to earlier ballate in that the opening D-A descent is actually a prefix to the first note of the 5-line structure that descends from A to D. The second and final phrase of the ripresa shows a clear 5-line descent from A to D. An alternate reading is possible, though; if one were to keep the D at the beginning of the piece as the height of an 8-line descent, the passage from mm. 9-12 would not have to be broken up to pick out the A as a structural pitch. Since mm. 9-12 is a structural sequence, this might be a better alternative.

In the piedi, the melody first cadences on D, and finally rests on G, suggesting a modal modulation to G. This further reflects the decision that the speaker of the

¹⁴¹ Hudson, *Performing Music of the Trecento*, 56.

Non so qual' i' mi voglia

- A. Non so qual' i' mi voglia:
 O viver o morir per minor doglia.
 b. Morir vorre' ch'el viver m'è gravoso,
 Vegendome per altri esser lasciato.
 b. Et morir non vorrei ché trapassato,
 Più non vedrei il bel vis amoroso,
 a. Per chui piangho in vidioso
 Di chi l'ha fatto suo et mene spoglia.

I don't know what I should choose

I don't know what I should choose,
 To live or to die, as the lesser pain..
 I would wish to die, for living is burdensome
 When I see myself left for another,
 Yet I wouldn't want to die, for once dead
 I would no longer see that beautiful lovely face,
 For which I weep in envy
 Of the one who made it his and takes it from me.

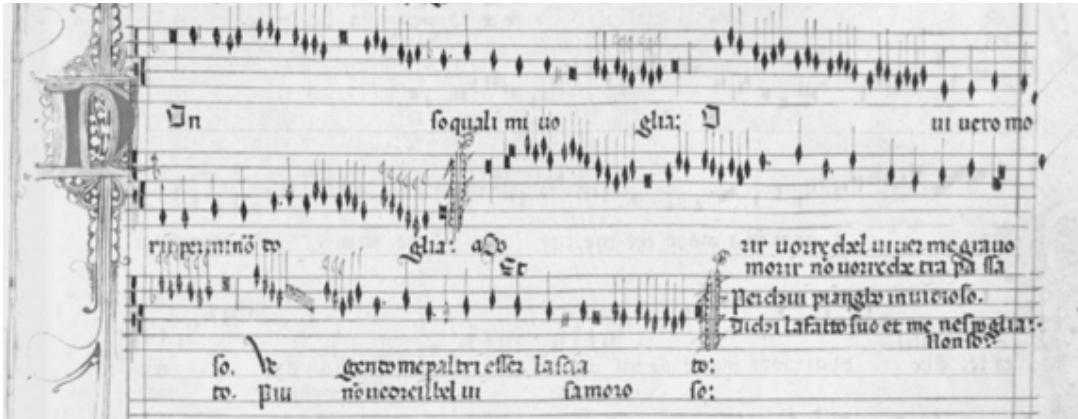
poem is trying to make (i.e. should I live or die? Is this phrase/section in D or in G?).

Lorenzo also reuses melodic material for every cadence, inserting two sets of triplet figures leading up to each cadential tone. The exception is in the last cadence of the *piedi*, m. 28, where the notes are in the same contour as the first cadence of the *ripresa*, m. 8. It's possible that the minims in this last bar were copied incorrectly, since the lengthening of the notes leading up to the cadence causes the last note to occur on beat 4 in the measure. However, rhythmically, Lorenzo has been careful to set concluding syllables on strong beats. In performance, I might perform the notes in m. 28 as triplets for the sake of consistency.

The piece features other hallmarks of Lorenzo's work, including sequential material and clear use of *ficta* in cadential features. The rhythmic sequence in mm. 9-12 is slightly atypical of Lorenzo because the direction of the figurations changes with each iteration; structurally, though, the measures are consistently descending and stepwise. In regards to *ficta*, the only signs supplied in the manuscript, seen in Figure 5.2 below, are the F#s in mm. 7 and 27, both of which precede cadences in G. Additional *ficta* has been supplied before the cadences on D in mm. 14 and 23; I imagine no accidentals were in the manuscript because the end of the *ripresa* was clearly a cadence, and every performer would know to raise the leading tone at the

conclusion of the piece, which clearly set D as the structural tonic. The cadence on D in m. 23 occurs so soon after the cadence in m. 14 that raising the leading tone here would also have been obvious to the performer.

Figure 5.2. “Non so qual i’ mi voglia,” facsimile.



In the measures leading to the second cadence on D, mm. 18-20, Wolf's edition suggested numerous B \natural s;¹⁴² Pirrotta's edition, however, does not include these.¹⁴³ Structurally, the B \flat in this passage acts as an inner voice a third under the prevailing upper voice of D, and since the B \flat doesn't act as a leading tone to C, there is no need to raise this pitch. Pirrotta also includes a C \sharp on the first C of the piedi (m. 16), presumably to continue the emphasis on D as the structural tone in the first phrase of the piedi. The long tone that begins this phrase, with the addition of the C \sharp ficta, would sound similar to the use of ficta at the beginnings of phrases in “Non formò, Cristi.” The final use of ficta is in both Pirrotta's and Wolf's editions, which is an E \flat in m. 24. This is necessary to avoid a tritone with the B \flat that occurs in the

¹⁴² Wolf, *Der Squarcialupi codex*, 79.

¹⁴³ Pirrotta, *The Music of Fourteenth Century Italy*, 20.

measure, as well as indicate to the listener that the initial pitch of the last phrase of the *piedi*, mm. 24-28, is merely an upper neighbor to the structural D.

After analyzing this piece and “Non vedi tu, amore,” we can see some features of Lorenzo’s style emerge. He tends to project structural motion quite clearly, and consistently employs compound voices (that is, inner and outer voices that interact contrapuntally) throughout the works. He uses rhythmic and melodic sequences to project stepwise structures, which will be developed further in the next few pieces. Any deviation from the established *finalis* is done deliberately to reflect the text, and he limits modulation to one other key. The remaining three pieces all prolong single sonorities, and achieve motivic unity in ways we have not yet encountered.

“Non perch'i' speri”

The pieces I have examined thus far have certain melodic characteristics that are universally shared, one of which is the melodic and structural stepwise descent to the end of each phrase, followed by a leap upward to begin the next phrase. “Non perch'i' speri,” however, is characterized by melodic arches that begin each phrase by ascending, followed by descent. Furthermore, this arching action is born out of a stepwise relationship between the end of a phrase and the beginning of the next phrase; that is, there are minimal to no leaps between phrases. Accordingly, the steps between phrases give the piece a strong dominant-tonic relationship; phrases end on dominant tones ($\hat{2}$ or $\hat{7}$), and begin with tonic tones ($\hat{1}$).

Musical Example 5.2. “Non so qual i’ mi voglia,” voice-leading analysis.

Non _____
 Per _____

so, qual i' mi vo - - - - - glia,
 cui pian-go, in-vi - dio - - - - - so

5 4 3 2 1

9 10 11 12 13 14 3 3# 15

O _____
 Di _____

vi-ver o mo-rir, per mi-nor do - - - - - glia.
 chi l'a fat-to suo e me ne spo - - - - - glia.

“Non perch'i' speri” is a *ballata media*, and features mensuration changes that vary the semibreve division into either two or three parts. The ripresa is a typical chord prolongation in that it indicates a 5-line structure from A-D. The journey it takes to get there, however, is consistently interrupted by dominant pauses after the first two phrases. The cadence on D is saved until the very end of the section in m. 25. The piedi is of equal length, three phrases. Although one of the phrases comes to a rest on D in m. 44, this is not a conclusive cadence, given that the leading tone happens two measures before the actual D. The last phrase of the piedi, mm. 45-50, ends on an E, which prepares the section for the return to the ripresa. The single tonality projected by the song represents the speaker’s resolute decision to remain faithful to his beloved despite her feelings for him.

Non perch'i' speri

A. Non perch'i' speri, donna,
 Omai in te per me trovar mercede
 Ti seguo, no, ma per seguir mie fede.
 b. Amor vol ch'i' così ti sie soggetto,
 Onde far mi convien ciò ch'a lu' piace:
 b. E, come servo da signior costretto,
 Servo, ché in lui mie libertà suggiace.
 a. Però mie cor si tace
 Dentr'a sé il suo pensiero e quel concede;
 Ma pur a' tuo falsi occhi più non crede.

Not because I hope

Not because I hope, lady,
 To find in you mercy for me
 Do I follow you, no, but to follow my faith.
 Love wishes me to be subject to you thus,
 So that I must do as he pleases:
 And, like a servant bound by his master,
 I serve, for in him my freedom lies.
 Therefore my heart suppresses
 Within itself its own thought, and allows that
 service;
 But it no longer believes your deceitful eyes.

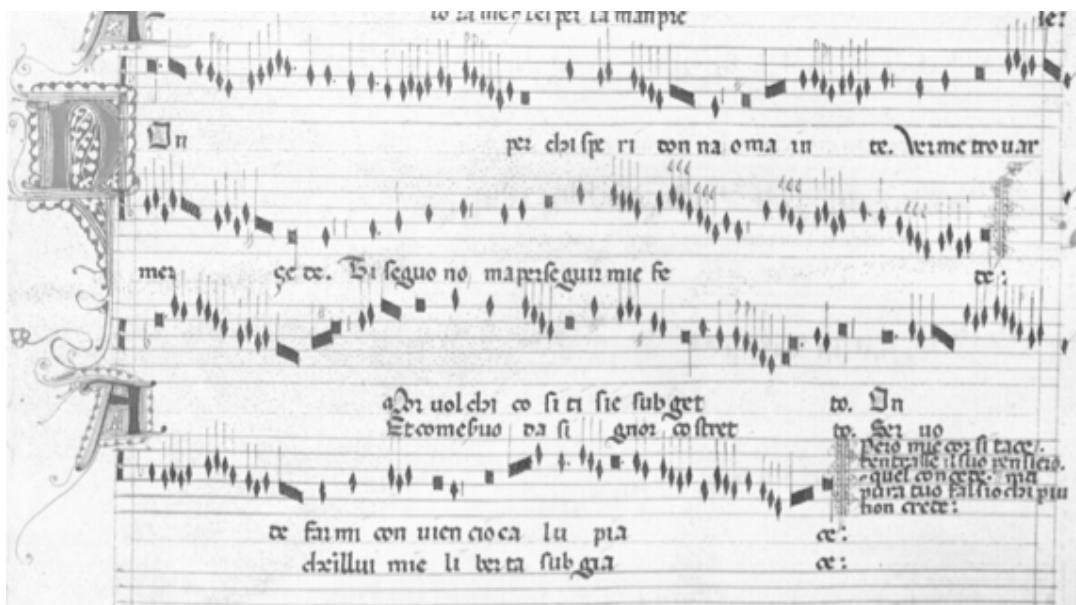
Each phrase in the ripresa, structurally, forecasts the finalis, D, via open cadences that end on E and C#. The first phrase, mm. 1-9, is concluded with an interruption on E, with a neighboring C that is likely to have been raised to a C#. Measures 9-17 contain another interruption, with a similar inner voice activity to the first phrase. Here, however, the C# is written in the manuscript (see Figure 5.3,

below), and the longer duration of the C# gives it more pull and anticipation towards the resolution to D in m. 18. The final phrase, mm. 18-25, features the complete stepwise descent from A to D; phrases 2 and 3 both begin on D before climbing back up to the structural tone, A.

The piedi section remains in D, with phrases that conclude in alternating open and closed cadence points. The section opens with a neighboring B \flat that eventually resolves down to a structural A. The B \flat is in mm. 26-29. The next part of the phrase, mm. 30-37, is a sustained structural A, but ascends to D before descending and coming to rest on another A. I view the upper D as a superimposed inner voice. The next complete phrase is a descent from A to D, but the conclusion of the phrase is not cadential. The penultimate measure lacks a leading tone (although there is one suggested in m. 42), and the resolution to D occurs on beat 3. It is also in the middle of a line of poetry, so performers should carry through that passage without too much delay. Finally, the conclusion of the piedi is an interrupted structure, sounding like a half cadence that brings the melodic and harmonic motion forward to the repetition of the ripresa.

As in a number of Lorenzo's works, this piece involves motivic repetition on a number of levels. He unifies the ripresa and piedi by repeating melodic material in mm. 5-7 and 41-43; material is also recycled between mm. 9-12 and 18-19. Sequential material is also used here; the first and most prominent example is found in mm. 13-15, which is a descending motive that connects a structural A to the half cadence on E/C# on "mercede." The effect is particularly melancholy, as the narrator is pleading for his lady to have mercy on him.

Figure 5.3. “Non perch'i' speri,” facsimile.



The first iteration of the motive is slightly different from the other two, which raises a slight concern that there may be an error in the manuscript. I might suggest a C for the fourth note in the measure instead of B \flat . The case could be made for its correctness, however, because the B \flat in m. 13 is analogous to the previous phrase's double neighbor figure in m. 11, so that one could see mm. 12-13 as sequential repetition of mm. 10-11. The other instance of sequential material is in mm. 22-25 as the ripresa approaches the cadence. The motive in mm. 22-23 is repeated a fourth lower in mm. 24-25, connected by stepwise motion. This is reminiscent of the sequence in “Donne, e' fu credenza,” mm. 29-32.

This piece features more adventurous text setting than the songs in the Rossi codex. In mm. 33-34, a prolonged G# drives the momentum forward to a long chain of syncopated pitches in mm. 35-37, and the text for this moment is “suggetto,” or

subject; he is subject to Love's whims, and is subservient to it, thus he is a prolonged half step below the prevailing structural tone, A. This piece also contains a passage of syllabic setting of text, found in mm. 18-19. Like "Sento, d'amor la fiamma," the last piece to be discussed in this chapter, he sets a four-syllable-length phrase on a stepwise melody, though here the phrase ascends.

This is the first of Lorenzo's compositions discussed thus far that stays in one key. This is not to suggest that this piece is "more tonal" than others as a positive descriptor, but rather that the poem that Lorenzo has set is not one that deals with deciding between two paths or uncertainty. The speaker is quite sure of his decision to remain faithful, thus the piece is quite surely in D. The two following pieces do not only express single tonalities, but also project what I call "full cyclicity."

"Donne, e' fu credenza"

"Donne, e' fu credenza" expresses a structure that is closer to a typical Schenkerian prolongation of one sonority than the songs in the Rossi codex and most of those written by Gherardello. In this case, the piece begins and ends in the key of F. The form is a fully cyclic connection between the piedi and the return to the ripresa, as we will soon see. Lorenzo's use of sequences advances the music in a tonally organized way, and the patterns also emphasize the finalis and dominant tones, creating a cohesive prolongation of the finalis. The piece begins with a sequence in mm. 1-7 that emphasizes a C-A-F triad. ("Donna, l'altrui mirar" also began with a sequence in a similar manner.)

Musical Example 5.3. “Non perch’i’ speri,” voice-leading analysis.

5

Non per - ch'i' spe - ri, don - na, Or -
 Pe - rò mie cor si - ta - ce Den -

2 3 4 5 6 7 8 9

10 11 12 13 14 15 16 17

mai in - te - ver me tro - var - mer -
 tra' scél - suo pen - sie - rò e quel con - ce - de;

Musical Example 5.3. (continued).

5 4 3 2 1

18 19 20 21 22 23 24 25

Ti se-guo no, ma per-se - guir mi è - fe - - - - - de.

5

26 27 28 29 30 31 32 33

A - - - - - mor - vol ch'i co - si - ti - sie - sub - get -
E - - - - - co - me ser - vo da - - - - - si - gnor - - - - - co - sìret -

Musical Example 5.3. (continued.)

34 35 36 37 38 39 40 41 42 43 44

to. On de far mi con - vien -
to. Ser vo che'in lui mie li -

5 4 3 2 //

45 46 47 48 49 50

cio ber - ch'a lui pia - gia - ce.
ta sub - gia - ce.

The material spans from the opening C, winds down step-wise to an A, and then repeats the motive to get from A to F. The end of the phrase is a strong cadence on F, slightly rhythmically displaced such that the cadence occurs on beat 3. The motives are patterns common to tonal music, structurally outlining $\hat{5}-\hat{6}-\hat{5}-\hat{4}-\hat{3}$ and $\hat{3}-\hat{4}-\hat{3}-\hat{2}-\hat{1}$. In terms of musical forces, this is a combination of the magnetism of the upper neighbor figure and the gravitational pull down to the stable tones of $\hat{3}$ and $\hat{1}$, respectively.

Donne, e' fu credenza

- A. Donne, e' fu credenza d'una donna
Con falsi modi suoi far tanto ch'io
Suo fossi: io me n'avvidi, e son pur mio.
- b. Cogli occhi agli occhi e con parlar coperto
Mostrava a me, di me che fosse presa;
- b. Di ch'io servia costei: e, quando merto
Vollì in segreto, misesi a difesa:
- a. E fuggo, avendo, ah me! tal desio,
E lascio lei col pensier falso e rio.

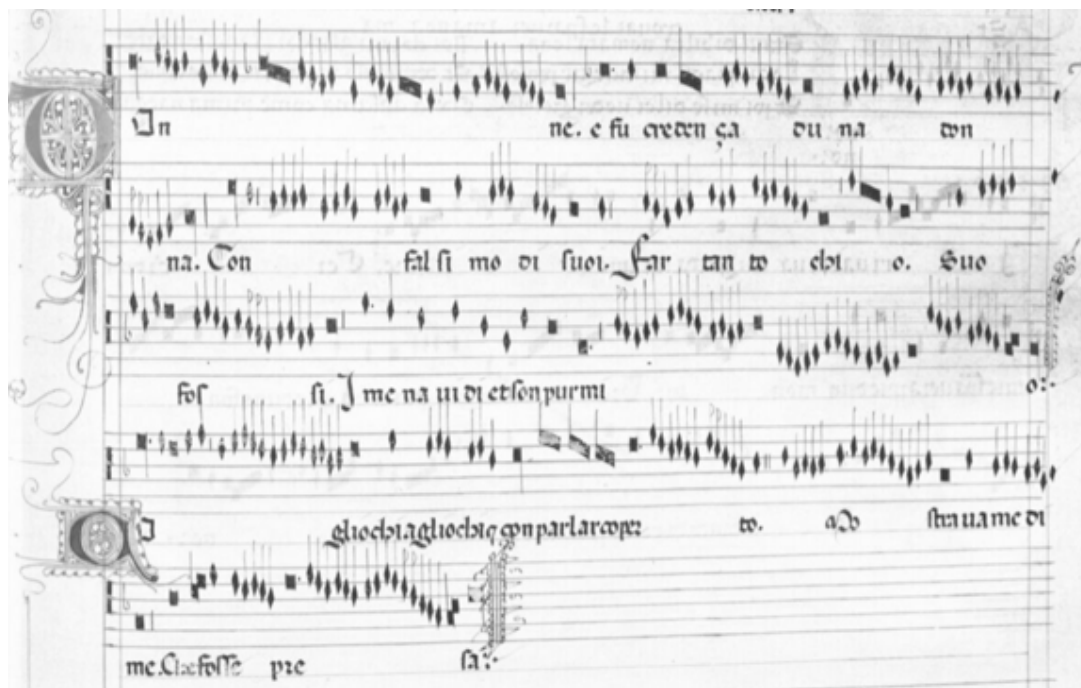
Ladies, it was a lady's intention

- Ladies, it was a lady's intention
To do so much with her deceitful ways that I
Would be hers; I perceived that, and I am still my
own.
- With her eyes to my eyes, and with secret speech,
she showed me that she was infatuated with me,
and so I served her; and when I wanted a secret
reward for it she pulled back, alarmed.
- And I escape, having, alas!, such desire,
And leave her with her wicked, deceitful thoughts.

The second phrase of the piece, mm. 8-12, functions as a dominant area; structurally, the pitches descend from B \flat to G, or $\hat{4}$ to $\hat{2}$. The B \flat is in the manuscript, shown in Figure 5.4, pointing once again to the A that follows, just as it did between mm. 3 and 4. The phrase in mm. 13-22 forms contrapuntal suspensions between inner and outer voices, similar to those in "Per non far lieto alcun," discussed on p. 126. The phrase begins with a neighboring structural $\hat{6}$, then prolongs a C until the end, where the melody breaks for a moment before launching up to an E and descending in a syncopated pattern to an A. It sounds like an exclamation of exasperation, or perhaps frustration, at the situation of unfulfilled desire

encountered by the speaker. Here, the last parts of the phrase form a chain of fourths and fifths; C descends to G in m. 20, while the E acts as a mere neighbor to the longer D in m. 21, which then descends to an A. These fourths are smoothed over by the neighboring E and the delay of the A until the conclusion of the phrase. The D over the inner voice of G is foreshadowed by the figure in m. 19 as well; while the G is prolonged as an inner voice, m. 19 highlights a C-D-C neighbor motion in the upper voice.

Figure 5.4. “Donne, e’ fu credenza,” facsimile.



The following phrase, mm. 23-26, is a short decoration of $\hat{5}$ using thirds in both ascending and descending motion. This relates to the last phrase in the piedi section, which I will explain further in a moment. Overall, this piece uses thirds as decoration of structure, more so than other pieces; usually, these songs have parallel

thirds as upper and lower voices moving through the work, but that is not the case here. The thirds are fleeting, and often return right back to the main structural tone.

The next phrase is unique in its composition; there are no passages like it among the repertoire in this study, with the possible exception of mm. 12-13 in "Donna, l'altrui mirar," where the link between the second and third phrases relied on a slower rhythmic motive, essentially a written out ritardando or hesitation, to prepare for an important moment in the music. Here, mm. 27-28 uses longer note values and disjunct motion to create two distinct voice-leading tracks to prepare for the final phrase. Thus, one voice descends from F to C, while the inner voice prolongs A to G; this sounds similar to a tonic-dominant motion. All of these preparations help clarify the motion in the final phrase that ties the piece together. These two vocal tracks connect to the sequential material presented in mm. 29-31. The first instance of the motive is a decoration of the pitch C, preceded by the upper voice in mm. 27-28. The ornamentation of the C is structurally a double neighbor motive, but on the surface the melody reaches both a third above and a third below the C. The second presentation of the motive, and the confirmation of the sequence and inner voice of mm. 27-28, is an exact reproduction of the motive, this time centered on F. The descent to the finalis occurs in the last two measures, 32-33. The music leaps back up to C and quickly descends to the F. There are no accompanying inner voices; instead, the sequence in the previous measures works in tandem with the opening of the piece to contain the ripresa motivically and harmonically.

The piedi section connects the conclusion of the ripresa, an F, to the beginning of the ripresa, a C. It does this by beginning the piedi section on an F in

the upper octave and descending structurally to a C. It is noteworthy, however, that in the piedi, the melody extends to a low G in mm. 44-45. This descent is an inner voice extension downwards, which creates a dominant cadence before winding back up to the high F and once again descending to a C.

Lorenzo's use of motivic repetition continues in the piedi. Instead of sequences, however, he uses the descent from F to C at the beginning of the phrase in mm. 39-45 in a similar way in the conclusion of the piedi in mm. 46-49. Structurally, mm. 39-42 decorates parallel thirds spanning from F-C and D-A in the inner voice. The same structure occurs in mm. 46-49, with the exception of the final measure; only a final C concludes the section, and an accompanying A in an inner voice is missing. On the surface, measures 40 and 47 are identical.

One troublesome feature for creating a voice-leading graph lies in the application of *musica ficta* to the pitch directly before a cadence. When, for example, the piece comes to rest on a G in m. 11, rules of counterpoint and melodic contour call for an F \sharp directly before. However, structurally, the F is prolonged throughout m. 11. In other words, at the middleground and background, the F is the only tone in m. 11. This is problematic: does it mean that at higher levels, there is no leading tone? Does the pitch merely go up a half step right before the cadence? Or do we bring the raising *ficta* earlier in the piece such that the higher levels have a structural half step before the cadence throughout the measure? In this last case, one must argue that the ear wants to hear an F \sharp on the surface as well, so why not add *ficta* to the Fs on beat 2 of m. 11? Here, we run into the danger of making the melody too modern, too tonal. Once again, we must leave the choice up to the

performer, who may choose to intensify the cadence by bringing back the leading tone further to “prepare” the audience for the cadence, or, alternatively, only briefly introduce the F# on the last note. It is, after all, only the second phrase of the ripresa, and there are still three phrases until the section is complete.

Many of the features of “Donne, e’ fu credenza” may strike the listener as more “tonal” than previous pieces we’ve seen. This is because of the interaction between structure, which clearly projects F as the tonal center throughout the piece, and longer motives with repetition at the third, especially in the first few measures of the piece. Lorenzo still employs features that are decidedly Trecento, though, such as long melismas (that first phrase I mentioned is seven measures set only with “Donne,” for example) and irregular phrase lengths. It is tempting to say that “Donne, e’ fu credenza” *looks forward*, but I would say that this piece is unique because Lorenzo was prone to experimentation, not because he had a tonal agenda.

“Sento d'amor la fiamma”

Sento d'amor la fiamma

A. Sento d'amor la fiamma e'l gran podere,
 E veggio che temere
 Non si convien chi vuol vincer la prova.
 b. Ma se fierezza in questa ogn'or si trova,

 Deh! Che farò? I' te'l dirò:
 Perseverando vincerò la guerra.
 b. Non fu d'amore già mai donna si nova,
 Che, s'i' vorro e seguirò,
 Con suo' potenza Amor nolla diserra.
 a. Non sia però l'ardir contra'l dovere,
 Anzi si vuol calere
 Che sdegno di pietà nolla remove.

I feel love's flame

I feel love's flame and great power,
 And I see that fear
 Does not suit a man who wants to win the trial.
 But if fierceness is forever at the heart of the
 game,
 Alas, what will I do? I will tell you:
 Persevering I will win the war.
 Never was there a woman so strange to love,
 That, if I will want her and pursue her,
 Love with its power will not unlock her.
 Thus let not boldness go against duty.
 Rather one should be sure
 That her disdain not drive her from pity.

Musical Example 5.4. “Donne, e’ fu credenza,” voice-leading analysis.

in F: $\hat{5}$

Don - - - - - ne,

e' fu cre - den - za - - - d'u - na - - - na

Musical Example 5.4. (continued).

13 14 15 16 17 18 19 20 21 22

Con _____ fal - si mo - di suo - i far tan - to ch'i - o
 E _____ fug - go a - ven - do, ah me! tal de - si - o

23 24 25 26 27 28

Suo _____ fos - si - io me n'av - vi - di, e son pur mi -
 E _____ la - - - scio lei col pen - sier fal - so e ri -

Musical Example 5.4. (continued).

The musical score is presented in two systems, each with four staves. The top system includes a vocal line with fingerings 5, 4, 3, 2, 1, and a basso continuo line with figured bass notation (e.g., 29, 30, 31, 32, 33, b, o.). The bottom system includes a vocal line and a basso continuo line with figured bass notation (e.g., 34, 35, 36, 37, 38, #). The lyrics are: Co - Di - gli_oc - chi_a - gli_oe - chi_e con - Di - ser - via_ co - stei:.

“Sento d’amor la fiamma” is a fully cyclic *ballata media*. The sonority that is prolonged, G, represents the resolute character of the poetry, which features a speaker that will not give up in his quest to “win” any woman that he desires.¹⁴⁴ The extensive length of “Sento, d’amor la fiamma” is carefully structured to lead the ear to the finalis, G, by way of prolonging $\hat{5}$ in the first phrase, including F#, the leading tone, on multiple occasions, and highlighting G and D within each phrase. The overall form of the ripresa forms yet another symmetry; the first phrase begins by prolonging D, and the next phrase, mm. 15-24, creates an arc from F# to G, and back to F. A sequence links the next phrase back to the final phrase, mm. 35-43, which contains the actual 5-line descent from D to G. The piedi is a cyclic link from a high G to the D that begins the ripresa.

Although this piece is structurally organized to prolong one sonority, G, the rhythmic syncopation and decoration of each voice line is aurally disruptive, or at the very least novel. The inconsistency of motives and shifting meter leads this piece to sound dance-like and light. The mensuration is read as *duodenaria*, interpreted as 3/4 in this transcription, but the accented beats fall in irregular patterns. For example, in mm. 16-18, the rhythm of two sixteenths and an eighth is repeated three times, calling attention to itself as a “back-rhythm.” The first time it occurs, it appears on the downbeat of m. 16, but then beat 2 of m. 17 as well as m. 19. This gives an effect of irregular meter. The same phenomenon can be seen subtly in the first phrase, mm. 3-4, as well, though in these measures, one could read the beat

¹⁴⁴ Hudson, *Performing Music of the Trecento*, 56.

pattern in 6/8 (as pieces in *duodenaria* mensuration often shift back and forth between 3/4 and 6/8, as we have seen).

Typical for Lorenzo's writing style, this piece contains sequential material. The aforementioned mm. 17-18 is an ascending stepwise sequence, while mm. 25-30 is an expansive rhythmic and melodic sequence that descends by step. The beginning and end of Lorenzo's sequence here is slightly irregular; instead of a D-C-B pattern in m. 25, he links the melody to the preceding F and leaps down between beats 2 and 3.

The *ripresa* has a large-scale motivic repetition, both structurally and on the surface, between the first phrase and the third phrase. If one augments mm. 2-4, the structure is very similar to mm. 26-30; both are descending sequences that decorate a descent from D to A. The melodic composition of mm. 5-9 is nearly identical to the contents of mm. 30-34. The following measures in the first phrase, mm. 10-11, correspond to mm. 34-37 (note that the melody in mm. 36-37 is the mirrored motive mentioned above, hence the phrase extension).

Lorenzo also uses a handful of short surface motives to unify this work. One such motif, consisting eighth notes on $\hat{3}\hat{4}\hat{3}\hat{4}\hat{5}$, occurs in mm. 10, 34-35 (he uses a kind of mirror image of this motive in m. 36), and 38 in the *ripresa*. In the *piedi*, the motive is developed and integrated within phrases, such as an inverted, or mirrored, form in m. 51, and cleverly hidden among other eighth notes in mm. 60-61. The piece makes use of dotted rhythms, another small motif, highlighted particularly in the *piedi* in mm. 45-46. This is another instance of sequential material.

I mentioned that the 5-note motive was mirrored, and as I examined the piece further, I found these mirrored melodic figures elsewhere as well. The first phrase has longer notes that form a symmetrical figure in mm. 5-7, though the center is shared by two notes in m. 6, B and D. The melody is nearly perfectly symmetrical in mm. 10-13, centering on the B in m. 11. There is also a brief symmetry in the initial pitches of the sequence in mm. 25-29; only the first five notes are symmetrical in mm. 25-26.

Another common characteristic of Lorenzo's writing operative here is syllabic musical writing that fits the prosody of the text. This occurs in mm. 56-59. The short question and equally short answer are set off by rests between the descending four notes. The two phrases form a complete scale that, structurally, reemphasizes the finalis.

Some features of both Gherardello and Lorenzo's music are reminiscent of their predecessors in the Rossi codex. One such feature that leaps out here is the entrance of a phrase on a pitch with *ficta* written in the manuscript, such as the F# in m. 15. We have seen this in "Lucente, Stella" and "Non formò Cristi." Another remarkable feature of the *ficta* in this work is that the accidentals for a final cadence, such as in mm. 40-43, occur long before the penultimate note. (See Figure 5.5, below.) Perhaps there was no room to place the accidental near the last note, or, possibly, the F# in m. 40 gives the ear ample time to expect a cadential occurrence.

Figure 5.5. “Sento d’amor la fiamma,” facsimile.



“Sento d’amor la fiamma” has much in common with “Donne, e’ fu credenza:” not only are they both fully cyclic, but they also have similar sentiments in their texts (both songs feature a narrator that is “fired up,” either by coming close to obtaining the love of a woman, or by treating love like a battlefield). Also, both pieces use long motives to frame the tonality of their opening and closing phrases in the ripresa. These two works showcase Lorenzo’s ingenuity and desire for musical exploration.

Conclusion

The ballate of Lorenzo da Firenze are indeed experimental, and his melodies are fluent. We can see the seeds of tonality flourishing within their structural and motivic tendencies as well. Through consistent analysis of structure and text, we may conclude that Lorenzo paid close attention to the affect of the poetry and the way it dictates the relationship between ripresa and piedi melodies.

Musical Example 5.5. “Sento d'amor la fiamma,” voice-leading analysis.

in G: 5̇

Sen - - - - - to d'a - mor la fiamma e'l gran po - de - - - - re,
 Non - - - - - sia - pe - rò l'ar - dir con - tra'l do - ve - - - - re,

15 E - - - - - veg - - - - - gio - - - - - che - - - - - te - - - - - me - - - - - re
 An - - - - - zi - - - - - si - - - - - vuol - - - - - ca - - - - - le - - - - - re

Musical Example 5.5. (continued).

25 26 27 28 29 30 31 32 33 34

Non si con - vien chi vuol vin - cer la pro -
 Che sde - gno di pie - tà nol - la re - mo -

35 36 37 38 39 40 41 42 43

va.
 va.

Musical Example 5.5. (continued).

Ma _____ se fie - rez - za in que - sta o - gn'or _____ si _____ tro -
 Non _____ fu d'a - mo - re già mai don - na _____ si _____ no -

va, Deh! che fa - ro? I' te'l di - rò: Per - se - ve - ran - do vin - ce - rò _____ la _____ guer - ra.
 va, Ché s'i' vor-ro e se-gui - rò, Con suo' po - ten - za_A - mor nol - la _____ di _____ ser - ra.

He is the only composer in this study to set text not only syllabically, but also with rhythms that sound speech-like and to include rests that serve as punctuation within the larger framework of the poetic line, i.e. he uses rests that break the lines further into individual clauses. Among the anonymous composers and the two composers in the Suarcialupi codex, Lorenzo is most willing to unify phrases with motives that are at least a measure, if not more, in length. All of these features lead the listener to become familiar with his tunes quickly, as recognizable features that repeat are easier to remember than, say, the winding melismas in the Rossi codex.

“Non vedi tu, amore” has some unexpected turns, such as the finalis of F after such a clear set-up to rest on D, but as discussed, this is because of the tormented mindset of the speaker who is unsure how to proceed with her beloved. The piedi section contains material from the ripresa, though, and the voice-leading in the middle ground is easily traced. It is the most unpredictable of the five ballate in this chapter, but in comparison to the ballate in the Rossi codex, it is highly organized. Similarly, “Non so qual i’ mi voglia” uses dual tonalities to express the speaker’s ambivalence towards his continued existence. It is also in this piece that we begin to see longer repeated motives at varying pitch levels with consistency; every cadence in this piece has a nearly identical approach to the final note.

Three of Lorenzo’s pieces project single tonalities. In “Non perch’i’ speri” we see dominant interruptions between phrases, and interdependent ripresa and piedi sections that use open and closed cadences that point the listener towards the finalis over the entire piece. “Donne, e’ fu credenza” is the pinnacle of Trecento-style tonal prolongation; it is clearly heading towards F as the finalis throughout the

work. The initial phrase has tonal patterning, melodic sequences that highlight the F-A-C triad, and regular rhythmic pulses. The rhythm of the melody also suits the prosody of the text in certain places as well. Similarly, “Sento d’amor la fiamma” is fairly straightforward, harmonically speaking, with a fully cyclic structure, consistently ornamented motivic repetition, and suitable rhythms for the text.

CHAPTER VI

CONCLUSION

I began this dissertation with the intention of demonstrating principles of prolongation present in early music. Having set out to show that tonality lurks in pre-tonal pieces, I wanted to legitimize early music as “good music,” to push back against Schenker's own claims that early music was “primitive.” I have never experienced early music as primitive, or lesser in quality than its later tonal descendants. What I have experienced, and what I hope to have shown here, is that early music operates differently, yet certain aspects are familiar to listeners who have only experienced tonal processes. These familiarities are discernible through the use of musical analysis. I chose to employ Schenkerian theory to highlight one of these familiarities, which is that both early music and tonal music share step-wise structural melodic behavior. As a byproduct of this inquiry, I determined that there are some songs for which this method is a good fit, and others where the system breaks down, or highlights melodic or harmonic ambiguity.

Any analytical investigation must first be grounded in historical context, however. The first chapter served as an overview of the ballata as a musical genre, information about where I found the transcriptions of these pieces and how they were created. I relied heavily on those musicologists who made the initial discoveries on how to read these works, particularly the interpretation of French and Italian mensural notation. I briefly discussed musical culture in the environment in which these pieces were composed, and the influence of French

music in northern Italy. I concluded the first chapter with an overview of melodic and structural features that have been identified by previous scholars.

This launched my inquiry into a review of other analytical scholarship performed on early music. The cornerstone of my theories regarding this music is my adaptation of and interaction with Schenker's ideas about musical prolongation. While Schenker's later writings dismiss early music as merely prototypical of "real," tonal music, his voice-leading analyses are valid as a litmus test of sorts for structural organization and as a descriptive tool to help us understand the different types of structure that organizes different types of music. His student, Felix Salzer, pursued the analysis of early music, beginning with *Sinn und Wesen* and continuing in other articles, including "Tonality in Early Medieval Polyphony: Towards a History of Tonality" in the first volume of *The Music Forum*.¹⁴⁵ He argued that one could show the development of tonality by using Schenker's method of uncovering long-range prolongations. In his works, Salzer discussed "degrees of tonal coherence," inferring that music could be more or less tonal based upon harmonic behavior in tandem with smooth melodic voice-leading. Voice-leading analysis serves to uncover tonal structures in music that is not labeled "tonal" because of a lack of development in other areas besides stepwise descent to a finalis (areas such as rhythmic hierarchies, the unfolding of a triad sonority vs. a modal counterpoint sonority of a fifth, and others).

I have used Salzer's work as one justification for my inquiry into the ballate that I have presented here. I created a methodology for analyzing these works that

¹⁴⁵ Salzer, "Towards a History of Tonality."

brought out diatony, or descending stepwise structures, for the two-fold purpose of providing a listening lifeline, as it were, and assessing the prolongation or lack thereof of finalis harmonies, suggesting that some of these pieces are more tonally-oriented than others.

In addition, I was interested in showing how *musica ficta* rules can be explained by the theory of musical forces. This explains how I chose the primacy of certain pitches in my graphs. Larson's claim that his theories work for tonal music is similar to Schenker's claim; however, Larson's theories speak to the inclination to group pitches together and create metaphors for our experience with music.¹⁴⁶ This would have to have happened in the fourteenth century as well; we need structure and repetition to make sense of music. It may well be that "gravity," magnetism," and "inertia" were felt and expressed by medieval performers, and accounted for the accidentals that they added in practice.

The type of analysis I have shown here would serve performers well to guide listeners in making sense out of a distantly related musical style (i.e. modal structure). If listeners can be led to hear the step-wise motion present in the pieces, they will get more out of their listening experience.

¹⁴⁶ The human inclination to group things together was aptly described by Gestalt psychologists in the early twentieth century; specifically, these psychologists dealt with visual perception, but these concepts have been extended to music. Diana Deutsch, "Grouping Mechanisms in Music," *The Psychology of Music* (San Diego: Academic Press, 1999), 299-300, describes the different ways in which "the auditory system groups elements together according to some rule based on frequency, amplitude, temporal position, spatial location, or some multi-dimensional attribute such as timbre." As to experiential metaphor, George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: University of Chicago Press, 1979), 14-18, explain that metaphors are not just tools for conveying ideas in language, but actually inform how our thoughts are constructed and how we perceive things around us. Most relevant to my argument here is the concept of orientational metaphor, where I suggest that the human experience with physical motion is a constant, and listening to music aligns with this experience.

I realize that this is a daring attempt to combine historical knowledge, contemporary music analysis, and my own experiences with performance practice. In doing this, I have learned that my analytical technique is not going to tell us everything that is important about this music. It shows us some things about motive use, hidden repetition (that is, simple passing and neighboring figures that return at various levels) and structure, and suggests a way to help musicians make performance choices, as well as providing a way for modern audiences to “get into the music.” Also, by bringing out the structural lines, accompanying voices can choose intervals to support these lines, paired with the knowledge of modal counterpoint rules.

I mentioned at the beginning of this document that I aimed to provide guidance to the modern performer in regards to this repertoire. First, it would seem that in an effort to sound “medieval,” the common use of a symphonia to accompany these pieces actually does more to force them into one tonal space than to simply perform them a cappella. Performers should be mindful of multiple tonal centers, and take care to bring them into focus. Instead of accompanying with a drone, performers who wish to add tenor lines should observe rules of medieval counterpoint, which are visually represented in the analyses I present here: phrases begin and end on perfect intervals, and make heavy use of thirds and sixths in between. Phrases are delineated primarily by the grammar of the text, and cadential figures should be emphasized at the conclusions of poetic lines. If what appears to be a cadential figure occurs mid-line, or especially mid-word, avoid adding leading tones and instead try to carry musical tension throughout the passage.

What unifies the songs in the Rossi and Squarcialupi codices is the relationship between music and text that goes beyond the simple *formes fixes* poetic and musical rhyme scheme. What I mean by “relationship” is that musical structures vary within the same AbbaA form but the piedi relate in different ways to their corresponding ripresas, and this gives us insight into the meaning of the text. In the Rossi codex, this pairing of modal center and text meaning is seen especially in “Che ti zova nascondere,” and in the monophonic ballate of the Squarcialupi codex, nearly every piece is unified structurally and textually.

Overall, the Rossi *ballate* are consistent in that they express some sort of stepwise motion in each phrase, but constant modal modulation between phrases leads to structural disorganization. The longer pieces in particular, “Lucente stella” and “Non formò Cristi,” are difficult to pin to a single sonority, even within one section. Relating the ripresa to the piedi is also ambiguous; the piedi often modulates to a different key, and the key relationships vary greatly from piece to piece, including modulating a fourth away, a step above, and a step below the finalis. Rhythmic ambiguity compounds harmonic and melodic inconsistency, and there is a distinct lack of the motivic repetition that we see in later Trecento works.

A survey of Gherardello's music reveals more closely related phrases, with the notable exceptions of “Non vedi tu, amore” and “Donna, l'altrui mirar.” When the phrases diverge structurally, however, it is because the speaker of the poem is somehow torn between two courses of action. Gherardello's works show the emergence of motivic relationships, albeit short and limited to single phrases. Most

importantly, his works demonstrate structural relationships between ripresa and piedi sections that lead to hearing prolongations in the overall ballata form.

Finally, Lorenzo's works are the most “tonal” in this study. Each of his works includes melodic and rhythmic sequences that resemble those found in tonal music. Phrases are organized by common melodic material, as well as patterned cadence points. Some pieces, including “Donne, e' fu credenza,” “Sento d'amor la fiamma,” and “Non perch'i' speri,” prolong one sonority throughout the form. Thus, although Gherardello and Lorenzo were contemporaries, Lorenzo's music is more “forward-looking,” at least in terms of tonality as a type of trajectory that is developed over time until the common practice period.

A dissertation will never cover everything, as I have found out during this process, but this is just the beginning of my studies in Trecento music. First, I chose a very narrow body of works to focus on for my melody-driven inquiry. The first thing I will do to continue this work is to extend it first to the polyphonic works in the Rossi and Squarcialupi codices, and then to other works in other manuscripts from the same era. I hope to chisel away at the development of the *formes fixes* in Italy, and explore a more detailed continuum of structural linkage between ripresa and piedi sections. I will also explore in depth the other methods with which scholars have studied music in the fourteenth century. Much work has been done on Machaut's music in both musicology and music theory fields, and I feel that a comparative analysis between French and Italian music would be useful.¹⁴⁷

¹⁴⁷ Many studies of Machaut's music have been compiled in Elizabeth Leach, ed., *Machaut's Music: New Interpretations* (Woodbridge, Suffolk, UK; New York: Boydell Press, 2003). Leach has also begun applying critical analysis to medieval music, as exemplified in her article, “Gendering the Semitone,

I also admit that I have attempted to situate these works within their historical context, but some clarity of notational techniques, contemporary theorists and their comments about this music, and other contextual information could be added to my analysis. In particular, though *musica ficta* is named in the title of this study, more has been stated, argued, or conjectured on this topic than one person could research in a lifetime. I am interested in the interactions between musical forces and *musica ficta*, as I have stated earlier, but I would like to look at *ficta* in different time periods, and what theorists have said about *ficta*, musical contour, and the general rule of “sweetness” as a guide for *ficta* placement.¹⁴⁸

Finally, my hope in this endeavor is to bring together current methodologies of music analysis with earlier bodies of repertoire, and through this journey, I have confirmed I am not the first, nor will I be the last to apply Schenker's methods to early music. More such analysis of early music is needed, as John Milsom stated at the 2014 Medieval and Renaissance Music Conference in Birmingham, UK, and I am inclined to agree.

Sexing the Leading Tone: Fourteenth-Century Music Theory and the Directed Progression,” *Music Theory Spectrum* 28, no. 1 (2006): 1-21. Jennifer Bain has recently investigated tonal centers in Machaut in a similar way to what I presented here in Italian music; her article is titled “Messy Structure? Multiple Tonal Centers in the Music of Machaut,” *Music Theory Spectrum* 30, no. 2 (2008): 195-237. Finally, it would be useful to compare text setting in these Italian sources to those in Machaut's; see David Maw, “Meter and Word Setting: Revising Machaut's Monophonic Virelais,” *Current Musicology* 74 (2002): 69-102.

¹⁴⁸ Mary Carruthers summarizes the use of the term “sweetness” as a positive identifier of aesthetic beauty in “Sweetness,” *Speculum*, no. 4 (2006): 999-1013. Gregor Herzfeld narrows an inquiry of medieval sweetness to medieval music in “Süße: Eine Metapher der mittelalterlichen Musiktheorie,” *Archiv für Musikwissenschaft* 69, no. 1 (2012): 1-12. He concludes that in the late middle ages, “sweetness” refers to music practice and concepts of musical rhetoric.

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