Strategies for Opposition, Ambiguity, and "Amarilli" in the *Seconda Pratica* Italian Madrigal

Gregory J. Decker

Introduction

At the turn of the seventeenth century, composers, especially Claudio Monteverdi and other madrigalists, began implementing new ideas on how text should be best expressed through music. These innovative composers believed that the meaning of words set to music should take precedence above the beauty of traditional counterpoint; therefore, new musical techniques that broke long-standing contrapuntal principles were used to more accurately express textual meaning. Some of these techniques included a greater emphasis on declamatory (or "familiar") voicing and matching spoken prosody to musical rhythms and pitch levels; contrasts of texture and range; heavier chromaticism and surprising harmonic effects; more frequent dissonances, unprepared dissonances, and forbidden and dissonant melodic leaps.[1] This new style was termed the *seconda pratica*, whose aesthetic held that text should be the "mistress of the music," not the slave of it.[2]

This story of the *seconda pratica* is often shared in classrooms and rehearsal spaces, and for good reason: Giovanni Maria Artusi's famous condemnation of contrapuntal procedure in Monteverdi's madrigal setting "Cruda Amarilli" comprises one half of what is probably the most famous theoretical-philosophical argument over western music in the early modern period. Artusi's argument centered on misuse of mode and poor handling of contrapuntal dissonance, while Monteverdi's and his brother Giulio Cesare's contention was that, as Susan McClary has put it, "the words made me do it." [3] Thus, Monteverdi's setting of Giovanni Battista Guarini's dramatic-pastoral monologue is held up as the

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[1] Steel and Court 1997, ix.

[2] Monteverdi (1607) 1998, 28, 30.

[3] McClary 2004, 182; Artusi further makes a distinction between composing music for the intellect as opposed to composing only to appeal to emotion. See Artusi (1600) 1998, 26. Suzanne G. Cusick has also shown how this discussion involved "gendering" traditional versus contemporary compositional strategies such that subversive contrapuntal procedure was deemed feminine. See Cusick 1993.

touchstone of the *seconda pratica* madrigal and Artusi's examples of
its poor counterpoint (as defined by Zarlino) are often thought of
as its defining characteristic.[4] Yet a number of scholars have
recently demonstrated that in "Cruda Amarilli" and, indeed, in the
late sixteenth- and early seventeenth-century Italian madrigal in
general, dissonance treatment is only one significant musical
element in stylistically informed hermeneutic interpretation.[5] To be
sure, the excerpts of Monteverdi's madrigal that Artusi highlighted
do respond to the text of the piece and are therefore expressive.
However, a close reading of the musical and poetic texts by
Monteverdi and other composers in his milieu reveals that the
connection between words and music in these works runs deeper:
strategic oppositions (and sometimes ambiguities) of mode,
counterpoint, and style interact to create rich poetic interpretations
in which dualities of emotion, characterization, affect, and
symbolism often played a great role.[6] In this article, I explore the
specific compositional strategies that Monteverdi and two of his
contemporaries—Luca Marenzio and Sigismondo d'India—used to
create varying text expressions and interpretations in their
respective settings of "Cruda Amarilli," and I contextualize these
composers' literary and musical choices within the greater world of
the Italian madrigal genre.[7] While Monteverdi's work relies on

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[4] See Massimo Ossi's discussion of the madrigal (2008, 311).

[5] See Chafe 1992, McClary 2004, Ossi 2008, Turci-Escobar 2008, and Adams
2009. I discuss, to varying degrees, these authors approaches in this article. For a
somewhat different view of the relationship between text and music in the Italian
madrigal, see Haar 1986, 134–35.

[6] Duality and emotional conflict were often major themes in the texts Italian
madrigal composers chose to set, especially those by Guarini, author of the
famous tragicomic pastoral play *Il pastor fido*. Susan McClary explains that textual
conflict and multi-voice polyphony made natural partners in the genre (see
McClary 2004, 2–7).

[7] Many authors note that Monteverdi's setting is indebted to Marenzio's, who was
perhaps indebted to Wert (both settings were first published in 1595; see Ossi
2008, 313–14). Further, all three composers had connections in Mantua and
especially Ferrara, two of the locations where a virtuosic style of singing began to
take hold in the 1580s, influencing madrigal writing (Haar and Newcomb, *Grove
Music Online. Oxford Music Online*, s.v. "Madrigal: II. Italy, 16th century")—see my
contextualization of madrigal styles below.

modal-cadential patterning to evoke Amaryllis's dual nature referenced in the text, Marenzio's and d'India's compositional choices complicate this oft-cited opposition. I read Marenzio's version as focusing less on the dual nature of Amaryllis's name (see below) and more on the tension between remaining true and renunciation that is inherent in unrequited love; d'India's setting turns back to Amaryllis, but paints her nature as ambiguous rather than binary.

Madrigal Text and Musical Style until 1590

Although the close relationship between music and words at the end of the sixteenth century is often highlighted, Italian madrigalists earlier in the century concerned themselves with text expression as well.[8] By the final quarter of the century, pastoral texts set to contrapuntally and harmonically simple music had become standard, as had much more difficult, virtuosic madrigals setting highly dramatic and emotional texts. As the century came to a close, the emerging popularity of intense, personal, and more serious texts led to much speculation among composers as to the most effective way to represent textual meaning in music without oversimplification or seemingly frivolous musical embellishments.[9] Resulting musical experimentation in madrigal text settings over a period of about fifteen years led to the recognition of a *seconda pratica*. For the purposes of this article, it will first be important to explore, albeit somewhat generally, these aesthetics of text and music relationships in Italian madrigals leading to the emerging *seconda pratica*, since composers who wrote in the new style were reacting to the aesthetic and resulting musical works of their predecessors.

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[8] Humanism demanded a close relationship between music and text throughout the sixteenth century. Changes to text-setting approaches during that time and leading to the *seconda pratica* were reactions to this overarching aesthetic, not the result of fundamental shifts in compositional ideology (see Haar 1986, 109ff.).

[9] Haar and Newcomb, *Grove Music Online. Oxford Music Online*, s.v. "Madrigal: II. Italy, 16th century."

Pieces with light (and sometimes pastoral) texts paired with simple musical language and structure were often called *canzoni,* although they were referred to as madrigals as well. Individual musical phrases corresponded to complete textual phrases and both were usually marked by cadential motion. Clearly-defined rhythmic structures with dance-like motifs were often employed. Declamatory voicing was more prevalent, and the resulting vertical harmonies were diatonic and easy to listen to and sing.[10] This style of madrigal also contained more instances of "madrigalisms," or obvious word painting—for example, a melodic line descending by step or leap might paint the word "fall." Because of the prevalence of such examples, it can be inferred that composers and listeners associated a simple, jocular poem or text with a musical style characterized by these elements.

Similarly, texts that were dramatic and emotional were handled in a more musically serious fashion. These madrigals employed many of the same musical elements of their sacred counterpart, the motet, further highlighting the separation between the serious and light-hearted styles. Musical elements included a less strict correspondence between musical phrase and text phrase, a more imitative polyphonic style with independent voice lines, and an increasingly complex and chromatic harmonic structure. By mid-century, Rore and Willaert were famous for their madrigal compositions in this style.[11]

In the final thirty years of the sixteenth century, several distinct alterations and integrations of these generalized traditional forms took place that had a great effect on the composers of madrigals in the later *seconda pratica* style. The first was the so-called "hybrid" madrigal that took shape in the 1570s: musical elements associated with both *canzoni* and more dramatic madrigals were used within one piece regardless of the text. This mixing of styles became an important characteristic of the madrigals of the *seconda pratica*: moments of declamatory voicing are freely mixed with imitative polyphony, textual and musical phrases align in some lines but not

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[10] For a more specific picture of these lighter secular vocal genres in Italy during the sixteenth century, see DeFord 1985.

[11] Haar and Newcomb, *Grove Music Online. Oxford Music Online*, s.v. "Madrigal: II. Italy, 16th century."

in others, and the idea of word painting was expanded to include musical depictions of broader themes and ideas within a poem (although there are certainly instances of obvious word painting in later madrigals as well).[12]

The following excerpt of "I lieti amanti," a hybrid madrigal by Marenzio from 1585, illustrates several of the elements described above (Example 1). The first five measures are exclusively in declamatory style, breaking out in imitative counterpoint in measure 6. As is typical even in motet style, the contrapuntal lines begin in strict imitation, and then use free counterpoint (see alto and tenore measures 6–10, for example.) This change to polyphonic texture paints the word "roam," as each voice line "roams" about on its own. The vocal lines also make use of some divisions and suspensions, techniques usually associated with the more serious style. However, the text is pastoral and light-hearted, and, appropriately, the diatonic harmonies, clear textures, and simple rhythmic figurations govern the aural experience:

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[12] Steele 1996, xxi and Kishimoto 2005, 321.

Example 1. Marenzio, "I lieti amanti," mm. 1–18[13]

(Translation: Happy the lovers and young maidens who/The meadows used to roam,
remembering/The fiery darts of Aphrodite's son.)

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[13] Roche 1995, 91–2. From *The Flower of the Italian Madrigal*, Jerome and Elizabeth Roche, eds.Vol. 3. English translation by Barbara Reynolds. Copyright © 1995 by Gaudia Music and Arts, Inc.,assigned to Schaffner Publishing Company Used by permission.

Also influential to the *seconda pratica* style was the "expressionist" madrigal that came into popularity in the 1580s.[14] Associated largely with Wert, this style incorporated extremes of emotion and of musical elements that only trained singers could execute. These large leaps, runs, and expressive contrasts were also characteristic of those used in the *seconda pratica*.[15] Wert's work "Giunto alla tomba"—a setting of Tasso's poem—demonstrates this style well (see Examples 2a–b).

In Example 2a, the prevailing declamatory texture of the opening is suddenly disrupted by the quick scalar passages in the canto and quinto voices (measure 13). Here, the text shifts from describing the marble tomb suggested in the title of the poem to recounting the gushing tears of the speaker as he stands before it. Example 2b illustrates the use of wide vocal ranges associated with the expressionist style: at the words "You are not death," all voices fall, though the canto, alto, and basso have especially low pitches. Within these five measures, the alto's range spans a P11, from D3 to G4, and the overall range of the line is a P12. Both the canto and alto voices have large octave leaps in measure 3 as well. The personal, emotional text motivates these extreme changes in close succession.

Madrigalists just prior to the rise of the *seconda pratica* opened the door for new types of musical characteristics, although these composers had somewhat different aesthetic goals in mind than those of their successors. Whatever the style, madrigalists in the 1570s and 1580s synthesized forms and characteristics and created new possibilities that informed the music of emerging *seconda pratica* composers from about 1595 through the opening of the seventeenth century. *Seconda pratica* composers, reacting against the simple pastoral or hybrid style and the virtuosic expressionistic style, integrated musical elements from both and created new techniques to achieve expression of deeper textual meaning.

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[14] Haar and Newcomb, *Grove Music Online. Oxford Music Online*, s.v. "Madrigal: II. Italy, 16th century."

[15] Arnold 1967, 33; see also O'Regan 2006, 85–86.

Example 2a. Wert, "Giunto alla tomba," prima parte, mm. 11–16[16]

(Translation: Reaching the tomb that heaven prescribed as the sad prison of his loving spirit, bereft of color, warmth, and motion, already marble-countenanced he fixed his countenance on the marble; and, a tearful stream at length gushing from his eyes, he uttered a languid alas! and said, "Oh, tomb, so loved, so bitter, that within have my flames and outside my tears…")

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[16] Wert 1961, 38–41. Translation from Roche 1988b, 185. From *The Flower of the Italian Madrigal*, Jerome Roche, ed. Vol. 2. English translation by Mary Ambrose Copyright © 1988 by Galaxy Music Corporation, assigned to Schaffner Publishing Company. Used by permission.

Example 2b. Wert, "Giunto alla tomba," seconda parte, mm. 1–5[17]

(Translation: …not of death but of living ashes are you the abode, where Love is hidden away. Through your coldness I feel the familiar fiery brands, less sweet indeed but no less scalding to the heart. Ah, take these sobs and take these kisses that I bathe in doleful tears and at least give them, since I cannot, to the beloved remains that in your bosom lie.")

"Cruda Amarilli" as Text and Monteverdi's Treatment

In the early 1590s, the emotional texts often associated with the "expressionist" madrigals gained popularity. Accordingly, this was a time of great fame and recognition for the Italian playwright Guarini and his play *Il pastor fido*, from which the text of "Cruda Amarilli" is drawn. The texts are dramatically and rhetorically sophisticated, making frequent use of word pairs and double meanings; they also engage frankly with themes of love, eroticism, and the complex emotions that accompany them. [18] Many madrigalists turned to the poetic monologues from the play for their compositions. Undoubtedly, the composers with whom we associate the emerging aesthetic of the early Baroque would have been interested in how the textual maturity and complexity might

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[17] From *The Flower of the Italian Madrigal*, Jerome Roche, ed. Vol. 2. English translation by Mary Ambrose. Copyright © 1988 by Galaxy Music Corporation, assigned to Schaffner Publishing Company. Used by permission.
[18] Chater 1981, 33.

be represented musically. Simply put, the changing taste in text choice reflected a changing aesthetic that required a new treatment of the already available musical materials.

In the play *Il pastor fido*, "Cruda Amarilli" and the following text are the first words heard from Mirtillo, a shepherd foreign to Arcadia, who is in love with the nymph Amaryllis ("Amarilli" in Italian). Amaryllis loves Mirtillo in return, but she must reject him: she is already promised to Silvio because both she and he are descendants of deities. Mirtillo believes his love is unrequited and his opening monologue expresses the conflict he feels over loving Amaryllis and the pain of her rejection. The text itself, like that of so many contemporaneous madrigals, exhibits many of the more sophisticated textual characteristics that enticed madrigalists at the time. Below is the original Italian text and English translation (Example 3):

Example 3. Guarini, "Cruda Amarilli," excerpted from Il pastor fido*, I.ii, original Italian and English translation.*[19]

Cruda Amarilli, che co'l nome ancora,	Cruel Amaryllis, who even with your name,
D'amar, ahi lasso! Amaramente insegni:	alas, teaches one to love bitterly;
Amarilli, del candido ligustro	Amaryllis, than the privet
Più candida e più bella,	whiter and fairer
Ma de l'àspido sordo	but than the deaf asp
E più sorda e più fera e più fugace;	both deafer and fiercer and more fleeting;
Poi ché co'l dir t'offendo,	since by speaking I offend you,
I'mi morò tacendo.	I shall die in silence.

Mirtillo feels conflicted about his love interest (and probably about love itself): Amaryllis/love is beautiful but can also be fierce and fleeting, and the speaker's sentiments fall on her deaf ears. The first two lines of the poem point to a double meaning in the name Amaryllis that is clear in Italian, but lost in the English translation—"*amar-*" serves as the root for both "love" and

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[19] From *The Complete Five Voice Madrigals*, John Steele, ed. Vol. 4. English translation by John Nelson. Copyright © 1996 by Gaudia Music and Arts, Inc., assigned to Schaffner Publishing Company. Used by permission.

"bitterness" in the Italian language.[20] This play on words embodies the duality and conflict in the poem.

The complexity of the poem presents a number of challenges to the composer who wishes to set the text musically. For instance, there are no words that allow for obvious word painting through association with musical gesture (e.g. "rising"). The composer would also have to deal with the issue of how to express textual meaning for words like "deaf" and "silence" in a medium based on sound production; obviously, the denotative meaning of these words is directly at odds with musical tools or gestures. The overarching theme of duality presented in the poem would also be difficult to convey through musical means.

Monteverdi's setting of the text has received much scholarly attention, most of which focuses on (a) the correlation between surface-level dissonance treatment and specific words[21] and (b) Monteverdi's compositional debt to Luca Marenzio's version of the same madrigal. Massimo Ossi, for instance, describes the contrapuntal nature of Monteverdi's text expression, highlighting the composer's breaking of Renaissance contrapuntal conventions and the use of two overlapping melodic motives for the final two lines of text, representing Mirtillo's frustration and confusion.[22] Ossi does not dwell on matters of tonal coherence [23] or chromaticism, although he does mention the "tonal clarity" of the first two statements "Cruda Amarilli" and suggests that these two statements leading to cadences on G and C, respectively, are musical references to "the directness of Mirtillo's anguish."[24]

Eric Chafe takes a somewhat different tack in his detailed discussion of the piece by declining to give the most analytical and

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[20] Chafe 1992, 11.

[21] Probably one of the most familiar of these is *The History of Western Music* (Grout, Burkholder, and Palisca 2006, 296–99); see also Arnold 1957, Chater 1975, and Kishimoto 2005.

[22] Ossi 2008, 311 & 326.

[23] Judd uses the expression "tonal coherence" to refer to the overall sense of pitch organization in works before clear functional tonality was present. See Judd 1992a–b.

[24] Ossi 2008, 325.

interpretive attention to Monteverdi's rule breaking. [25] Chafe examines the ways in which the music reflects the notion of thesis-antithesis that is thematized in the text. For him, tonal dualism is created through a cadential hierarchy that reflects the dualistic nature of Amaryllis/love. Chafe explains that the prevailing G Mixolydian mode inherently contains the seeds of tonal contrast through the use of both F-natural and F-sharp—the former leading to cadences on C whereas the latter leads to cadences on G.[26] Further, the piece opens and closes with cadences on G, but significant internal cadences also occur on C and D, a fifth below and a fifth above the opening focal pitch. According to Chafe, "[t]he main point is . . . not that Monteverdi has anticipated modern tonality and the concepts of subdominant and dominant in choosing those particular cadences, but that he found a means of applying his reading of a poetic text . . . to the creation of an analogous dynamic within the madrigal."[27] In Chafe's view, then, the potential for cadential opposition contained in the mode's structure is dramatized or "[merged] . . . with a kind of narrative logic that derives from the poetic text" in a way that was novel to madrigal composition.[28] This musical pattern represents textual meaning on the largest level of musical structure. The opening 8 measures of the madrigal are a good representation of this dualism and serve to introduce the conflict. The words "Cruda Amarilli" are set twice: the first time begins on G, moves away, and returns within four bars; the second declamation begins on C and similarly moves away and back to this secondary tonal goal. Chafe argues that the opening eight bars introduce the textual conflict and its musical analogue in microcosm (see Example 4).

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[25] Chafe 1992.

[26] Chafe 1992, 12.

[27] Ibid., 17.

[28] Ibid., 17–18.

Example 4. Monteverdi, "Cruda Amarilli," mm. 1–8. © 2003, Ut Orpheus Edizioni S.r.l., Bologna. All Rights Reserved. Used by permission. [29]

McClary's reading complements Chafe's, focusing on the interaction among text, cadence tones, linear modal articulation, and individual voices' roles in articulating textual meaning. [30] However, because McClary contextualizes the madrigal as the expression of Mirtillo (as opposed to an anonymous speaker), her reading of the dualism is somewhat different from Chafe's. She understands the competition between C and D tonal centers[31] as analogous to Mirtillo's competing emotions: "fervent love on the one hand, vituperative loathing on the other."[32] McClary does not see in this work, as Chafe does, an expressive/rhetorical anticipation of the tonal patterning that came to the fore throughout the seventeenth century in Europe. Rather, the musical

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[29] Bornstein 2003, 1.

[30] McClary 2004.

[31] Here I use the term "tonal" in the same way as Cristle Collins Judd—a coherent system of pitch class structuring and not implying functional tonal relationships. See Judd 1992a and 1992b.

[32] McClary 2004, 187.

spans that point to C-Ut and D-Re (with potential F-sharp) come to symbolize Mirtillo's two competing points of expression, while G Mixolydian serves as the moderator.[33]

All three analyses, in varying degrees, call attention to the ways in which Monteverdi's music reflects and plays upon the principal dualism or opposition in the text. Indeed, the duality of love's pain plays an important role in many of the texts set in Italian madrigals of the time. Author Denis Arnold points out that expressing "love's agony" in a pastoral (or, one assumes, an implied pastoral setting) was very popular at the time. James Haar and Anthony Newcomb state that this type of text circulated widely and was set often in the Italian courts, especially Mantua and Ferrara, due in no small part to the popularity of *Il pastor fido* even before it was actually produced on stage.[34] Further, even a cursory glance at madrigal texts from across the century reveals the "pain of love" as universal oppositional trope.[35] McClary's entire premise revolves around this idea: she sees the sixteenth century Italian madrigal as a an expression of subjective interior life as opposed to the "outward, theatrical display of the public figure." For her, the music, and especially mode, reflects this "conflicted interiority" in numerous strategic ways.[36] Perhaps this is why Mirtillo's opening statement of "Cruda Amarilli" was so often set—it perfectly aligns the dualistic play on words inherent in Amaryllis's name with the prevailing textual aesthetic of the time. The ubiquity of the convention, though, poses a problem for the analyst: if texts in this genre are expected to express this dualism, can musical interpretation be differentiated among separate pieces? Certainly, a satisfying exploration of the relationship between music and words must probe past a simple analogue (i.e., "both text and musical

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[33] Here and throughout this article, I refer to piece-specific and theoretical modal centers by their Greek names in the twelve-mode systems of Glarean and Zarlino (e.g., "D Dorian"). For individual musical spans, I use Cristle Collins Judd's "modal types," which refer to a cadence tone's placement within the prevailing hexachord (e.g., "A-Re"). See Judd 1992b.

[34] Arnold 1967 and Haar and Newcomb, *Grove Music Online. Oxford Music Online*, s.v. "Madrigal: II. Italy, 16th century."

[35] See Roche 1988a and 1988b.

[36] See McClary 2004, 1–37, especially 32.

structure present an opposition"). McClary solves this problem in her own analyses by focusing on the strategic use of modal structures in individual contrapuntal lines. In my analyses of Marenzio's and d'India's settings of "Cruda Amarilli" that follow, I follow her lead, but I further incorporate contrapuntal procedure and stylistic oppositions within each piece. Marenzio's and d'India's strategic compositional choices reveal differing textural priorities and interpretations.

Marenzio's Setting

Before his venture into using more dramatic texts and musical elements that came to be associated with the *seconda pratica*, Luca Marenzio (1553–1599) rose to prominence as a fairly conservative composer in Rome, writing mostly in the simpler "hybrid" style with a focus on triadic harmonies, declamatory voicing, and short, simple rhythmic motives. [37] By the 1590s, however, he had relocated to Mantua and began setting dramatic monologues from *Il pastor fido.* His last two books of madrigals pose a sharp contrast to his earlier output; the musical language is less traditional, and dissonant leaps, unprepared or poorly handled dissonance, strange chromatic usages, and written-out virtuosic passages all anticipate the *seconda pratica*.[38] These new musical devices reflect an increased attention to textual meaning—they are not used for their own sakes as they were in the more virtuosic, almost melodramatic expressionistic madrigals.[39]

Marenzio's setting of "Cruda Amarilli" was published in his seventh book of madrigals in 1595, and, as in Monteverdi's setting, the music reflects the sense of inner conflict inherent in the poem. I read Marenzio's setting as an expression of Mirtillo's inner conflict. Marenzio manipulates cadential articulations and modal coherence in ways that correspond to Mirtillo's love and pain. The use of contrapuntal strategies that differ from Monteverdi's adds a

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[37] Steele 1996, viii.

[38] Ibid., xx.

[39] Chater 1981, 17.

further layer of expressive information. Contrapuntal lines that continuously lead one another astray into mishandled dissonance, unexpected resolutions, and melodic lines uncharacteristic of prevailing modal areas are demonstrative of Mirtillo's heart leading him into this pain. Ultimately, Marenzio's setting of "Cruda Amarilli" leaves the impression that this young shepherd is emotionally and intellectually conflicted over his love for Amaryllis, not simply melodramatic.

The madrigal itself is set in two parts (as was often the case for madrigals with long texts at this time). I only discuss part one, however, since it contains the text common to all three settings considered in this article (see Example 3). The second part of the madrigal ends with what Seth J. Coluzzi has termed the "Phrygian quasi cadence," in which an assumed final sonority on A gives way to the true final sonority on E;[40] therefore, the madrigal's mode *in toto* would be classified as E Phrygian. However, the first half of the madrigal is clearly written as A Aeolian (for reference, see Figure 1 for a summary of each mode's characteristics).[41]

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[40] Coluzzi 2013, 136. See his discussion of the second half of Marenzio's "Cruda Amarilli," 158–62.

[41] Although modal aspects of polyphony—and especially determining whether one can reasonably argue for *the* mode of a piece—have been a somewhat controversial music-theoretical subject over the past 60 years, present-day scholars seem to be gradually reaching a consensus (or at least a consistent, if multi-faceted conclusion) that mode was both a theoretical and practical musical construct. As McClary puts it, while sixteenth-century music theorists disagreed on labels, "they concur wholeheartedly about how modes actually operate to structure complex composition" (2004, 198). A number of factors contribute to my understanding of the mode as such, the criteria for which are suggested by a number of modern scholars, principally Cristle Collins Judd (1992a–b), Miguel Roig-Francolí (1994), Robert Gauldin (1995), Susan McClary (2004), and Kyle Adams (2012). As Adams convincingly demonstrates, the classification of mode for Renaissance polyphony is achieved by examining a collection of characteristic modal elements in all voices, including opening points of imitation, cadence tones (especially final cadences), projection of species of fourths, fifths, and "characteristic intervals," as Judd calls them, ranges, cleffing, and signature (see Judd 1992a, 115–16 and Adams 2012). Adams and Judd both note that these many different modal determinants are born from older, monophonic systems of classification. The use of melodic species, hexachord usage, and finals to identify mode spring from related yet divergent traditions (see especially Judd 2002). Adams states, "Perhaps we might forgo the expectation that the modal system provides unique and definitive classifications

Figure 1. Summary of Documented Modal Characteristics[42]

	Final	Points of Imitation	Cadence Tones	Less Frequent Cadences	Species/ Characteristic Intervals (both ascending and descending)
Dorian	D	A, D, F	D, A, F	G, C, (E)	D–A, D–F
Phrygian	E	E, A, B	E, A, G	C	E–B, E–C, E–A
Lydian	F	F, C, A	F, C, A	D	F–C, F–A
Mixolydian	G	G, D, C	G, D, C	A	G–D, G–C
Aeolian	A	A, E, D	A, D, C	G	A–E
Ionian	C	C, G	C, G, A	D	C–G

The *prima parte* of Marenzio's madrigal contains only full cadences on A or D with passing references to the cadence tones G and E, and the characteristic intervals indicate A Aeolian. All of

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for polyphonic works, and focus instead on the ways in which characteristics of the modes manifest themselves in those works" (2012, 54). The modes these elements suggest are based on musical observation and sixteenth-century theoretical treatises, namely those by Glarean and Zarlino. An account of all these musical characteristics generally leads to the recognition of one overarching modal designation with occasional commixture of modes or modal shifts (see, for example, Haar 1992 and Schubert 1993). Figure 1 summarizes a number of tone-related modal determinants based on the work of Gauldin, Judd, Roig-Francolí, and McClary. For a somewhat different take on the question of mode in composition, see Powers 1992. Powers argues that modality and tonality are not analogous musical constructs (i.e., one cannot determine "the mode" of a composition). As I suggest, most scholars today nuance their studies of mode by demonstrating contrapuntal characteristics of mode within a work as they were described by contemporaneous theoretical sources.

[42] Judd 1992a–b, Roig-Francolí 1994, Gauldin 1995, and McClary 2004. Note that although the authors listed here (with the exception of McClary and her discussion of Hypodorian) make theoretical distinctions between authentic and plagal versions of mode, this distinction is greatly blurred in analytical practice, especially when examining overarching modal characteristics for a piece or a section of a piece (see Adams 2012, 42).

these musical structures are consistent with A Aeolian as the
overarching mode of the piece. I base the following analysis on this
primary observation. The polarity between cadences on A and D
creates the primary musical opposition in the piece.

The madrigal, like the text, is divided into three sections that
correspond to the words of Mirtillo's monologue.[43] Each of the
three sections' governing modal centers becomes associated with
one side of the reality/possibility opposition. The first textual
section ("Cruda Amarilli . . . insegni"), measures 1–23, is governed
by A Aeolian, which comes to represent Mirtillo's perceived reality.
The textual focus is on Amaryllis's cruelty, declaring that loving her
is a bitter task. The second section, focusing on Amaryllis's beauty
and Mirtillo's fear of it, has an overarching modal center of D. The
parallel change in textual and musical focus signifies Mirtillo's
implicit hope that Amaryllis could return his love. Textually, the
final section's focus pivots from Amaryllis to Mirtillo and his vague
threat of suicide. The most modally confusing of the three sections,
it reflects Mirtillo's hopefulness and subsequent fall back to reality
(see Figure 2).

*Figure 2. Summary of Modal Areas and Correlations in Marenzio's "Cruda
Amarilli," Part 1*

Marenzio's "Cruda Amarilli," Part 1			
	Section 1	**Section 2**	**Section 3**
Measures	1–23	24–38a	38b–end
Modal Center	A	D	D➔A
Constituent Cadences	A, D	D	(D), G, A
Correlation	Reality/Love's Pain	Possibility/Reciprocated Love	Return to Reality/Pain

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[43] McClary 2004, 182

The opening of the madrigal presents this opposition in microcosm (see Example 5). Measures 1–5 set the opening statement of "Cruda Amarilli" with a clear projection of A Aeolian: the basso and tenore trace the characteristic fifth E–A and its lower half—the third from C to A—and lead to a full cadence on A, while the quinto line acts as if it will move from E down to A but instead holds onto the reciting tone E. The clarity of the modal projection parallels the forcefulness of Mirtillo's statement and cements it as his reality—in his mind and heart, Amaryllis is indeed cruel. The alto voice is the only one that tries to reject the authenticity of this statement by outlining the descending fifth G–C. This interval is characteristic in C Ionian. Indeed, C-Ut is a common secondary area in A Aeolian, but this divergent line is forced to conform through its harmonization. G and F are subsumed as consonances in their local vertical sonorities, E is a passing tone, and D and C participate in the cadence on A (see Example 5).

Measures 5–9, immediately following, seem as though they will continue toward a second cadence on A, but they lead to a cadence on D instead. All five voices now participate, and four of the five have the potential to outline the species of fifth in A Aeolian. The arrival of another cadence on A is thwarted at the last minute by the canto voice. By ascending to C-sharp instead of remaining on B, the canto creates a leading tone to D, and the rest of the voices follow suit. Because this conflict of cadence tones is set to the same lyrics "Cruda Amarilli," the opposition can be read as two opposing views of Mirtillo's feelings. A is reality and unrequited love, whereas the struggle to move away from A and toward D signals the possibility of reciprocated love. The melodic upward turn in the canto and alto lines provide further evidence for this interpretation, as they stand in relief to the overall descending melodic lines in measures 1–5.[44] Despite this opening conflict, the

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[44] This cadence point in measures 8–9 also stands out aurally because it approximates the "double leading tone" cadence often used in the fourteenth and fifteenth centuries. Whether this cadence was a deliberate anachronism on Marenzio's part is uncertain, but the aural effect further distinguishes these two opening cadence points.

Example 5. Marenzio, "Cruda Amarilli," Part 1, mm. 1–9[45]

entire first section, through measure 23, is under the control of A Aeolian—in fact, the cadence on D (measure 9) is the only cadence in the section that does not lead to A. The focus on A is no surprise, though: the lyrics here only refer to Mirtillo's painful reality ("Cruel Amaryllis, who even with your name/alas, teaches one to love bitterly").

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[45] Steele 1996, 125–26. From *The Complete Five Voice Madrigals*, John Steele, ed. Vol. 4. English translation by John Nelson. Copyright © 1996 by Gaudia Music and Arts, Inc., assigned to Schaffner Publishing Company. Used by permission.

The second section of "Cruda Amarilli," (measures 24–38) shifts from a modal focus on A to one on D, and this time, the modal center is not so clearly projected (see Example 6). This musical change, combined with the change of perspective, from praising Amaryllis's beauty to bemoaning her indifferent and vicious nature, marks a strong divergence from the first section. The connection between the opening D major sonority in measure 24 and the cadence on D in measure 9 is evident—earlier in the madrigal, the motion to D signified Mirtillo's hope and the possibility of having his love returned. The second section's focus on D and on Amaryllis's beauty, then, depicts the shift in Mirtillo's thinking during his monologue. Changes in the musical texture further support this interpretation. While the opening 23 bars were mostly polyphonic and imitative, the second section uses mostly declamatory (or "familiar") voicing. I posit that the textural opposition at work here is stylistically meaningful: composers and consumers of Italian madrigals at the end of the sixteenth century would have been familiar with the "lighter" vocal genres such as the *canzone* and *villanella*. Thus the textural shift from contrapuntal to declamatory voicing may have signaled the listener to shift his or her expectations for text expression and meaning.

The lighter mood of the second section begins to fall apart rather quickly, however. Non-essential, indirect chromaticism (measures 25–26 and 30–31) call the stability of D into question, and attenuated cadences on D in measure 29 and G in measure 33 threaten the tonal coherence of the entire section (see Example 6).[46] Measure 29 is an interrupted cadence, because the expected sixth-to-octave resolution to G does not appear—the D sonority serves as the cadential preparation, but the phrase ends before the resolution occurs.[47]

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[46] See Adams 2009, 260 and Turci-Escobar 2007, 108. Turci-Escobar defines a cadential attenuation as "any technique that diminishes or distorts the conclusive effect of a cadence" (108). Attenuated cadences may more specifically be termed "evaded" if an expected cadential voice is the one that undermines the sense of closure in some way. Turci-Escobar demonstrates four common techniques of cadential attenuation; those of interest in this madrigal are described above.

[47] Turci-Escobar 2007, 112ff.

Example 6. Marenzio, "Cruda Amarilli," Part 1, mm. 24–34[48]

After praising Amaryllis's beauty, measures 28–29 desert a potential cadence on G via an interrupted cadence, in which the chord of cadential preparation (often a harmonization of the fifth above the cadence tone) is never resolved.[49] As the lyrics turn toward the comparison of Amaryllis with the asp, a synecdochic cadence (measure 33) leads to G but without the conviction of a full cadence. The expected third-to-octave contrapuntal motion is

[48] Steele 1996, 127–28. From *The Complete Five Voice Madrigals*, John Steele, ed. Vol. 4. English translation by John Nelson. Copyright © 1996 by Gaudia Music and Arts, Inc., assigned to Schaffner Publishing Company. Used by permission.

[49] Turci-Escobar 2007, 112ff.

never realized because the alto leaps down a fifth to D.[50] As the declamatory voicing begins to mingle with imitative texture (measure 34), though, D Dorian comes clearly to light as the canto and tenore voices respectively outline the species of fourth and fifth in that mode. The B-flat in the tenore is particularly characteristic of D Dorian as it hovers above the A in the characteristic fifth (see measure 35 in Example 7).

Example 7. Marenzio, "Cruda Amarilli," Part 1, mm. 34–38[51]

The only full cadence in the second section takes place in measures 37–38, and the motion to D Dorian, featuring F-natural above the cadence tone, is telling: while the section began with a D major sonority, the breakdown of modal coherence signals that Mirtillo's alternative reality, in which Amaryllis returns his love, is an illusion. Indeed, the A–D correlation to reality-possibility in the opening of the madrigal mirrors the D–G opposition in section two. In each case, the section's governing mode reaches up a fourth, basking in the possibility of reciprocated love, and then that possibility is called into doubt by the subsequent fall back to the original mode tone.

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[50] Ibid., 121ff.

[51] Steele 1996, 128. From *The Complete Five Voice Madrigals*, John Steele, ed. Vol. 4. English translation by John Nelson. Copyright © 1996 by Gaudia Music and Arts, Inc., assigned to Schaffner Publishing Company. Used by permission.

In section three, Mirtillo turns attention to himself, saying he would prefer to die without speaking rather than offend his beloved. But the interaction of divergent modal areas in the final section seems to suggest that Mirtillo's words are more of an acknowledgement of reality than an actual threat. The musical play associated with establishing cadence tones expresses that Mirtillo is trying to fight this acknowledgment of reality–he is trying to hold on to hope that Amaryllis may decide not to spurn him after all. Although cadences on D and G and the projection of characteristic intervals in E Phrygian threaten to overtake A Aeolian, the original mode does assert itself as the final, the overarching mode of the piece, and the tonality of reality.

The third section begins where section two left off in D Dorian (see Example 8). At measure 44, though, each voice begins to project intervals characteristic in A Aeolian: the basso steps through the species of fourth from E–A, leaps back down to E in what is an assumed preparation to split the octave A–E–A. The quinto voice projects the lower half of the species of fifth, from A up to C and back down again to the leading tone G-sharp. The canto voice spans the species of fourth in E Phrygian (the mode of the entire madrigal), but participates in the sixth-to-octave motion to A by coming to rest on B (measure 46).[52] Echoing measure 9, however, the presumed motion to A leads instead to D, this time due to the basso's move from E to D at the cadence point. This is another attenuated cadence, and the shift is much more abrupt than in the first section: the canto leaps up to D from B, and there is no leading tone C-sharp.

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[52] It should further be noted that the canto's B–E span is the same species of fourth as E–A (i.e., semitone–tone–tone); thus the canto line can be understood as participating more fully in the return to A Aeolian at this point in the piece. This observation, though, also highlights the friction among competing modal theories and compositional practice during the late fifteenth and sixteenth centuries. While Tinctoris would have seen the B–E fourth as a transposition of the second species of fourth, Glarean categorized B–E as a characteristic fourth in Phrygian and Hypophrygian (see Tinctoris [1476] 1976, 6–7 and Claude Palisca's introduction in Zarlino [1558] 1983, viii–ix). Thus, I take into account implied final, cadence points, characteristic intervals, and hexachord placement in determining modal characteristics. See my discussion of mode above (footnote 38).

Example 8. Marenzio, "Cruda Amarilli," Part 1, mm. 38–47[53]

Mode is called into question in measures 47–50 and again in measures 50–57 (see Example 9). The former leads to a cadence on G, albeit unconventionally: The canto, alto, and basso voices all project D-Re leading into measure 50 by spanning the species of fourth and lower third in D and introducing the leading tone C-sharp in the soprano voice. The alto further complicates the sense of mode with its two "fake" suspension figures in measures 49–51—the E–F–E sounds like it should lead to a cadence on F, while

the G–F-sharp–G seems as though it should lead to another cadence on G. The bass thwarts this latter attempt through its move to E (measure 51).[54] The tenor seems to project A Aeolian via its use of the leading tone G-sharp (measure 48). But the basso does not use C-sharp as it approaches D (measure 49), and the tenore fills in the cadential gap with F-sharp to G motion. When the canto follows suit, the third-to-octave motion leads to G, although the cadence is still attenuated since the basso declines to outline the species of fifth with a leap from D to G. From this point to the penultimate and final measures, all of the voices except the bass outline the characteristic fourth in E Phrygian (see Example 9).

Just as the motion to G seems to be a clever attempt at avoiding the inevitable A Aeolian mode final, the ascents in E Phrygian seem like a final effort to reach for some unknown, other reality that will not come, possibly death. However, the species of fourth that creates the upper tetrachord of E Phrygian is a transposition of the species of fourth that leads from E–A in A Aeolian (semitone–tone–tone), and the repetition of E-based sonorities strongly suggests that a cadence to A is forthcoming. Thus, the focus on E-Mi here actually solidifies Mirtillo's impending resignation. Accordingly, as the basso leaps from E to A and back again twice, the other voices begin to assume their cadential roles that will lead to A without intervening incident this time. The fact that these three separate attempts to thwart closure on A are set to the words "Since by speaking I offend you/I shall die in silence" is no accident. Each represents a trial to escape a "death sentence" of unrequited love. Despite Mirtillo's attempts to venture into other ways of thinking via different but related modal centers, A Aeolian asserts itself, and Mirtillo must acknowledge its crushing reality.

The story of conflicting modal centers represents the opposition of the shepherd's love and his pain. In addition, a prevalent contrapuntal phenomenon adds an extra layer of specificity to this interpretation. Voices in Marenzio's madrigal decline to participate in outright "rule breaking" in the ways so

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[54] See Schubert 2007, 78.

often observed in Monteverdi's setting (i.e., improper handling of dissonances).   Instead, voices influence one another, moving away

Example 9. Marenzio, "Cruda Amarilli," Part 1, mm. 47–end[55]

from expected resolutions and characteristic intervals; the other voices are then forced to go astray as well.[56] I have already

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[55] Steele 1996, 129. From *The Complete Five Voice Madrigals*, John Steele, ed. Vol. 4. English translation by John Nelson. Copyright © 1996 by Gaudia Music and Arts, Inc., assigned to Schaffner Publishing Company. Used by permission.

[56] The strategy of "modal shift" as James Haar (1992) has called it is not unique to Marenzio's madrigal. The movements and new modal goals of individual voices influence overall tonal coherence in sacred and secular polyphony at least as early

demonstrated a number of examples of this situation above (see Examples 5, 8, and 9). Because this contrapuntal deception happens so frequently, an interpretation of its significance must be global, not related to specific instances of word painting. Within the context of the modal narrative, I read this contrapuntal strategy as representing Mirtillo's departure from reality into a realm of possibility. Of course, these divergences are not successful— although Mirtillo does try to fight off the tyranny of A Aeolian in sections two and three, the mode prevails.

d'India's Setting

Because d'India was influenced by the expressionist madrigal composers, his expressive strategies are understandably quite different from Monteverdi's and Marenzio's. Whereas the two earlier settings of "Cruda Amarilli" focus on the sense of duality or conflict inherent in Mirtillo's words, d'India's setting, from his first book of madrigals in 1607, can be read as taking place outside the action of Guarini's play. I hear this setting as residing on a different rhetorical plane, providing an answer to the inherent question "Is Amaryllis love, or is she pain?" The answer, of course, is ambiguous—both of these emotions exist in her and in Mirtillo. Ambiguity and intermingling of cadence points, modes, and textures work together to create an answer regarding Amaryllis's true nature as well as the nature of love itself. Here, compositional rhetoric gives rise to interpretive rhetoric across the composition.

Modal and textual clarity map onto the concept of Amaryllis as love, while modal and textual ambiguity represent Amaryllis as pain. These elements coexist in the madrigal as a whole and within its three major sections, which, as in Monteverdi's and Marenzio's madrigals, correspond directly to the three major sections of text. Of course, the heavy chromaticism in the work adds to the sense of ambiguity, too—it has a jarring, disorienting effect that some might interpret as expressing Mirtillo's pain. It can be understood that

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as the last half of the sixteenth century. Haar (1992) and Decker (2010) have demonstrated this in a number of Orlando di Lasso's motets. I plan to address the idea more fully in a subsequent paper.

way, but the other ambiguities in the composition lead me to read the chromaticism as contributing to the obscure "answer" the madrigal presents.

The overarching mode of d'India's setting is D Dorian, one of the most flexible modes by the late sixteenth century. As McClary illustrates, D Dorian can easily accommodate cadences on A, F, G, C, and E, due to its variable use of B-natural/B-flat and F-natural/F-sharp.[57] The work exploits the ability to move among differing modal centers via this chromaticism by setting up numerous attenuated cadences from the spectrum of available cadence tones (see Figure 3):

Figure 3. Chart of Attenuated and Full Cadences in d'India

Measure	Attenuated Cadence	Full Cadence	Measure	Attenuated Cadence	Full Cadence
6	d		39	D(→G)	
10	D		43	G	
13	a		47	A	
17	a		53	C(→F)	
18	d		57		D
22		d	59	C	
24	A(→d)		64	E(→a)	
28	d		67		A
31		G	69	A	
36	D(→G)		72		D

The cadential structure of the madrigal establishes a pattern of cadences both a fifth below and above the final D—as Monteverdi's setting did—but the attenuated cadences obscure the patterning so much that it is difficult to hear. Note also that a number of the attenuated cadences are of Turci-Escobar's "interrupted" variety; that is, they sound like the penultimate cadential chord, lying a P5 above the expected chord of resolution.[58] Indeed, only five of the twenty points of potential cadential articulation actually result in full cadences. All realized and implied cadences fall within Dorian's typical cadential tones;

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[57] McClary 2004, 201–4.

[58] These are depicted in Figure 3 as the sounding verticality and its implied resolution by P5 (e.g., A[→d]).

however, the number of attenuated cadences, the chromaticism within phrases, and the density of cadence points contribute to a sense of disoriented tonal coherence.

Modal ambiguity also exists at the level of the individual voices, which often simultaneously project or juxtapose different modal characteristic intervals and articulation goals. In measures 6–13, for instance, voices outline intervals and expose ranges characteristic of both D-Re and A-Re (see Example 10).

The quinto has the most characteristic line in D-Re—beginning on D, it drops down to C and climbs up to A, outlining not just the species of fifth in D, but also exposing the hexachord. Its leap from A to D (measure 10) is the species of fourth in D and also clearly depicts the mode's characteristic octave divider. The basso line also outlines the fourth from A to D, but it also lays bare most of the chromatic options that make D Dorian so flexible across a composition. Beginning on B-flat, the bass leads up to B-natural—two of the variable tones in the mode—before dropping down to A and reaching up to D through the leading tone. Ironically, this line of counterpoint that so clearly exposes a characteristic of the prevailing mode also obscures its aural effectiveness through chromaticism—another musical opposition whose constituent parts intermingle and create a sense of ambiguity in the madrigal. While the basso and alto voices project D Dorian, though, the tenor, alto, and canto voices sound in A-Re. The tenor line beginning in measure 5 seems as though it will be identical to the canto's line in measures 1–5 that steps down from A to D. It only gets as far as E, however, before leaping back up to A. Continuing the line to D would have created a full cadence on D, but the line instead outlines the characteristic fourth in A-Re. The soprano completes the set of characteristic intervals by stepping from E down to A, and the alto goes further, providing the variable

Example 10. d'India, "Crud' Amarilli," mm. 1–13[59]

F-sharp and leading tone G-sharp in an attempt to create a cadence on A (measures 12–13). Whereas in Marenzio's setting, distinct modal projections either stood alone or changed course just before points of articulation, d'India's version allows different modal characteristics to coexist within a single span of music. Measures 23–31 offer another example of this modal ambiguity, as elements of D Dorian, A-Re, and G-Ut are all present (see Example 11). Of special note is the imitation between basso and canto beginning in

measure 24: the half-step placement in the basso's line and the outlining of B–D–G in measures 28–31 clearly delineate G-Ut, but the canto's real imitation at the fifth places her line in D until the step to G from measures 30–31. Chromatic tones in this passage also point to D Dorian (B-flat and C-sharp) and G-Ut (F-sharp).

Example 11. d'India, "Crud' Amarilli," mm. 23–31[60]

There are numerous passages in which modal clarity is disguised by non-essential, direct chromaticism. For example, measures 64–69 represent one of the most jarring chromatic passages of the work. But while the aural effect may be somewhat disorienting, the voices work together to create one of the most coherent projections of mode (here A-Re) in the piece—indeed, the piece sounds as though it could end at measure 69 (see Example 12):

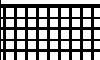*Example 12. d'India, "Crud' Amarilli," mm. 64–69*[61]

The basso voice has the characteristic fifth as E steps down to A. It employs C-sharp (measure 66) to stay consonant with the chromatic tones C-sharp, E-sharp, and G-sharp above it. After the cadence on A (measure 67), the basso outlines the interval again by leaping from E to A. The canto fairly clearly leads from E up to A, delineating the characteristic fourth; after the cadence, it, too, leaps the same interval, this time from A down to E. While the tenore voice does not participate in the cadence at measure 67, it does leap the characteristic fourth from E to A and provides the leading tone

to A (measure 68). The alto's and quinto's lines are somewhat more nebulous because they appear to lead from B to E, but from E, they both eventually settle on C-sharp, providing the third at the cadence point via the upper half of the characteristic fifth in A-Re. [62] The simultaneity of these individual chromatic lines and underlying modal coherence is a structural analogue to the overarching story: presumed duality is recast as ambiguous coexistence.

Finally, the madrigal juxtaposes two opposing textures—motet style and canzone style, as seen in Marenzio's setting—but later blends them into an uncertain mix that is not quite contrapuntal and not quite declamatory. Figure 4 shows the textural areas of the madrigal:

Figure 4. Textural Areas in d'India's "Crud' Amarilli"

d'India's "Crud' Amarilli"			
Measures	1–31	32–39	40–47	49–end
Texture	Motet	*Canzone*	Motet	Mixture

Measures 60–64 demonstrate this mixing of textures (see Example 13):

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[62] The two B–E spans here are less the result of modal ambiguity and reference instead temporary E-based sonorities approaching the cadence points on A.

Example 13. d'India, "Crud' Amarilli," mm. 60–64[63]

Measure 60 begins with imitative texture on "poi," and although there is some voice pairing between the basso and alto and the remaining voices, the contrapuntal texture appears as though it will continue as in the opening of the work (see Example 10). Well before the attenuated cadence point in measure 64, however, the voices discontinue their forward, independent motion and come together to declaim "t'offendo." Similar points of opening imitation leading to declamatory voicing occur in measures 51, 55, and 65. The path from a clear demarcation to an ambiguous combination of textures suggests that love's pleasure and pain are not discrete phenomena, but must coexist.

Conclusion

While the *seconda pratica* is often described in terms of Artusi's and the Monteverdi's exchange regarding unprepared dissonances and irregular modal treatment in service of sung words, texts had influenced musical styles and structures of the Italian madrigalists

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[63] Steele and Court 1997, 35. From Sigismondo D'India: *The First Five Books of Madrigals for Mixed Voices in Five Parts*, John Steele and Suzanne Court, eds. Vol. 1. English translation by Barbara Reynolds. Copyright © 1997 by Gaudia Music and Arts, Inc, assigned to Schaffner Publishing Company. Used by permission.

for the majority of the sixteenth century. The *seconda-pratica* composers of the mid-1590s and early 1600s composed works rich with music-stylistic and referential intertexts that expressed complex cultural, emotional, and discursive ideas through music. Relative contemporaries of Monteverdi, Marenzio, and d'India employed a number of compositional tools and strategies in their explorations of Mirtillo's now-famous monologue: not only modal structures and dissonance treatment, but also more general compositional procedures, chromaticism, and referential textural styles as well. That all three composers' settings reveal individual reactions to Guarini's text demonstrates how expressive and sophisticated their semiotic system was, despite a prevalent textual focus on the dualism of love's pain. The flexibility of the structural-stylistic tools available to these composers allowed for nuanced differentiation in musical expression. Further, close comparative analysis suggests that there was a versatile yet consistent view of modality in the style.

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