who ran a music school (one of many unsubstantiated assertions in the book that cries out for further elaboration); and draws attention to the participation of women as professional minstrels, and as performers of liturgical monophony. All of these are topics of far-reaching implications which could fuel many sorely needed musical contributions to feminist scholarship.

Like the exquisite Flemish tableaux about which Strohm writes so poetically, *Music in Late Medieval Bruges* might be compared to a series of frames frozen in time of the most inspired ideas of a gifted music historian. Strohm’s capacity for weaving together diverse strands of information from other disciplines, his knowledge of local liturgical practices, and above all, his command and understanding of fifteenth-century music are simply prodigious. The inestimable number of new archival documents out of which he fashions his elegant narrative flash by inconspicuously without the slightest bit of fanfare. When he doesn’t have answers, he dares to ask questions, freely interprets the available evidence, and entertains speculation until more can be known. His numerous theories, maddening though they may occasionally be, taunt the reader ‘on the other side of the book’ to engage in a silent dialogue, often sparking fresh insights and new ideas. Brilliant, innovative, and provocative, Strohm’s book is a paradigm of history and criticism at its best and a landmark in the historiography of late medieval music.

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Both these books deal with words and music in the same period, but they approach the subject from different angles. Don Harrán is concerned with the most basic relationship, the connection between a syllable and a note or notes, James Haar with the way a text, in this case an Italian poetic text, is presented in music. Each approach has much to say to the other, for both are aspects of that elusive concept that is central to an understanding of music in an age where autographs hardly exist and variant versions are the norm: the composer’s intention.

It would be easy to misread the title of Don Harrán’s book. This is not a history of words and music from antiquity to the seventeenth century but an inquiry into contemporaneous thought on what the relations between word and tone should be, based on writings on music ranging from Plato through Michael Praetorius. Although the author recognizes that “word-tone relations admit both a broad and a narrower definition, the broad one referring to the total complex of associations between music and words in their
structure and content, the narrower one to the problems and procedures of text placement—the alignment of pitches and syllables—in composition and performance” (p. xv), he has limited his survey to the latter. By circumscribing the topic in this manner, Harrán has laid the groundwork for future investigations of what has always been a central concern in music, but one of particular urgency in the age of Humanism. Since the book is based on primary sources, it will be of lasting value.

Harrán faced a difficult choice in organizing this material: should the order be chronological or by topic? He devised a format that includes both approaches. After an introductory chapter, chapters 2 through 10 present the discussion of word-tone relations in chronological order, with single chapters on the central figures of Lanfranco, Zarlino, and Stoquerus. Excerpts from the primary sources are collected in an Appendix (pp. 360–460). They are numbered from 1 to 381 and divided into twenty-one topics: prerequisites, adapting music to speech, accentuation, syntax, articulation, pronunciation, text placement, number of syllables per phrase, elisions, which notes carry syllables, position of syllables in phrase, semiminims, series of semiminims, notes following series of semiminims, dots, notes following the dot, dissonances and syncopations, leaps, repeated notes, repeated motives or phrases, and textual repeats. Each of these topics is divided into subtopics. The arrangement is chronological within each subtopic, and the excerpts are presented in the original language and in English translation, both of them with admirable accuracy. Inevitably there is a certain amount of duplication within and between the two sections of the book. Harrán has used an extensive system of cross-references and compiled a substantial analytical index (although, curiously, the excerpts in the Appendix are indexed only under topic, not under the name of the author).

Browsing through the excerpts can produce surprises. Who, for example, would think that the remark “It is necessary in fact for the affectation of the music to imitate the affections of the words that are sung” comes not from a seventeenth-century theorist steeped in Affektenlebre but from the early tenth-century Musica embriadiis (pp. 364 and 58)? The chronological arrangement of excerpts under topics illustrates tellingly the great continuity of musical thought on word-tone relations. The change over the centuries is from the general to the specific. The general recommendations remain nearly unaltered, but they are gradually supplemented by rules, which are directed both to the composer and the singer.

The affinity of music with grammar was recognized early. Grammar provided not only the basis for much musical terminology but also the model for the codification of rules. When Giovanni del Lago calls the setting of a long syllable to a short note a “barbarism” he refers directly to Isidore of Seville, underlining that such a procedure is “in contradiction to the rules of grammar, without which no one can ever be a good musician: grammar teaches how to pronounce and write [words] correctly” (p. 378). Most of the rules of text underlay were devised to avoid barbarisms in accentuation. In the sixteenth century this generally meant stress, or qualitative accent, not the quantitative accent determined by the length of vowels that was the basis
of Greek and Latin poetry, on which the grammarians' rules were founded,\(^1\) a difference that does not always seem to have been recognized by music theorists. (Harrán discusses this problem in chapter 1). Throughout most of the period considered in this book, recommendations on accent concern individual words. With Zarlino's *Sopplimenti* we reach a new stage: rhetorical accent. In Harrán's words, "he premises the true nature of composition not on the slavish imitation of the quantitative or qualitative properties of syllables but on an adaptation of music to the natural rhythms of speech" (pp. 211–12). Stoquerus too stresses sentence accent: "Just as in the fabric of speech the accent of single words is generally overlooked . . . so in music we ought to consider not so much the accent of single words as that of the whole sentence" (p. 387).

While Harrán begins with Plato and includes sections on Augustine, the Church Fathers, Gregorian chant, and medieval theorists (who show "a greater preoccupation with the proper adaptation of music to speech than is generally thought to be relevant to medieval music," p. 65),\(^2\) it is with the anonymous brief remarks on text placement of ca. 1440 (which Harrán plausibly ascribes to Antonius de Leno, whose counterpoint treatise appears in the same manuscript) that the substance of the discussion begins. Since Antonius's comments are the only ones dating from the fifteenth century, where text underlay is decidedly problematic, they are of particular interest. Although Harrán makes a valiant effort to wrest some principles from them, Antonius's opening sentence candidly assesses the contemporary situation: "Let it be known that there is no other logic in having to adapt words to a melody than the intellect of him who has to write it in notes" (p. 68). Antonius goes on to say that words are divided into syllables, which can be spaced closely or farther apart.\(^3\) A syllable is to be sung until the next syllable.

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1 Except in the humanistic ode and the *vers mesurés*, which Harrán discusses in passing in Chapter 4, "The Impact of Humanism."

2 Both Harrán and Haar quote Aegidius de Murino's famous recipe for fitting the text to music already composed, to divide the music into four parts and then divide the text into four parts and underlay it as best as possible (indispensable in this context, but, as Harrán remarks, "the only one of its kind in the literature," p. 67). Unfortunately, they have relied on Coussemaker's transcription (3:125), which is particularly faulty and lacks part of a phrase (italicized here): "et aliquando est necesse extedere multas notas super paucas verba, et aliquando est necesse extendere multa verba supra paucas tempora, quousque proveniant ad complementum." Aegidius says that the text setting will sometimes be very melismatic, sometimes syllabic. Harrán wonders whether Aegidius "is talking about the way to write tenors or about composition in general." The context, however, is the way to write isorhythmic motets, and it is the rigidity of the isorhythmic scheme that gives rise to his remarks on text setting. Very often the poetic text chosen for the upper voices is indeed divided into segments based on the tenor pattern; if any *talea* is written in diminution, the text setting of the upper voices is necessarily going to be less melismatic.

3 "Potrasse portar una sillaba luntan l'una da l'altra ij o iij o iiiij tempi, come ti piase" (p. 69). Harrán translates *tempi* as "beats," even though he is aware that *tempus* actually stands for the breve and is so used in Antonius's counterpoint treatise. He was guided by Walter Odington's definition of *tempus* as "the measure of the duration of a syllable" (p. 50). But in this section Odington is speaking about the length of syllables in metrical feet; when he discusses note values, he says the long has two *tempora*, "sicut in metris" (Walter Odington, *Summa de speculatione musicae*, ed. Frederick F. Hammond, Corpus scriptorum musicae, 14 [Rome, 1970], 127–28). *Tempi* cannot mean "beats"; in fact, Antonius uses the word "batta" for beat: in
is encountered; no more than one syllable should be notated under a ligature; syllables should be notated precisely under their notes. These instructions are of little help to the modern editor of fifteenth-century music, and they seem to confirm what scholars have generally observed about the carelessness or imprecision of text placement in fifteenth-century sources. Yet one should not forget that Antonius says explicitly that the composer makes decisions about text setting in the course of composition. Thus it may be possible to discern, through careful investigation, an individual composer's general procedures.

In chapter 4, “The Impact of Humanism,” Harrán considers the relevance of Humanism to music in general and to text setting in particular. The humanists’ ideals of elegance and eloquence were translated musically into improved text declamation (with the concomitant attention to alignment in sources) and a closer relation of text to melody and harmony, ranging from “a music that captures the general affection of the text to one that mirrors its individual changes of mood and meaning” (p. 91), a process brought about by the acceptance of the two doctrines of imitation and ethos.

One of the virtues of Harrán’s book is that it brings into view aspects of contemporary musical thought that have largely been neglected. Chapter 5 treats a number of authors, principally German writers, who were concerned counterpoint of two notes against one, “cantaray lo tenore, dagandogeo ii battre per ceschaduna nota cola voce” (Antonio de Leno, Regulae de contrapunto, ed. Albert Seay, Colorado College Music Press Critical Texts, 1 [Colorado Springs, CO, 1977], 14). The problem lies in Antonius’s music example, which is too short to show syllables separated by more than one breve. Even more problematic is the second music example, which consists of ten notes and the words “domine labia” written in normal spacing, without aligning any syllable (not as in the transcription on p. 69; see the facsimile in Harrán’s article “In Pursuit of Origins: The Earliest Writings on Text Underlay (c. 1440),” Acta Musicologica 50 [1978]: 221). As Harrán points out, the scribe is probably responsible for the unclear text underlay.

I am skeptical of the conclusion Harrán draws from this passage by interpreting tempi as beats, i.e., that changes of syllable should occur on the beat. Antonius says that the syllables may be spaced two, three, or four tempi apart; this is not the same as “the author advises that syllables be spaced ‘two, three or four tempi apart’” (p. 72). Nor does contemporaneous music confirm this reading, as Harrán claims: “in fully texted works usually the largest distance between any two syllables—not counting special melismas—covers four ‘beats,’ not four ‘breves’” (p. 73). In volume 5 of Early Fifteenth-Century Music, ed. Gilbert Reaney (Corpus mensurabilis musicae, 11; American Institute of Musicology, 1975), with music of Italian composers, syllables are indeed separated by two, three, or four breves, and they are also of necessity placed between beats (see especially Antonius de Cividale’s syllabic Glorias).

4 A point stressed by Don Michael Randel in “Dufay the Reader” (in Studies in the History of Music, 1 [New York, 1983], 38–78), although demonstrated more from the point of view of rhetoric than text placement.

with accented singing. As Ornithoparchus charmingly put it, Sound, the King of Ecclesiastical Harmony, had two sons, Accent and Concert; he "begat the one upon Grammar; the other upon Musicke" (in Dowland’s translation; see p. 1). Accent rules over all things read: Gospels, Lessons, Epistles, etc. The theory of accented singing in plainchant is directly modeled on grammar, translating the parts of speech, periodus, comma or incisio, and colon or membrum, into musical phrases, and punctuation marks into different musical terminations. Criticism of plainchant performance is a commonplace. The Augustinian Rutgerus Sycambr of Venray, in his Dialogus de musica of ca. 1500, deplored slipshod pronunciation and the mindless singing by syllable, "which hinders the understanding of what is being sung" (p. 110). His slightly later Italian counterpart, Biagio Rossetti, goes even further in his Libellus de rudimentis musices (1529) in advocating rhythmic alteration of the chant to improve declamation, anticipating the reform of Gregorian chant at the end of the century. Harrán devotes nineteen pages to this important figure, many of whose precepts for the performance of plainchant are applicable to mensural music.

Lanfranco’s Scintille di musica of 1533 contains the first explicit direction on text underlay in mensural music. From here to the end of the century many treatises include at least a few remarks on text setting. The most important contributions are made by Lanfranco, Vicentino, Zarlino, and Stoquerus. Harrán discusses each one in a separate chapter. Here the presentation of material is somewhat redundant. Each rule is discussed, not necessarily in order, with references to earlier and later theorists. The original texts are given only in the Appendix, scattered under various topics. Yet I miss, in the case of Lanfranco, Vicentino, and Zarlino, a simple transcription of the brief chapters on text underlay, whereby one could see at a glance the order in which the rules are discussed and their exact wording. As it is, Harrán’s discursive style tends to make it difficult to find what the theorist himself is saying. This is less of a problem in the case of Stoquerus, who ordered his treatise (the only one devoted exclusively to text underlay) with scholastic method, numbering his rules and dividing them into five compulsory rules, five optional rules of older composers, and five optional rules of modern composers, the latter based on the practice of Adrian Willaert. Stoquerus’s treatise is unique in its historical orientation, and his belief that rules antedate practice is the rationale for applying later rules to an earlier repertory; he makes it incumbent upon the singer to alter the text placement to fit the rules (App. 171). Stoquerus’s De musica verballi, unknown before Edward Lowinsky’s fundamental article of 1961, has only recently become available in a modern edition. The 40-folio treatise is “the century’s fullest and most original commentary on text placement” (p. 234) and is indispensable for editors of music before 1600. Stoquerus intended to provide music examples, but these were not copied by the scribe. Harrán has helpfully devised examples to demonstrate the rules. 7 This chapter stands


7 Most of Harrán’s examples throughout the book have been chosen from contemporaneous music. The ones on pp. 240–41, however, were made up in a rather unidiomatic style.
literally and figuratively in the center of Harrán's book.

After Stoquerus, the writings of the thirteen theorists discussed in chapter 10 come as an anticlimax. They offer little that is new except for Calvisius's remarks on melismas and Bovicelli’s discussion of text underlay in *passaggi*. By the early seventeenth century the problem of text setting and text underlay had largely been solved, and it is logical that Harrán brings his chronological survey of theoretical sources to a close at this point.8

Before the rediscovery of sixteenth-century writings on text underlay, editors derived rules from a study of the music itself. Harrán devotes the first half of chapter 11 to two pioneers in this field, Johann Gottfried Heinrich Bellermann (1832–1903) and Jakob Quadsflieg, whose article "Über Textunterlage und Textbehandlung in kirchlichen Vokalwerken" (1903/06) was the earliest report on the subject. In the latter's words, "the rules of a good text placement [are] based on the natural, organic techniques of speech and song" (p. 313). Since the music studied was principally that of the late sixteenth century, it is not surprising that in many cases the rules deduced coincide with Zarlino's precepts. The remainder of chapter 11 consists of "a review of the more recent literature," covering a multitude of different approaches.

Had Harrán ended his book here, we would admire his substantial achievement yet feel daunted in using the work as a practical source in editing and performing early music, particularly that prior to the mid sixteenth century. Happily, the author has foreseen this problem. In the final chapter of his book, covering pages 325–59, he has presented a distillation of problems and solutions that could easily serve as a guide for the perplexed. The chapter closes with twenty-two rules of thumb. As Harrán realizes, these rules may be helpful in solving problems, but they cannot provide a solution in every case, and indeed some problems may remain insoluble. Rules may conflict. The same rhythmic pattern may call for different underlay depending on the metric and melodic context. In this aspect text underlay is an art akin to musica ficta: the rules cannot be applied without regard for the context. What I feel is lacking in this last chapter is a number of well-chosen music examples illustrating difficult problems, with suggested solutions.

The book is handsomely designed and printed, as are all the volumes that appear under the aegis of the American Institute of Musicology, with ample margins and very legible music examples. Armen Carapetyan generally leaves decisions about the bibliography and index to the authors; in this case the book and its readers have been well served.

The leitmotiv running through James Haar's book is that a musical setting of poetry represents in some fashion a "reading" of the text. This concept becomes particularly cogent in the early decades of the sixteenth century, 1510–40: "Composers of this period, not only in Italy but in nearly all centers of high musical culture, began to give close attention to individual word accent and, increasingly, to the cadence of whole lines and groups of lines of

8 In a Postscript (pp. 303–4) he takes note of Allan Atlas's article, "Paolo Luchini's Della Musica: A Little-Known Source for Text Underlay from the Late Sixteenth Century," *Journal of Musicology* 2 (1983): 62–80. Although the imprint of Harrán's book is 1986, the work was completed in 1980 (Foreword, p. xviii).
text, which they set in as accurately declamatory a way as they could” (p. xv). Indeed, the early madrigal, “with its basically syllabic declamation and its gently curved (sometimes nearly flat) melodic lines, seems meant for the singers to treat the verse as if they were reading aloud, using repetitions of words and phrases for rhetorical emphasis; single parts diverge into imitative counterpoint as if to emphasize the individuality of each reader within the framework of a harmonious single interpretation of the text” (p. 108). As the century progresses, this notion gains more and more validity, especially when rhetoric is heightened through affective expression. At least since the thirteenth century, music was thought to “dress up” verse, as Boccaccio put it in reference to the young Dante (p. xvi). To what extent a musical setting can be seen as a “reading” of the text is problematic in the fourteenth and fifteenth centuries, but it is a useful concept against which to measure our perceptions. The notion of a close relationship between word and tone in this early period is not so farfetched as it might seem, especially in Italian music, which had a long tradition of vocal improvisation. This “unwritten tradition,” into which Nino Pirrotta has provided so many tantalizing glimpses, was bound to have an effect on art music.

The six essays presented here were originally given as the Ernest Bloch Lectures at the University of California at Berkeley in 1983. Their topics are arranged chronologically. Chapter 1 is devoted to the trecento, chapter 2 to “the puzzle of the quattrocento,” chapter 3 to the early madrigal, chapter 4 to improvisatori, chapter 5 to “Italian music in the age of the Counter-Reformation” (a somewhat misleading title; Haar deals with the madrigal at mid-century), and chapter 6 to “The rise of the Baroque aesthetic.”

As I read the book I was struck by the difficulty of the task that faced the author. In the space of twenty-five pages (the average size of a chapter) it is not possible to cover each of these topics, even concentrating mainly on the relationship of music and text. Much thought must have gone into the decision on what to highlight and what to omit.9 Related to this decision is the question of the readership, and here I perceive a faint sense of discomfort on Haar’s part. The book is by no means a popularization. It is written much in the tradition of Alfred Einstein and Nino Pirrotta, avoiding detailed technical analysis but not shying away from illuminating particulars. Haar’s customary elegance of style makes the book a pleasure to read, and I would not hesitate to recommend it to scholars in other fields, indeed to anyone who has a curiosity about Renaissance music. (However, it presupposes the reader’s knowledge of Italian; none of the texts is translated.) For the specialist the book will be slightly disappointing. The author is unduly apologetic about citing his previous work; indeed, I regret that he did not provide a bibliography that would make those articles easier to find.

If the musical “reading” of a poem is one leitmotiv of this work, another is the influence of improvisation. Amplifying a speculation made by Pirrotta,

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9 The book includes a generous selection of music examples, both complete pieces and excerpts, gathered in an appendix on pp. 151–227. This is not an ideal arrangement, since it forces the reader to flip back and forth, but it is less annoying than searching for footnotes printed as endnotes. Fortunately, in this book footnotes are in their proper position at the foot of the page.
Haar develops the hypothesis that the florid melodic style of the *trecento* madrigal derives not from vocal but from instrumental improvisation, specifically keyboard style—a number of *trecento* composers were organists. According to Haar, this hypothesis would help to explain not only the ornaments but also the character of the tenor lines, which are mostly stepwise (as if lying easily under the fingers) but not real melodies in their own right, and not taken from any precomposed source as tenors customarily were in this period. It would also help to account for the "set" nature of the contrapuntal points of rest on consonances reached rather abruptly by vocal standards, sometimes even by an augmented interval. Finally, it would help us to understand the madrigal's being born, as it were, with a two-voice polyphonic structure and style different from that of any other music, French or Italian, of the time (p. 18).

This is an intriguing hypothesis, especially since it turns on its head the generally accepted belief that instrumental music is derived from vocal music; moreover it casts the relationship between word and tone in a different light.

The Italian *quattrocento* has long been a puzzle to musical scholars; how is it possible that the flourishing tradition of *trecento* music should be so suddenly supplanted by French music? Haar reviews the various hypotheses that have been offered, finding none entirely satisfactory. He shows that native music underwent "a kind of musical *embourgeoisement*"; "the seemingly infertile native musical culture of the *quattrocento* had in fact brought about a revolution in taste and a new relationship between word and tone" exemplified in the frottola repertory (p. 48). Here again improvisation offers a key to our understanding. From the literary sources, on which we are heavily dependent in the earlier part of the century, we know that popular music and semi-popular music such as the *giustiniane* or *venetiane*, much of which must have been improvised, were greatly in demand. Haar casts doubt on Walter Rubsam's hypothesis that four floridly embellished *giustiniane* in Petrucci's sixth book of frottola represent the style in which these pieces were ornamented in performance, suggesting that "what Petrucci got hold of would seem to be a kind of intabulation, perhaps for stringed instrument with accompanying parts to be played by a *tenorista*," although he does believe that "a stock melody, something Giustinian and his peers may have used as a basis for improvisation," may be discerned (p. 43).

Haar considers the influence of the unwritten tradition on vocal music of the *cinquecento* from two angles: the literary descriptions of the performances of poet-musicians called by various names, including *cantastorie* and *cantimbanco*, and traces of the improvisatory tradition in polyphonic music. The common element in both is again the use of stock melodies, or *arie*, especially those devised for the recitation of epic poetry. Petrucci provided *arie* for sonnets, capitoli, and Latin verse, and a whole collection of *arie* was printed...
in 1577. Haar believes he can discern arie in frottola by Tromboncino and Filippo Lurano. The prime candidate for these arie is the strambotto, the genre with which the poet-improviser Serafino Aquilano is so closely associated. Many of his strambotti were set to music, and one would like to think that they reflect his style of improvisation. Although Haar remarks that “singers famed for their personal style can hardly be expected to have committed their secrets to paper” (p. 88), Serafino in fact was quite willing to do so; according to his contemporary biographer, Vincenzo Calmeta, “he not only recited his compositions, but gave so many copies of them that throughout the whole of Rome no other poems than his were recited.” And as his fame spread, he acquired a host of imitators who “by learning his melodies (aeri) learned the words with them, so that in a short time his rhymes were dispersed over Italy not only by him but by many other cytharedi.”

If the style reflected in the extant settings of his poems is markedly different from that of the giustiniane published by Rubsamen, this may well be because, according to Calmeta, Serafino was admired “for having developed a new manner of singing and having raised the strambotti to a higher level,” and his new manner was characterized by the “great judiciousness [with which] he intertwined the words with the music.”

The real hunting grounds for arie, however, are the polyphonic settings of stanzas from Ariosto’s Orlando furoso, the subject of an earlier study by Haar. The earliest known setting is by Tromboncino, published in 1517, one year after the epic poem first appeared in print, but with textual variants suggesting that the setting predates the publication of the poem. Haar sees hints of an arie in “its restricted range, its musical separation between odd and even lines of text, its shift to a higher pitch level for the last couplet” (p. 95 and Ex. 26). I am not convinced, however, that “the melody used by Giaches Wert for a setting of another Ariostan lament, Dunque haciar si bell’e dolce labbia (xxxvi, 32), is so similar to Tromboncino’s that one has to assume either knowledge by the young Wert of the forty-year-old piece or its continuing existence as an arie” (p. 96 and Ex. 27). The opening of this piece is an absolutely standard melodic-harmonic phrase; except for the second chord it is identical to the folia. In the G Dorian mode, the melodic line G-F#-G-A-B♭ often calls forth the harmonization g-D-g-F-B♭, which frequently continues F-g-D. This pattern was favored by Juan del Encina and the earlier madrigalists, especially Costanzo Festa, and several instances of the chord progression D-g-F-B♭ are to be found in Haar’s own examples (Ex. 17, mm. 44–45, by F(rancesco)

10 On this publication, see Howard Mayer Brown, “The Geography of Florentine Monody: Caccini at Home and Abroad,” Early Music 9 (1981): 147–68, which includes an inventory and the transcription of five examples.


P(atavino) [not “Antonius Patavinus (?)”], Ex. 21, mm. 5-6, by Lurano; Ex. 29, mm. 16-17, by Ruffo). Another melody in a setting of a Serafino poem that is similar to melodies by Nola and Berchem may be a case of simple coincidence, as Haar acknowledges (p. 96). But there can be no doubt that the melody connected with Bradamante’s lament, “Ruggier qual sempre fui,” is an aria, for Haar traces it in a number of settings.

The question of melodic similarity or melodic quotation is very difficult, and this brings me to what seems to be an unaccountable omission in both Haar’s and Harrán’s books. Neither author mentions Bernhard Meier’s Die Tonarten der klassischen Vokalpolyphonie (Utrecht, 1974). Harrán has a number of references to modal ethos because many writers say the first step in setting a text is to choose the proper mode or melody. He gives thirty-six excerpts in this section (pp. 364-74); many more could be added. Meier’s book was the first extended investigation of the use of modes by sixteenth-century musicians, and recent studies, especially those by Harold Powers, have brought home how highly developed modal consciousness (but not necessarily consciousness of modal ethos) was in many composers. What is relevant here is Meier’s finding that melodic patterns (especially in exordia) are closely associated with modes; in many cases they can be considered as archetypes, since they already occur in chant. In identifying arie it is important to know whether the melody is a typical modal configuration, whether it is found in different modal contexts, and whether it is used in madrigals not set to stanzae. Haar is not unaware of this problem, since he treats it in an earlier article, but it is curious that he omits discussion of it here.

I think Haar makes an important point in chapter 5 when, in speaking of musical puns (such as solmization-syllable notes for lasso or mi fa and blackened notes at notte), he says that we see in this apparently naive combination several kinds of response to words in tone, where, I think, the sixteenth century saw only one, with appearance, sound, and meaning all fused rather than being distinct characteristics; and I think we must be careful not to look with a patronizing eye on an attitude toward verbal and musical language different from our own. To the end of the Renaissance, composers went on thinking that the way to capture the essence of a poem was to bring to musical life the affetti of individual words and phrases, and they continued to use a mixture of what we consider naive and sophisticated methods to do so (p. 111).

Einstein had a distinctly negative reaction to these procedures, and he could call on the support of contemporaneous writers. But in the sixteenth century the habit was still ingrained of learning music through solmization syllables.

13 Since this injunction occurs as early as the tenth-century Musica enchiriadis, it seems surprising that Haar credits Zarlino with being the first to maintain that “music should be consequent upon and subservient to the words it clothes” (p. 109). What is new in the sixteenth century is the close attention to word accent. Haar is under the impression that the theorists “say nothing about how poetic caesuras and enjambments are to be treated in the music, or about how rhyme or internal symmetries of poetic design should be reflected” (p. 110). Here Harrán’s book makes a particularly valuable contribution; see pp. 157, 159-60, 180, 298, and 303.

The connection between melody and solmization must have been second nature to composers. A falling whole step for *lasso* and *mi fa* set to a rising semitone may jump out at us, but when so serious a composer as Cipriano de Rore sets the phrase (from a serious poem) "Una man sola mi risana e punge" with up to nine solmization syllables in a row, we have to acknowledge that his reason for so doing is purely musical. Solmization may even have suggested not only the opening gesture but also the Phrygian mode of his *Ite, rime dolenti*, where the *mi-mi* fifth is marked both melodically and harmonically (Rore, *Opera omnia* 3:80).

In chapter 5 Haar considers the madrigal at mid-century. In Rome, the *madrigale arioso*, "an outgrowth of the black-note style," heightens declamation with its *parlando* style: "The text is spoken to a subtle alternation of rhythmic values that gives the effect not of first-time reading but of spontaneous delivery of well-known lines, with retardations and anticipations for emphasis, even pauses for breath" (p. 114). In Venice, on the other hand, Willaert's madrigals give the effect of "a close reading of the text, close to the point of resembling, in a necessarily figurative sense, a silent reading as opposed to a conventional reading aloud of the poem" (p. 120). Haar finds that Willaert's early madrigals "are within the stylistic limits of the Florentine-Roman madrigal" and he suggests that "in matters purely musical Willaert may have been influenced by Rore, although he is said to have been the latter's teacher" (pp. 116–17). The relations between Willaert and Rore, both personal and musical, are in great need of clarification. It remains to be explained how the young northern composer could burst on the scene in 1542 with so mature and masterly a collection of Italian madrigals.

Haar begins chapter 6, "The rise of the Baroque aesthetic," with Torquato Tasso's complaint (1587) about "all this degenerate music that has grown soft and effeminate" and his appeal to Striggio, Wert, and Luzzaschi "to recall music to that gravity of style from which it has strayed" (p. 125). Zarlino condemned the chromaticists, Artusi the imperfections of modern music, Galilei the "laceramento della poesia." To Banchieri, writing in 1614, these problems had been solved by the new generation, which set texts so naturally that "one hears declaimed the complete meaning of the whole text" (p. 129). Haar points to the important change that took place in madrigal texts in the last third of the century, necessitating a new musical approach, reflected in harmony (a new chordal vocabulary) and rhythm (a new narrative, patterned style not based on the cadence of Italian speech, first associated with the canzonetta). In view of these developments, he believes that our assumptions about early Baroque music need re-examination. Since "both monodic experiment and the expressionistic madrigal, though taken to extremes in the years around 1600, antedate the turn of the century by about a generation,"

15 See his *Hor ch'el ciel e la terra*, from the 1542 book, in *Cipriani de Rore Opera omnia*, ed. Bernhard Meier, Corpus mensurabilis musicae 14 ([Rome], 1963), 2:8, mm. 89–98. I suspect that the B marked natural in m. 92 of the soprano, setting the word "man," was originally conceived as a B-flat; most other statements set the word to fa. The minor-major shift is characteristic of Rore's colorful style. A similar solmization pattern occurs at mm. 44–50 on "e chi mi sfave." But Rore eschews a solmization setting at a more obvious point, the word "sol," which occurs at two places in the text.
Haar prefers to view these "Baroque" elements not as "something new but rather an intensification of late-Renaissance aesthetic postures," and that true "Baroque" is "the sharpening of generic divisions and the use of independently musical, instrumentally derived patterns as a framework" (pp. 138–39). And it is this patterned regularity that alters "the course of the development of musical language aimed at representing a reading of the text" (p. 146). A new musical vocabulary was invented to express a new genre: dramatic music. Haar ends appropriately with the theme of his book: "The great age of Renaissance polyphony is also that of private reading—by turns thoughtful and impassioned—of poetry in music. With the rise of Baroque monody comes the age of public, dramatic speech making in music" (p. 147).

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