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The *vihuela* fantasia: A comparative study of forms and styles

Griffiths, John Anthony, Ph.D.
Monash University (Australia), 1984

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THE VIHUELA FANTASIA

A COMPARATIVE STUDY OF FORMS AND STYLES

by

John Anthony Griffiths, B.A.

A dissertation in the Department of Music
submitted in partial fulfilment of the
requirements of the degree of
Doctor of Philosophy
at Monash University.

June, 1983

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SUMMARY

This thesis examines the 219 known fantasias composed for the Spanish vihuela de mano, included in eight sources dated between 1536 and 1593. The principal aims of the research are to delineate the style of each of the nine composers represented, and to demonstrate the manner in which the fantasia developed from free improvisatory beginnings to become a sophisticated contrapuntal art. Individual idiosyncrasies are only partly separable from this general trend.

Chapter One introduces the repertory, surveys relevant sources and musicological literature, and sets out the methodology of the study. A statistically based comparative aparatus has been constructed to compare each fantasia to the nominal notion of the 'instrumental motet.' The 'Concept' parameter quantifies the conformity of each fantasia to principles of vocal counterpoint, while the 'Idiom' parameter assesses the influence of purely instrumental ideas.

Chapter Two examines forty-four fantasias and tentos by Luis Milán (1536). These are primarily polythematic, and strongly suggestive of an improvisatory tradition. They are loosely assembled conglomerate structures which rely on a common stock

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of formulae and devices.

Fourteen fantasias by Luis de Narváez (1538) discussed in Chapter Three set a new cosmopolitan trend in Spanish instrumental music through their incorporation of more vocally-based counterpoint. Narváez's fantasias achieve a unique balance between their structural and contrapuntal design, and the use of striking instrumental resources.

The twenty-seven fantasias of Alonso Mudarra (1546) discussed in Chapter Four are similar to those of Narváez. Mudarra's are less dependent on imitative procedures and substitute free counterpoint for the sequences and other prolongation devices used by Narváez.

Enriquez de Valderrábano's thirty-three fantasias (1547) investigated in Chapter Five are characterized by the extensive use of parody technique, and a substantial avoidance of imitation. Of all vihuelists, his idiosyncratic style is the most independent of the main trends of his age.

Twenty-six fantasias by Diego Pisador (1552) examined in Chapter Six show this least accomplished vihuelist as the composer of many monothematic fantasias. The weaknesses of his style reveal facets of compositional procedure not otherwise discernible.

Chapter Seven examines fifty-one fantasias by Miguel de Fuenllana (1554), the largest individual contribution to the genre. They are the most grandiose in achievement, monuments of involved

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contrapuntal splendour.

Twenty-two fantasias by Esteban Daza (1576) discussed in Chapter Eight are a more modest contribution, but reflect a certain polyphonic mastery. Their dense imitation is placed deftly within the scope of the vihuela.

Chapter Nine examines two fantasias from Ramillete de Flores (1593). One by López recalls Narváez, while that by Fabricio appears contemporary with the manuscript, and expands technical and artistic dimensions beyond any previous boundaries.

The conclusions of Chapter Ten are substantially drawn from the statistical comparision of the repertory. Appendix One is an index of the thematic material of the entire fantasia repertory, intended as a resource for further scholarship. Previously unavailable Magnificat fragments by Morales are transcribed in Appendix Two. The fantasias of Daza are appended as a publication in support of the research.

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STATEMENT

This thesis contains no material which has been accepted for the award of any other degree or diploma in any university. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person, except when due reference is made in the text of the thesis.

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CHAPTER 1.

INTRODUCTION

The emergence of a written tradition of solo instrumental music was one of the major musical developments of the sixteenth century. The prints and manuscripts of instrumental music which appeared at the beginning of the century represent the first full flowering of a tradition which had been gathering impetus for perhaps a century. Its rise was the natural consequence of a gradual shift in musical thinking. Composition style changed. The decades either side of 1500 saw music become increasingly flexible. Composers were forging a new musical language which would allow them greater individuality and personal expression. The cultural climate of the renaissance proved a receptive environment for nurturing the incipient solo tradition. Polyphony performed on a solo instrument offered a pathway towards an individualistic musical expression, without inhibiting the development of central musical concepts and styles. It was a response to changing values. From the earliest offerings, a strong and infectious sense of enthusiasm and vitality pervades the repertory. Solo instrumental music stepped into the world with

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confidence and certainty.

At the same time, Spanish culture rose to one of its highest pinnacles. The marriage of the Catholic Monarchs Ferdinand and Isabella in 1469 produced a hitherto unknown political unity and stability. The reconquest of southern Spain was completed with the capture of Granada in 1492, ending almost eight hundred years of Moorish occupation. The infamous Inquisition was established in 1481, and the expulsion of the Jews in 1492 was also undertaken with the aim of uniting Spain under a single faith. To further imperial aspirations, Columbus' exploratory expedition to the Americas in 1498 was financed by Ferdinand and Isabella. Under their rule, Spain emerged as a modern European state.

The ascent to the throne in 1516 of Charles V, the first Spanish Habsburg, consolidated earlier advances. The Spanish economy was boosted by wealth from the American territories, although this wealth was largely dissipated in wars caused by Charles' religious fervour. Internal stability was maintained, however, and the extension of Spanish sovereignty beyond her national frontiers into Italy, the Low Countries and Africa resulted from Charles' role as Holy Roman Emperor. Spain was a politically dynamic and artistically fertile environment. Charles supported two musical chapels, one of Flemish musicians and another, established

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later, of Spanish musicians.[1] Members of the chapels accompanied him on his journeys abroad, even to the battlefield. In 1556 Charles abdicated in favour of his son Philip II. During Philip's reign to 1598, Spain remained at the forefront of European politics and art. Philip maintained his father's musical establishment, and several outstanding Franco-Flemish composers served him. Among those who held prominent positions in the chapels of the two rulers were Thomas Crecquillon, Nicolas Gombert and Pierre de Manchicourt.

At no other time in history does Spain appear to have occupied such a prominent position in European political and cultural life. The Spanish 'golden age' produced poets, writers, painters, and musicians of the highest calibre. The vihuelists to whose music this thesis is devoted may be ranked on the same plane as the blind organist Antonio de Cabezón (1510-66) and the vocal polyphonists Cristóbal de Morales (c.1500-53), Juan Vázquez (c.1500-c.1560), Francisco Guerrero (1527/8-99) and Tomás Luis de Victoria (c.1548-1611). Their environment was also the world of the poets Garcilaso de la Vega (1501-36), Santa Teresa de Jesus (1515-82), Fray Luis de León (1528-91) and Lope de Vega (1562-1635), the writer Miguel de

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[1]For a detailed account, see Higinio Anglés, La Música en la Corte de Carlos V, 2 vols., Monumentos de la Música Española, 2 (1944; rpt. Barcelona : Instituto Español de Musicología, 1965).

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Cervantes (1547-1616) and the painter Domenico Theotocopuli "El Greco" (?1542-1614).

The music under investigation in this thesis is a single genre of sixteenth-century Spanish music for a solo instrument: the fantasia repertory of the vihuela de mano. The genre is examined as an entire corpus of works and in terms of the individual contributions of a small number of composers. The thesis assesses their personal solutions to general aesthetic, formal, and technical problems. It is an historical and analytical study of part of the first phase of development of solo instrumental music.

More music survives for the vihuela de mano than for any other solo instrument played in Spain during the sixteenth century. The vihuela is a guitar-shaped instrument normally strung with six double courses, each tuned in unison, and to the ascending intervals of two fourths, a major third, and another two fourths. The instrument appears usually to have been tuned above the note G, giving the tuning G,C,f,a,d',g', and was referred to as the common vihuela, the vihuela común.[2] Its playing technique, as well as its tuning, was virtually

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[2]See Juan Bermudo, Comiença el libro llamado declaracion de instrumentos musicales (Ossuna, 1555; rpt. Kassel: Bärenreiter, 1957), fol. 91. Hereafter cited as Declaración.

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identical to the contemporary European lute.[3] The similarity between the repertory and social function of the two instruments has resulted in frequent descriptions of the vihuela as the 'Spanish lute', a denial of the organological and timbral differences between them. It can be said, however, that the vihuela is the lute's Spanish counterpart.

The origins and early development of the vihuela are difficult to trace. The earliest references date from the thirteenth century, although more frequent mention occurs from the second half of the fifteenth.[4] The appellation de mano qualifies the generic term vihuela, and serves to distinguish the instrument plucked with the fingers from that played with a plectrum (de pénola) or with a bow (de arco). The only surviving instrument is in the collection of the

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[3]Minor differences in technique are (a) the Spanish dedillo stroke, and (b) the difference between that which Venegas de Henestrosa called figueta castellana and figueta extranjera in his Libro de Cifra Nueva, (Alcalá de Henares, 1557), reprinted in Anglés, op.cit. See Joan Myers, "Vihuela Technique," JLSA, 1(1968), 17.

[4]Pujol cites numerous examples in the introduction to his edition of Mudarra's Tres libros de musica(1546). Monumentos de la Música Española, 7 (Barcelona: Instituto Español de Musicología, 1949), pp.2-3. See also Diana Poulton, "Vihuela" in The New Grove.

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Musée Jacquemart André in Paris.[5] Several sixteenth-century depictions are found, mainly as woodcut prints. Most of these are found in the printed books of vihuela music described below.

During the sixteenth century, the vihuela was highly esteemed in learned musical circles and was the recipient of some of the most outstanding instrumental music of its age. A number of its leading exponents were employed by some of Spain's prominent musical patrons.

The fantasia genre represents the largest body of original music written for the vihuela. Nearly one third of the entire extant repertory is dedicated to this genre, some 219 compositions of a total exceeding 670. Fantasias by nine composers survive in collections spanning a sixty-year period, from 1536 to 1593. The remainder of the repertory comprises intabulations, variation sets, dances, and accompanied songs.

The fantasia is as much a compositional process as a musical form. This distinction was realized by some sixteenth-century Spanish musicians. To a theorist like Sancta María, keyboard pieces of the

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[5]A description and measurements are given by M. Prynne, "One surviving Vihuela de Mano", GSJ, 16(1963),22-27. Outstanding photographs of this instrument are in Guitares: Chefs-d'oeuvre des collections de France (Paris: La Flute de Pan, 1980, pp.32-39. Information about another possible vihuela found in Quito, Ecuador, has been given by Frederick Cook, "A Vihuela in Quito?", Guitar and Lute, No.9 (April 1979), 11-12, and by Paul Beier and Oscar Ohlsen "The Quito Vihuela Revisited", LSA Newsletter, 16, No.1 (1981), 12-13. It is uncertain whether this instrument is a vihuela or a six-course guitar.

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fantasia type were called tiento, whereas the process by which they were invented was called fantasía.[6] Outside Spain, the terms fantasia and ricercar were used synonymously to describe that which the Spanish called fantasia or tiento.[7] Any attempt at a succinct definition of the fantasia is inevitably less than satisfactory: no structural model can be defined, and the variety of options adopted by composers is great. Most general historians of renaissance music appear deliberately to avoid definitions, preferring instead to describe a sample of works from the repertory.

As a process, the fantasia represents a code of musical behaviour operating within certain understood boundaries: an abstract discourse, polyphonically expressed, proceeding through time. It was essentially regarded as an improvisatory art, a skill acquired through disciplined study and the emulation of great masters. The fantasia was intended to be performed as a spontaneous act of

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[6]See Charles Jacobs, "The Performance Practice of Spanish Renaissance Keyboard Music," 2 vols., Diss. New York University 1962, pp.143-50.

[7]While no Spanish keyboard pieces survive bearing the title fantasia, several tientos were composed for vihuela. They are usually short pieces of a more preludial kind than the fantasia or keyboard tiento. A listing of uses of the terms fantasia and ricercar in the first half of the sixteenth century is found in H. Colin Slim, "The Keyboard Ricercar and Fantasia in Italy, c.1500-1550, with Reference to Parallel Forms in European Lute Music of the Same Period," Diss. Harvard 1960, pp.392-429.

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musical invention and was regarded by instrumentalists as the highest form of instrumental art. Some of the extant notated fantasias appear to be closely related to this improvisatory tradition. Many others display the characteristics of careful planning and composition, and seem quite removed from improvisatory practice. A wide variety of approaches is found. Frequently, the polyphonic discourse of the fantasia was based on the principles of imitative point writing found in vocal music of composers of the generations of Josquin and Gombert. This has lead to the fantasia sometimes being described as an instrumental motet.[8] Such a description can serve a useful purpose as a point of departure. John Ward has made the best attempt at devising an empirical definition of the vihuela fantasia, describing it as "a relatively free, monothematic or polythematic, more or less polyphonic, two or more voiced, sometimes highly ornamented or toccata-like music of greatly varying length occasionally based on borrowed music (parody) but more often newly invented".[9]

Further discussion of the fantasia and its

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[8]For example, Grout describes the ricercar of *circa* 1540 as "*in effect*, a textless imitative motet" in A History of Western Music, revised edn. (London: Dent, 1973), p.227. Anthony Milner writes of "the full motet-manner of the ricercare" in "The Late Renaissance" in The Pelican History of Music, vol.2 (Harmondsworth: Penguin, 1963), p.180.

[9]"The Vihuela de mano and its Music (1536-1576)", Diss. New York U., 1953, p.211; hereafter cited as Ward V.

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development, together with a summary of scholarly writing is given in the introductory chapter of Slim's dissertation, and in articles by Caldwell and Field in The New Grove Dictionary of Music and Musicians.[10]

Sources and literature

The extant repertory of vihuela music comprises seven books of tablature printed in Spain between 1536 and 1576, as well as several additional pieces conserved in manuscripts. There is also a substantial body of music primarily intended for keyboard, but designated by its authors and editors as also being suitable for the vihuela. The printed books and manuscript fragments notate vihuela music in so-called Italian lute tablature on a six line staff, where each line represents a course of the instrument, and numbers are used to indicate the fret positions on each course. Mensural symbols placed above the staff indicate rhythm. Another similarly idiomatic system of tablature is used in the keyboard collections. This system is quite difficult to apply directly to the vihuela.[11]

The printed vihuela books are listed in

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[10]John Caldwell, 'Ricercare', and Christopher Field, 'Fantasia', The New Grove.

[11]These tablatures are described in Willi Apel, The Notation of Polyphonic Music, 900-1600, 4th ed. (Cambridge Mass.: The Medieval Academy of America, 1953), pp.47-53, 56-63.

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chronological order:[12]

Luys Milan, El Maestro (Valencia: 1536)

Luys de Narbaez, Los seys libros del Delphin (Valladolid: 1538)

Alonso Mudarra, Tres Libros de Musica (Seville: 1546)

Enrriquez de Valderravano, Silva de sirenas (Valladolid: 1547)

Diego Pisador, Libro de musica de Vihuela (Salamanca: 1552)

Miguel de Fuenllana, Orphenica lyra (Seville: 1554)

Estevan Daça, el Parnasso (Valladolid: 1576)

The location of copies of these works together with inventories of their contents are given in Howard M. Brown, Instrumental Music Printed before 1600: A Bibliography.[13]

Throughout this study, the vihuelists' names are given in their usual modern spelling where this differs from the original, for example, Luis de Narváez, Enriquez de Valderrábano and Esteban Daza.

Four small manuscript collections complement the printed sources. Three of these are found appended to copies of the printed sources. The copy of Mudarra's Tres Libros de Música kept in the Biblioteca Nacional, Madrid, contains seven pieces bound into the end of the book. Six of them are

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[12]Full details are given in the Bibliography.

[13](Cambridge Mass.: Harvard, 1967).

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from Fuenllana's Orphenica lyra, as are four pieces copied into the end of one of the Madrid copies of Valderrábano's Silva de sirenas (R.14018). The copy of Silva de sirenas held by the Österreiches Nationalbibliothek, Vienna, has three pieces added by hand at the back. These appear to be unica. Manuscript MS 6001, Ramillete de flores, held by the Biblioteca Nacional, Madrid, dates from 1593 and contains a further ten pieces. One is by Narváez, from Los seys libros del Delphin; the other nine are unica.

Two printed books are designated as suitable for any polyphonic instrument: keyboard, harp or vihuela. These are the Libro de Cifra Nueva (Alcalá de Henares: 1557) by Luys Venegas de Henestrosa, and Antonio de Cabezón's, Obras de Musica (Madrid: 1578).

Two theoretical works are sources of important information about the vihuela's physical characteristics, performance practice, and musical style. These are Juan Bermudo's Declaracion de instrumentos musicales (Ossuna:1555), and the Libro llamado Arte de tañer Fantasia (Valladolid: 1565) by Fray Thomas de Sancta María. The first book of Sancta María's treatise is primarily concerned with keyboard technique, while the second is a detailed counterpoint manual aimed at teaching rules by which fantasias could by improvised.

Descriptions and inventories of these sources, except the Madrid MS 6001, are also found in Brown,

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Instrumental Music.

Only the fantasias written exclusively for the vihuela and notated in lute tablature are critically discussed in this study. The repertory contained in Cabezón's Obras, Venegas de Henestrosa's Libro de Cifra Nueva, and Sancta María's Arte de tañer Fantasia is therefore excluded. Much of this keyboard literature has already been the subject of considerable scholarly scrutiny.[14]

The works included in this study are the forty fantasias by Milán in El Maestro, as well as four tentos by him which are stylistically indistinguishable from the fantasias composed in what he described as the tañer de gala style.[15] Narváez contributed fourteen fantasias, and Mudarra's book contains twenty-seven, four of which are for four-course guitar. Only passing reference is made to the eight brief preludial tientos in his Tres Libros de Musica. Thirty-three fantasias are included by Valderrábano in Silva de sirenas; twenty-six by Pisador are in his Libro de musica. Fifty-one fantasias by Fuenllana in Orphenica lyra represent the largest individual contribution to the genre. Six of these are for five-course vihuela, and another six are for four-course guitar. Eight tientos by him which purport to demonstrate

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[14]See pp.15-16 below.

[15]Milán preferred to use the Portuguese spelling of tiento. El Maestro is also dedicated to the Portuguese king Joao III.

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each of the modes are not considered central to the genre, and are not discussed in detail. Daza's contribution rests in the twenty-two fantasias in el Parnasso. Ramillete contains two fantasias: one by López, and another by a vihuelist or lutenist named Fabricio. The sixteen fantasias for four-course guitar and five-course vihuela have been included in this study as they are in no way stylistically different from fantasias for the six-course vihuela.

Most of the vihuela repertory is available in modern editions. Milán's El Maestro is available in three separate editions by Leo Schrade,[16] Ruggero Chiesa,[17] and Charles Jacobs.[18] Emilio Pujol has edited Narváez's Los seys libros del Delphin, Mudarra's Tres Libros de Musica, and the original compositions by Valderrábano in Silva de sirenas.[19] Orphenica lyra by Fuenllana is edited by Charles Jacobs,[20] and the fantasias from Daza's el Parnasso

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[16]Publikationen Älterer Musik, II, (Leipzig, 1927, rpt. Hildesheim: Georg Olms, 1967), hereafter cited as Schrade M.

[17]Luis Milán, El Maestro, Opere complete per vihuela, (Milan: Zerboni, 1965).

[18]Luis de [sic] Milán, El Maestro, (University Park and London: Pennsylvania State University Press, 1971), hereafter cited as Jacobs M.

[19]Monumentos de la Música Española, (Barcelona: Instituto Español de Musicología), respectively vols. 3 (1945, rpt. 1971), 7 (1949), 22 and 23 (1965), and cited hereafter as Pujol N, Pujol Mu, and Pujol V.

[20]Miguel de Fuenllana, Orphénica Lyra, (Oxford: OUP, 1978), hereafter cited as Jacobs F.

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have been edited by the present author.[21] Juan José Rey has edited the works in the Ramillete manuscript.[22] Only Pisador's Libro de musica remains unedited, probably due to its limited musical value and the large number of printing errors it contains. Fascimile editions of the printed vihuela books have been published since 1971.

The publication of modern editions of the works of individual vihuelists has superseded the older anthologies which first brought vihuela music to the attention of twentieth-century musicians and musicologists. Pre-eminent among these is Morphy's Les Luthistes espagnols du XVIe Siècle (Leipzig, 1902).[23]

The most detailed critical discussions of vihuela music are to be found in the prefatory pages of the various editions already mentioned, and in John Ward's authoritative dissertation "The Vihuela de mano and its Music 1536-1576." Ward dedicates an entire section to the fantasia where he discusses and assesses the contributions made by each vihuelist. Most of his perceptions of their music are verified by the findings of this research. Each

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[21]Esteban Daza, The Fantasias for Vihuela, Recent Researches in Music of the Renaissance 54, (Madison: A-R Editions, 1982), hereafter cited as Griffiths D.

[22]Juan José Rey (ed.), Ramillete de flores: Colección inédita de piezas para vihuela (1593), (Madrid: Alpuerto, 1975).

[23](Rpt. New York: Broude Bros., 1967).

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of Pujol's editions contain biographical, bibliographical, and editorial commentaries, a general characterization of each composer's work, and commentaries on the form and character of each individual composition. Jacobs' Preface to Orphénica Lyra lists the principal technical aspects of the compositional style of Fuenllana's fantasias, and cites occurrences of each characteristic. Schrade's edition of El Maestro does not include any critical discussion, and Jacobs discusses Milán's style only briefly in his edition.

Other research valuable to this study includes that which deals with broad issues of style in sixteenth-century instrumental music, or relates specifically to Spanish instrumental music or other closely related non-Spanish areas. Three articles by John Ward are central: "The Editorial Methods of Venegas de Henestrosa," examines the manner in which fantasias by Mudarra and Narváez were reworked by Venegas for inclusion in his Libro de Cifra Nueva.[24] "The Use of Borrowed Material in 16th-Century Instrumental Music",[25] and "Parody Technique in 16th-Century Instrumental Music,"[26] are complementary studies which examine in detail parodies made by vihuelists, particularly by

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[24]Musica Disciplina, 6(1952),105-113.

[25]JAMS, 5(1952), 88-98.

[26]In The Commonwealth of Music, ed. G. Reese and R. Brandel, (New York: The Free Press, 1965), pp.208-28.

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Valderrábano. For a wealth of information concerning source materials, Brown's Instrumental Music is an invaluable research tool.

Specific studies of Spanish instrumental music include Charles Jacobs' dissertation,[27] and his subsequent book Tempo Notation in Renaissance Spain.[28] "Spanish Intabulations in the Sixteenth Century" by Lee Eubank is of peripheral interest for the information it provides about the type of vocal music preferred by Spanish musicians, and the manner in which it was rearranged for solo instruments.[29] Almonte Howell's article "Paired Imitation in 16th-Century Spanish Keyboard Music" focuses on keyboard tientos, and discusses the main thrust of the second book of Sancta María's treatise.[30] An evaluation of the systems and organization of tonality in vihuela music has been undertaken by Maria Ester Grebe in her study "Modality in the Spanish Vihuela Music of the Sixteenth-Century and its Incidence in Latin American Music."[31] H. Colin Slim's dissertation "The Keyboard Ricercar and Fantasia in Italy," examines a large repertory of music including the vihuela fantasias printed before 1550. Otto Gombosi

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[27] "Performance Practice."

[28] (Brooklyn: Institute of Medieval Music, 1964).

[29] (diss., Indiana U., 1974).

[30] MQ, 53 (1967), 377-96.

[31] Anuario Musical, 26(1971), 29-59; and 27(1972), 109-29.

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cast a new perspective on ricercar form by applying his rhythmically-based analytical procedures to a work by Francesco da Milano as a case study in methodology in his article "A la Recherche de la Forme dans la Musique de la Renaissance: Francesco da Milano."[32] His argument proposed for the first time clear evidence of highly organized fantasia structures. The same methods have been applied by Jean-Michel Vaccaro to the fantasias of Albert de Rippe.[33] Warren Kirkendale's article "Ciceronians versus Aristotelians on the Ricercar as Exordium" seeks to establish a link between the nature and function of the ricercar and the theory of rhetoric, although it has little validity for works composed after 1535 and thus for the fantasias for vihuela.[34]

Delimitation

The principal aims of this research are to elucidate the musical style of the vihuela fantasia and its chronological development, to penetrate the style of each vihuelist, to delineate the characteristic features of his fantasias, and to define his formal structures. Imitation, ostinato, sequence, free counterpoint, parody, and the idiomatic use of chords and scale passages are the

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[32]In La Musique Instrumentale de la Renaissance, ed. J.Jacquot (Paris: CNRS, 1955), pp.165-76.

[33]Albert de Rippe, Fantaisies, Vol.I of his Oeuvres, ed. Jean-Michel Vaccaro (Paris: CNRS,1972).

[34]JAMS, 32 (1979), 1-44.

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ingredients from which fantasias were built, but no recipe governs the way in which they were combined. The particular balance of ingredients and the approach taken by each vihuelist is an important general feature of his style.

It is argued that a clear line of chronological development can be traced in the history of the vihuela fantasia, and that the idiosyncrasies of each composer's style are only partly separable from the stylistic development of the genre. The thrust of this argument is that the development of the fantasia represents a movement away from free improvisatory beginnings to an increasingly complex contrapuntal art which eventually became too sophisticated to remain in existence. Subsequent style change in Spanish plucked instrumental music reflects a desire for music to be simplified, freed of the contrapuntal artifice that was both extremely difficult to perform, and equally demanding to listen to. The guitar book of Juan Carles y Amat entitled Guitarra española y vándola, first published in Barcelona in 1586, is the first tangible evidence of the reaction against the polyphonic style.[35]

The development of the sixteenth-century Spanish fantasia was one of increasing conformity rather than divergence from a mainstream path. A

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[35]See Emilio Pujol, "Significación de Joan Carlos Amat 1572-1642 en la historia de la guitarra", Anuario Musical, 5 (1950), 125-46.

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tradition with improvisatory roots attempted to legitimize itself by approximating the mainstream polyphonic tradition. Vihuela music, with its own obscured beginnings in the world of improvisation and oral tradition, followed a path that would certainly have met with the approval of the austere and pious monarchs Charles V and Philip II. The exuberence and flamboyance of the earlier literature gave way to a more refined and, at times, introverted music in which the passions were more considered than spontaneous.

Analysis of vihuela fantasias in the present study has revealed a much greater degree of formal planning than has previously been understood. Analysis of the patterns of construction by texture, themes, voice-leading, and tonality shows that, in many cases, the works have architectonic balance and careful structural design underlying their apparently continuous, episodic evolution. In conscious or unconscious response to their Age, these renaissance composers controlled the large-scale form of their works much more than has generally been recognized.

The relationship between fantasia style and contemporary vocal music has also been explored in this study. Both the theoretical treatises and the repertory show a clear link between the polyphonic practices used in vocal and instrumental music. From the corpus of masses, motets and madrigals, a set of principles can be derived which represents

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the mainstream concepts of sixteenth-century compositional technique. Evaluation of the extent to which these concepts influenced the style of instrumental fantasias, and the manner in which they interacted with the idiomatic techniques of the vihuela provides insight into the approach of each individual composer, and forms the basis for useful comparative judgments of musical style. The present study examines this interaction of intellectual and idiomatic forces in each vihuelist's music, and quantifies the relationship by means of the systematic statistical procedures discussed below. The next part of this chapter explains the analytical methods used.

Chapters 2 to 9 examine the fantasias of each composer, following the chronology of the sources. Brief biographical and bibliographical information introduces each chapter and gives a preliminary account of each vihuela book, its artistic and didactic pretensions. This is followed by a discussion of each composer's style, outlining the categories of fantasias used by him and their central stylistic features. Analyses are given of individual fantasias typical of each vihuelist's style, and also those which are exceptional. Chapter 10 presents an overview of the history of the vihuela fantasia and makes a general comparison of individual styles within the repertory as a conclusion. Appendix 1 is a motivic catalogue of the principal melodic material of the fantasia

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repertory. It is intended as a reference catalogue of the stockpile of themes used by the vihuelists. It is envisaged as serving as a possible reference tool for subsequent research of other repertories.

Classification of fantasias

For the purposes of this study, the repertory of vihuela fantasias has been classified according to the types of procedures used in composition. Vihuela fantasias, however, do not readily lend themselves to classification. No significant, broad classes can be defined that are mutually exclusive of one another. The works are classified by their central tendencies and their predominant features.

While classification in this instance is perforce a construction of the historical spectator, the relevant terms and ideas are supplied by the authors of the music. The titles given to fantasias by their composers, both at the head of each piece and in the table of contents of each book, frequently provide additional information about the work. Most commonly, titles specify the mode and the number of voices of the piece, or the intended tuning of the vihuela. Additionally, several vihuelists appended information in words or symbols specifying tempo or the degree of difficulty of the pieces for the performer. Fantasias with only this kind of specification are generally those of the most typical style: that of the imitative motet. Fuenllana additionally underlined the originality of

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many of his works of this kind by designating them fantasias del author. The specific information supplied by the composers is presented in the summary tables included in each chapter.

Other more exceptional fantasias have titles which explain their function or process. These titles, drawn from the whole literature, are catalogued and defined below. They encompass three broad areas: the use of idiomatic textures, parody technique and cantus firmus themes.[36]

1. Titles describing texture

The titles of idiomatic works generally give an indication of their instrumental texture. Most of these works involve the use of diminution; others revolve around homophonic, non-imitative textures. Many fulfill a similar function to that of the nineteenth-century etude, that is, as exercises in instrumental technique, while remaining works of art which are suitable for the performing repertory.

Fantasia...[de] consonancias mescladas con redobles is a title used exclusively by Milán to describe works with sections of contrasting texture: passages of rapid diminutions (redobles) alternating with

[36]Pujol V, Vol.I, pp.29-30, lists epithets used in vihuela fantasia titles mixed with others apparently of Pujol's own invention. The terms "de pasos trenzados", and "de pasos sueltos" do not occur in any of the vihuela sources, although the last two are derived from Sancta María who uses them to describe two kinds of imitation; concurrent and consecutive.

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passages of chords (consonancias), being sometimes purely homophonic and other times passages of imitation.

Fantasia...para hazer soltura de dos dedos, and Fantasia...para hazer dedillo are titles also exclusively used by Milán. These pieces are from within the preceding category, but additionally specify the use of particular right-hand techniques. Dos dedos is thumb and index finger alternation, and dedillo is the backwards and forwards motion of the index finger, using the fingertip in the manner of a plectrum.

Fantasia de passos largos para desenbolver las manos is a term used by Mudarra and Daza to mean 'in long passages (of diminution) to develop the hands.' Most of these pieces alternate passages of diminutions with sections in imitative style. Several abbreviated versions of the title appear in the books of the two composers: ...de passos largos, ..para desemvolver las manos, ..de passos desenvueltos, or merely ...de passos.

Fuenllana also uses the term Fantasia para desemboltura de manos to describe the first nine fantasias of his libro quarto. These are in fact polythematic imitative works (with one monothematic exception) and do not contain passages of diminution. They distinguish themselves from the bulk of Fuenllana's works only by being shorter and

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somewhat easier to perform, so that the title apparently only conveys a didactic intention.

Fantasia de redobles is the title of one piece by Fuenllana and is a work of imitative style whose themes and free voices contain many passages of quick notes.

Fantasia de contrapunto is the title of one work by Valderrábano, no. 13. It denotes a polyphonic imitative piece of rapid speed with more imitation than is commonly the composer's habit, and a light texture concentrating on semiminima (𝅘𝅥𝅯) rather than minima (𝅗𝅥) movement.

Fantasia de consonancia(s) appears as title to works by Narváez, Valderrábano, and Fuenllana. All are non-imitative through-composed works of primarily homophonic design with passing-notes linking the consonances or chords.

2. Titles indicating Parody technique

Valderrábano and Fuenllana both composed fantasias acknowledged by them as parodies of works of other composers. Fuenllana headed both of his works Fantasia remedando a....., [fantasia imitating...]. Valderrábano used the same title as well as several others: Fantasia sobre... [fantasia upon...], Fantasia contrahecha a [fantasia imitating...], Fantasia..acomposturada de [fantasia

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composed upon...], and Fantasia hecha sobre... [fantasia made upon...]. The variety of apellations is apparently for variety of language; no stylistic difference is discernible. Milán parodied one of his own works and it has as its title Fantasia que remeda a... [fantasia imitating...]. Mudarra's most famous fantasia imitates the style of another musician, a harpist, and is titled Fantasia que contrahaze... [fantasia which imitates...].

3. Titles of Cantus Firmus works

Fantasias based on a cantus firmus were composed by Narváez, Mudarra, Pisador, and Fuenllana. Whether treated as an ostinato or as an imitative theme, the composers give the solmization syllables of the cantus firmus as part of the title. Pisador gave his works of this type the generic title Fantasias sobre passos remedados, perhaps suggesting that the themes were not of his own invention. Each work by Pisador, Narváez and Mudarra is simply titled Fantasia sobre..., followed by the solmization syllables. Fantasia sobre un passo forcado followed by solmization syllables is Fuenllana's way of describing the same, and he uses ..sobre un passo forçoso to denote an ostinato work, although he used forçado in the table of contents entry of the same work.

4. Miscellaneous Titles

Fantasia...por otra parte indicates a fantasia,

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including many by Milán, composed using a transposed mode. This was often explained by vihuelists as placing the work 'on another part' of the vihuela's fingerboard to that customarily used for the given mode. Such shifts resulted in the modal final being located on a different string and fret, and was regarded by them as a change of término. More specific appendages are given by Narváez and Daza. Works in mode 1 transposed to a G final are designated by both as Fantasia..por Gsolreut. A similar transposition by Daza to an A final of a mode 4 piece is titled Fantasia..por Alamire.

Fantasia suelta is the title given by Valderrábano to his non-parody works, irrespective of their style differences. It designates works 'free' of borrowed material.

Fantasia llana, meaning 'plain fantasia', is used by Pisador to signify a simple, technically easy work.

Fantasia de passos de contado is the title of one work by Mudarra. Venegas de Henestrosa makes reference to a similar texture to that of Mudarra's fantasia in his discussion of redoble technique of the vihuela:

> ...the fourth [type of redoble] is with the second and third fingers [i.e. index and middle of the right hand], which is good for carrying the cantus firmus with the thumb, and playing the two fingers with the two

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fingers de contado.[37]

It can be assumed that passos de contado are melodies or motives in quick time values moving above a cantus firmus.

Several scholars have attempted classifications of the fantasia repertory. The most simplistic have been made by Pujol in relation to the works of Narváez and Valderrábano, each of whose fantasias he divides into two categories. Narváez's fantasias are divided according to whether they are long and involved, or short and simple, thus merely highlighting the order in which the Delphín is organized: Narváez divided the works on the same basis. Pujol, in his edition of Silva de sirenas, divided the works according to whether they were parodies or completely original, that is, acomposturadas or sueltas.

Ward classified the repertory for the purpose of his study under three broad categories: parody fantasias, monothematic fantasias and polythematic fantasias. Each type represents works constructed upon different principles, on borrowed polyphonic material, cantus firmus themes, and imitative polyphony. These three types undoubtedly constitute the largest groups within the repertory, but the categories must be stretched beyond reasonable

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[37] Libro de Cifra Nueva, fol.8v, reprinted in Anglés, La Música en la Corte de Carlos V, Vol.1, p.160.

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limits in order comfortably to accommodate some of the less conventional works. They thus highlight central tendencies rather than attempt to be totally comprehensive. Ward also made another categorization along chronological lines to give a succinct overview of the evolution of the fantasia within a broad international context. His appraisal remains unchallenged:

> Stylistically, the fantasias of Narváez and Mudarra belong to what may be called the second generation of 16th-century instrumental music and may be compared with those by Francesco da Milano and Jacobo Fogliano; the music of Valderrábano, though in some ways singular, and that of Pisador and Fuenllana belongs to the third generation together with the instrumental works of Valentin Bakfark and Annibale Padovano; and the music of Daza, like that of Vincenzo Galilei and Andrea Gabrieli, belongs to the fourth generation, though it does not share the more obvious proto-Baroque elements of this phase of 16th-century music. The music of Milán belongs to no one generation, falling between the first and second generations, and serves in a way as a bridge between the improvisatory style of the Petrucci and Attaingnant lutenists and the technically more mature style of the Francesco da Milano generation.[38]

Two types of categorization are used in this study. In the first, works are classified according to central tendency. In the tables of each vihuelist's fantasias given in subsequent chapters, works are classified according to the predominant style or method of composition. Table 1.1 provides a view of the breakdown of the repertory. Polythematic imitative fantasias (ImP) account for sixty percent of all vihuela fantasias. They are

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[38] Ward V, p.247.

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the works which most closely resemble the motet style of imitative point writing. Most of the monothematic imitative fantasias (ImM) are in a similar style but use only one theme, often given at the beginning of the piece as solmization syllables. The ostinato fantasias (Ost) also use a given cantus firmus, which is subjected to different treatment than in the former group. The parody fantasias (Par) are those built upon borrowed polyphony, usually motets or mass movements, although three of the examples are parodies of lute ricercars. The musical style of these works is predominantly that of polythematic imitation. In all but one case, some allusion to the name or author of the borrowed work is supplied by the composer.[39] A small proportion of the repertory is dedicated to through-composed polyphony with no use of imitation or other devices to unite the independent lines (nIm). A number of works alternate this non-imitative style with passages of imitation (nIm+Im). Writing of predominantly idiomatic instrumental inspiration (Id) based on scales, sequences, chords, and contrapuntal networks gives rise to another group of compositions. Other works combine significant passages in both the idiomatic and imitative styles (Id+Im), while others distribute the idiomatic and non-imitative styles in equal proportion (Id+nIm).

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[39]Narváez, Fantasia 1. See p.130.

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TABLE 1.1

THE COMPOSERS AND CLASSES OF VIHUELA FANTASIAS

	Milán	Narváez	Mudarra	Valderrábano	Pisador	Fuenllana	Daza	Ramillete	TOTAL	%
ImP	30	10	15	4	7	43	18	2	129	59
ImM	-	2	-	-	10	3	-	-	15	7
Ost	-	-	2	-	4	1	-	-	7	3
Par	1	1	-	19	-	2	-	-	23	11
nIm	-	1	-	4	3	1	-	-	9	4
nIm+Im	-	-	3	6	2	-	-	-	11	5
Id	9	-	4	-	-	-	-	-	13	6
Id+Im	3	-	1	-	-	1	4	-	9	4
Id+nIm	1	-	2	-	-	-	-	-	3	1
TOTAL	44	14	27	33	26	51	22	2	219	
%	20	7	12	15	12	23	10	1		100

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Comparative Method

The second system of classification designed for this study uses a statistical process to convert collected data on each fantasia into a pair of numerals that can be expressed on a co-ordinate graph. The axes of the graph represent the intellectual and pragmatic elements which are combined in all fantasias. These two parameters offer a common denominator; the fundamental criteria of comparison. The system of graphs shows the differences between individual works far more subtly than any other method, even though it is primarily offered as a means of summarizing a much larger body of information. The raw data also provides a wealth of information and is included in tabular form in Chapters 2 to 10. Comparison of the graphs of each vihuelist's fantasias readily demonstrates the historical development of the genre. It attempts to resolve what Ward noted as:

> ...an important problem in 16th century instrumental music: namely to what extent the fantasia was indebted to vocal polyphony, not in terms of immediate borrowing, but more generally in matters of style. The usual textbook reference to the fantasia as an instrumental motet is open to serious question, particularly when no attempt has been made to differentiate stylistically within the large and highly diversified corpus of 16th-century fantasias.[40]

The notion of the fantasia as an instrumental motet embodies two ideas. 'Motet' alludes to the inclusion in the fantasia of certain processes and

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[40]Ward V, p.237.

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compositional techniques stemming from the vocal repertory typified by the motet. The 'instrumental' qualification gives recognition to the fact that there are other forces also helping to shape the music, derived from the instrument on which it is performed. A change of function is also caused when a motet is transferred from voices to an instrument: without text the music is taken to a further level of abstraction. While this may influence a work's structure, it need not alter its stylistic characteristics, so it has not been considered a significant factor in the present context. The task of this study is to assess how each of the 219 works conforms to the central notion of the instrumental motet, to assess the variability within those parameters and to see if any patterns emerge from which valid generalizations can be drawn.

'Concept' and 'Idiom' serve as terms to represent the ideas delineated by the 'instrumental motet' description of the fantasia. As intellectual and pragmatic forces, they are separate and interdependent. 'Concept' represents the vocally derived ideas and processes found in fantasias. 'Idiom' represents the instrumental resources embodied in them. The two forces are not polarities. The composer's creative decisions do not involve a choice between concept and idiom which requires him to compromise and adopt a position along a single scale. Rather, his creative action results in a work which is idiomatic, because it can

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be accommodated on the instrument, and is simultaneously derived from an external conceptual idea. The idiomatic possibilities of the instrument can influence the concept in two ways. On the one hand they may act as a shackle which restricts the free wandering of fancy and sets some kind of limit on the concept, or they may provide an inspiration from within the instrument's resources which will generate music of a completely different order. Each fantasia is a unique marriage of these two forces.

Assessment of each parameter of each work establishes the degree to which it conforms to a preconceived notion of the fantasia as an instrumental motet, and forms the basis of the comparative method developed for this study. The following discussion explains the methodology. The investigation has been conducted as a statistical study, primarily aimed at presenting results in concise diagrammatic form. A statistical approach provides consistent, systematically applicable criteria and necessitates the clear definition of all elements. The simplicity and manageability of the system has also been considered in its design, and an awareness of the dangers of becoming simplistic has been maintained. Considerable experimentation preceded the adoption of the system finally chosen. A far more elaborate system of greater mathematical complexity was extensively tested and over half the repertory assessed by it

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before it was rejected. The consistency in results between that system and the one used here is an encouraging sign of the reliability of the less elaborate method.

Concept and Idiom have been assessed separately in each work. The elements which comprise each parameter have been delineated. The presence and relative importance of each element in each work has been measured and converted to a numerical value, which can then be plotted and used on a comparative basis. The maximum possible aggregate for each parameter is 100, the total therefore can be regarded as a percentage score. Even if artificial, it is a consistent comparative measure and the reader is discouraged from misinterpreting the statistics in any absolute sense. The task is to demonstrate clearly the similarities, differences, and general trends within a diverse repertory.

The Parameters

1. Concept

Assessment of the Concept parameter is based on an examination of the compositional processes of each work and the resultant textures. Five broad textural categories have been found in the literature: imitative textures; non-imitative textures with each voice given equal status; textures involving a cantus firmus; textures with one voice more prominent than, and accompanied by the others; and textures where a single voice is

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presented alone. Each phrase of each fantasia has been examined to assess to which of these categories it may be said to belong. The last three categories can each be divided into two, according to the way in which the composer has organized his material within them. Division of the cantus firmus category depends on whether the other voices of the texture are presented in rhythmic values similar to the cantus firmus, or in shorter values. In both the accompanied and unaccompanied melodic textures, subdivision is according to whether or not material is organized with sequential repetition. Thus, eight textural categories have been defined and ranked according to their conformity to vocal principles. They are given in Table 1.2 with the maximum score possible for each category in any work.

Both the imitative and non-imitative equal-voiced categories are defined solely by the process used in composition. Both are derived from vocal practice, but of the two, imitation is more fundamental to sixteenth-century composition.

The subdivision of the cantus firmus category is an important one. Cantus firmus with homophony or accompanied by parts moving at a similar speed identifies with the use of a paraphrased cantus firmus in the mass or motet. The use of shorter, more lively note values above the cantus firmus derives more immediately from the repertory of ensemble dance music, especially that asociated with

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TABLE 1.2

CATEGORIES OF COMPOSITIONAL PROCEDURE

Category No.	Description	Maximum Score
1	Imitation	90
3	Cantus firmus in equal-voiced polyphony or homophony	60
4	Cantus firmus accompanied by voice(s) in shorter note values	50
2	Equal-voiced non-imitative polyphony	40
5	Accompanied melody -sequential	25
6	Accompanied melody -free	15
7	Single voice -sequential	6
8	Single voice -free	2

the basse dance. The concern here is with the forms of cantus firmus technique. Pre-existence of the melodies used is immaterial. In the fantasia literature, the textures which have been categorized as cantus firmus include those resembling cantus firmus dance textures, and those involving ostinato themes, except when the ostinato is treated imitatively.

The method of division of the accompanied melodic textures into sequential or free treatment

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needs no explanation. The means by which categories 5 and 6 are differentiated from the imitative, and equal-voiced, non-imitative textures of categories 1 and 2 does need clarification, however. The accompanied textures distinguish themselves by having the predominant musical interest concentrated in one voice. In cases where a phrase or motive is reiterated as an ascending or descending stepwise sequence, there is no difficulty. A more ambiguous type of texture is particularly prominent in the music of Milán, although not exclusive to him. It is derived from the imitative ideal, but presented in a modified form. A polyphonic complex, a complete textural unit, is restated at different pitch levels to give the effect of imitation. The uppermost voice is a theme or motive undergoing quasi-imitative treatment, cradled in a texture whose relationship to it is unchanged in the transposed repetitions. Because it represents a significant modification of the imitative technique, this type of texture has been classified as sequential accompanied melody. Another ambiguity, again most commonly found in the music of Milán, and usually at the beginning of a work, also needs clarification. Imitative pairs consisting of dissimilar themes, where the second voice-pair is repeated an octave above or below the first pair, have been classified as imitative rather than sequential repetition because of their similarity to opening vocal textures. An instance of this is

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found at the opening of Fantasia 28 by Milán.[41]

The distinction between free accompanied melody (Category 6), and the cantus firmus texture with shorter note values (Category 4) also warrants clarification. Given passages have been adjudged as belonging to the cantus firmus category if the prominent melody is either above an acknowledged ostinato theme or is predominantly written in note values at least four times smaller than the accompanying voice. Otherwise, the texture has been regarded as accompanied melody.

The instances of unaccompanied single voices are relatively infrequent. Their classification into sequential or free is based purely on the presence or absence of repeated motives or melodic cells.

Numerical scores on the Concept parameter are calculated from the proportion of each fantasia that falls into the categories described above. The maximum score for each category is determined according to its relationship to motet-like vocal procedures. Categories with higher scores show a closer relationship. Each category has been subdivided into between three and seven centile ranks. The ranks are used to record the approximate percentage of a given fantasia falling into the categories defined. Categories, ranks and scores are given in Table 1.3.

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[41]Schrade M, p.217; Jacobs M, p.170.

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TABLE 1.3

CONCEPT PARAMETER: SCORING SYSTEM

Category	Rank	Centile Range	Score
1. Imitation	a	⩾90	90
	b	80-89	75
	c	70-79	60
	d	60-69	45
	e	50-59	40
	f	25-49	20
	g	1-24	10
2. Non-imitative polyphony	a	⩾75	40
	b	50-74	35
	c	25-49	25
	d	10-24	10
	e	1- 9	4
3. Cantus firmus with homophony	a	⩾75	60
	b	50-74	40
	c	25-49	30
	d	10-24	16
	e	1- 9	8
4. Cantus firmus with smaller notes	a	⩾75	50
	b	50-74	35
	c	25-49	26
	d	10-24	13
	e	1- 9	5
5. Accompanied melody -sequential	a	⩾75	25
	b	50-74	20
	c	25-49	15
	d	10-24	8
	e	1- 9	2
6. Accompanied melody -free	a	⩾50	15
	b	25-49	10
	c	10-24	5
	d	1- 9	2
7. Single voice -sequential	a	⩾25	6
	b	10-24	4
	c	1- 9	1
8. Single voice -free	a	⩾25	2
	b	10-24	1
	c	1- 9	0

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Tables giving the ranking of each work are included in the discussion of each vihuelist's fantasias. Examples of the method of score calculation are given in Example 1.1, which represents a cross-section of styles. In any given fantasia, the number of semibreve units composed in the styles of the defined categories is calculated. These figures are then converted to percentage figures representing the proportion of the work in each category. The percentage figures are then placed within their respective ranks. The scores corresponding to each rank are summed to give a total Concept score.

In a small number of cases, numerical scores have been modified in order to reflect more adequately the true character of a work. This is to rectify one of the common distortions possible with ranked statistics, but the compromise has been considered justifiable due to the other advantages of a fast and manageable system. Score modification has occurred when the score in the most prominent category has fallen just outside a rank which would more adequately reflect that work, or where a similar situation has arisen in two lesser categories. Scores have been both increased and reduced. For example, in Fantasia 12 by Daza, the percentage score in category 1 was 78, and in Category 2 was 22, just below the maximum of 79 and 24 possible in their respective ranks. In this case the total score was arbitrarily increased by ten.

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Example 1.1, Concept Score Calculations.

Milán, Fantasia 22[a]

length (semibreves): 176

category	1	5	6	7
total semibreves	46	82	46	2
proportion of work (%)	26	47	26	1
rank	f	c	b	c
score	20	15	10	1

total: 46

Mudarra, Fantasia 18[b]

length (semibreves): 63

category	1	4	6
total semibreves	7	53	3
proportion of work (%)	11	84	5
rank	g	a	d
score	10	50	2

total: 62

Fuenllana, Fantasia 15[c]

length (semibreves): 212

category	1	2	3	4	5	6
total semibreves	128	48	5	15	9	7
proportion of work (%)	60	23	3	7	4	3
rank	d	d	e	e	e	d
score	45	10	8	5	2	2

total: 72

Daza, Fantasia 22[d]

length (semibreves): 63

category	1	2	5	6	8
total semibreves	18	21	8	14	2
proportion of work (%)	28	34	13	22	3
rank	f	c	d	c	c
score	20	25	8	5	0

total: 58

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[a]Schrade M, p.124; [b]Pujol Mu, p.39; [c]Jacobs F, p.167; [d]Griffiths D, p.42.

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Similarly, in Fantasia 13 by Fuenllana, percentage scores of 70 and 25 were recorded in Categories 1 and 2. In both cases, these were the minimum scores in the particular ranks, so the total score was consequently reduced by ten to reflect the work more accurately. In instances where Concept score totals have been modified, the unmodified scores for each category have been used to construct the tables of Polyphonic Procedure (Concept) in each subsequent chapter. The tables thus show true centile readings.

2. Idiom

Idiom has been defined as representing the idiosyncratic instrumental resources available for use in the fantasia. The Idiom parameter is a measure of the extent to which the particular nature of the vihuela is an active agent in determining the musical style of a fantasia. Several factors combine to produce an assessment. This involves determining the degree to which the style of a work is generated by idiomatic resources, and the extent to which a work fashioned by non-idiomatic ideas may have idiomatic textures incorporated into it. The mindfulness of the composer to the task of performing the work also deserves consideration.

To assess the Idiom parameter, seven categories based on these three principles have been devised:

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textural density

homophony

figuration

accompanied melody

arpeggiation

ease of execution

idiomatic effectiveness

The first category measures the predominant texture of each fantasia: whether it is mostly in two, three or four voices. Four of the categories measure the incidence of specific idiomatic textures or devices in the works: homophony, figuration, accompanied melody and arpeggiation. The ease with which a fantasia may be performed is assessed, while the final category estimates the idiomatic effectiveness of each work; that is, the extent to which the work is shaped or enhanced by specifically idiomatic devices.

Like the system used for the Concept parameter, the categories of the Idiom parameter have been subdivided into smaller classes. Unlike the Concept parameter, however, the Idiom categories are not mutually exclusive, so the scoring rationale is different. In this case, the maximum aggregate score of 100 is the total of the maximum score possible in each category. The relative weightings have been empirically determined to produce the most consistent and balanced results. Table 1.4 gives the ranks and scores of each category.

Thin textures are easier to execute on a

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TABLE 1.4

IDIOM PARAMETER : SCORING SYSTEM

Category	Rank	Score
1. Textural density	a. varied a4-a1	25
	b. >50% a2	20
	c. >50% a3	15
	d. >50% a4	5
2. Homophony	a. much (>20%)	10
	b. some	6
	c. little	3
3. Figuration	a. much (>10%)	10
	b. little	5
4. Accompanied Melody	a. much (>20%)	15
	b. some	10
	c. little	5
5. Arpeggiation		5
6. Ease of Execution	a. extremely facile	20
	b. very facile	15
	c. facile	10
	d. difficult	0
7. Idiomatic Effectiveness	a. excellent	15
	b. good	10
	c. average	5
	d. poor	0

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plucked instrument, so works predominantly in two voices score higher than three- and four-voice works. In each case at least fifty percent of a fantasia must be written in the textural density under which it is classed. Because this is sometimes not the case, a fourth rank has been included for works of great textural variability. Works falling into this class are invariably of a highly idiomatic nature, like Milán's fantasias de consonancias y redobles. It is thus the highest scoring of the four ranks. It appears that writing in this manner was considered by the vihuelists to be more an extension of instrumental than vocal style.

Category 2 measures the amount of chordal writing in any work. Works with at least twenty percent of their length taken up with homophonic writing receive the maximum score; smaller amounts receive fewer points. In Category 3, figuration is regarded as being music written in one voice with note values at least four times smaller than the value representing the pulse of the music. In most cases, figuration is written in corcheas (♪). Figural textures may either be accompanied or unaccompanied. In terms of the repertory, figuration occupying ten percent of a work is considered a significant amount and thus obtains the maximum score for the category.

Accompanied melody (Category 4) is defined in the same way as for the Concept parameter: a texture

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with all voices moving at a similar speed, but with melodic interest concentrated in one of the voices. The other voices generally provide a subservient harmonic background. The proportion of a fantasia constituting a high use of this textural type is twenty percent.

Very few vihuela fantasias make use of the idiomatic device of arpeggiation. They are so infrequent that no ranks are needed within Category 5.

Category 6 measures the ease of execution of a work and is subdivided into four ranks. Rank a) is reserved for works of the greatest technical simplicity, while rank b) is for works which fall well under the hand but not with the same ease. Works of moderate difficulty, the typical fantasia, are classed as rank c). Rank d) is for works exacting greater than average technical demands.

Idiomatic effectiveness, the quality measured in Category 7, is an estimate of the general effect of idiomatic thinking on each work. Works classed in rank a) are those whose essential conception is idiomatic, and whose musical style is predominantly generated by inherent instrumental ideas. Works of predominantly vocal or polyphonic conception, made more varied or interesting through the inclusion of specific idiomatic devices, or even only by a keen sensitivity on the composer's part to the idiosyncrasies of the instrument, have been classed in rank b), although some exceptionally effective

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works have been included in rank a). Rank c) includes works of average type; those basically cast in the polyphonic mould, without special attraction from an idiomatic viewpoint, but obviously created with a workable understanding of instrumental limitations. Works included in rank d) are those of poor idiomatic effectiveness. In most cases these are works whose conceptual ideas are not adequately realizable on the vihuela, either becoming technically unmanageable or made bland by over-exploitation of the instrument's resources. Musically, they are the least effective works of all.

For any given fantasia, the score on the Idiom scale is the sum of the scores pertaining to the relevant rank of each category. In Categories 1 to 4, this requires an arithmetical calculation of the proportion of each the work falling into the given category. Categories 6 and 7 unavoidably require a subjective assessment where reliability depends on the consistency of the assessor. Tables of Textural Types in subsequent chapters present the ranking and scoring of each vihuelist's works. Table 1.5 presents the Idiom calculations of the four fantasias whose Concept scores were examined in Example 1.1. The rank assigned to each fantasia in each category is shown, together with the score in parentheses.

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TABLE 1.5

IDIOM SCORE CALCULATIONS

FANTASIA	CATEGORY							SCORE
	1	2	3	4	5	6	7	(total)
Milan, No. 22	a(25)	a(10)	a(10)	a(15)	-	c(10)	a(15)	85
Mudarra, No. 18	c(15)	c(3)	a(10)	a(15)	-	b(15)	b(10)	68
Fuenllana, No. 15	c(15)	c(3)	b(5)	-	-	c(10)	c(5)	38
Daza, No. 22	a(25)	c(3)	b(5)	a(15)	-	c(10)	a(15)	73

Summary Tables

The first table included in Chapters 2 to 9 provides a survey of each vihuelist's fantasias and gives pertinent information about some of their characteristics. The nature of that information, its manner of presentation, and the abbreviations used are given here for reference, according to the column headings in the tables:

Fantasia. Each vihuelist's fantasias are numbered consecutively, in the order in which they appear in each source. Fantasias are referred to by these numbers throughout the thesis, to accord with the numberings used in the modern scholarly editions of the music.

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Work. Each fantasia is also numbered according to the consecutive order of the works in each of the sources. These numbers accord with those used by Brown in Instrumental Music and permit easy cross-reference.

Folio. The folio number of the original source is given, showing where each fantasia is located.

Title. The title of each work is given as it appears in the rubric at the beginning of the piece. They are abbreviated to show salient information and to permit identification. Information shown in parentheses is drawn from the table of contents, or from elsewhere in the source.

Type. Each fantasia is classified according to the categories defined earlier and shown in Table 1.1. The following abbreviations are used:

- ImP - polythematic, imitative
- ImM - monothematic, imitative
- Ost - ostinato
- Par - parody. An asterisk denotes that the parody model has been identified, thus: Par*.
- nIm - non-imitative
- Id - idiomatic

Mode. The mode of each work is given as indicated by the composer except where it is shown in parentheses, in which case it has been determined by the present writer.

Voices. The number of voices used in each work is

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given. The occasional thickening of a chord or cadence is not taken as meaning the addition of voices.

Difficulty. The performance difficulty of the fantasias is given where this is specified by the composer. Works are shown in the tables as easy (E), moderate (M), or difficult (D). Only Valderrábano uses three grades of difficulty. The works of Pisador, Fuenllana and Daza are designated as either easy or difficult.

Tuning. Vihuela tuning is described in the sources by the intervals between the courses of strings: ascending 4th-4th-major 3rd-4th-4th. From Bermudo's lengthy discussion, it is clear that the tunings described by him and given in the rubrics of the pieces in the vihuela books are purely theoretical: no correlation existed in practice between the sounding pitch of the instrument and the theoretically determined 'imaginary tunings'.[42] These tunings are those in which music was envisaged and intabulated, and in which it is best transcribed in modern editions.[43]

According to this flexible system, the final of any mode could be located at any place of the vihuela's fingerboard, the mode then mapped out along it, and the imaginary tuning

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[42]Declaración, fols. 90^{v}-96; 102-10.

[43]More detailed information is given in Ward V, pp.37-53.

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identified by the theoretical pitch of the open lowest course. It was essentially an intabulator's device, a means of finding the most idiomatic way of arranging music to suit the instrument. These imaginary tunings apply to all the vihuela books except Milán's El Maestro which appears to use A-tuning throughout. The use of these tunings for fantasias by all vihuelists except Milán suggests that the fantasia may also have been, in some instances, an intabulation of music not composed directly onto the vihuela.

The theoretical tuning of each fantasia is given in the tables according to these criteria, expressed as the pitch of the open lowest course. The tuning is given in parentheses if it is not specified in the source and has been deduced by the writer.

Tempo. Tempo is tabulated only where it is indicated in the sources. Milán gives a verbal indication of tempo, while Narváez, Mudarra, and Valderrábano make use of mensuration signs for this purpose. In the tables, tempo is indicated as either fast (F), moderate (M), or slow (S).

Length. The length of each fantasia is expressed in terms of the number of semibreve compases which it comprises.

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CHAPTER 2

LUIS MILAN

The fantasias of Luis Milán are works of strong character. Vital and extroverted, their charm is immediate and irresistible. They are the work of an intelligent Valencian courtier, a cultured Renaissance gentleman. In style, Milán's fantasias are unique. They are readily distinguishable from the works of any other composer of vihuela or lute music. As the earliest known vihuela music, they show a style which had already attained maturity. They reflect Milán's strong personality and, possibly, the relative musical isolation of the Valencian court. Ward describes Milán's position in the history of instrumental music as "a bridge between the improvisatory style of the Petrucci and Attaingnant lutenists and the technically more mature style of the Francesco da Milano generation."[1]

Simplicity and directness characterize Milán's fantasias. They are built from short episodes, each usually revolving around a single theme, texture or idea. Simple materials provide the basis for each

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[1]Ward V, p.247.

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episode: short melodic motives reiterated by means of imitation or sequence, free polyphonic complexes, homophony, scale passages, or other idiomatic devices. The outer formal shape of each fantasia is thus determined by the nature and number of component episodes. The fantasias are conglomerates sometimes bonded together only by the dynamic impetus of the music, but often aided by more readily discernible technical means of cohesion. Some appear wayward or haphazard while others display a tightly integrated design. The ability to link sections or episodes based on disparate ideas into convincing associations is one of the principal triumphs of Milán's style. He achieves this by continually different means. Diversity prevails at all levels in his fantasias.

Luis Milán was probably born in the first decade of the sixteenth century, and sufficient information about his life has survived to gain some impression of his character. Trend's biographical study paints his portrait as a flamboyant courtier, a celebrity at the Valencian court of Germaine de Foix.[2] This image is certainly consistent with his music. Ward's biographical study casts doubt on Milán's often quoted associations with the Portuguese court.[3] Nothing is known of Milán's life

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[2]J.B. Trend, Luis Milán and the Vihuelistas (Humphrey Milford: O.U.P., 1925).

[3]Ward V, pp.371-75.

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after the publication of his book El Cortesano (1561) which "provides an attractive picture of the social and cultural ambience of the Valencia court."[4]

The Libro de Musica de vihuela de mano Intitulado El Maestro, published in Valencia in 1536, contains forty fantasias and four tentos by Milán, as well as six pavanas and numerous villancicos, romances and sonetos for voice accompanied by vihuela. In naming his book 'the Teacher', Milán advertised the fact that it was a didactic work as well as an anthology of original pieces. In this respect, he set a trend emulated in all subsequent vihuela books. The didactic purpose is confirmed in the words of the title page where Milán states that in the book "...is found the same style and order [of music] that a teacher would give to a beginning student, showing him from the beginning, in an orderly manner, all the things of which he may be ignorant, so that he may understand the present work, giving him, at whatever level he might be, music that fits his hands." Milán follows a systematic approach by placing the works in El Maestro in order of increasing difficulty. He also adopts a parallel layout for both of the two libros which comprise the work. Twenty-two fantasias are included in the first libro, while eighteen fantasias and the four tentos make up the

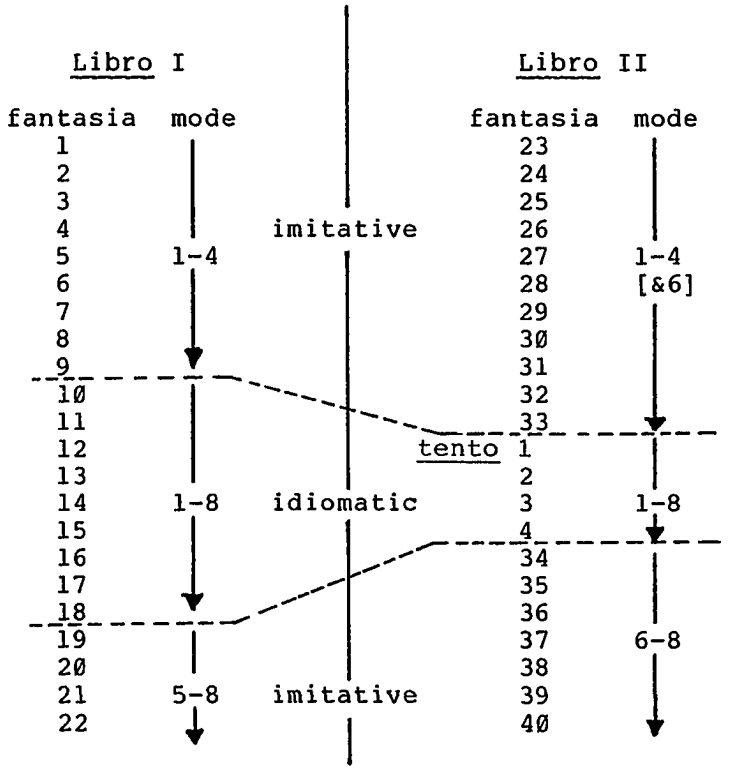
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[4]Charles Jacobs, "Milán, Luis de", New Grove, 1980.

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twenty-two abstract works of the libro segundo. In each libro, works of the imitative kind begin and end the group, with fantasias and in a more idiomatic style and tentos placed between. In each libro each of the two types of works proceed once through the cycle of modes. The arrangement of the works is shown in Example 2.1.

Ex.2.1, Organization of the fantasias in El Maestro.



It is impossible to determine the extent to which Milán composed works specifically for inclusion in El Maestro, or selected fantasias from among those he had already composed. As the order of fantasias is so logical, and his style so dependent on improvisatory formulae, it is quite likely that the

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fantasias preserved are notated representatives of a largely improvisatory tradition. This is, in fact, suggested by Milán in the dedication of El Maestro which he describes as "a book comprising many works which I had taken from the vihuela and written down."[5] In addition to its musical contents, El Maestro is prefaced by a Declaración where Milán explains necessary preliminaries: selecting strings for the instrument, tuning, an explanation of the contents of his primer libro, and a defence of his work.[6] Each work in El Maestro is also preceded by a rubric in which Milán identifies the mode of the piece, verbally indicates the desired performance tempo, and adds other remarks which he feels may be pertinent to the understanding or execution of the work. He always couches his remarks in familiar and friendly language, as a teacher speaking to a student. Translations of these are given by Jacobs, and the comments pertaining to the fantasias have been incorporated in the following sections of this chapter.[7] At the end of El Maestro, Milán added a brief exposition of the eight melodic modes and the characteristics by which they are recognized.[8]

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[5]Fol.Aiii."..un libro hecho de muchas obras: que de la vihuela tenía sacadas y escritas.."

[6]Fols. Aiii^{v}-Bi, translated in Jacobs M, pp.11-23.

[7]Jacobs M, pp.295-313.

[8]Fol.[Rv]^{v}, translated in Jacobs M, pp.25-26.

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Milán's explanation of the contents of his two *libros* is worthy of quotation. The *libro primero* is introduced on fol.[A]vi:

> Contents of this first book. Eight *cuadernos* make up this first book.[9] The first is of the rationale [*intelligencia*] of the said book, and instructions [on playing]. The second and third *cuadernos* [gatherings B and C], gives you easy music in diverse modes, suitable for the hands of a beginner. The fourth and fifth *cuadernos* [gatherings D and E], give you music with various *redobles* to be played *dedillo* and *dos dedos*, having more respect for the *taner de gala* [style], than to much [other] music or metre [*compás*]. The sixth and seventh *cuadernos* [gatherings F and G] give you music somewhat more difficult, and of more hands [i.e. more difficult to play], with some *redobles*. The eighth and last *cuaderno* [gathering H] gives you music in order to sing and play *villancicos* and Italian things.

Milán introduces the second *libro* by summarizing his description of the first and adding the following on fol.Hviii^{v}:

> From here onwards begins the second *libro* with the same order which the previous *libro* had, giving you music by way of fantasias with their rules and annotations; giving you in this second book the same order of music which I offered to you in the table of contents of the previous book, except that the previous music was easier, and this which follows [is] more difficult.

Table 2.1 presents a summary of the fantasias and some of their features.

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[9]These are the alphabetically numbered gatherings according to which *El Maestro* is bound. The foliation of the gatherings is the only page reference system used in it. Table 2.1 identifies which fantasias are found in each *cuaderno*.

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TABLE 2.1

MILAN: SUMMARY OF FANTASIAS

Fantasia	Work	folio	title	type	mode	voices	tuning	tempo	length
1	1	Bi^{v}	Fantasia...del primero tono	ImP	1	3	(A)	F	85
2	2	Bii^{v}	Fantasia...del primero tono	ImP	1	3	(A)	F	98
3	3	Biii^{v}	Fantasia...del primero tono	ImP	1	3	(A)	F	115
4	4	Bv	Fantasia..del segundo tono	ImP	2	3	(A)	F	74
5	5	Bvi	Fantasia..del segundo tono	ImP	2	3	(A)	F	115
6	6	Ci^{v}	Fantasia..del primero tono y del segundo	ImP	1+2	3	(A)	-	151
7	7	Ciii	Fantasia..del tercero tono	ImP	3	3	(A)	F	122
8	8	Civ^{v}	(Fantasia)	ImP	(4)	3	(A)	-	107
9	9	Cv^{v}	Fantasia..por el tercero y quarto tono	ImP	3+4	4	(A)	F	140
10	10	Di	Fantasia (del primero y segundo tono)	Id	1+2	3	(A)	F+S	75
11	11	Dii^{v}	(Fantasia del primero y segundo tono)	Id+Im	1+2	3	(A)	F+S	124
12	12	Div	Fantasia..del tercero y quarto tono	Id	3+4	3	(A)	F+S	98
13	13	Dv	Fantasia..para hazer soltura de dos dedos..del primero tono	Id	1	4	(A)	F+S	64
14	14	Dvi	Fantasia..para hazer redobles con dos dedos..[d]el quarto y tercero tono	Id+Im	3+4	4	(A)	F+S	44
15	15	Ei	Fantasia..del quinto y sexto tono	Id+Im	5+6	4	(A)	F+S	136
16	16	Eii^{v}	Fantasia..del quinto y sexto tono..por otros terminos	Id+Im	5+6	4	(A)	F+S	104

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Table 2.1 (continued)

Fantasia	Work	folio	title	type	mode	voices	tuning	tempo	length
17	17	Eiv	Fantasia..por los mismos terminos..del quinto y sexto tono	Id	5+6	4	(A)	F+S	90
18	18	Ev^{v}	Fantasia..del septimo y octavo tono..de tañer de gala	Id	7+8	4	(A)	F+S	112
19	19	Fi^{v}	Fantasia..todo a un ygual compas..del quinto tono	ImP	5	4	(A)	-	203
20	20	Fiv	Fantasia..del sexto tono.. por otra parte	ImP	6	4	(A)	-	214
21	21	Fvi^{v}	Fantasia..del septimo tono	ImP	7	4	(A)	-	144
22	22	Gii	Fantasia..del octavo tono que remeda a las pavanas que tañen en Italia	Par.	8	4	(A)	M	176
23	40	Ji	Fantasia..del primero tono por otra parte	ImP	1	4	(A)	M	204
24	41	Jiii	Fantasia..del segundo tono (por otra parte)	ImP	2	4	(A)	M	199
25	42	Jv	Fantasia..del primero y segundo tono (por otra parte)	ImP	1+2	4	(A)	M	153
26	43	Ki^{v}	Fantasia..del tercero y quarto tono (por otra parte)	ImP	3+4	4	(A)	M	139
27	44	Kiii	Fantasia ..del tercero tono ..por otras partes	ImP	3	4	(A)	S	225
28	45	Kv	Fantasia..del quarto tono.. por las partes mismas	ImP	4	4	(A)	S	229
29	46	Li	Fantasia..del tercero y quarto tono (por las mismas partes)	Imp	3+4	4	(A)	M	222
30	47	Liii^{v}	Fantasia..del tercero y quarto tono (por otra parte)	ImP	3+4	4	(A)	F	215

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Table 2.1 (continued)

Fantasia	Work	folio	title	type	mode	voices	tuning	tempo	length
31	48	Lv	Fantasia..del sexto tono (por otra parte)	ImP	6	4	(A)	F	231
32	49	Mi	Fantasia..del sexto [tono]	ImP	6	4	(A)	F	230
33	50	Mii^{v}	Fantasia..del sexto tono	ImP	6	4	(A)	S	168
34	55	Oi	Fantasia..del septimo tono	ImP	7	4	(A)	F	177
35	56	Oii^{v}	Fantasia..del octavo tono	ImP	8	4	(A)	F	138
36	57	Oiv	Fantasia..del septimo y octavo tono	ImP	7+8	4	(A)	M	195
37	58	Ovi	Fantasia..del mismo tono	ImP	7+8	4	(A)	M	98
38	59	Pi	Fantasia..del sexto tono.. por estas misma partes se puede azer el octavo	ImP	6	4	(A)	F	227
39	60	Piii	Fantasia..del septimo y octavo tono..tambien se puede hazer por aqui el quinto y sexto	ImP	7+8	4	(A)	F	195
40	61	Pv	Fantasia..del septimo y octavo tono	ImP	7+8	4	(A)	F	201
Tento									
1	51	Miv^{v}	..El arte della es tentar la vihuela a consonancias mescladas con redobles.. del primero y segundo tono	Id+ nIm	1+2	4	(A)	F+S	251
2	52	Ni	Esta fantasia..que mas propriamente se pueden dezir tentos..del tercero y quarto tono	Id	3+4	4	(A)	F+S	193
3	53	Niii	Tentos..del quinto y sexto tono	Id	5+6	4	(A)	F+S	202
4	54	Nv	Tentos..del septimo y octavo tono	Id	7+8	4	(A)	F+S	206

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Fantasia types

Milán divides his fantasias into two categories which he distinguishes primarily by specifying a different performance practice. No particular name is attached to the thirty-one fantasias which constitute the largest group. These are the works which require to be played "all with a steady beat, without changing tempo."[10] They are fantasias 1-9 and 19-40, Milán's polythematic imitative fantasias. Milán's fantasias in this group exhibit considerable variety in the way they are assembled, but their components are drawn from a common font. Exceptional within this group is Fantasia 22, Milán's unique example of parody. The work is a parody of one of his own pavanas.[11]

The second category includes Fantasias 10-18 and the four Tentos. Milán describes these as fantasias which show the "arte de tañer de gala," the art of festive playing.[12] Milán explains these works in the rubric to Fantasia 10:

> Las fantasias destos presentes quarto y quinto quadernos que agora entramos: muestran vna musica la qual se [sic] como vn tentar la vihuela a consonancias mescladas con redobles que vulgarmente dizen para hazer dedillo. Y para tañerla con su natural ayre haueys os deregir desta manera. Todo lo que sera consonancias tañerlas con el compas a espacio y todo lo quo sera redobles tañerlos con el compas

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[10]From the rubric to Fantasia 19, fol.F[i]. "..toda a un ygual compas sin hazer mutacion."

[11]See Ex.2.31, below.

[12]See the rubric to fant 18, fol.[Ev^{v}].

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apriessa. Y parar de tañer en cada coronada vnpoco. Esta es la musica que...tiene mas respecto a tañer de gala que de mucha musica nicompas.

[The fantasias of these present fourth and fifth gatherings which we now enter reveal a music which is like experimenting on the vihuela with chords mixed with scales, commonly called dedillo. To play them with their natural air, you are to proceed in this manner: all the chords are to be played with a slow beat, and all the diminutions with a quick beat, and pause a little at each fermata. This is music which... has more respect for playing de gala than much music, or for [an equal] beat.][13]

Milán makes it clear that he saw no stylistic difference between these fantasias of consonancias y redobles and his tentos. In introducing the tentos, he describes them as "similar to the music of the fourth and fifth quadernos of the first libro," adding that "there I told you of the air and metre in which they should be played."[14] The rubric of the second tento describes it as a fantasia which "essays [tenta] the vihuela with diminutions and chords."[15]

The distinct performance tempos and the greater emphasis on idiomatically based textures are the distinguishing features of Milán's idiomatic fantasia category. The frequent interpolation of passages in imitative style, however, unifies the two groups and minimizes their apparent differences. A difference of purpose also separates the two

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[13]Fol.D[i].

[14]Fol.[Miv]^{v}.

[15]Fol. N[i].

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classes. The tañer de gala fantasias and tentos have an additional function as studies to enable the student to develop dexterity, soltura de dedos. The works in the first libro include specific information in their rubrics regarding right-hand plucking technique. As a mark of their technically oriented construction, Milán significantly extends the melodic range of his highest voice, resulting in frequent use of the tono mixto where authentic and plagal forms of the modes are combined. Fantasia 13 is the only work in the tañer de gala style in a regular mode.[16]

Mode

The didactic organization of El Maestro results in an equal distribution of modes, shown below. Of the four modal genuses, there is a slight preference for the protus group. Modes 1 and 6 are the most preferred individual modes. An unusually high number of works are in mixed modes as a consequence of Milán's idiomatic orientation. Of the twenty-three works in the tono mixto the four combinations occur with similar frequency.

Protus	Mode 1	- 5 works	
	Mode 2	- 3	13
	Modes 1&2	- 5	
Deuterus	Mode 3	- 2	
	Mode 4	- 2	11
	Modes 3&4	- 7	

[16]Fantasias 10 and 11, although signified by Milán as being in regular modes, show themselves to use mixed modes.

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Tritus	Mode 5	- 1	
	Mode 6	- 5	1Ø
	Modes 5&6	- 4	
Tetrardus	Mode 7	- 2	
	Mode 8	- 2	1Ø
	Modes 7&8	- 6	

Voices

Four-voiced textures are used in all but the first twelve fantasias. Of these, nos.7, 8, 1Ø, 11, 12 are predominantly in three voices with some passages adding a fourth voice. Fantasias 4 and 5 have an implied fourth voice added at cadences, but no substantial use of four-voiced polyphony.

Tuning

Milán gives no indication of vihuela pitch. The tuning instructions in El Maestro only specify the interval between courses of strings. The transcriptions of both Schrade and Jacobs confirm that Milán apparently thought of an instrument in A-tuning, also preferred by early sixteenth-century Italian lutenists. He is the only vihuelist to think of his instrument in a fixed pitch. A-tuning places most of the fantasias either in their proper modes or transposes them a fourth, according to common sixteenth-century practice. Exceptions to this occur in Fantasias 38 and 39 because of what Milán explains as the similarity of the tritus and tetrardus modes, and in Fantasias 27-3Ø where modes 3 and 4 are transposed a minor third higher. Milán excuses these seeming irregularities in terms of the

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idiomatic suitability of those términos.[17]

Tempo and Proportion

Milán has been widely acknowledged as the earliest composer to specify tempo. Verbal indications are given in the rubrics preceding each piece. Of the forty-four fantasias and tentos, Milán indicates that fifteen are fast [apriessa], one is moderately fast [algo apriessa], eight are moderate [ni muy apriessa ni muy a espacio], three are slow [a espacio], thirteen use alternating fast and slow sections of consonancias and redobles, and four fantasias are without tempo indication.

Liberal interpretation of these indications must be reconciled with the didactic function of El Maestro. Consequently, when Milán suggests to a beginner playing Fantasia 1 that "the faster [he] plays it, the better it will seem",[18] it is obvious from the music that he is not suggesting the molto allegro tempo that Jacobs interprets, but is offering encouragement to the novice to play as fast as he can manage.[19]

Milan's tablature employs three mensural signs: ¢, ¢3, and ©. A fourth mensuration is indicated by verbal description rather than by symbol.[20] None of

[17]Fols. Kii^{v} and P[i].

[18]Fol.B[i].

[19]Jacobs M, p.296.

[20]Fantasia 33 is effectively in proportio dupla of tempus imperfectum, i.e. with the breve shown as the unit of tactus.

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Milán's fantasias is wholly in triple metre, but eleven include sections which interrupt the tempus imperfectum cum prolatione imperfecta which generally prevails. Milán's normal binary tablature bar [compas] has the value of one semibrevis and is indicated by ¢ when it follows an episode in triple metre. Binary signatures are not otherwise indicated in the tablature. Mensuration of ¢3 has bars of three semibreves, and each bar of © is occupied by three minimae. Example 2.2 shows the combination of signs used in the fantasias with metrical changes.

Ex.2.2, Milán, fantasias with changing mensuration.[21]

Fantasia		Mensuration
15	:	[¢]-©-¢
19	:	[¢]-©-¢-©-¢-¢3
20	:	[¢]-¢3-¢-©-¢
21	:	[¢]-¢3
28	:	[¢]-¢3-¢-¢3
30	:	[¢]-©-¢-¢3-¢
31	:	[¢]-¢3-¢-©
34	:	[¢]-¢3-¢
35	:	[¢]-©-¢-¢3
36	:	[¢]-¢3-¢
40	:	[¢]-¢3-¢

[21]Bracketed signs are implied by the tablature.

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Jacobs concluded from his investigation that:

> unless we assume that the tactus in ¢ might, in fact, have been 50 percent longer than in C, there seems to be no difference in the Milán tablature between the ¢ and ¢3, each of which provides measures of triplets, when juxtaposed with the normal binary time.[22]

While this conclusion seems justifiable in terms of the mathematics of theory, its application to the tablature makes nonsense of the music written in ¢. The musical context alone demonstrates that this could not have been Milán's intention, just as it seems inconceivable that such a logical and practical musician should seek to write the same metre in two different manners. While it is agreed that Milán uses the sign ¢ to denote tempus imperfectum, with the semibreve representing the tactus, and that ¢3 indicates proportio tripla of ¢, Jacobs' conclusion that ¢, tempus imperfectum cum prolatione perfecta, be interpreted as sesquialtera of ¢ is unacceptable. Instead, the central idea of Milán's sign, the perfect prolation of tempus imperfectum, must form the basis of the proportional relationship. The proportio tripla, however, must be applied to the minima which, as Apel points out, was "not rare."[23] In Milán's tablature, this results in two bars of ¢ having the same duration as one of ¢. Milán's two proportional signatures, therefore, both indicate proportio tripla, one

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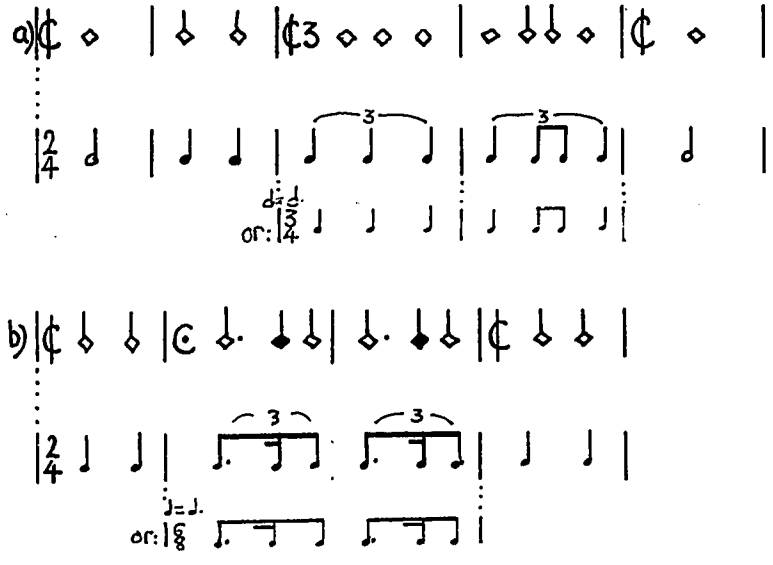
[22]Tempo Notation, p.17.

[23]Willi Apel, The Notation of Polyphonic Music, 900-1600, p.156.

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applied to the semibreve, the other to the minim. Example 2.3 shows how Milán was able to divide his tactus into the relationships that modern signatures express as 2/4, 3/4, and 6/8.

Ex.2.3, Milán, Proportional mensurations.



The changes which the old proportional system underwent in the early sixteenth century preclude proof of these assertions solely on theoretical grounds. No universal consistency is found in the practical application of proportional principles at this time. The opening pages of Jacobs' Tempo Notation relate the variety of usages and interpretations of these symbols to the Spanish context. Textural and rhythmic criteria provide supporting circumstantial evidence to the argument.

Passages in ¢ are of much lighter texture than those in ¢3. Compases of ¢3 frequently contain two

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chords each of three or four voices, with one moving part. Passages in ¢ have fewer voices, one moving part, and chords most frequently placed at two bar intervals. The lighter textures of ¢ appear designed for faster performance than those in ¢3.

Greater rhythmic variety occurs in ¢3 passages than those in ¢. The rhythm  is used in 86 percent of the total ¢ bars in El Maestro. Whereas Milán uses ¢3 as a metrical structure for polyphonic composition, the passages of ¢ use the above rhythmic cell as a fixed unit of melodic construction, with the first notes of several statements forming a melodic outline.[24] This is again indicative of faster performance of ¢. The number of bars in the passages of ¢ also suggests the faster performance speed. Two compases of ¢ are required to make one tactus unit of ¢. Five of the seven ¢ passages in Milán's fantasias have an even number of bars, creating no disruption to the tactus. One of the exceptional passages is in a fantasia de consonancias y redobles, no.15, where strict proportion is irrelevant. A passage of twenty-one bars of ¢ divides into seven triple units (b.93-113).[25] The second exception is a seven-bar passage in Fantasia 19 where a single ¢ bar forms an irregular unit with the final ¢ bar before three

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[24]See, for example, Fantasia 19, b.109-14, 126-31.

[25]Schrade M, p.77.

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paired bars (b.107-15).[26] This is the only passage in Milán's works where ¢ is introduced in continuous polyphony rather than with a sectional division.

Length

Consistent with Milán's didactic intentions, the fantasias of El Maestro become longer as the book progresses. The average length of the libro primero fantasias is 118 compases, with the shortest, no.14, being only 44 compases, and the longest, no.20, comprising 214. The average length of the fantasias in the libro segundo is 195 compases with Fantasia 37 and Tento 1 providing a range of 98 to 251. The average length overall is 157 compases, making Milán's the longest works in the repertory.

Stylistic Forces

The idiomatic resources of the vihuela overwhelmingly exerted greater influence on Milán than techniques adapted from vocal polyphony. Not only is this evident in the overtly instrumental conception of his fantasias in the tañer de gala style, but also in the textural devices of his polythematic imitative works. The sections in triple metre are frequently reminiscent of instrumental dance music, even though often constructed in a quasi-imitative manner. Much of

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[26]Schrade M, p.103.

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the so-called imitation in his works is, in fact, a kind of motivic repetition strongly directed by harmonic forces which exploits the characteristic intervals of imitation, the octave, fourth and fifth. This type of preferred texture has successive voices entering without overlapping one another. It is more satisfactorily described as imitative sequence. Imitative writing more akin to vocal style is found in Fantasias 20, 21, and 23.

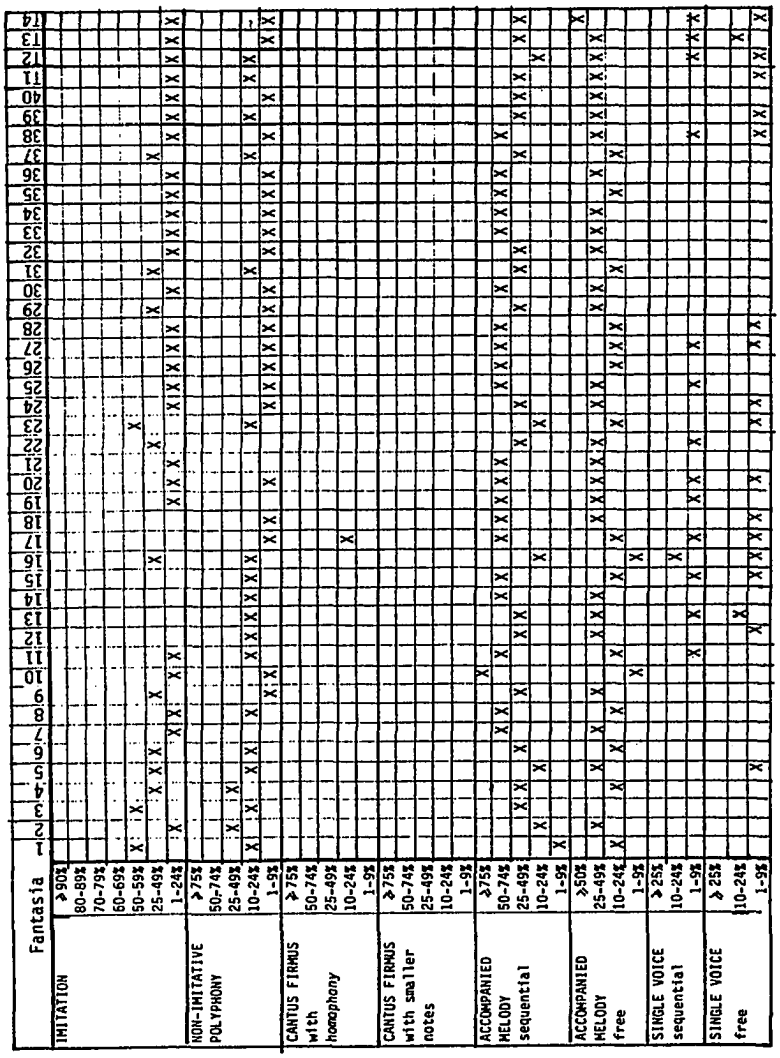
Analysis of Milán's fantasias in terms of their conceptual and idiomatic forces clearly indicates their stylistic orientation. Table 2.2 shows the distribution of his works on the Concept parameter and Table 2.3 shows their components according to the Idiom criteria. Table 2.2 shows the consistency of Milán's approach to Concept. Most of the fantasias show a low imitative content with six works demonstrating a complete absence of imitative procedures. Non-imitative counterpoint accounts for a similarly small proportion of the works. Accompanied melody, particularly in sequential form, makes up the largest proportion of the works. Milán's imitative sequences, a highly individual part of his style, have been included in this category. His use of unaccompanied melody is greater than any other vihuelist and appears most significantly in the idiomatic works.

A greater diversity of approach is reflected in Milán's textural types. Nearly half his works are built from highly contrasting textures. This is

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TABLE 2.2

MILAN : POLYPHONIC PROCEDURES (CONCEPT)



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reflected in the textural density where nineteen works reveal extremes of texture. They are predominantly the works of consonancias y redobles. The works of consistent texture predominantly use three-voice textures. Four of the easy works presented early in El Maestro show a predominance of two-part writing, and only two, nos.27 and 37, are predominantly a4. Despite a strong instrumental inclination, no five or six-voice chords occur in Milán's tablature. The possibility of writing chords which could be strummed is something which he avoids in favour of the four-voiced textures of contemporary vocal polyphony. His only gestures in this direction occur in Fantasia 16 and Tentos 2 and 3 where there are the brief passages of arpeggiation shown in the table. The fantasias show a proportionally high incidence of homophony, figuration, and accompanied melody. These three qualities are particularly characteristic of Milán's idiomatic concern. His didactic intentions are reflected in the gradual movement towards more difficult works shown in the assessment of performance difficulty. The success with which he realizes his intentions, and creates attractive, effective works is mirrored in the scores for the final category.

Improvisation

Milán's fantasias reveal a pragmatic approach to the vihuela and the instrumental art. This is

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	Fantasia	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	T1	T2	T3	T4
TEXTURAL DENSITY	varied a4-a1										X	X	X	X	X	X	X	X	X				X		X	X																		
	>50% a2	X	X	X		X																																						
	>50% a3				X		X	X	X	X										X	X	X		X			X		X	X	X	X	X	X	X							
	>50% a4																											X									X							
HOMOPHONY	much (>20%)				X		X									X	X	X	X	X	X	X	X					X	X	X	X			X	X		X		X		X	X	X	X
	some					X		X	X	X			X	X											X		X					X	X			X		X			X		
	little	X		X							X	X			X									X		X																		
FIGURATION	much (>10%)					X	X				X	X	X	X	X	X	X	X	X				X		X	X	X	X		X				X	X	X		X	X	X	X	X	X	X
	little			X				X												X	X	X							X		X					X							
ACCOMPANIED MELODY	much (>20%)	X		X	X			X	X		X	X	X	X	X	X	X	X	X	X	X	X	X		X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
	some					X				X														X																				
	little						X																																						
ARPEGGIATION																	X																										X	X	
EASE OF EXECUTION	extremely facile	X	X	X	X	X																														X								
	very facile							X	X		X	X	X		X							X															X							
	facile						X			X				X		X	X	X	X	X				X		X	X	X		X	X	X	X	X		X		X		X	X		X		X
	difficult																				X			X				X						X					X			X		X	
IDIOMATIC EFFECTIVENESS	excellent					X		X	X		X			X	X	X		X	X	X		X	X	X		X			X				X		X		X	X	X	X	X	X	X	X
	good		X	X			X					X	X				X				X				X		X			X	X	X	X		X		X							
	average	X			X					X																		X																
	poor																																												

TABLE 2.3

MILAN : TEXTURAL TYPES (IDIOM)

seen in their textural clarity, their minimal reliance upon vocally based counterpoint, and prolific use of idiomatic devices. His music suggests a style based on improvisation from an accumulated stock of formulae. The improvisatory basis of Milán's style has been discussed by Ward who likens him to the Italian

> improvisatori whose art lay as much in the manner of performance as in the matter performed. Certainly the impress of improvisation is on many pages of El Maestro. The fact that the music does not lack polish and substance speaks both for Milán's native gifts and for the artistic sophistication of the tradition within which he worked. [His music]... bespeaks a schooling in an essentially performance art.[27]

The improvisatory and spontaneous character of Milán's music reveals itself in several ways. It is seen in the consonancias and redobles of the tañer de gala works, in the loose structures of all his fantasias, and their rapid succession of short-lived ideas. The recurrence of material, often fragmentary, in many works also appears related to improvisation. It would seem that Milán accumulated a stockpile of polyphonic complexes, themes and motives, chord progressions, cadences, as well as more abstracted formulae for processing melodic material. This stockpile, it appears, provided him with a basis for improvisatory composition. Milán's reservoir of devices is highly individual, containing formulae which bear little resemblance to the music of any other instrumental composer. Its

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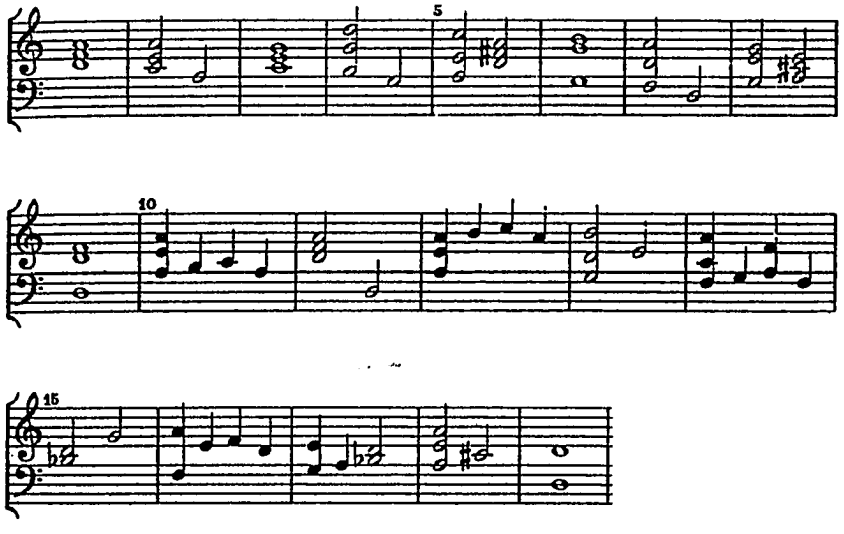
[27]Ward V, p.248.

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idiomatic derivation is obvious. The individuality of Milán's stockpile significantly distinguishes his music from that of the other vihuelists who together share a common stock of thematic ideas.

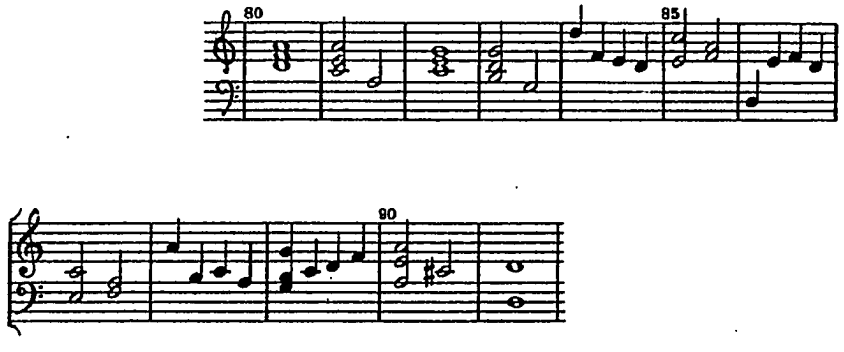
A polyphonic complex which appears to have been part of Milán's stockpile occurs at the beginning of Fantasia 1:

Ex.2.4, Milan, Fantasia 1 (b.1-19).



The same complex recurs in paraphrased form in Fantasia 11.

Ex.2.5, Milan, Fantasia 11 (b.80-91).

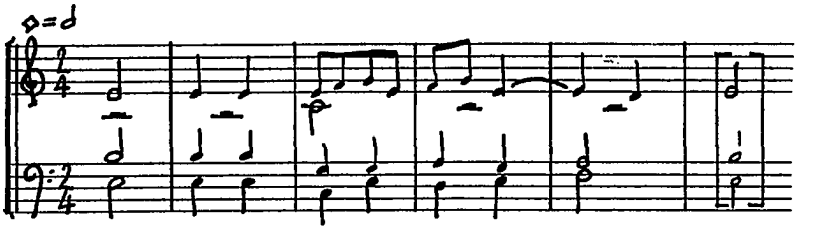


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Example 2.4 comprises two cadentially separated phrases: bars 1-9 and 10-19, each based on a different thematic cell although sharing the common interval of the minor third. The third statement of the first motive is delayed one compás in Ex.2.5. Thereafter, the former material is abbreviated and the two passages conclude with variants of the same cadence. The differences between these two passages highlight the manner in which the same material could serve as a germinal idea and, through improvisation, could develop differently.

Less varied than the complex discussed are the cadential formulae which permeate Milán's works. They too must surely spring from a stockpile. The most idiosyncratic of them is a Phrygian cadence which Milán elevates to thematic status in the second of his pavanas.

Ex.2.6, Milán, Pavana 2 (b.1-5).



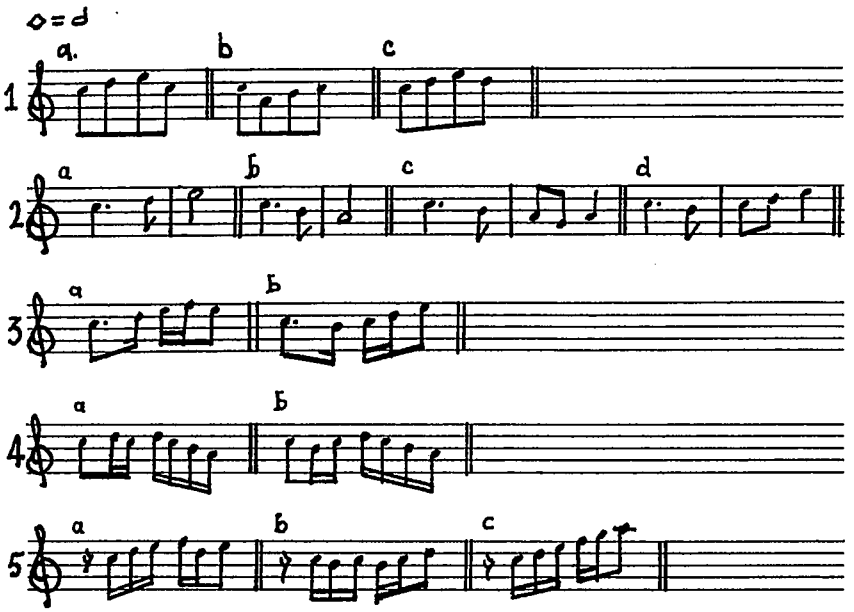
This formula recurs in several fantasias, including nos.2 (b.75-78), 9 (b.117-21, 124-27), 11 (b.37-43), 12 (b.14-17), and 26 (b.96-99). Several other less distinguished cadences recur throughout Milán's works in the same way.

Several motivic figures appear in the fantasias

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of El Maestro with great frequency. These can be safely attributed to Milán's stockpile of devices. Most frequent are the figures shown in Example 2.7, as well as their many variants. The variant forms are usually built from the same rhythmic configurations with minor pitch discrepancies, or are extended into slightly longer forms. They are used in imitation, sequences, or are incorporated into free passage work. They are transposed to the same initial pitch in the example.

Ex.2.7, Milan, Recurrent motives.



Form

Milán's fantasias are conglomerate structures. They are assemblages created spontaneously in

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performance time, and have no predetermined structural obligation besides ensuring their own coherence and self-sufficiency. Great diversity is exhibited in their external form, yet they reveal patterns of construction which relate them to a central structural model.

Each of the episodes from which the fantasias are assembled is usually devoted to a single thematic or textural idea, and separated from the next by a cadence. The episodes of the fantasias of consonancias y redobles are also frequently separated by a fermata on the closing consonance. Episodes normally vary in length between fifteen and forty bars of tablature.

Most of Milán's fantasias appear to be conceived in terms of a loosely-definable tripartite model, which itself appears to be a product of improvisatory composition. The works display some degree of consistency in their opening, middle, and closing episodes. After beginning with attentively considered themes and processes, the fantasias dissolve increasingly into spontaneous improvisation of stock formulae, and are terminated by another more or less standard procedure. The works usually unfold with decreasing reliance on vocally derived devices. The model is a constructional framework and its divisions are independent of the inner dramatic tensions which give the music its external shape. Because it is a highly generalized model, examples can also be found that only partially identify with

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it. These exceptional works, however, usually contain two of the constituent parts.

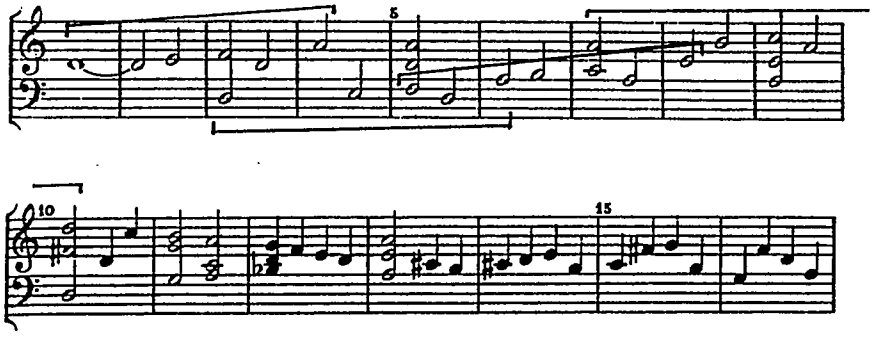
Opening episodes are usually composed as imitation or as idiomatic complexes which combine a number of devices. Broad phrases characterize these sections. Compared with other episodes, they show greater distance between cadences, a slower rate of harmonic change with strong reinforcement of tonic harmony, and a minimal use of short repetitive motives. Central sections are usually the longest and made up of a number of shorter episodes. Episodes are characteristically built from brief motives in imitation, imitative sequence or sequence. Each cadentially distinct episode is usually based on a single theme. Scale passages, homophony, and free counterpoint also occur in central sections, and several works additionally incorporate episodes in triple metre. Final episodes distinguish themselves in three ways: they are seldom imitative, phrases are frequently longer than in middle episodes, and the entire episode is usually repeated in order to give a sense of finality. A short coda is frequently added. The following discussion examines the properties which characterize the opening and closing episodes of the fantasias, their structural organization and means of unification. The diverse material which comprises the central episodes forms the basis of the discussion of Milán's musical language, commencing on page 98. They account for the

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largest proportion of the fantasias, and constitute Milán's most typical style.

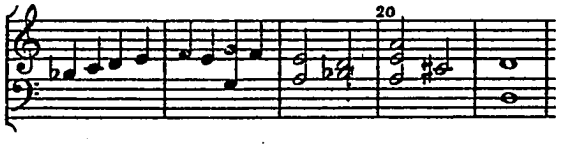
The first episode of Fantasia 3 typifies the imitative openings used by Milán (Example 2.8). It is built of two phrases, bars 1-13 and 13-21. The first phrase comprises four imitative statements of the initial theme in the order S-B-T-S. The climax of the phrase is in bar 10 where the superius reaches its highest note, also the upper limit of mode 1 range, and is unusually harmonized with a major triad. The phrase is concluded by a cadence on the dominant, approached by a descending superius accompanied by chords. The unusual voice crossings of the cadence are typical of Milán. The second phrase is energetic and simple; a partly imitative, two-voiced texture in shorter note values which opens out to a three-voiced cadential formula on the tonic. The two phrases of the episode thus define modal range and the harmonic polarities of tonic and dominant.

Ex.2.8, Milán, Fantasia 3 (b.1-21).



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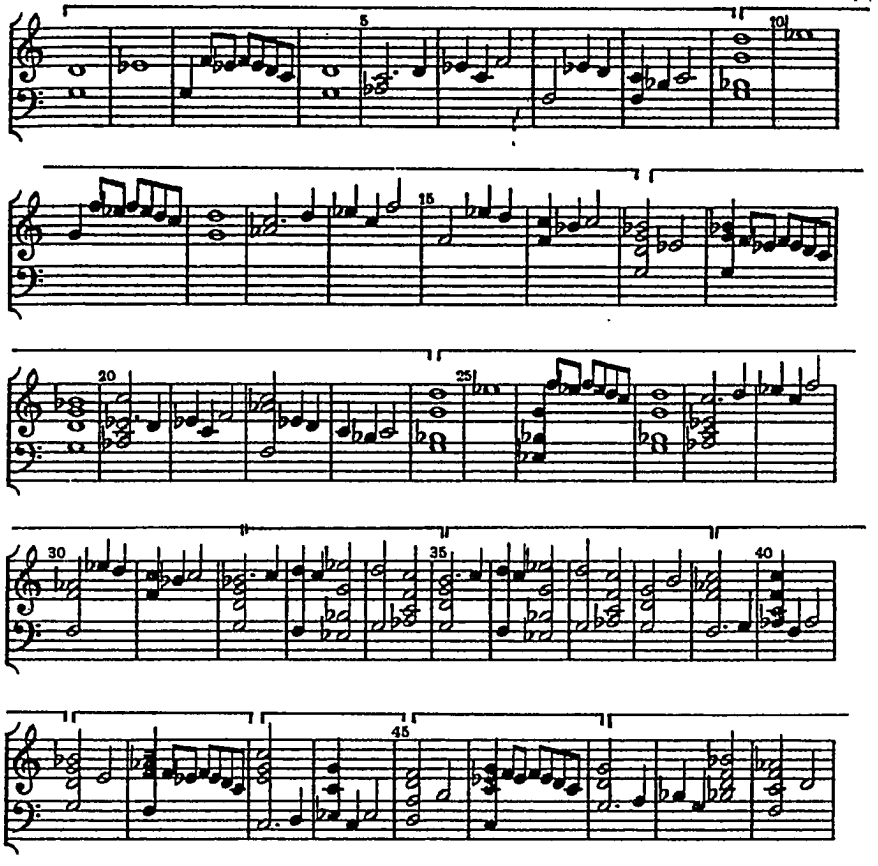
(Ex.2.8 contd.)



The opening of Fantasia 27, in mode 3 transposed to G, shows a more extended imitative technique (Example 2.9). Four repetitions of an eight-bar phrase initiate the work. The phrase is in two voices, comprising a melody with a harmonically conceived accompaniment. In the first statement, the lower part gives the root notes of the harmonic formula which is itself a dilated Phrygian cadence, and thus strongly pronounces the characteristics of the mode. The first half of the phrase is harmonized by the final, while the second half is accompanied by the cadential turn. The second statement is an octave repetition of the first. The third and fourth statements are repetitions of the first two, harmonically expanded into a stronger four-voiced texture. The two component phrases of the upper voice, bars 1-4 and 5-9 are used separately as the melodic material for the continuation of the episode from compás 32-67. Only in this second part is there any harmonic deviation from the tonal centre that is stubbornly asserted in the opening phrases.

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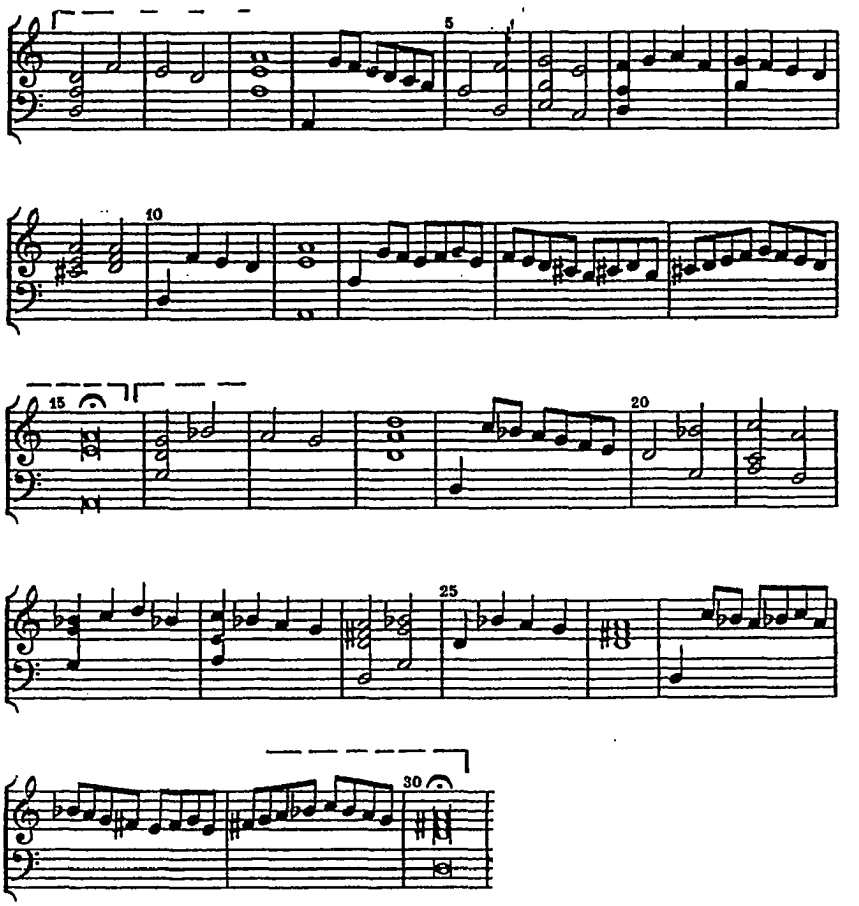
Ex.2.9, Milán, Fantasia 27 (b.1-49).



Fantasia 11 in modes 1 and 2 provides an example of a work whose opening is based on repetitions of a non-imitative polyphonic complex. The opening comprises two statements of the fifteen bar complex. The episode gives complete prominence to the uppermost voice of the texture which is harmonized and accompanied by the lower two, and concludes with a three bar redoble. The first statement begins on the tonal centre of D, and concludes with harmony built on A, the dominant of mode 1. The second phrase begins on G, without preparation or modulation, and returns to D. The phrases are separated by fermatas in Milán's tablature.

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Ex. 2.10, Milán, Fantasia 11 (b.1-30).



Final episodes also exhibit considerable variety. Repetition occurs on a large scale for example, in Fantasia 22 where bars 106-168 are an exact restatement of bars 40-101. An eight bar homophonic coda is appended to conclude the second statement. Repetition in this case involves two-thirds of the material of the work, including nine different themes. It includes material normally associated with the central episodes.[28]

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[28]Schrade M, pp.125-31; Jacobs M, pp.96-100.

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Fantasia 32 has a concluding episode of more typical proportions.[29] A twenty-bar phrase, bars 188-207, is repeated from bars 208-27, followed by a coda of another three bars. This final section is one of the few, however, which use imitation as a significant component. Fantasia 1 has a shorter conclusion, representative of the type found in the shorter fantasias.[30] The phrase given in bars 75-78 is repeated in 79-82 with an added three-bar coda. Whereas the conclusion of Fantasia 1 is an accompanied melody, Fantasia 6 concludes with a homophonic passage. The chord sequence of bars 131-140 is repeated from 141-151 with a slightly modified final cadence. The conclusion of Fantasia 38 is exceptional in that it has a threefold repetition of its final phrase: bars 210-215, 215-220, 220-225 plus two added bars of coda. Fantasia 26 has no sectional repetition, only eight bars of free homophony.

Most of Milán's fantasias conform in some way to the model outlined above, although their variety is great. This is firstly due to the many textures and devices which he had at his disposal. It is secondly dependent upon the length of each fantasia; the number of episodes from which it is assembled, and the sequence in which they occur. As Milán's episodes are of fairly constant length, there is an

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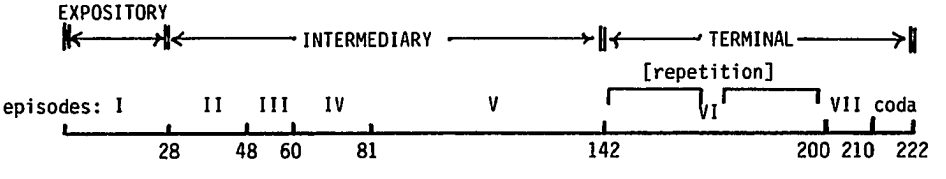
[29] Schrade M, pp.248-55; Jacobs M, pp.191-95.

[30] Schrade M, pp.2-7; Jacobs M, pp.33-35.

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approximate correlation between the length of a work and the number of episodes it comprises. Even in the longer works where a greater number of episodes permits greater flexibility of form, Milán generally shapes his music around characteristic expository, intermediary and terminal episodes. Fantasias 29, 32 and 36 are typical examples of this. Fantasia 29, for example, has a length of 222 bars. Its first episode of 28 bars comprises imitation of the opening theme, and is followed by 172 bars in Milán's usual style. The conclusion of the work is less regular. The final episode, commencing at bar 200, consists of a brief redoble passage followed by a twelve bar homophonic coda which draws the work to its conclusion. Sectional repetition does not occur in the final episode but is reserved for the preceding sixth episode where it serves the identical function of heralding the work's approaching end. In this episode, bars 142-60 are repeated as bars 166-85. The divisions of the work are shown in the following diagram.

Ex.2.11, Milán, Fantasia 29, structural divisions.



Milán sometimes varies the basic tripartite model by the irregular interpolation of episodes. Fantasia 16, for example, begins unusually with

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arpeggiated chords, although with the characteristic breadth of an opening episode. After a passage of tonal transition, the central episodes commence at bar 25 and proceed by imitations and sequences. The fifth episode (b.44-59), although sequentially imitative, has the strength of a concluding section, created by the upward sweep of its homophonic first phrase, and the balanced descent of the following sequence. Milán, in fact, repeats this section to conclude the fantasia (bars 87-104), after having extended it with two further episodes characteristic of the central sections. The reappearance of a section presented earlier in the work obviates the need for further reiteration. The work then, represents a variant form of the tripartite model.

The preceding discussion defines the type of material used to begin and end fantasias as the basis of a formal appraisal of them. It explains in part how the music is assembled but does not tackle the deeper formal problems of unity, continuity and development. Milán unifies the diverse, independent episodes of each work by programming them into sequences which have an implicit dramatic continuity. Material is shaped into growth patterns which may be described as the ebb and flow of dramatic musical tension, with discernible climactic and anti-climactic moments. Milán constructed fantasias whose musically unrelated episodes are combined in a thoroughly convincing way. His technique is analagous to the sixteenth-century

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method of composing vocal polyphony with each line of text being set to a new theme, and in a new textural configuration. Milán's fantasias cohere by the same forces as vocal polyphony, although the controlling role of the text is substituted by the abstract association of components. In this abstraction lies their fantasy.

In some of Milán's works, the Gestalt of the musical drama is seemingly unequivocal. Fantasias 12, 15 and 21 exemplify clarity of design. Fantasia 12, for example, is not typical of the consonancias y redobles works. Its textural contrasts have little structural importance: they provide variety within a strong narrative continuity. Pitch and melodic direction are the prime elements which control shape. The climax of the ninety-eight bar work occurs in bar 54, the point of highest pitch in the fantasia. All music preceding is directed towards this point with ascending melodic gestures, and all material following is wrought from anticlimactic, descending motives.

A number of the fantasias divide into units of almost equal length. Fantasia 17 may be regarded as two equal dramatic units. Its 90 semibreve bars divide into units of 43 and 44 bars, plus a cadential extension of three bars. Fantasia 23 consists of two analogous programmes set out in the following scheme:[31]

[31]Ward V, pp.250-52, presents an analysis of this work from a vastly different perspective.

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		I		II	
1.	voice pairs.	44		30	
2.	intermediate episodes (sequential imitation, polyphonic complexes, non-imit. counterpoint)	32		34	
3.	stretto imitation	24			
		+ 30		34	(=17x2)
4.	coda	6			
		106	+	98	

= 204 semibreves.

The repetition of the final section serves instead of a coda in the second period. Fantasia 27 also displays similar equal periods. It comprises two long programmes of 102 and 103 bars, plus 20 bars which repeat and extend the final episode of the second period.

While many of the fantasias show clarity of conception and design, others have no single, unequivocal Gestalt. Their structures are flexible enough to allow a number of different realizations. The performer is able to fashion his own set of dramatic programmes using the music provided by Milán. The choices are not infinite. The works have some direction, but there appears a greater margin of choice. Even the division of each work into episodes sometimes seems to involve artificially arbitrary decisions. Fantasia 19 is typical of Milán's loosely structured works. Its small constituent components are clearly constructed in Milán's usual fashion. Themes are processed in cadentially defined phrases. It is the association

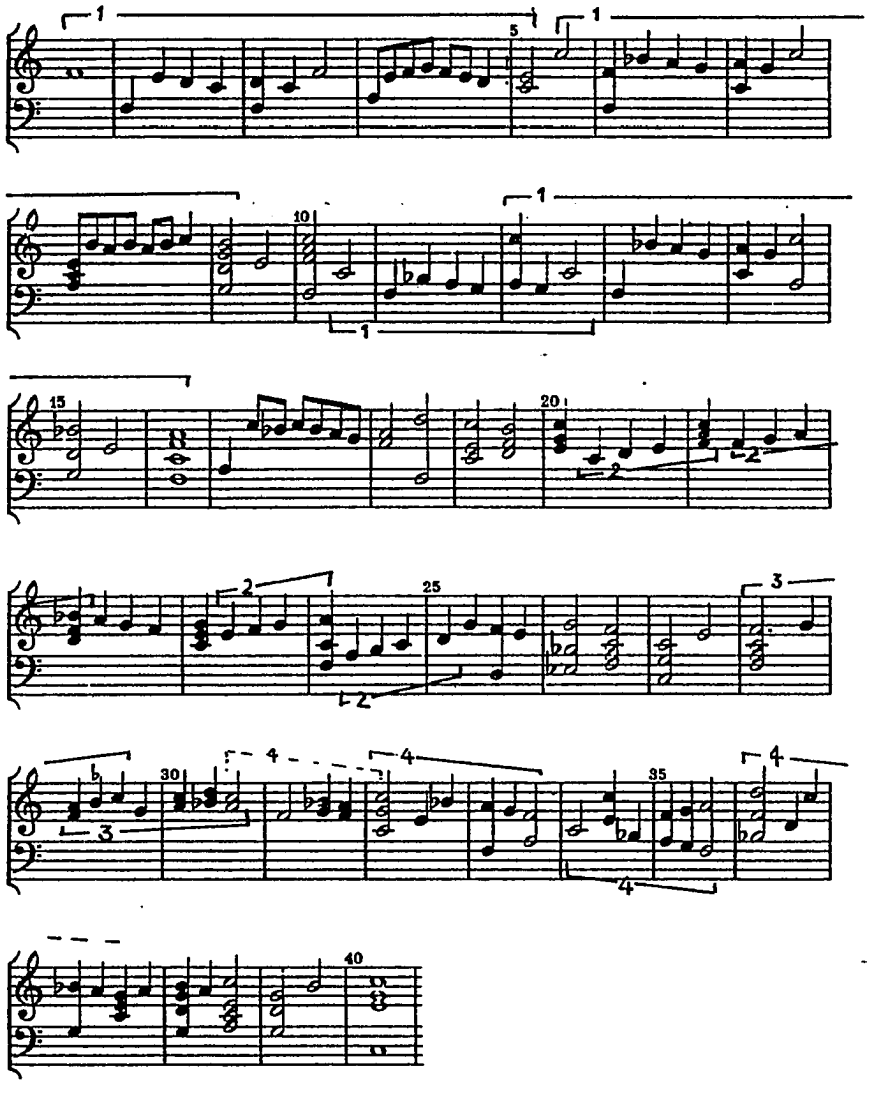
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of phrases into larger units on the basis of their dramatic potential that is subject to variability. The opening forty bars of the work illustrate this. Four themes are introduced within this short passage. Theme 1 is presented four times in sequential imitation before a cadence at bar 16. Theme 2 is treated in the same manner in bars 20-25. A passing cadence introduces brief appearances of theme 3 in bars 28-30, and proceeds directly to theme 4 which is sequentially imitated from bars 32-36. This phrase is extended to form a cadence at bar 40. The passage is presented as Example 2.12, and four different interpretative possibilites are shown in Example 2.13.

Several ambiguities in the music permit the variety of interpretations. The first concerns the function of the three-bar phrase (b.17-19) which could serve either as an extension to the first section, to effect a modulation to C, or as a preamble to introduce theme 2. The former interpretation is based on the textural likeness of the passage to the 'redoble-plus-chords' formula used in bars 8-10, while the second is supported by the assertiveness of the cadence in bar 16 (Exx.2.13a and b). The next ambiguity concerns the relationship of the passages built from themes 1 and 2. The theme 2 passage could possibly stand either in its own right as a brief independent episode or as the completion of a single episode comprising both themes, bars 1-27 (Exx.b and c). Themes 3 and

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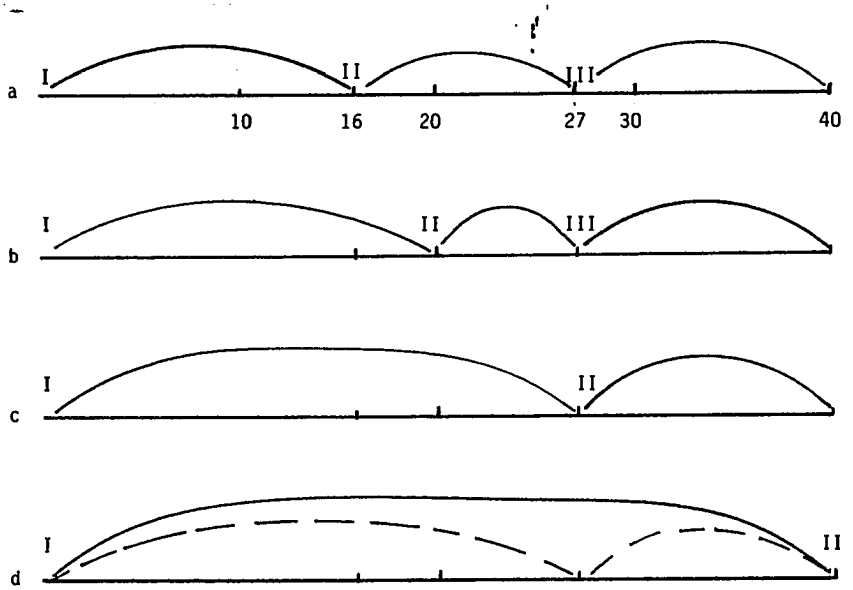
Ex.2.12, Milán, Fantasia 19 (b.1-40).



4 which make up the next section are related by inversion. Bars 28-40 appear to make up a complete unit, beginning with the short lived ascending motion of theme 3 and balanced by the descending theme 4. This passage could be viewed as the second episode of the fantasia (Exx.a-c). As it is introduced by a passing cadence, it might be interpreted as a further extension of the first

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Ex.2.13, Milán, Fantasia 19 (b.1-40), possible interpretations.



episode (Ex.d). On the basis of the music alone, there is insufficient evidence to suggest that any of these possibilities is closer to Milán's intentions than any other.

Some diversity is evident in the quality of Milán's fantasias when measured in terms of the narrative continuity of their structure. Some works appear to have little dramatic impetus to connect their independent episodes. They are not even set in a partially focused framework such as that seen in the previous example. In some of the longer fantasias, Milán appears to have been unable to sustain energy and direction throughout. Fantasia 27 is one example of a work with erratic dramatic energy. It is in many ways an interesting, cohesive and beautiful work, but seems unable to maintain its sense of purpose through its entire duration.

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Despite its excellent beginning (Ex.2.9) the fantasia settles onto a plateau with few undulations, and verges on monotony. It relies extensively on improvised formulae, and is notable for the integration of its themes, but it remains more a tribute to Milán's natural flair than to his formal capacities.

Other more tangible means of unification also occur in Milán's fantasias. These too, are the apparent result of an improvisatory compositional practice where development occurs as one idea suggests another. Milán's unifying devices are simple and the result of spontaneously generated music more than of studied technique.

Related themes are found in many works. In some cases one theme becomes another by simple modification or transformation. In other works, themes show a family resemblance by giving prominence to a chosen interval, or by incorporating identical or similar decorative motives in sometimes quite different contexts. Themes related by modification or transformation usually occur within the same period of a fantasia, sometimes consecutively. None of the fantasias is built on a single theme whose transformations make up the whole composition.[32] Transformation involves minor modification of the melodic or rhythmic shape of a

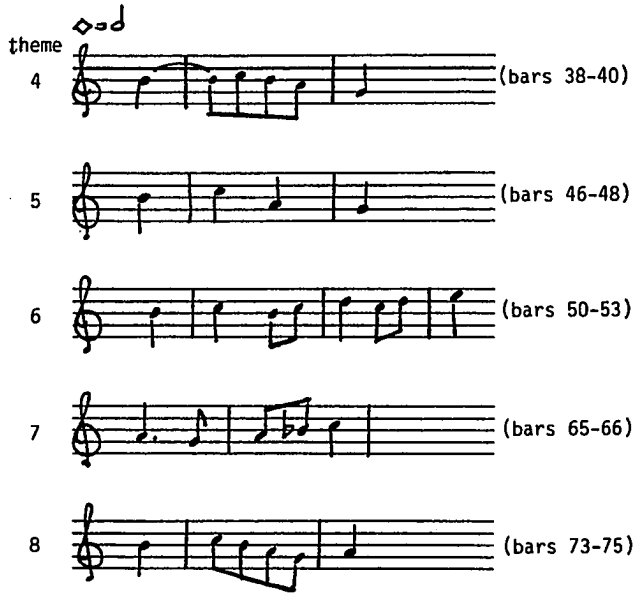
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[32]Ward V, pp.243-45, discusses Fantasia 27 as a monothematic fantasia, a view with which the present author's analysis does not wholly concur.

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theme which does not alter its original character. It is a process closely linked to improvisation. Example 2.14 presents five successive, related themes (nos.4-8) occurring in Fantasia 7 between bars 38 and 81. They are not carefully wrought themes with cleverly conceived relationships; each motive merely suggests the next. The skeleton of theme 4 is given as theme 5. Theme 6 begins with same semitone as theme 5, but develops differently. Emphasis is on the ascending third, C-E, between its first and last stressed notes which is an inversion of the central interval of the previous theme. Theme 7, an inversion of theme 4 also emphasizes the ascending third. Theme 8 is also closely related to theme 4.

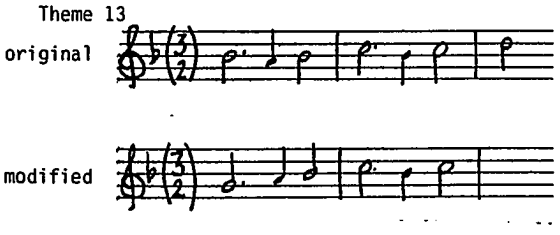
Ex.2.14, Milán, Fantasia 7, related themes.



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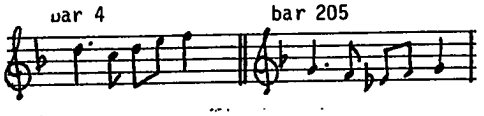
Another typical example is drawn from Fantasia 20. Theme 13 is introduced in the triple metre passage commencing at bar 174. After brief imitative repetition, the theme is modified and treated sequentially in bars 182-95. The opening note has been lowered in the modified form, and the last note deleted. The modified version is transposed to a comparable pitch.

Ex.2.15, Milán, Fantasia 20, related themes (1).



In another example from the same fantasia, a motive appearing in bar 4 as part of an imitative complex is sequentially treated in bars 205-08. Modification of pitch pattern causes no loss of identity to its distinctive rhythm.

Ex.2.16, Milán, Fantasia 20, related themes (2).

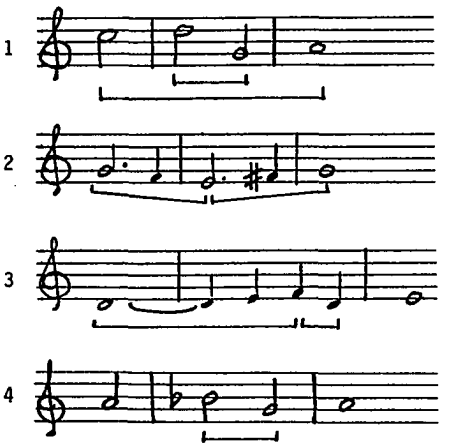


Intervallically related themes occur in a sufficient number of fantasias for them to be considered a significant means of unification. A particular interval is stressed either by its use as an important step in a theme, as a "filled" interval where the space between important notes of a motive constitute that interval, or where it is formed by

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the highest and lowest notes of the theme. The four themes of Fantasia 4 provide melodic unity by their common reliance on the third, particularly in descending motion.

Ex. 2.17, Milán, Fantasia 4, themes.



Melodic unity is also strengthened by decorative motivic formulae which embellish the structural tones of themes, or which form an integral part of them. The most frequent are those given in Example 2.7. In Fantasia 21, for example, the motive given in Example 2.7 as 1a is prominent in four themes: numbers 3 (b.17-21), 4(b.24-34), 10(b.102-10), and 11(b.117-127); one quarter of the entire work. In Fantasia 27 the rhythmic figure permeates the entire work in varied melodic configurations.

Another form of unity occurs through the use of related material in places of less thematic significance, especially precadential passages. The

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harmonic formulae and polyphonic complexes used in these positions probably have their origins in Milán's stockpile of resources. They function to draw together episodes based on diverse ideas. The cadences of Fantasia 10, for example, function to conclude phrases which follow the formula:

main material---descending redoble---cadence.

Five cadences within the short 75 bar work share a common identity. They move homophonically in minims over a predominantly descending stepwise bass line which is frequently harmonized with tenths, and conclude with leading-tone cadences. This cadential formula occurs in bars 6-8, 13-15, 22-24, 36-38, and 46-49, but no two occurrences are identical. Exact reiteration of a cadence fulfilling the same function occurs in Fantasia 20, in bars 39-41, 76-78, 171-3, 210-12, and in a varied form in bars 56-58. Similar in other respects to the previous example, this cadence is based on the harmonic progression VII-I-V-I, with a 4-3 suspension on the dominant. The unification provided by these devices is particularly effective. The various episodes of a work are directed towards a common goal, no matter how diverse their initial material.

Further unifying properties are found in several other fantasias. These are unique to individual works or common to a small number. They appear to be the unpredictable and fortuitous

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accidents of improvisation. Fantasia 8 achieves unity through diversity. The regular alternation of two distinct textures produces a natural balance within a constantly changing framework of melodic ideas. The opening passage, and subsequent alternate episodes are set as accompanied melody, with the principal thematic activity occuring in the superius. Accompaniment is either homophonic as in the first episode, or in the form of slower moving chordal progressions. The contrasting episodes are all based on sequential imitation. Fantasia 16, on the other hand, revolves around a strong tonal principle. The prevalence of I-V-I and IV-V-I progressions gives the work its primary coherence, aided by strong reinforcement of the tonal centre, and with few modulations or cadences on other modal degrees.

Musical Language

The following pages present a detailed account of the melodic and contrapuntal style of Milán's fantasias, the textures and harmonies that support them, and the tonal framework that binds them. It effectively accounts for the materials used in the diverse inner sections of the works which were omitted from the discussion of formal principles.

Melody

Milán's melodic style is principally motivic. His themes tend to be short, often no more than four

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to six notes. They are central to the music's dynamic impetus. Their movement is predominantly stepwise, with thirds being common and larger leaps infrequent. Their rhythmic configurations are of paramount importance. Dotted rhythms are common. The recurrence of similar motives in many works reduces thematic individuality. It is texture, Milán's polyphony, which most readily distinguishes his style. The corporate identity of his themes is strong, however. In terms of the entire vihuela repertory they are individualistic, but they are less distinguished within his own personal output.

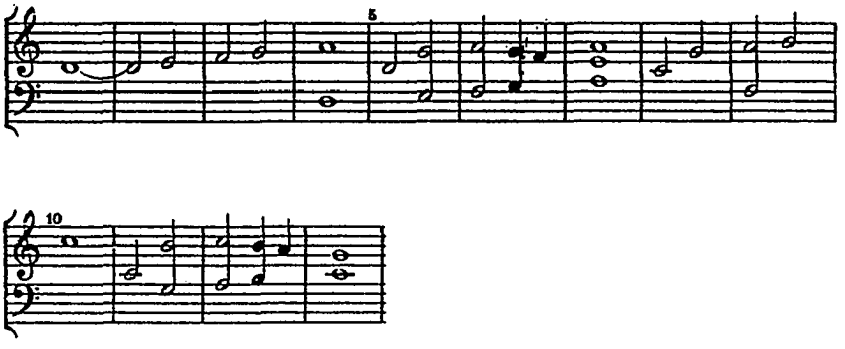
Longer themes are usually found only at the beginning of works or in structurally important internal episodes. These themes are usually placed as the upper voice of a duo or polyphonic complex. The openings of Fantasias 6 and 11 are typical examples of each type.[33] Fantasia 6 opens with four slightly varied statements of its theme given in the highest sounding voice. Its style is more reminiscent of vocal themes than is usual in Milán's music. Its arch shape of seven bars is built from two shorter phrases. In each presentation, the first half of the theme is used to form the lower voice of the duo. Example 2.18 gives the first two statements.

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[33]The opening of Fantasia 11 is quoted as Ex.2.10.

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Ex.2.18, Milán, Fantasia 6 (b.1-13).



Fantasia 11 opens with two statements of a fifteen-bar complex built from elements typical of the consonancias y redobles style. Great textural and rhythmic variety is concentrated into a short space. The second statement is an exact transposition of the complex. Sounding a fourth higher, it is achieved idiomatically by moving the same finger configurations one course higher on the vihuela. Example 2.10 gives the opening statements of the complex. A similar technique occurs in many of the works in the tañer de gala style. The opening of Fantasia 2 combines both techniques. It is built from three interlocking nine-bar duos whose upper theme resembles the style of Fantasia 11.

Milán's love of sequence also forms part of his melodic technique. Themes are often built from repetitions of a single cell, most frequently in stepwise sequence. Example 2.19, from Fantasia 24, is typical of a great number. Milán was able to incorporate motives from his stockpile in this way to create larger melodic units. Tonally oriented harmonic progressions frequently determine the

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direction of such melodic construction.

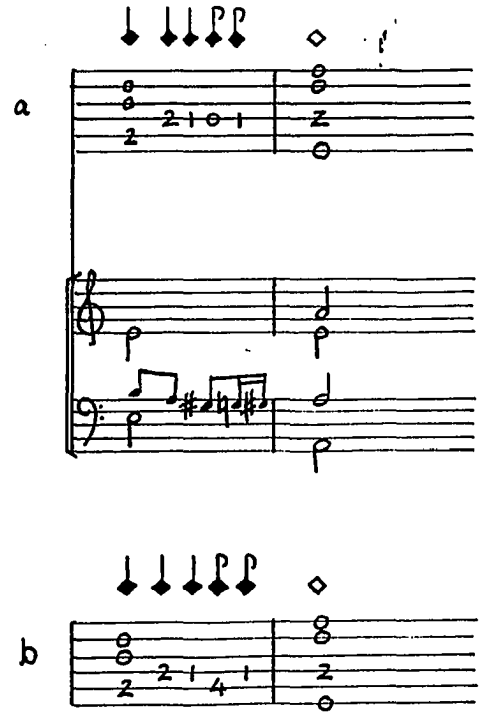
Ex.2.19, Milán, Fantasia 24 (b.36-40).



Chromatic alteration in Milán's music usually occurs for reasons associated with musica ficta practice. Notes are chromatically raised to provide the cadential sub-semitone; other alterations are associated with avoidance of the tritone and modification of the sixth modal degree. Chromaticism is seldom used for colour. Extraordinary chromatic alteration sometimes occurs, however, as an idiomatic expedient in order to avoid awkward fingerings. A cadential turn in Fantasia 34 substitutes G-natural for F-sharp for this reason. The cadence is given in Example 2.20a. Use of F-sharp would require the cadence to be notated as in part b of the example. This latter form is more difficult to perform. It appears inconsistent that Milán should make this compromise when he is so unsparing of the performer in many other ways. Both Jacobs and Schrade treat this anomaly as an error in the tablature, but the same configuration occurs also in Fantasia 36 (bar 37). It seems unusual that there should be two appearances of the same error in close proximity.

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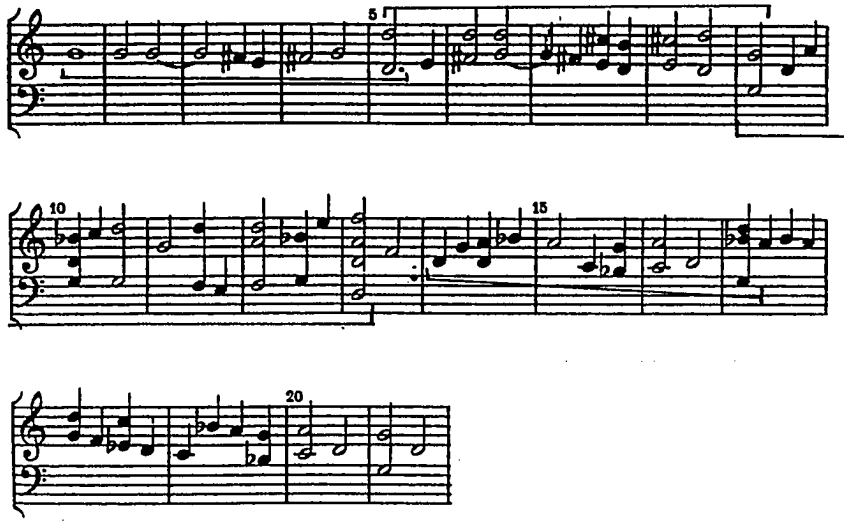
Ex.2.20, Milán, Fantasia 34 (b.24-25).



Examination of Milán's non-thematic lines reveals his greater interest in vertical rather than horizontal relationships. These lines are often slower moving and awkwardly shaped, with their continuity frequently broken by rests. The result is textural clarity and a division of forces into surprisingly modern roles of melody and accompaniment. The accompaning voices are generally written homophonically. In imitative passages, lines are supple and consistent, although more quickly curtailed than in contemporary vocal style. The opening of Fantasia 6 quoted above is typical, although the opening of Fantasia 23 shows Milán's use of a style that most approximates vocal polyphony.

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Ex.2.21, Milán, Fantasia 23 (b.1-21).



Texture

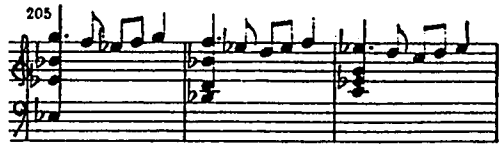
Texture is the most distinctive element of Milán's style. Textures are strongly influenced by practical considerations and are always effective. As shown in Tables 2.1 and 2.3, the fantasias are mostly written in four voices with two and three-part writing predominant in most passages. Much of Milán's writing is influenced by vocal imitation, but is adapted to his instrumental idiom through the use of the textures defined as accompanied melody. The data presented in Table 2.2 shows the large extent to which he utilized this style. Four types can be delineated: accompanied melodic sequence, imitative sequence, textural complexes, and freely composed melody with accompaniment. In comparison to these textures, imitation plays an unimportant role in the fantasias. The other prominent textures

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are those based on idiomatic devices, principally consonancias and redobles.

Sequences of the type discussed in relation to melodic technique create by nature a concentration of activity and interest in one voice of the texture. Most frequently in Milán's music this is the highest sounding voice. Melodic passages of this type are usually set with a simple chordal accompaniment. The following fragment from the closing passages of Fantasia 20 provides a typical example.

Ex.2.22, Milán, Fantasia 20 (b.205-07).

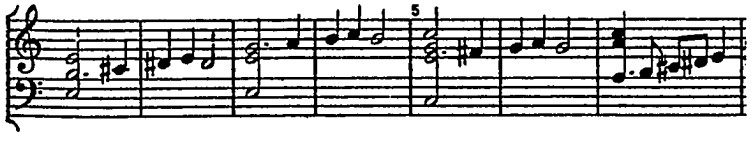


The type of setting used for sequential passages provides the basis of Milán's pseudo-imitative technique which was described earlier in this chapter as imitative sequence. In contrast to genuine imitation where successive thematic statements are shared among fully independent parts, Milán employs a technique which only feigns the same effect. Thematic reiterations occur at the intervals customarily used in imitative writing, but each statement is normally given as the highest-sounding voice in the texture. Thematic motives are chordally accompanied in the same manner as the sequential passages, usually with a single chord

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sounded beneath each thematic statement. Such settings are particularly idiomatic. Normally, the accompanying chords or notes can be sustained for the duration of the thematic motive and provide bold harmonic direction. Imitative sequence occurs with much greater frequency in Milán's music than does pure imitative counterpoint. The technique is an adaptation of imitative procedure which substitutes a variant of sequential technique for the independent part writing of genuine counterpoint. The opening of Fantasia 14 provides a typical example of the texture, although the placement of the second thematic statement a sixth higher than the first is unusual.

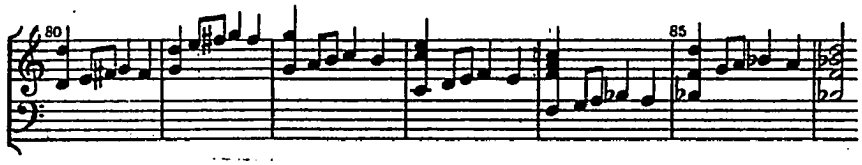
Ex.2.23, Milán, Fantasia 14 (b.1-7).



The motives used for imitative sequence are commonly single-bar cells. Milán was able to manipulate harmonic direction of such motivic constructs with great ease. The motives in the following example from Fantasia 25 form a harmonic pattern which traces a cycle of fourths:
D - G - C - F - B-flat.

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Ex.2.24, Milán, Fantasia 25 (b.80-86).



A further extension of the technique of imitative sequence is that of the repeated polyphonic complex. Used either in stepwise sequence or with the same quasi-imitative intervals of imitative sequences, these complexes involve the transposition of an entire textural block. Their use is innovative and unique to Milán's style, and finds no parallel among his contemporaries. It is essentially an extension of sequential technique from the linear dimension to entire textural units. It may be viewed as a device which combines imitative sequence with the orthodox polyphonic duo technique of paired theme and countertheme such as occurs at the beginning of Fantasia 24. In each statement of these three and four-voiced textural networks, the relationship of one voice to another remains fixed. Textures are transposed and repeated as fixed immutable blocks. Complexes vary in length. In many cases they are short units such as those used in sequential writing. Longer complexes are also found, such as that which begins Fantasia 11.[34]

Complexes most frequently occur in internal

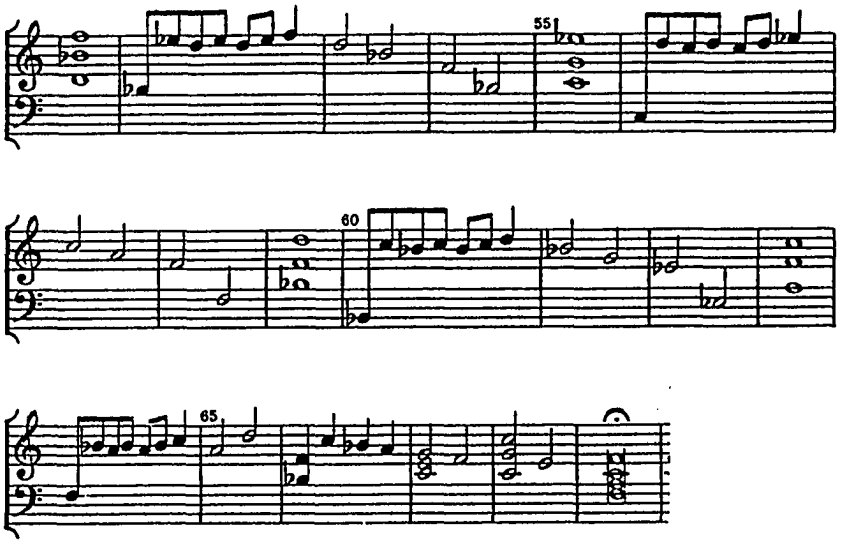
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[34]Ex.2.10 above.

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episodes. Example 2.25 is a complex from Fantasia 17. It is nothing more than a melodic sequence extended vertically. After three virtually identical statements of the four bar unit repeated in descending stepwise sequence, the fourth statement dissolves into a free cadential extension. Arpeggiation is a notable part of the harmonically static complex.

Ex.2.25, Milán, Fantasia 17 (b.51-69).

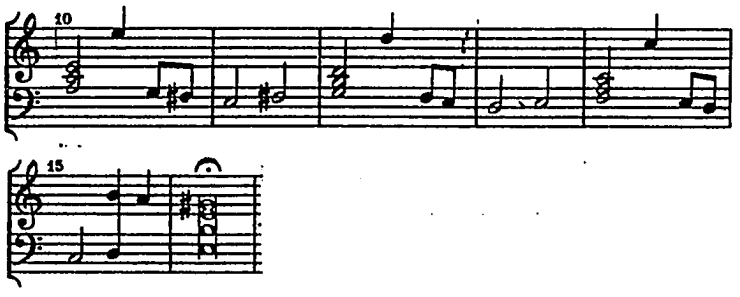


A shorter complex of two bars from Fantasia 14 shows the sequential polyphony very clearly (Ex.2.26).

Like melodic sequences, complexes are also another form of accompanied melody. As well as the obvious difference in the relationship between the accompaniment and the principal voice, each type has a distinct phrasing structure. The complex is usually a small self-contained phrase unit, whereas

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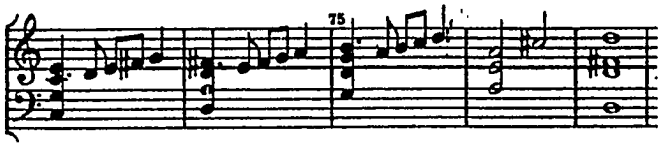
Ex.2.26, Milán, Fantasia 14 (b.10-16).



a sequential phrase is the aggregate of numerous repetitions of a single melodic cell. In both cases, the prime function of the accompaniment is harmonic propulsion. The harmonic design of the preceding example is clearly its driving force. It outlines descending stepwise triads moving towards a Phrygian cadence, the formula subsequently to become the most recognized cliché of Spanish music. Diatonic harmony is equally important to the structure of a short passage of melodic sequence from Fantasia 18. Threefold repetition in ascending sequence is accompanied by chords of identical voicing, resulting in parallel octaves and fifths. The harmony forms two interlocking progressions IV-V-I to G and then D. The melodic cell is one of Milán's common formulae. The simplicity and unorthodoxy of this passage exemplify the charm of his naivety.

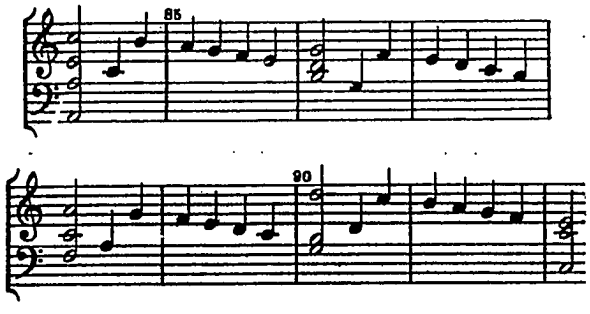
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Ex.2.27, Milán, Fantasia 18 (b.73-77)



Accompanied sequence, imitative sequence and repeated polyphonic complexes are all variants of sequential technique which are modified to suit particular circumstances. In many cases they are difficult to distinguish from one another. A passage from Fantasia 8 demonstrates how blurred the distinctions can be.

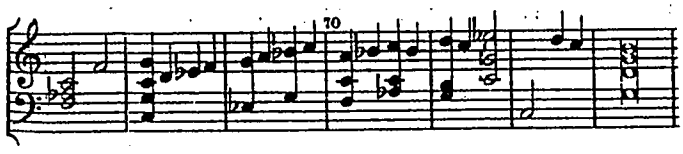
Ex.2.28, Milán, Fantasia 8 (b.84-92)



Free, non-motivic accompanied melody is also commonly used by Milán, most frequently in cadential passages. Together with homophony, the style of writing shown in Example 2.29 accounts for the largest proportion of Milán's free polyphony.

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Ex.2.29, Milán, Fantasia 28 (b.67-73)



Imitation based neither on sequence nor duos occurs in the fantasias. It is usually used for short themes of less than four bars and is not used for extended dialogue. Complexity is avoided: clarity of texture prevails. The opening of Fantasia 3 shows Milán's typical technique.[35] A redundant entry gives the impression of a four-voiced exposition to the three-voice work. The first superius entry is imitated at the octave by the bass, and the tenor enters at the fifth in bar 5 with the first note of the theme altered, presumably for harmonic reasons. The A which should have begun the entry instead of the D is given in bar 6 in place of the normal prolongation of the first note. The redundant entry follows in the superius.

Shorter motives in textures where only one part moves at a time produce music which is transparent and abounding in energy. As in passages of sequential imitation, this more motivic style is particularly suitable as a means of controlling the direction and speed of harmonic change. Example 2.30, from the three-voice Fantasia 6, introduces

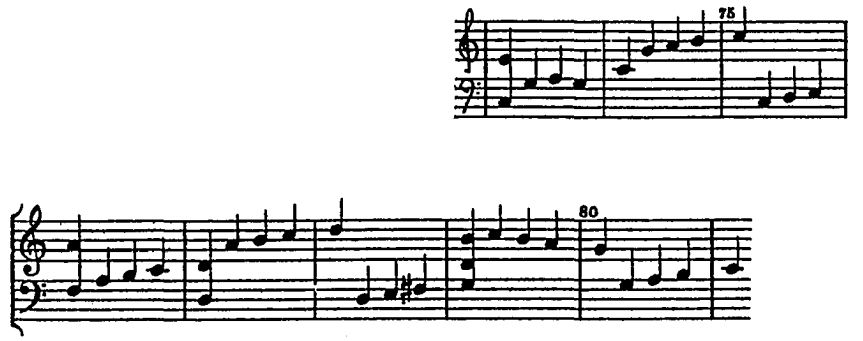
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[35]Ex.2.8 above.

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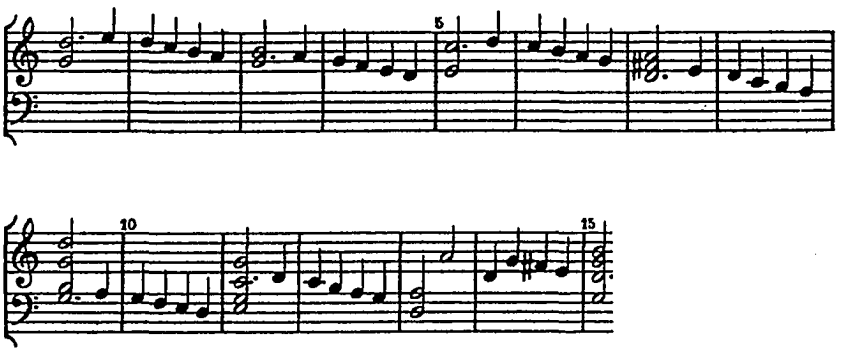
voices in the sequence T-S-B-T-S-B-S, and outlines a harmonic progression C-F-D-G-C. The entire passage is stated twice.

Ex.2.30, Milán, Fantasia 6 (b.73-81)



A passage from the opening of Fantasia 22 shows how Milán adapts the first motive of his Pavana 4 to an imitative situation.

Ex.2.31, Milán, Fantasia 22 (b.1-15)



Homophony in Milán's music appears closely associated with idiomatic use of the vihuela. His instructions concerning the tempo of consonancia and redoble passages suggest this awareness. He treats

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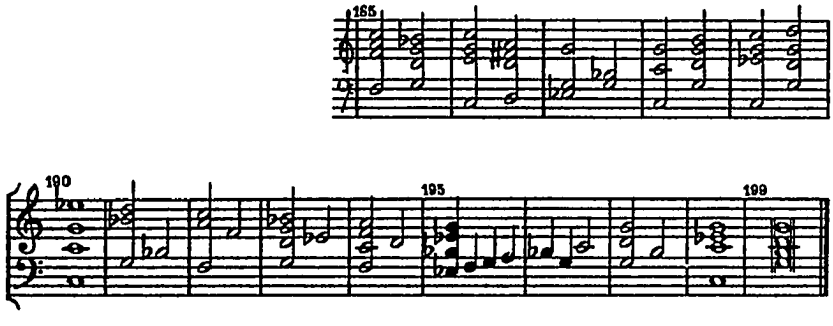
chords as vertical entities and organizes them into logical progressions. They are not a by-product of homorhythmic part-writing. Invariably, the logic of the progressions is melodic: the most important part of the chord is its highest note. Chordal harmonization naturally falls within conventional limits, but these are limits of tonality more significantly than of counterpoint. One flagrant abuse of contrapuntal convention has been noted already in Fantasia 18 (Ex.2.27). There are also passages of more animated homophony where melodic function is shared between the highest voice and one other.

Passages of free homophony are most commonly used to conclude works. As solid blocks of sound, chordal passages reduce the momentum accumulated in preceding episodes. Fantasia 24 concludes in this manner with fifteen bars of homophony quoted in Example 2.32. Root position triads prevail, only the passing notes in bars 193-4 create first inversions. The voice leading is clear, and free of ungainly movement. Motion between outer parts is mostly disjunct or oblique. It is, however, a paradoxical passage. While its homophony is simple and direct, tonal orientation is playfully ambiguous. The work is in mode 2, transposed to G. The crux of the ambiguity is seen in the very last bars. The work which concludes on G with a plagal cadence is approached by a tonic chord with suspension of the fourth. It is heard, therefore,

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either in a "g minor" context as a progression I^{4-3}-iv-I, or in "c minor" as V^{4-3}-i-V. The ambiguity seen in this final cadence persists throughout the passage. Chords built on G and C prevail above others, and both appear an equal number of times in "major" and "minor" form to give leading-tone potential to the raised third. The use of the F chord, the seventh degree, further diminishes the tonal pull towards G, as in bars 185-6 where B-flat is used to prevent the progression being a decided IV-V-I in C. A passage from Fantasia 15 serves to demonstrate a homophonic style which is different in every respect to the previous example, yet no less characteristic of Milan's style. It is motivic homophony, clear in harmonic direction, again predominantly built from root position chords, but far from orthodox in its counterpoint. The motive in the first four-bar phrase in the superius is inferred in the following phrase, shared between the other three voices. The third phrase carries a

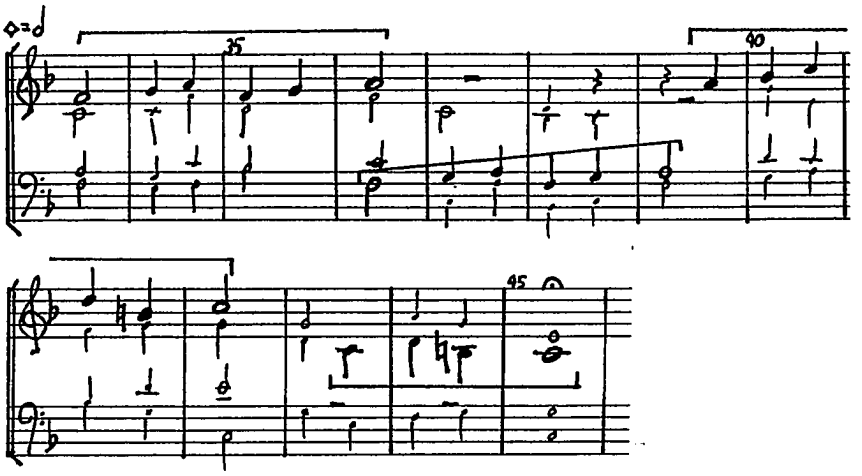
Ex.2.32, Milán, Fantasia 24 (b.185-99)



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modified version of the motive in the superius, transposed a third higher. The fourth phrase emulates the harmonic progression of the second phrase and imitates the last four notes of the modified motive as it appears in the third phrase. The third phrase is built from chords whose outer voices move in parallel tenths, with striking false relations in bar 41, together with parallel fifths in the lower parts. In Example 2.33 motives are shown by larger note heads.

Ex.2.33, Milán, Fantasia 15 (b.33-45)



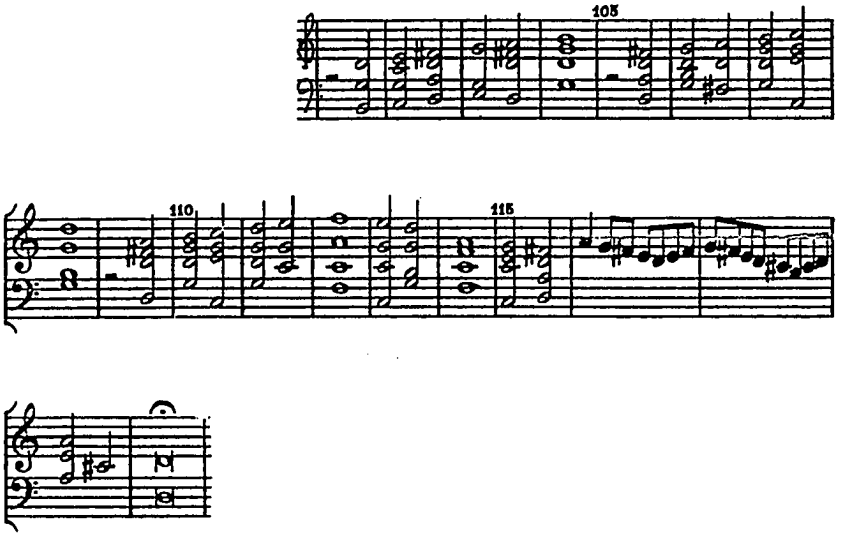
An examination of Milán's passages of redobles completes this survey of his stylistic devices. Redobles appear in both accompanied textures or alone, either in motivic or through-composed form. They are usually interspersed in homophonic or polyphonic textures more frequently than they are used as the generative idea of an episode. In the

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latter case, they are usually harnessed by imitation or melodic sequence. The use of redobles is not limited to the fantasias in idiomatic style and the tentos.

Non-motivic redobles frequently occur in homophonic, sequential or motivic passages in precadential position. Their function is to direct momentum towards the cadence. The redobles are seldom used within cadences: phrases with redobles usually terminate chordally. The redoble functions either to intensify the phrase in which it occurs, directing energy towards the cadence; or conversely, as a means of releasing tension after a climax, to ease the music to a more gentle cadence. Example 2.34 shows a homophonic episode built from sequential repetition of a superius theme being directed towards its cadence by the rapid movement of a short redoble.

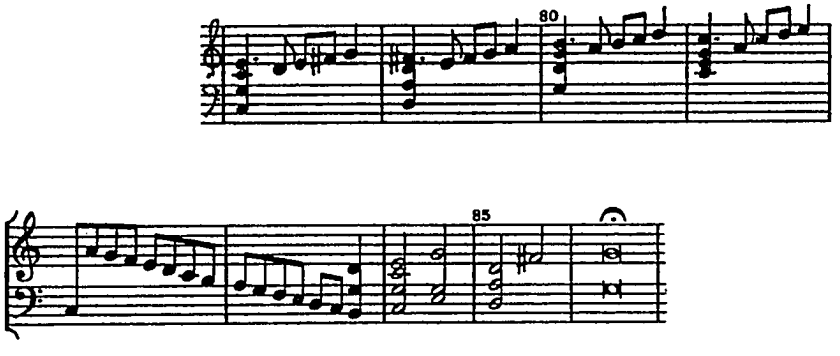
Ex.2.34, Milán, Tento 4 (b.101-19).



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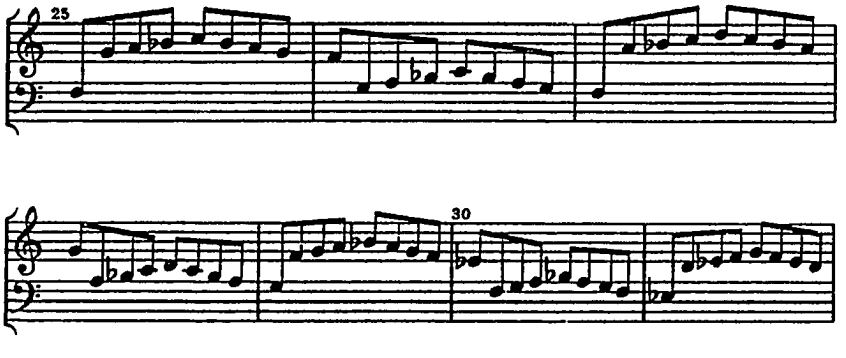
Example 2.35 exemplifies the use of a redoble to lessen tension in a short passage from Fantasia 18. An ascending sequence is balanced by the descending redoble which spans a range of almost two octaves before giving way to cadential homophony.

Ex.2.35, Milán, Fantasia 18 (b.78-86).



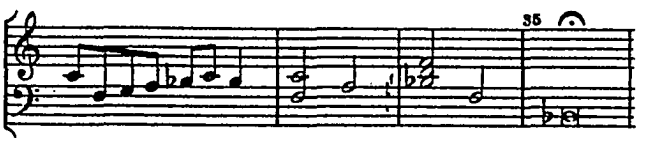
Examples of the redoble, used in both imitative and sequential contexts, show its essential characteristic to be its speed. The episode from Fantasia 16 quoted as Example 2.36 uses a one-bar redoble motive for two-voiced consecutive imitations in unbroken rhythmic motion.

Ex.2.36, Milán, Fantasia 16 (b.25-35)



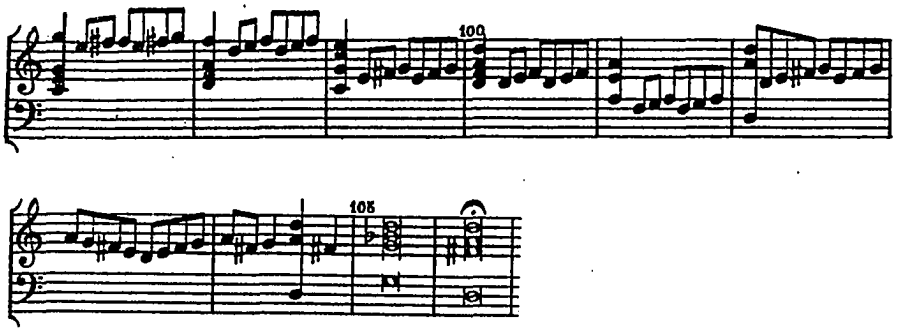
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(Ex.2.36 contd.)



Example 2.37 is an excerpt from Tento 1 which uses a redoble motive in sequential form. As in the previous example, there is no novelty in Milán's contrapuntal technique: the rhythmic values of the motives are their only distinguishing feature. They also provide the performer with material for virtuosic display.

Ex.2.37, Milán, Tento 1 (b.97-106).



Tonality

It is paradoxical that the earliest surviving vihuela music is tonally the most modern, particularly when its author was the only vihuelist to include an explanation of modal theory with his

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works.[36] The present discussion aims to draw together the threads that have already emerged in this chapter concerning Milán's reliance on harmonic progressions and tonal thinking. Given the nature of his music, this approach is taken in preference to measuring his practice against modal theory. Modal distribution and the prolific use of the tono mixto have already been discussed.[37] The principal novelty of Milán's discussion of modal theory is his advocacy of using the melodic range of the superius instead of the tenor to determine modal range. Usually in vocal music both superius and tenor utilize the same range, an octave apart. The superius voice is easier to isolate in compositions notated in tablature. Grebe has indicated that this also represents a progressive step in the development of diatonic tonality as it "points up a tendency that leads towards a new type of harmonic writing, in which the upper and lower parts are the focal points of the musical structure."[38] The aptness of her statement to Milán's music has been demonstrated in the present study.

Milán's prolific use of the tono mixto reflects the decreased importance of melodic range as a modal determinant, and its diminished value in the

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[36] El Maestro, fols.Rv^{v}-Rvi. Translated in Jacobs M, pp.25-26.

[37] p. 63.

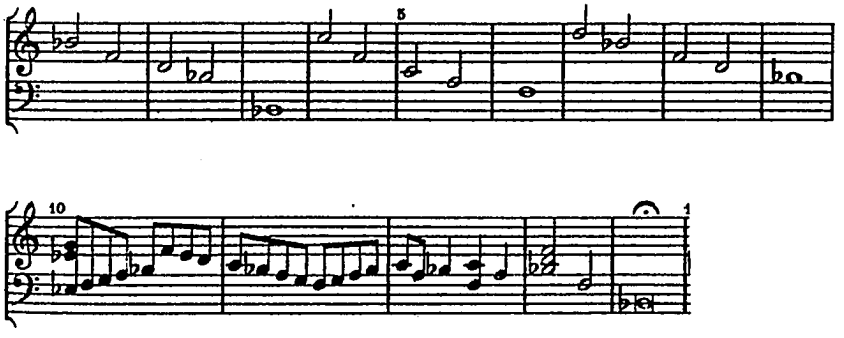
[38] Grebe, "Modality", Anuario Musical, 26 (1971) p.42.

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tonality of polyphonic music. His preference for modes 1 and 6 among the individual modes, and his comments concerning the virtual identicality of modes 5 and 6 to modes 7 and 8 suggest an orientation towards "major" and "minor" tonality.[39] The Phrygian modes 3 and 4 form a third tonal group which knows no modern equivalent.

Milán's harmony is simple and direct and depends strongly on chords built on I, IV, and V of each mode. The opening of Fantasia 16, for example, is unusual in its use of arpeggiation based around a I-V-I-IV-V-I progression in its first phrase.

Ex.2.38, Milán, Fantasia 16 (b.1-14)



Harmonic simplicity is primarily due to the predominance of root position chords. Bass lines consequently have frequent leaps. Dissonance is used almost exclusively as a tonal device in 4-3 suspensions in V-I cadences. Triads occur on most

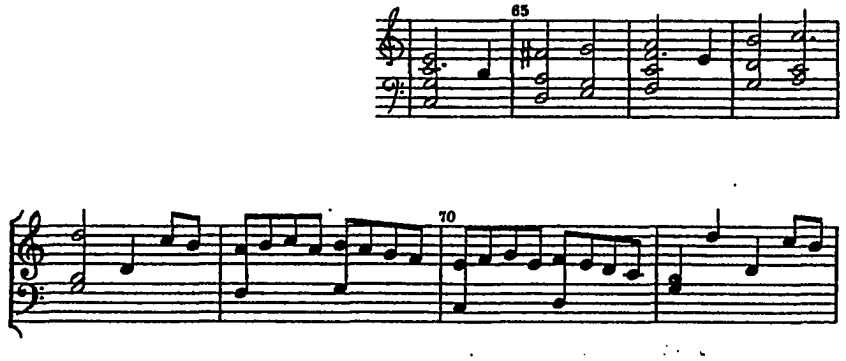
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[39]See the rubric to Fantasia 38, El Maestro, fol.P[i].

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modal degrees, including the flattened or natural seventh. The chord built on this note was commonly used in early sixteenth-century Italian music and it abounds in Milán's works. Passages of smoother harmony, are in most instances achieved by movement in parallel tenths in the outer voices. Inner voices usually move in contrary motion to these. A brief passage from Fantasia 10 shows this movement in homophony and also in the accompaniment of motivic figuration.

Ex.2.39, Milán, Fantasia 10 (b.64-71)

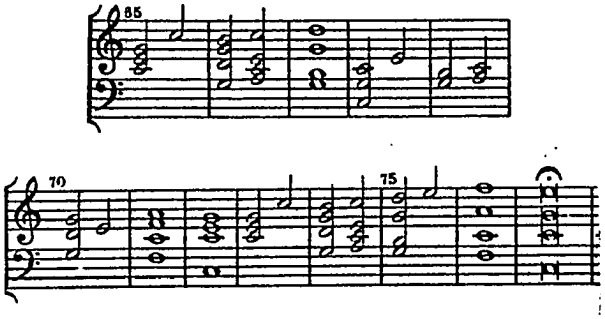


In other works, harmonic progressions play a vital role in large or small-scale organization. In some passages, repeated chord progressions assume virtual thematic status. Example 2.40 quotes a short episode from Fantasia 15 where repetition of the progression of chords built on C-G-A-G-F-C is more prominent than any melodic unit. The theme given in the superius in bars 73-77, is submerged in the alto of the preceding statement of the progression, but

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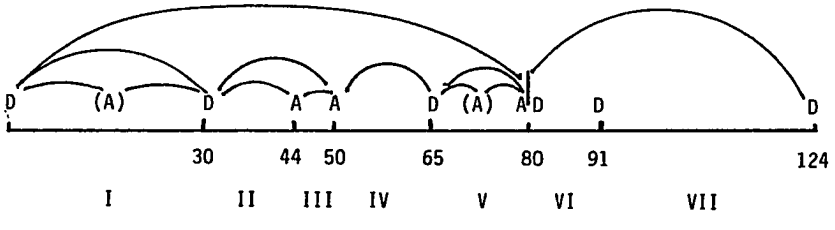
is impossible to distinguish in the context.

Ex.2.40, Milán, Fantasia 15 (b.65-77).



Fantasia 11 relies on the polarity of tonal dominant and tonic for its central musical argument. The first of the two long periods of the work is marked by constant gravitation between D and A in modes 1 and 2. The second period of the seven episode work remains fixed in D. Suggestion of the dominant A is almost completely eradicated by a strong preference for the fourth degree, G. The plan of the work as shown below recalls eighteenth-century tonal practice where, just as here, the pull of the dominant was frequently weakened by stressing the subdominant area a fifth below the tonic.

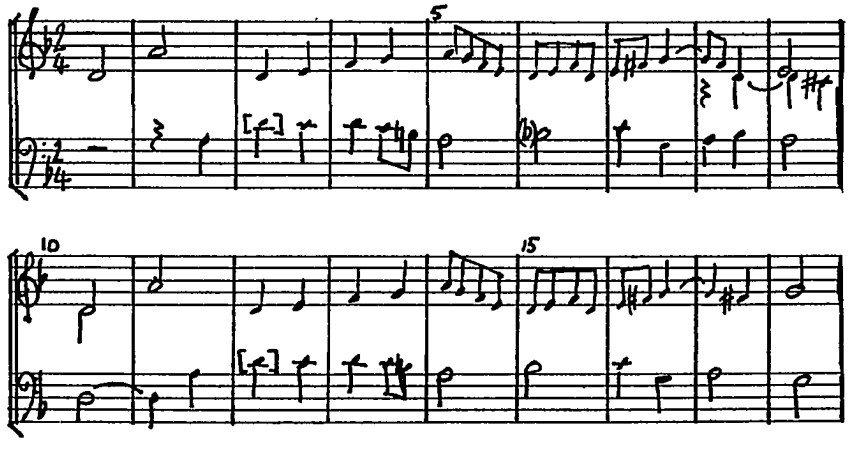
Ex. 2.41, Milán, Fantasia 11, tonal structure.



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Modulations in Milán's fantasias are short excursions to neighbouring areas made for the purpose of cadential variety and tonal tension. The 'major' and 'minor' modes most frequently modulate to the fifth either side of the tonic. In modes 1 and 2, the 'relative major' F is used to a smaller extent. Tonal excursions in fantasias in modes 3 and 4 place greater stress on their modal dominants A and C than on the tonal dominant. In many cases, modulation is achieved by free harmonic extension. Milán also used a technique based on phrase repetition to deflect the music to a new cadence by the chromatic alteration of a single note. In Example 2.42, the first two phrases of Fantasia 2 are presented in parallel. In the second statement, the sharpened F in bar 16 is sufficient to secure a modulation to G.

Ex.2.42, Milán, Fantasia 2 (b.1-18)



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Comparative assessment

Calculation of the information in Tables 2.2 and 2.3 produces the numerical scores for Milán's fantasias shown in Table 2.4. No work produces a Concept score higher than its Idiom score: a reflection of the dominance of idiomatic forces in his music. On the Idiom scale the average score of the fantasias is 72, the highest for any vihuelist. The average Concept score is 44.

In the graph of the scores, Example 2.43, the works are scattered close to the average point, indicating Milán's style to be one of considerable consistency. The greatest deviations appear to be for the works with greater imitative content. They show higher Concept scores and, in some cases, lower Idiom scores. The idiomatic orientation of the fantasias of consonancias y redobles is reflected by Idiom scores between 80 and 90.

The variety of Milán's style is reflected more strongly in the Idiom scores than those for Concept. The range of the Idiom scores is 47 between a maximum of 90 and minimum of 43. Concept scores have a range of 35, between 30 and 65. These ranges reinforce the notion of Milán as a gifted improvisor. They reflect that while he based his technique of composition on a small range of ideas and processes, he was able to achieve great variety from the resources of the vihuela. He was creator of works of strength, radiance and spontaneous charm.

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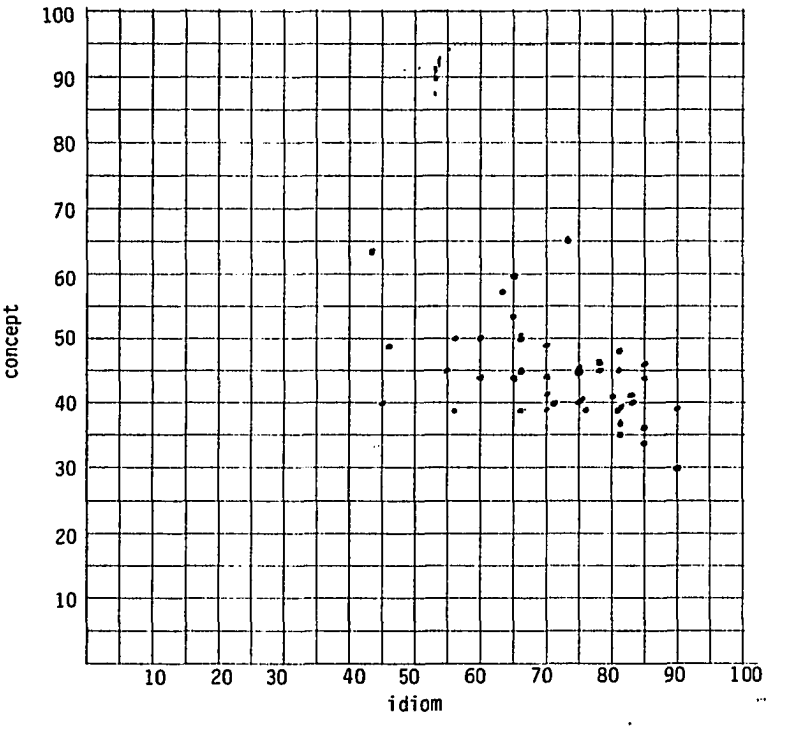
TABLE 2.4

MILAN: CONCEPT AND IDIOM SCORES

Fantasia	Concept	Idiom
1	57	63
2	53	65
3	65	73
4	65	65
5	48	81
6	50	60
7	40	71
8	45	66
9	49	46
10	41	83
11	46	78
12	35	81
13	37	81
14	40	83
15	36	85
16	44	85
17	30	90
18	34	85
19	41	70
20	45	55
21	40	75
22	46	85
23	63	43
24	39	76
25	45	78
26	39	66
27	40	45
28	39	70
29	49	70
30	44	65
31	50	56
32	39	56
33	44	60
34	44	70
35	39	81
36	44	65
37	50	66
38	40	75
39	45	81
40	39	81
Tento		
1	45	75
2	39	90
3	41	80
4	45	75

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Ex.2.43, Milán, Style Graph.



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CHAPTER 3

LUIS DE NARVAEZ

Luis de Narváez's Los seys libros del Delphin was printed in Valladolid in 1538, two years after Milán's El Maestro had appeared in Valencia. The differences between the books and their music are substantial. Ward characterized the stylistic evolution from one to the next by analogy to the transition from the style of the Italian Marcantonio Cavazzoni to Jacopo Fogliano and from the frottola to the madrigal.[1] Narváez's music reflects a more cosmopolitan musical taste than that of its highly individualistic and perhaps insular predecessor. Narváez's book is the first publication of Spanish instrumental music to contain intabulations of vocal works as well as fantasias closely modelled on the techniques of vocal polyphony. It is the earliest source of any nationality to include variation sets and to use symbols to indicate tempo. Narváez apparently believed his tablature to have been the first published in Spain. In the preface to the Delphin he states "que hasta estos tiempos en españa no se a dado principio a una invencion y arte

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[1]Ward V, p.254.

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tan delicada."[2]

Like Milán's book before it, Narváez's Delphin follows a systematic and didactic plan in its layout. Consistent with many contemporary Italian publications, Narváez begins with fantasias and continues with intabulations. He includes mass movements, French chansons and Spanish songs among his arrangements, and concludes with variation sets and a dance tenor setting. His fourteen fantasias make up the first two of the six libros in the Delphin. The first libro comprises eight fantasias arranged in order of mode. The works included in the second libro constitute a more miscellaneous assemblage governed by no single didactic purpose. The same formula was adopted by Daza who also imitated many other features of Narváez's book.

One of the most significant implications to be drawn from Narváez's fantasias and their date of publication is that they show Spanish activity in fantasia composition not to have been merely derivative of Italian models. Italian ricercars and fantasias in the imitative style first appeared in print the same year as Milán's El Maestro. It would demean Narváez's creative artistic genius to consider him anything less than a peer of Francesco da Milano, Albert de Rippe, Pietro Paolo da Borrono, or Marco da Aquila among others. The stylistic

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[2]Narváez, Delphin, fol. aii: "that until now in Spain such a delicate invention and art has not been born."

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maturity of Narváez's fantasias would indicate that his craft was not a quick assimilation of the new style of Europe's most musically innovative country, but that Italian and Spanish instrumentalists were simultaneously developing styles inspired by similar impulses. Continuous interchange must have occurred between musicians of both countries. In general terms, Spanish fantasias tend to offer a more complex, and often less readily comprehensible polyphonic fabric than their Italian counterparts.

Descriptions by Ward and Hopkinson Smith identify the principal stylistic features of Narváez's fantasias.[3] Written primarily in two and three-voiced counterpoint, and based on imitative technique, they are through-composed without sectional division. They proceed by continuity rather than contrast of texture and metre, they are rhythmically supple, and they demonstrate some dependence on improvisatory technique. The flow of ideas is quite rapid; Narváez's way was to present several thematic ideas briefly rather than exhaustively treat a few. Pujol drew attention to the grouping of the fantasias and the greater difficulty of those in the libro primero.[4] This distinction is not only valid on the basis of instrumental technique, for the works of the first libro also reflect a greater intellectual

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[3]Ward V, pp.254-59, and Hopkinson Smith, "Narváez, Luys de," The New Grove, 1980.

[4]Pujol N, p.32.

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complexity. The fantasias of the libro segundo have an ease of comprehensibility matched by a transparency of texture that recalls "il divino" Francesco. The longer, more complex works of the libro primero lack this immediacy and suggest a higher level of abstraction. It is to be noted that nowhere in the Delphin does Narváez make direct use of the term fantasia in connection with the works in the libro primero, only once by inference in the tabla at the end of the libro segundo.

Of all known vihuelists, it was Luis de Narváez whose music resounded most widely. No fewer than seventeen of the thirty-three pieces in the Delphin reappeared in later sixteenth-century sources in Spain and the Netherlands, together with two motets printed in Lyon by Moderne and Nuremberg by Berg and Neuber, and a possible parody by Albert de Rippe of one of his fantasias.[5] While in this present century, the most frequently heard pieces by Narváez are his beautiful intabulation of Josquin's chanson Mille regretz and his variation sets, it is his fantasias which appear to have earned him the highest repute during his own lifetime. Of the fourteen fantasias in the Delphin, twelve were reprinted at least once, between 1546 and 1568.

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[5]See Ward V, pp.383-84. Venegas' arrangements of Narváez's fantasias are discussed by Ward in "The Editorial Methods of Venegas de Henestrosa." De Rippe's parody of Narváez's first fantasia is reprinted as No.XX in Albert de Rippe, Fantaisies, pp.128-35. Narváez's variations on Guárdame las vacas also recur in the Ramillete manuscript.

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The sources which provide knowledge about Narváez's life and career have been assembled by Ward.[6] They document his employment with the capilla real of Charles V, his journey abroad in the retinue of Philip II in 1548, and the praise bestowed upon him by Bermudo and Luys Zapata.

Table 3.1 provides a catalogue of some of the features of Narváez's fantasias. Discussion of the information included in the table follows.

Type

Eleven of the fourteen fantasias are polythematic, imitative works. Ward has shown Fantasia 1 to be a "secret parody" of Josquin's chanson Adieu, mes amours and Tu pers ton temps by Gombert.[7] The indication of a final estraño near the end of no.4 may also indicate the use of borrowed material. The Fantasia de consonancia is in a homophonic non-imitative style while Fantasias 6 and 7 are monothematic works based on cantus firmus motives, solmized in their titles.

Mode

Modal preference in Narváez's fantasias can be observed only from the works in the libro segundo due to the systematic organization of the first libro. The fantasias of the libro segundo reveal a

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[6]Loc. cit.

[7]"Parody Technique", p.222.

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TABLE 3.1

NARVAEZ: SUMMARY OF FANTASIAS

Fantasia	Work	folio	title	type	mode	voices	tuning	tempo	length
1	1	1	(El) primer tono por ge sol re ut	ImP (Par.)	1	4	G	F	123
2	2	3^{v}	(El) segundo tono	ImP	2	4	E	F	154
3	3	7	(El) tercero tono	ImP	3	4	A	S	125
4	4	9^{v}	(El) quarto tono	ImP	4	4	F#	F	129
5	5	12	(El) quinto tono de consonancia	nIm	5	4	G	S	86
6	6	14	(El) sesto tono sobre fa ut mi re	ImM	6	4	D	S	128
7	7	17	(El) setimo tono sobre ut re mi fa mi	ImM	7	4	A	F	162
8	8	20	(El) octavo tono	ImP	8	4	G	F	143
9	9	26	(Fantasia del primer tono)	ImP	1	4	G	F	69
10	10	27	Fantasia..del quarto tono	ImP	4	4	E	F	75
11	11	28^{v}	Fantasia..del quinto tono	ImP	5	4	G	F	124
12	12	31	(Fantasia del quinto tono)	ImP	5	3	G	F	104
13	13	33^{v}	Fantasia..del primer tono por ge sol re ut	ImP	1	3	G	F	74
14	14	35	(Fantasia del primer tono por ge sol re ut)	ImP	1	4	G	F	62

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preference for the first and fifth modes. Narváez's handling of mode is conventional except for Fantasia 7 in the seventh mode which terminates on C rather than G. The work otherwise displays the characteristic range and cadences of the seventh mode with greater,yet significant modal ambiguity being caused by its cadence patterns. Like many vihuela fantasias, the cadences defined by theorists as belonging to a particular mode are often freely mixed with those of its authentic or plagal partner. This is especially noticeable in the treatment of modal dominants. Fantasia 7, for example, terminates on the dominant of mode eight.

Narváez signals modal transposition for three works, Fantasias 1, 13, 14. They are all transpositions of the first mode por ge sol re ut, that is, to a G final.

Voices

Four-voice textures are Narváez's norm, and only one fantasia, no.12, is entirely limited to three voices. The preference for lighter textures has already been noted and is clarified further in the discussion of Table 3.3 below.

Tuning

Narváez's is the first of the vihuela books with its fantasias cast into tablature by means of the imaginary tunings. As in all other vihuela books, the author does not refer to instrumental

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tuning based on any fixed pitch. The tuning of each piece is expressed as a verbal rubric, and by the use of the clefs of mensural music at the head of the tablature. For example, the rubric at the head of Fantasia 5 states:

> En la quarta en vazio esta la clave de fe fa ut. En la tercera en tercero traste esta la de ce sol fa ut.
>
> [On the open fourth course is the note of the F-clef. On the third course at the third fret is the note of the C-clef.][8]

The clefs are printed on the lines of tablature corresponding to each of the mentioned courses of strings. In this instance the location of these clefs indicates the tuning of the vihuela común, G c f a d' g'. In the first libro of the Delphin, tunings of G,A,D,E, and F-sharp are used. In the libro segundo, G-tuning is used for all except one of the fantasias.

Tempo

Narváez indicates the tempo of his fantasias using the mensuration signs Ø and ¢ to represent fast and slow tempos respectively. No indication is given regarding the speed of these tempos. Two fantasias include metrical changes. Fantasia 6 includes a single bar of $\frac{6}{4}$ metre (b.111), and Fantasia 8 concludes with a passage of proportio tripla.

The faster tempo, apriessa, is used for all but

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[8]Delphin, fol.12.

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three of the fantasias which are to be played de espacio on account of the "consonancia o diminucion que tendra", the homophony or diminutions they may have.[9]

Length

The average length of Narváez's fantasias is 101 bars of tablature. The longest fantasia, no.7, is 162 bars, while no.14, the shortest, is only 62 bars. The more difficult works of the libro primero average a length of 131 bars while those of the second libro have an average length of 85 bars.

Style

Imitative episodes form the basis of Narváez's fantasia style, with passages of free polyphony also contributing to their final shape. Themes and motives are the prime generators. Melodic and rhythmic shape, and thematic length determine the character of each episode. Linked together in smooth, seamless polyphony, the aggregate number of episodes constitutes the form of each fantasia.

Ward characterized Narváez's themes in a single sentence: "Narváez's melodic idiom is conservative; movement is basically stepwise with few leaps larger than a third or a fourth, the latter infrequent."[10]

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[9]Fol.*4.

[10]Ward V, p.257.

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Examination of the use of themes is, then, best treated in conjunction with the discussion of form where the choice of theme for a given situation is of the greatest relevance.

The polyphonic processes used by Narváez in each fantasia are shown in Table 3.2. The table reveals the prominence of imitative writing. Most of the fantasias show between fifty and sixty percent of their material to be imitative. Fantasias 3, 9, and 13 show an appreciably higher proportion, while the absence of imitation in no.5 is compensated by a more significant use of free counterpoint. Passages modelled on cantus firmus are few. They appear most in the two fantasias based on solmized melodies, nos.6 and 7, but even in these works the technique is used for variety, and not as a principal structural device. All the fantasias have non-imitative sections of accompanied melody where a single voice becomes the most prominent in the texture, usually through pronounced rhythmic interest. The only work with a single-line texture is Fantasia 6.

From the information regarding the textures of Narváez's fantasias, Table 3.3, it is clear that two and three-voiced textures are the most prominent. Thinner textures predominate in the works in the libro segundo. While no trend emerges regarding the use of homophony, it is noteworthy that the greatest amount of figural writing occurs in the Fantasia de consonancia, no.5. Into the category of accompanied

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TABLE 3.2

NARVAEZ: POLYPHONIC PROCEDURES (CONCEPT)

	Fantasia	1	2	3	4	5	6	7	8	9	10	11	12	13	14
IMITATION	⩾90%														
	80-89%			X						X					
	70-79%													X	
	60-69%		X												
	50-59%	X			X			X			X	X	X		X
	25-49%						X		X						
	1-24%														
NON-IMITATIVE POLYPHONY	⩾75%														
	50-74%					X									
	25-49%														
	10-24%	X			X		X	X	X			X	X	X	X
	1-9%		X	X							X				
CANTUS FIRMUS with homophony	⩾75%														
	50-74%														
	25-49%														
	10-24%														
	1-9%						X	X							
CANTUS FIRMUS with smaller notes	⩾75%														
	50-74%														
	25-49%														
	10-24%						X								
	1-9%							X				X		X	
ACCOMPANIED MELODY sequential	⩾75%														
	50-74%														
	25-49%	X							X						X
	10-24%							X		X	X		X		
	1-9%		X	X	X		X					X			
ACCOMPANIED MELODY free	⩾50%														
	25-49%				X	X									
	10-24%		X	X			X		X		X	X	X		
	1-9%	X						X		X				X	X
SINGLE VOICE sequential	⩾25%														
	10-24%														
	1-9%														
SINGLE VOICE free	⩾25%														
	10-24%														
	1-9%						X								

melody are included the chains of suspensions which Narváez used so abundantly. Even though these could be seen as elaborated homophony, it is their melodic function which is more pronounced in the idiomatic context. From the performer's viewpoint, the range

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TABLE 3.3

NARVAEZ : TEXTURAL TYPES (IDIOM)

	Fantasia	1	2	3	4	5	6	7	8	9	10	11	12	13	14
TEXTURAL DENSITY	varied a4-a1														
	>50% a2		X		X						X	X	X	X	
	>50% a3	X		X		X	X	X	X	X					X
	>50% a4														
HOMOPHONY	much (>20%)				X	X	X	X		X					
	some			X					X		X		X		
	little	X	X									X		X	X
FIGURATION	much (>10%)					X									
	little	X	X	X	X		X	X					X	X	X
ACCOMPANIED MELODY	much (>20%)	X				X	X	X	X		X	X	X		X
	some		X		X					X				X	
	little			X											
ARPEGGIATION															
EASE OF EXECUTION	extremely facile												X		X
	very facile		X							X	X	X		X	
	facile	X		X				X	X						
	difficult				X	X	X								
IDIOMATIC EFFECTIVENESS	excellent		X							X	X	X		X	X
	good	X				X	X	X	X				X		
	average			X	X										
	poor														

of the fantasias is great. Some present considerable difficulties while others fall under the hand with natural ease. The more subjective assessment of idiomatic effectiveness is complimentary to the fantasias. They are works whose elements are amalgamated into cogent and satisfying entities. The fantasias of the libro segundo score consistently higher than those of the preceding book. The clarity and variety of their textures, together with the greater dividend with which the performer is rewarded for the minimum effort does not make them better works, but certainly reflects a highly effective use of the vihuela.

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Form

Each of Narváez's fantasias is distinct; each has its own themes which generate their own episodes of varying length and style. Each fantasia therefore has its own architecture and proportions, its own raison d'etre. No formal archetype can be defined, but a formal principle can be delineated to account for the way material is ordered in the majority of works. Narváez's fantasias suggest a tripartite model:

exposition - extension - conclusion.

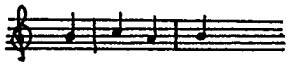
Similar to the formula used by Milán, this plan shows Narváez's concern with the large scale outer shape of his works. In the broadest sense, they represent large arch-like constructs whose beginnings and ends link the music to silent infinity.

The initial expositions show a variety of techniques. Most commonly they take the form of a gradually expanding texture, effected in all but two fantasias by imitation. The Fantasia de consonancia is governed by altogether different aesthetic conditions, and no.8 is the only work to begin with a non-imitative duo. The duo delineates the eighth mode, forming cadences on C and G in bars 7 and 12, and the superius melody remains within the upper tetrachord of the mode.[11] The length of opening episodes varies according to the number of thematic entries and the length of any free extension added

[11]Reprinted in Pujol N, pp.17-19.

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as a means of prolongation. Lengths range between fifteen and forty bars.

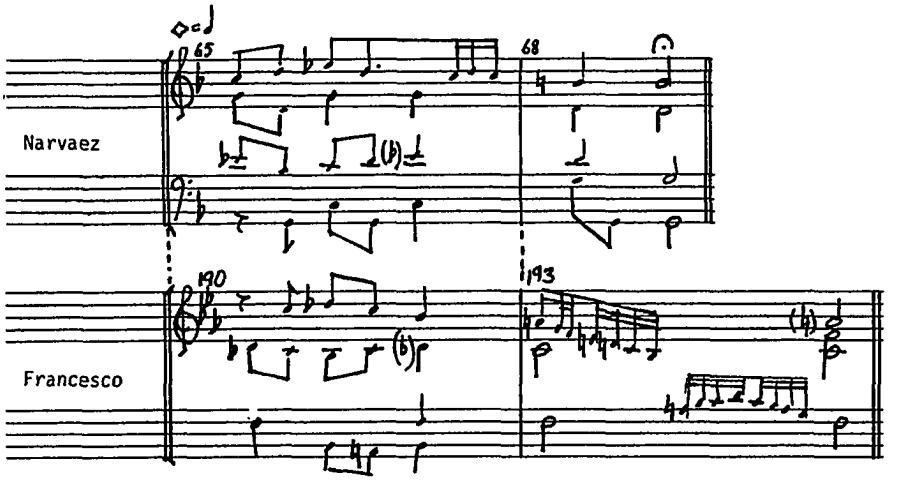
The internal episodes of the fantasias perform the function of extending and developing the ideas and mood established in each opening episode. Narváez builds these sections from a variety of resources. Imitatively treated motives are used, but these are usually shorter than expository themes. The motive  is frequently used, and recurs like a leitmotiv in Narváez's style. Its use is particularly flexible as it can be extended into a longer melodic unit as a sequence of falling thirds, or used alone as a compact motive with strong cadential implications. Free polyphony is also found in these sections and the sequences which are a feature of Narváez's style.

Concluding sections of Narváez's fantasias have very strong characteristics which appear to be both particular to him and also chronologically significant in the developing style of the genre. Like Milán, with whose style Narváez's music otherwise shows little affinity, repetition forms the basis of concluding episodes. It occurs in nine fantasias, nos.1, 2, 5, 6, 7, 11, 12, 13 and 14. Dramatically, sectional repetition functions to release accumulated tension, providing respite from the constant onslaught of new ideas. Repetition is otherwise uncommon in the fantasias. Short fragmentary reiterations are occasional, such as in

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Fantasia 1 where bars 79-82 are repeated immediately following. With or without repeated closing material, Narváez adds brief codas to most of the fantasias. Fantasias 8, 10 and 13 are the only exceptions to this, although in nos.7, 11, and 14, it is this coda which is repeated. The codas usually form an arch shaped melody in the uppermost voice (only no.14 is in the bass), and revolve around a IV-I cadence. They are similar to the codas found in the fantasias and ricercars of Francesco da Milano and in the works of subsequent vihuelists, particularly Mudarra and Fuenllana. Comparison of the coda of Fantasia 9 with that of Fantasia 66 from Ness' edition of Francesco's works shows the strong stylistic resemblance.[12]

Ex.3.1, Narváez, Fantasia 9 (b.65-69); and Francesco da Milano, Fantasia 66 (b.190-95).



[12]Arthur J. Ness, ed., The Lute Music of Francesco Canova da Milano (1497-1543) (Cambridge, Mass.: Harvard U.P., 1970), p.179.

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Attention must also be drawn to the concluding sections of four fantasias where Narváez himself makes written comment in the tablature:

Fantasia 1	Nocta ut re mi fa	(b.115-17)
Fantasia 4	Final estraño	(b.109ff)
Fantasia 7	Final muy bueno	(b.144ff)
Fantasia 8	Proporcion de tres semibreves en un compas	(b.126ff)

The designations for nos.4 and 7 are the most telling: they suggest that the closing sections of these works were thought of by Narváez as independent entities, perhaps existing prior to the composition of the fantasias, then appended later. The final estraño in no.4 evidently refers to the homorhythm of the coda being foreign to the style of the work, while in no.7 the comment reflects on the excellent quality of the coda. Nocta ut re me fa refers to the motive introduced in the Bass of Fantasia 1 at bar 115, whose subsequent stretto imitation in all voices forms the coda. The coda is all but the same as the coda to no.9 quoted above. It would appear then that Narváez, like Milán, had a fund of formulae upon which he could draw for his finales. This makes sense of the piece in the Ramillete manuscript titled a Final de qualquier cosa o tiento de vihuela, a "coda for anything at all or a tiento."[13] Just as in Fantasia 4, the closing section of no.8 seems out of character with

[13]Fol.267.

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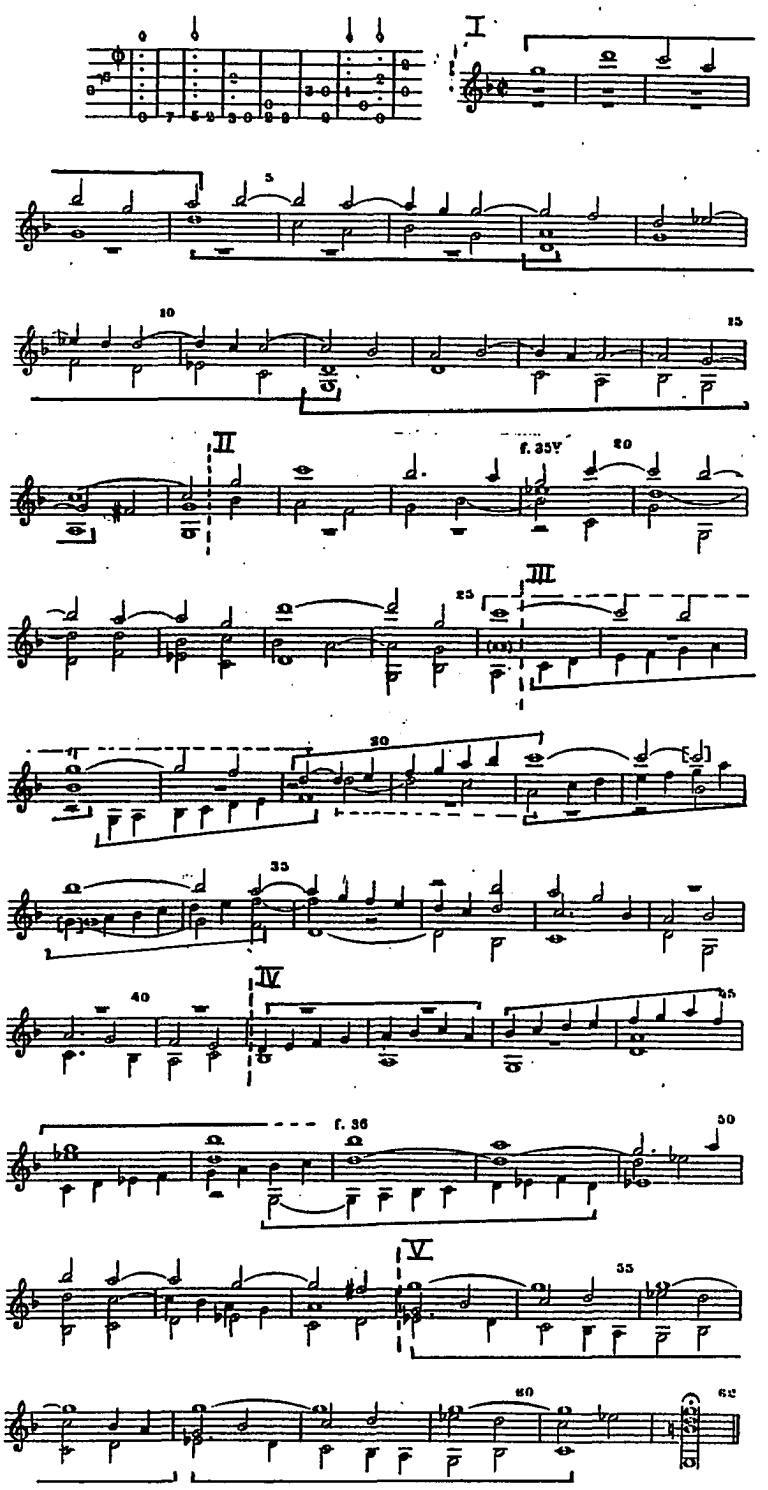
Narváez's style, although it fits the context of the piece. With this exception, triple metre is restricted to the fantasias of Milán. Taken together, the repetition of final sections, the suggestion of pre-composed codas appended to new works, and the use of triple metre help place Narváez's fantasias in better chronological perspective. They are features all shared with the Milán fantasias and which do not occur in those of any of the later vihuelists.

Polythematic Fantasias

The model formulated for Narváez's fantasias is a constructive device and, like that shown for Milán's music, is independent of the dramatic dimension of musical structure. It is a formula for the primary organization of each fantasia's materials, which gives careful consideration to effective means of commencing and concluding. As the shortest of the fantasias, no.14 provides a succinct example of Narváez's organizational technique. On the basis of its thematic material, the sixty-two bar work divides into the five episodes shown in Example 3.2. Episode I introduces the opening theme in the sequence S-A-T-B. The texture is in two voices except at the points of entry of the tenor and bass where three voices are implied. The theme is of strong character: a bold ascending fifth which then descends in interlocking thirds. Notes 4-7 of

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Ex.3.2, Narváez, Fantasia 14.



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the theme are, in fact, Narváez's common motto motive mentioned above. The imitations are propelled towards the cadence at bar 17 by a chain of 7-6 suspensions created by the migrant upper voice which moves from superius to tenor position.

Episode II is homophonically conceived using some unusual widely spaced two-voiced chords in bars 19 and 20, continuing with more regualar spacing in the subsequent bars. The accentuation of the weak beat of the tactus by the superius and bass consonances is also unusual. Two statements of a second theme occur in the lowest sounding voice in bars 17-19 and 22-24, again based on Narváez's favorite falling third motto. It is also notes 2-5 of the opening theme.

A weak cadence on the second degree of the mode effects a smooth transition to episode III. The newly introduced ascending scale motive makes five imitative appearances before bar 35, accompanied by prominent reiteration of a descending third. Descending motion provides a balanced conclusion to the episode, with essentially free polyphony apart from a suggestion of imitation between the alto and bass.

Episode IV is based on a motive of similar speed and direction to that which precedes it. Transition to the new episode occurs without a cadence. The textural clarity of the passage is not unlike Milán's passages of imitative redobles. Slower pace and a reversal of melodic direction is

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again used to counter the momentum of the episode after the four statements of its theme. An interrupted cadence leads to the final episode.

Episode V is the fantasia's coda and comprises two statements of a four bar polyphonic complex based on bass and alto melodies in contrary motion with a pedal on the modal final in the superius. The final chord resolves from a IV-I progression and is the only place in the fantasia where the four voices implied by the opening exposition sound simultaneously.

This brief work clarifies many characteristics of Narváez's style. The theme of episode I and its treatment typify his expository gestures. Episode II, in this work, functions in the way that free extensions to opening sections normally do, but in this case it is separated from the preceding passage by the work's only strong internal cadence. It also possesses its own individual character.

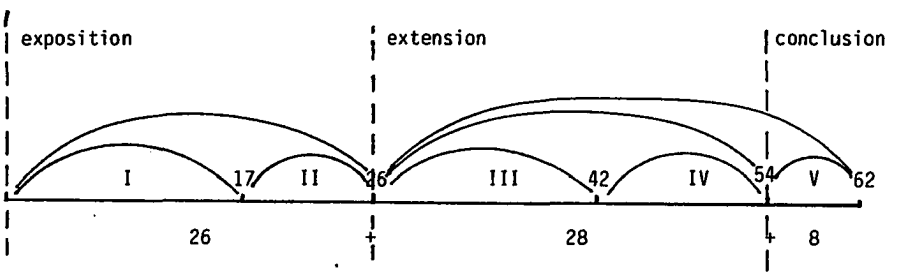
Episodes III and IV represent Narváez's episodes of extension by the nature of their thematic material which is brisk, brief, and more idiomatically conceived. Texturally, the entries are well executed and integrated, however, the non-exposing voices are treated with less rigour. The two inner voices often seem to fuse into a single inner line. This is also evident in the concluding episode V and in episode II.

The structure of Fantasia 14 is shown in Example 3.3. Episodes I and II form a single period

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with the latter episode providing balance and a sense of culmination to the initial exposition. The second period comprises episodes III and IV, each of which repeats the Gestalt of the opening period in compressed form. Episode V is an extension of the second period, a coda needed to balance the cumulative momentum of the work. Dramatically, each component of the structure has its own clear shape. Episode I accumulates considerable tension through its bold thematic exposition and its suspension chains. The accentually irregular chords of episode II act as a release, but also as a bridge to episode III, preserving strong, energetic movement as an introduction to the ensuing rapid passage. Episode III is more self-contained. Its own balancing conclusion uses textural controls to subdue the energy of its upward thrusts: low register is used in preference to harmonic means. With no cadence to announce it, the continuity of episode IV enables it to attain force through insistence. The momentum spills over into the coda where it is weakened firstly by the interrupted cadence, and then by the repetition of the cadential phrase.

Ex.3.3, Narváez, Fantasia 14, structural plan.



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Unity in the work springs not only from the subjugation of ideas into a cogent pattern of musical drama, but also from patterning of rhythm and intervals. The interval of the descending third is a cohesive force. It is an integral part of the first theme, it forms the central core of the second theme, and is prominently repeated against the rising motive imitated in episode III. Episodes III and IV are unified into the work by their closing sections which more closely resemble the texture of the other episodes.

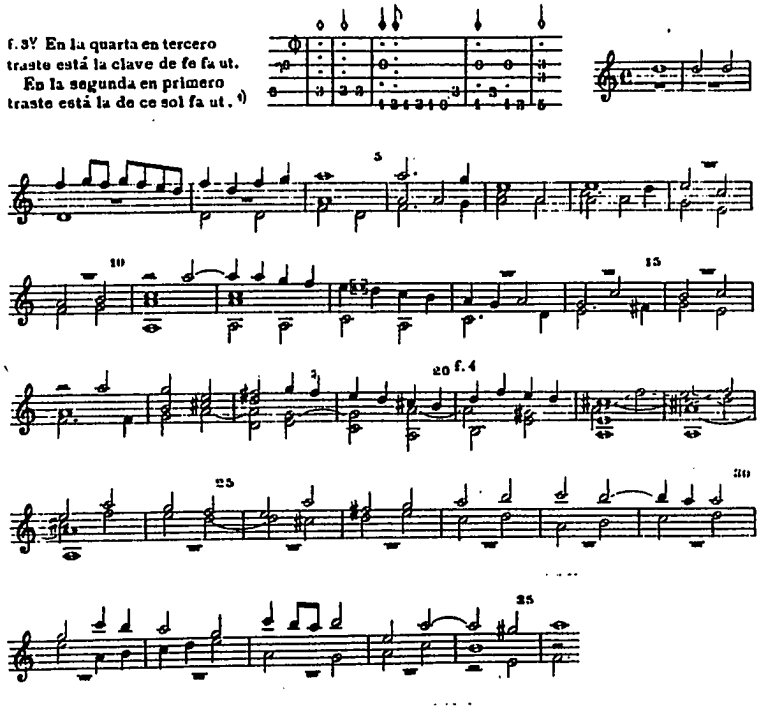
Narváez's application of the same principles on a larger scale is observable in Fantasia 2, in the second mode. Like Fantasia 14, its 154 bars divide into five thematically determined episodes within its continuous evolution. Structurally and melodically, it is most attractive with a fine distribution of ideas, and pronounced contrasts of thematically controlled and free material. Dissonances in the work are adventurous.

Episode I is of 35 bars. The opening fifteen bars comprise an exposition of theme 1 with three concurrent entries, followed by a fourth, forming the imitative pattern S/T/A-B. The texture alternates between two and three voices. The first thematic statement is embellished in bars 3 and 4, and the superius/alto figure which dominates the texture in bars 11-14 disguises the bass entry. Both devices prevent predictability. The exposition dissolves into free counterpoint for the remaining

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twenty bars of the episode, nine bars a3, and eleven bars a2. The texture is controlled by the uppermost part which spins out several short phrases between clearly articulated cadences. The use of F-sharp in bars 19 and 27 shows a delight in the 'major' sonority at cadences, despite its weakening of the sense of mode. The cadence on A at bar 22 introduces a falling figure, F - E - D - C-sharp, which is given three times as a small textural diversion. This passage shows Narváez's penchant for unusual dissonance before the two longer melodic sweeps, beginning at bars 26 and 31, bring the episode to its conclusion.

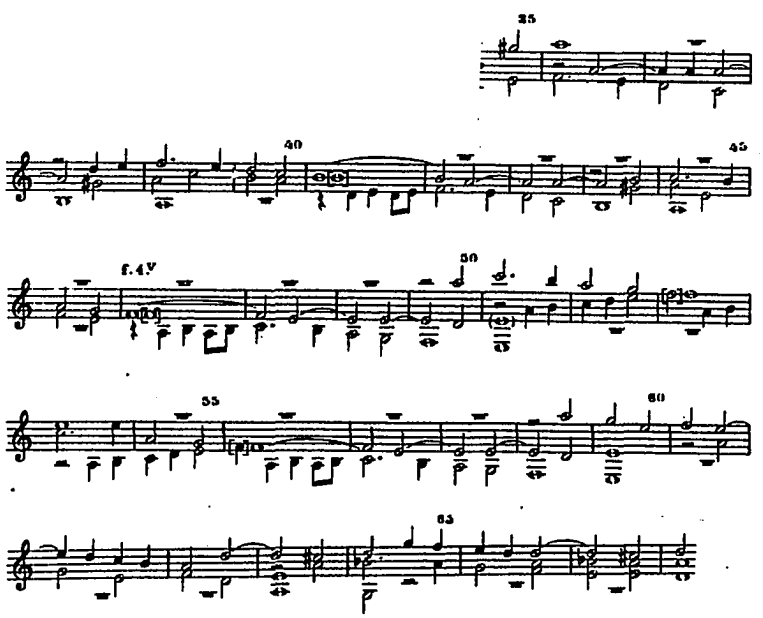
Ex.3.4, Narváez, Fantasia 2 (b.1-35).



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Episode II, bars 35-67, is only marginally shorter than the first and shows a more intense application of imitative techniques. Theme 2 is given eight interlocking statements in two-voiced texture in bars 36-60, followed by two statements of Narváez's motto theme (theme 3), and a final statement of theme 2 beginning at bar 63. A peculiarly dissonant cadence on D concludes the episode at bar 67. The Phrygian character of theme 2 is highlighted by the cadences in bars 50-51 and 59-60. The position of cadences in the episode is controlled by the thematic statements of the lowest voice of the texture. Cadences occur on A, E, and D. Fantasia 13 is another work in Dorian mode to make use of a theme of Phrygian character.

Ex.3.5, Narváez, Fantasia 2 (b.35-67)



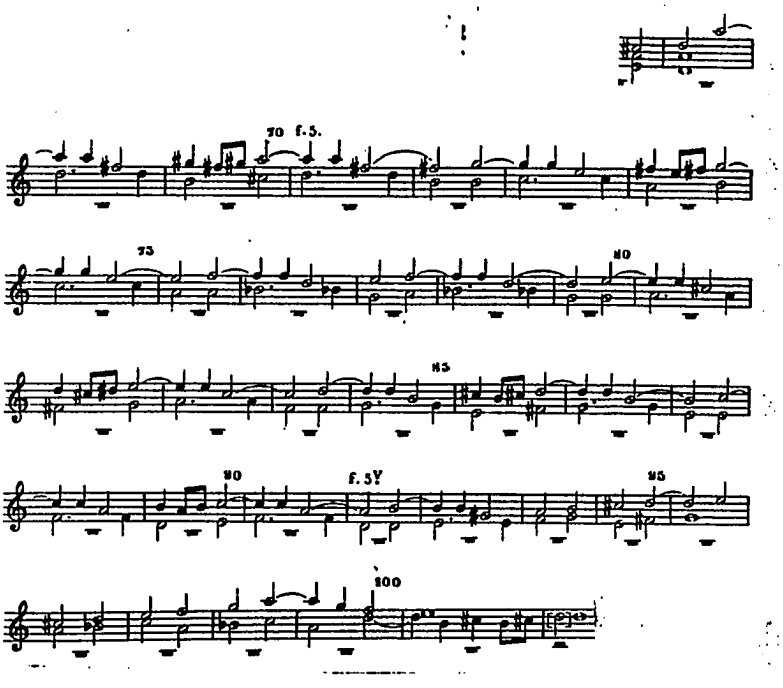
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Episode III has been quoted by Ward as a prime example of Narváez's individual attitude to chromaticism and his "too-extended use of sequence."[14] The episode comprises a string of seven canonic sequences of a superius and alto duo, imitated at the fifth, and at the distance of a minima. The duo thus assumes the form of a polyphonic complex similar to those of Milán. With each reiteration, the complex descends one tone. After falling nearly an octave, the free extension of the seventh statement restores the voices to the top of their tessitura. In each duo, the lower voice represents a skeletal version of the upper. The prolific use of accidentals is explained in terms of a desire for each statement of the sequence to terminate with a sub-semitone cadence. This introduces F-sharp, G-sharp, and D-sharp as well as the C-sharp and B-flat more customary to mode 2. Narváez's careful use of accidentals to heighten the listener's expectations, together with the cleverly designed asymmetry of the theme help the episode avoid becoming a tedious abuse of the sequential device. This passage is the longest sequence in any of Narváez's fantasias. Its only parallel is in the final section of his Baxa de contrapunto where there is a similar passage whose chromaticism is the product of great wit. Another curious chromatic alteration occurs in the free extension of this same episode, bars 95-98.

[14]Ward V, p.256.

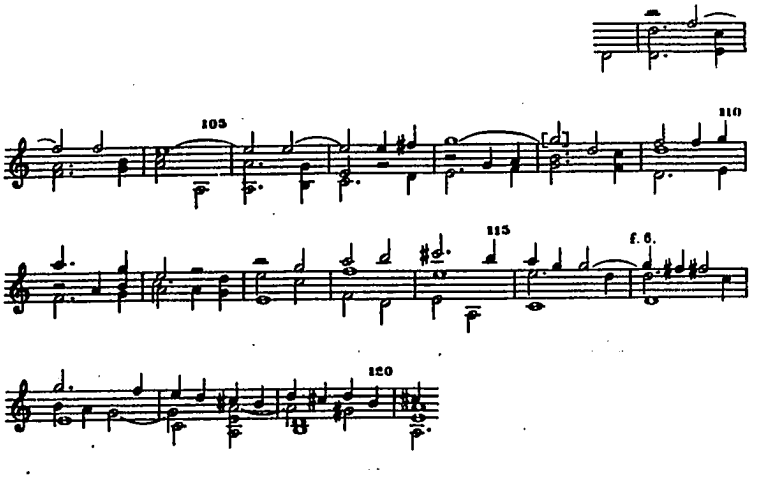
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Ex.3.6, Narváez, Fantasia 2 (b.67-102).



At nineteen bars, episode IV is the shortest in the work. The three appearances of theme 5 on D, A,

Ex.3.7, Narváez, Fantasia 2 (b.102-21).



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and D, all are given in the bass. Narváez does not treat the theme as an ostinato, however. He adds to it a subsidiary motive in contrary motion which outlives the theme and makes another three statements as the texture becomes freer towards the cadence on A at bar 121.

Three brief cells, themes 6, 7, and 8, provide the melodic material of episode V (Ex.3.8). The full episode can be subdivided into four:

i. b.121-25 - based on the ascending theme 6,

ii. b.125-38 - a complex beginning with imitations of theme 7, and culminating with themes 6 and 8 together,

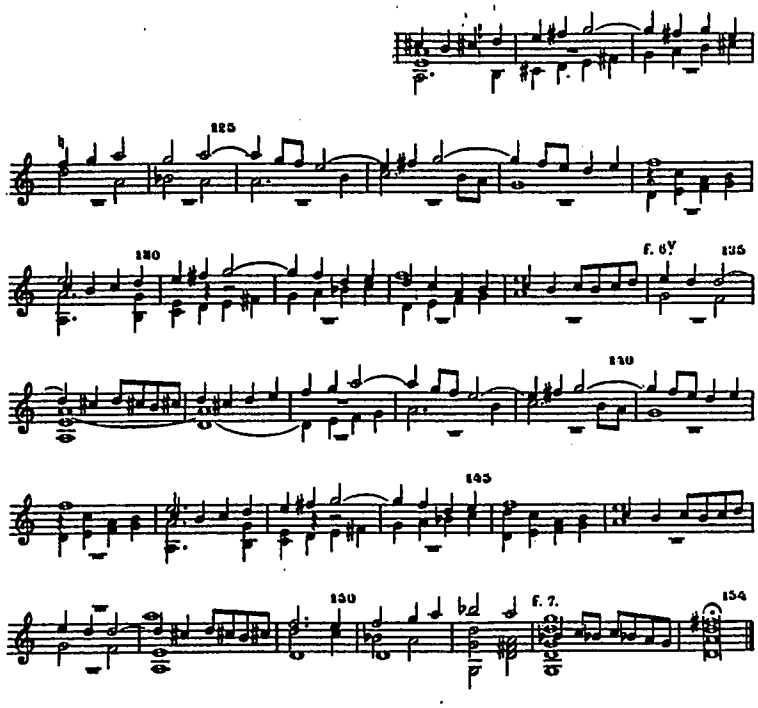
iii. b.138-50 - an exact repetition of ii,

iv. b.150-154 - a short coda built from an arch-shape melody in the superius, with the lower parts banded homophonically to provide a characteristic plagal cadence.

In Fantasia 2, three techniques are used to extend episodes. More rigorous imitation engages themes in a greater number of statements. Sequential reiteration extends episodes by means of another thematic device. Prolongation is also achieved by the addition of passages of free polyphony to terminate imitative discourse.

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Ex.3.8, Narváez, Fantasia 2 (b.121-54).



Fantasias 2 and 14 each divide into the same number of episodes: it is the treatment of themes, rather than their number that changes their length. This is not the case in all the fantasias however. Fantasia 1, for example, uses a greater number of briefly treated themes over its 123 bar span. As a measure of Narváez's feeling for proportion, it is noteworthy that all episodes of Fantasia 2, except episode IV, are between 32 and 35 bars' length.

In terms of the structural model proposed for Narváez's fantasias, Fantasia 2 exhibits the chief characteristics, expecially in its opening and closing sections which correspond to the model's

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expository and concluding phases. It has an imitative exposition with an expanding texture, and concludes with a repeated section of more instrumental character, plus a short coda. The sequences of episode III and the ostinato-like texture of episode IV are typical of sections of extension. Episode II is also built from typical materials and processes, but plays a double role, both as the first inner episode of the structure, and as an extension and continuation of the dramatic impulse of the opening.

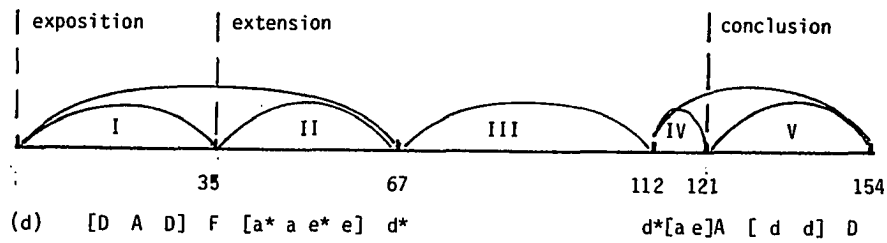
The interval of the fifth is an important melodic component of Fantasia 2. Theme 1 ascends a fifth by triadic motion, and theme 2 descends a fifth from its first to last note. Themes 5 and 6 also outline the same interval in ascending motion. This unity is comparable to the use of the third in Fantasia 14.

A notable difference between the two fantasias is the cadential articulation between episodes. In Fantasia 2, cadences are more frequent and more assertive than in the shorter work. The cadences that separate episodes II, III, and IV are strong, resolving on the modal final without the new theme entering in the cadence. Episodes I and II are welded together by an interrupted cadence and an overlapping of their themes, and the link of episode IV to V, despite a strong leading tone onto A, has its impact weakened by continuation of the texture in short note values. The diagrammatic

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representation of the work, Example 3.9, indicates its episodes and cadences. The fantasia relies on cadences on the modal final for its strongest formal articulation. The grouping of episodes I and II, and IV and V into larger periods is justified by these harmonic and thematic criteria.

Ex.3.9, Narváez, Fantasia 2, structural plan.[15]



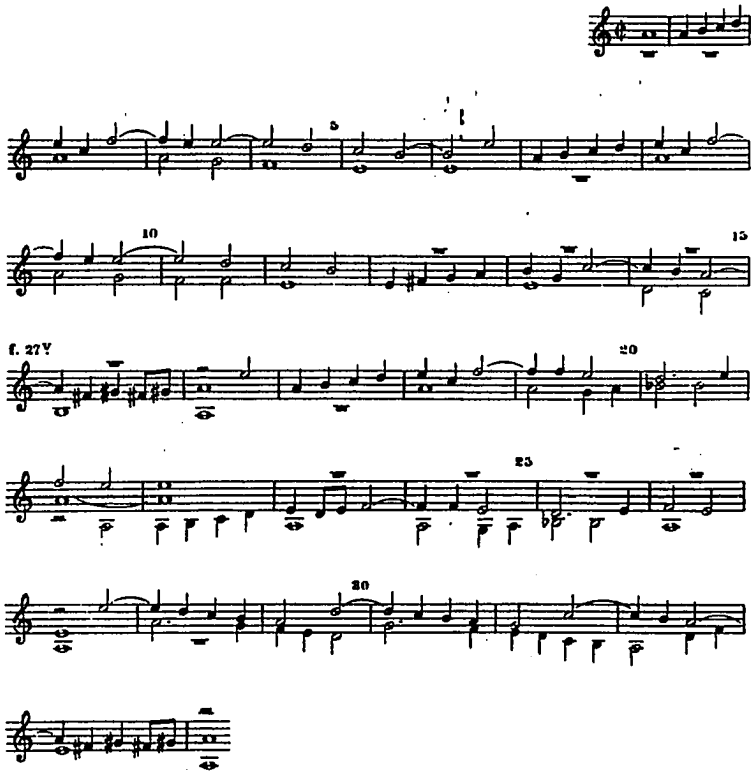
Narváez's Fantasia del quarto tono, no.10, is a work of exceptional beauty and simplicity. It possesses a transparency of texture and melodic poignancy which infuse it with a sense of great delicacy and fragility. It shows less conformity to the stylistic norm of Narváez's polythematic fantasias than any other work.

The opening episode of the seventy-five bar work is built from consecutive imitation of a two-voice complex (Ex.3.10). Five statements are given in the twenty-eight bars of the episode. The duo is formed by a simple, haunting theme in the upper voice, supported by another theme which descends a fourth by step in longer note values. Three

[15]Upper case designates "major" sonorities and lower case shows "minor" sonorities; asterisks denote perfect consonances. Bracketed cadences occur within episodes.

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Ex.3.10, Narváez, Fantasia 10 (b.1-35).



statements of the complex are given at the same pitch. Repetition of the first duo at the same pitch is a simple yet arresting device to slow harmonic change and engender a sense of repose. The third statement, beginning in bar 12, lowers the complex a fourth to alto range, and directs the music to its first cadence on A at bar 17. The fourth duo begins identically to the opening statements, but its conclusion is modified by an upward inflection of the lower part at bar 20 which permits the final duo to precipitate its expected entry in the lower octave at bar 22. A second episode commences at bar 28 with another two-voice complex, this time in stretto, and is given three repetitions in descending sequential form. The

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third statement is modified to bring the music to a tranquil full cadence on A at bar 35. This cadence marks the conclusion of the first period and is the virtual halfway mark of the work. Until this point the work is written exclusively in a two-voiced texture.

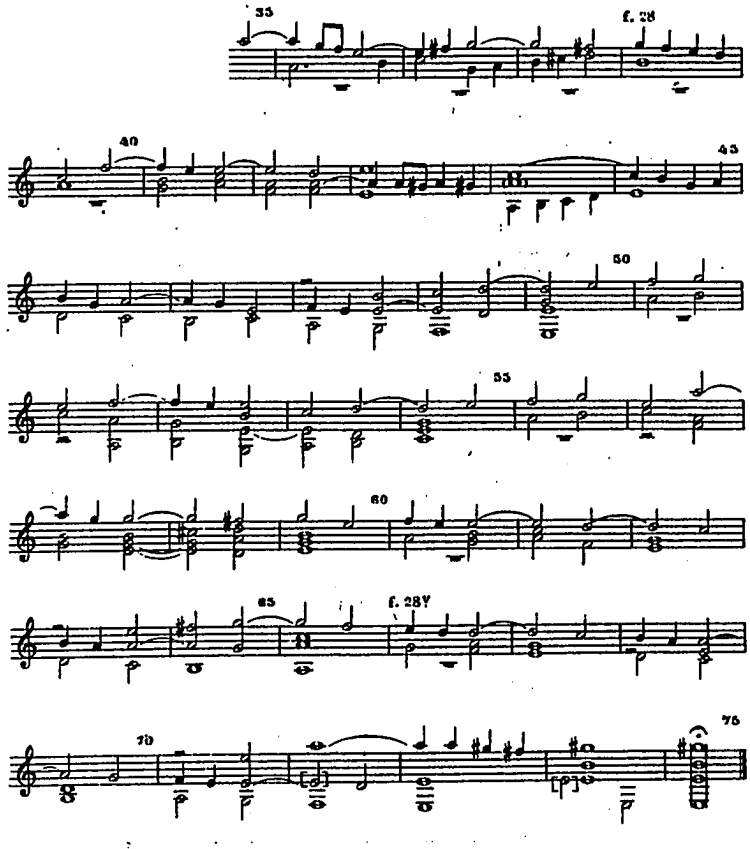
The episodes which extend the fantasia are less rigorously conceived. The music proceeds from cadence to cadence essentially as free polyphony enlived by several imprecise, quasi-imitative gestures from bar 50. Episode III, bars 35-50, extends the music with two-part counterpoint to a cadence on G at bar 39, then returns to A at bar 44 with richly dissonant three-voice writing. The third phrase is directed to the fantasia's first cadence on the modal final at bar 50 by an octave descent in the bass which spans the length of the phrase. Its opening notes recall the opening of the fantasia. Episode IV comprises two short five bar phrases moving in steady minimas towards cadences at bars 55 and 60. Their motives are based on ascending movement presented in quasi-imitative style. The second phrase sets out to be a repetition of the first but its motion is diverted in a new direction.

An interrupted cadence on E introduces the cadential episode V at bar 60. It is directed by the same descending movement in the bass that was used in the opening duos, and the final phrase of episode III. Its first phrase descends an octave to

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A at bar 66 while the final phrase descends an octave to E. Above this framework Narváez builds polyphony based on a 7-6 suspension chain, another of his favourite devices. To this end he employs a melodic figure in the upper voice, allowing it to descend in sequential form towards a final cadence of widely spaced chords. The tonal movement of this cadential episode mirrors that of the whole work, moving first to the modal dominant A before directing itself to the final. It shows the distinct tonal behaviour which separates Phrygian fantasias from those in tonalities more akin to diatonic keys.

Ex.3.11, Nárvaez, Fantasia 1Ø (b.35-75).



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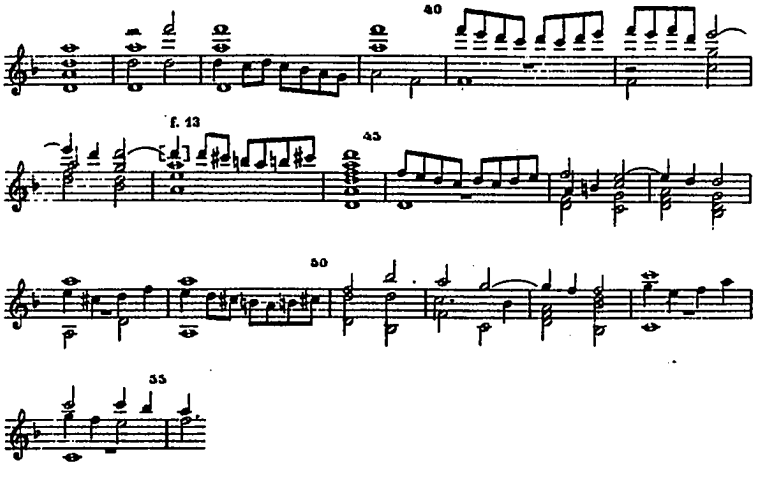
Fantasia "de consonancia"

The fifth fantasia in the Delphin Narváez calls the Quinto tono de consonancia, the fifth mode by consonances. It is unique among his works as it is the only fantasia where imitation plays no part in the unfolding of the music. Rather, it is an essay in through-composed counterpoint, strongly governed by chordal progressions. Narváez's use of the term consonancia differs from that of Milán. As is plain from the music, Narváez's fantasia is not based on homophonic chords, but on harmonic movement in a more liberal polyphonic treatment. There are only two instances where imitative gestures are used to articulate the beginnings of new phrases, bars 18-21 and 31-33. In the latter case, Pujol's transcription disguises the imitation between superius and alto. No recurrent harmonic patterns or formulae are used to structure the work. The modal tonality is sharply focused with the 'tonic' chord of F being sounded some forty times through the eighty-six bar piece, more than twice the number of times that any of the other prominent sonorities occur; chords on B-flat, C, and D. Most of the phrases are based around tonic harmony, with a number making half closes on the dominant. The B-flat chord is used between F chords or as a passing chord, particularly in the progressions I-IV-V and VI-IV-V. The piece makes a modulation to "d minor" from bars 37-51. Modulation is achieved without a strong cadence, by a IV-I progression, and the new

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tonal area is cemented by reiteration. In this passage, Narváez uses the technique of octave repetition of an idiomatic complex. The phrase given in bars 41-45 is restated an octave lower in the following five bars with only slight modification. A six-note chord ends the first statement of the complex and is one of the few occasions where Narváez writes sonorities that exceed the supposed number of voices of the piece. A third statement of the upper theme follows in bars 52-56, transposed a third higher to effect a transition back to F. The accompaniment of this statement is significantly altered.

Ex.3.12, Narváez, Fantasia 5 (b.37-56).

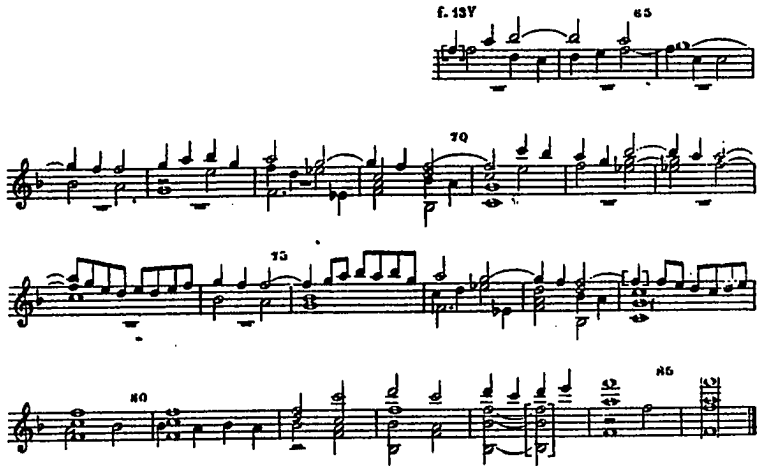


Even though an exceptional work, Fantasia 5 conforms in some degree to Narváez's structural model. Although homophonic, the chords which fill the first five bars of the piece are reminiscent of the rhythmic austerity of Narváez's imitative

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expositions. In the imitative spirit, the rhythmic pattern of the first two bars is also repeated in bars 3 and 4 on another static chord. Less tenuous is the treatment of the fantasia's ending, which uses the typical formula of phrase repetition plus a short coda. The phrase given in bars 65-71 is given an embellished repetition from bars 73-79, and a six bar coda outlining reiterated IV-I harmony (bars 81-86) follows V-I resolution onto the final in bar 80.

Ex.3.13, Narváez, Fantasia 5 (b.64-86).



Several facets of this Fantasia de consonancia distinguish it from the style of Narváez's imitative works. The non-imitative style based on harmonic progressions gives the fantasia a thicker texture than is customary in his music. There is very little two-voice writing: the music is necessarily triadic throughout. The harmonic rhythm of the piece is slower than in the imitative works.

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Typical polythematic fantasias change harmonies at an average rate of once every Ø.7 semibreves.[16] Fantasia 5 changes at an average rate of once every 1.Ø semibreves, thirty percent more slowly. From an instrumental viewpoint, the work is unusual in that it is set fairly consistently in the high regions of the vihuela's range. Much of the left hand fingering uses the upper part of the fingerboard, around or above the seventh position. Narváez's indication of a slow tempo is fair warning of the performance difficulty of the fantasia.

Monothematic Fantasias

The chief stylistic distinction between Narváez's two monothematic fantasias, nos.6 and 7, and his larger polythematic group is that they each use a principal theme for the majority of the work. This theme predominates over any others through the frequency of its use. Narváez's monothematic works can be divided into episodes the same as the polythematic fantasias on the basis of cadence, thematic material, and polyphonic process. Neither work is truly monothematic. In this respect, Narváez's monothematic fantasias are to be distinguished from those of other vihuelists, notably Pisador, where the use of solmized titles indicates works of monothematic construction.

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[16]Calculations of harmonic change are expressed in relation to the semibreve of the original notation. Typical works, nos.12, 13, and 14 change at the rate of Ø.71, Ø.69, and Ø.71 respectively.

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Nárvaez's monothematic fantasias also conform to the structural model of his other works: they comprise an exposition, extension, and conclusion.

The paragraph in Ward's dissertation devoted to the Fantasia sobre fa ut mi re, no.6 in mode 6, satisfactorily outlines some of the methods of treatment of its theme, but does not concern itself with the issues of form and unity central to this study.[17] His observations close with the remark that "the persistent cantus firmus, though appearing in a constantly changing texture, creates a greater formal coherence than is found in the polythematic fantasia.." This is no doubt true, and it evidently reflects Narváez's viewpoint, for nowhere in his other fantasias is such a diversity of textures and ideas to be encountered. The cohesive strength of the theme counterbalances the greater diversity of textures: in performance, the fantasia is virtually indistinguishable from his polythematic works. This reinforces the central premise of this study, that cohesion and unity in vihuela fantasias is derived from the manner in which diverse elements are channelled into more or less rational programmes of dramatic action.

The episodic divisions of Fantasia 6 primarily reveal the alternation of cantus firmus passages with those based on diverse materials. The adjacent episodes III and IV both are based on the cantus

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[17]Ward V, pp.240-41.

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firmus, but use it in very different ways. Despite these apparent contrasts, the fantasia proceeds by the continuity which arises from manipulation of the music's inner tensions. The work divides into the following episodes:

Episode	Bars		Length
I	(1-36)	theme 1 (=cantus firmus)	36
II	(36-52)	theme 2	16
III	(52-81)	theme 1	29
IV	(81-100)	theme 1	19
V	(101-11)	free	11
VI	(112-24)	theme 1	13
Coda	(124-28)		4

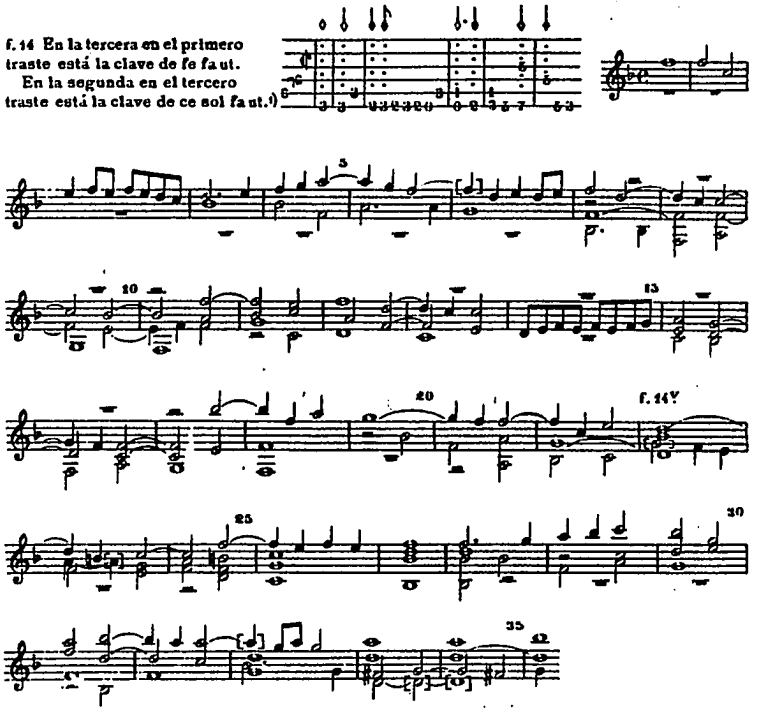
The fa ut mi re theme is presented twenty-eight times and occupies slightly more than half of the fantasia. In its various rhythmic guises it appears in the following places: bars 1-11, 16-23, 27-30, 47-50, 52-54, 56-73, 81-87, 89-91, 104-07, 112-14, 114-18, and 121-23. The episodes based on the cantus firmus, however, account for three-quarters of the fantasia.

Episode 1 commences with a customary expanding texture of imitations of the cantus firmus. It is introduced in the sequence S/A-B-T-B, with a free extension between the last two statements; a common practice in Narváez's works. The cadential shape of the theme is exploited at bar 19, making a cadence

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on F which is dovetailed into a new set of entries. Only the last two entries have the same rhythmic shape, and the first statement is embellished as is seen in Fantasia 2.[18] The second set of entries rhythmically modifies the theme in the two superius appearances which are linked together in a quasi-sequential manner supported by an alto statement. Free material leads to an interrupted cadence on B-flat at bar 27, then a tenor statement without any imitative reply, and a free extension moving to a strongly articulated cadence on G at bar 36.

Ex.3.14, Narváez, Fantasia 6 (b.1-36).

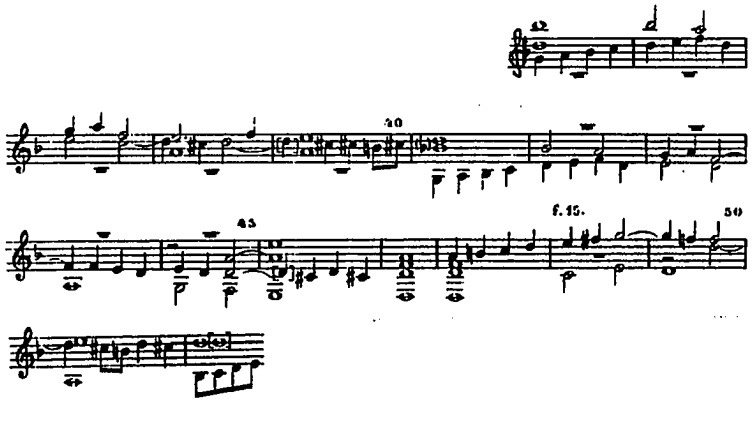


[18]Pujol's transcription obscures the thematic statement in the tenor in bars 13-14 by creating unnecessary suspensions.

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Episode II is built from octave voice pairs whose prominent lower voice is labelled theme 2. The duos are stated S/T and A/B. A third, modified entry at bar 48 brings the section to its conclusion. This episode proceeds from the first without any loss of energy or break in continuity. This is due to both the rhythmic impulse of the new theme and the position of the linking cadence in the tenor. This cadence has little tonal force as G is not emphasized in any previous passages. The two voice-pairs are linked only by an interrupted cadence also causing no loss of momentum. The third statement places the theme in the superius without its paired accompaniment which is here replaced by an apparent reiteration of the cantus firmus, although the implied voice leading shares it between two voices. The structure of the passage bears striking resemblance to Luis Milán's technique although the nature of the cadences and the less defined chordal outline could not be mistaken as his.

Ex.3.15, Nárvaez, Fantasia 6 (b.36-52).



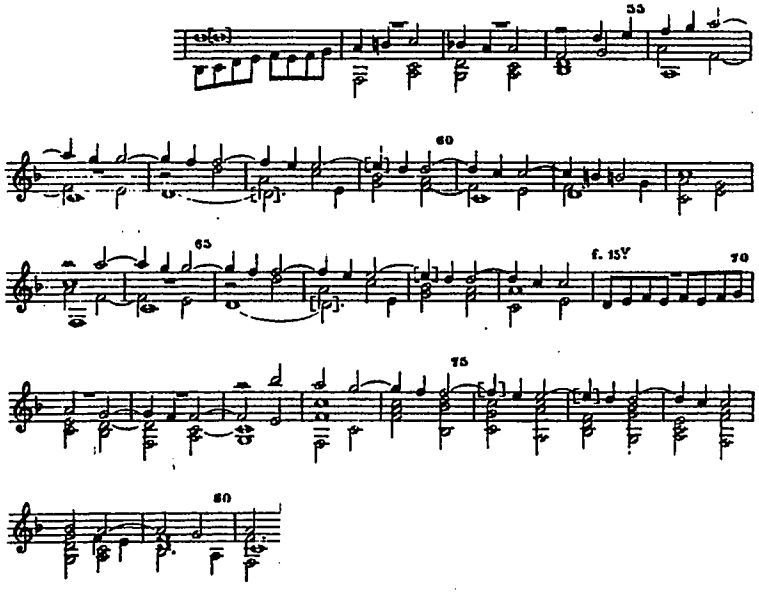
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Another interrupted cadence creates a seamless bond between episodes II and III by replacing an anticipated D harmony with B-flat in the bass. This new episode is built from theme 1 used as an ostinato in the lower voices. The abundant use of suspension chains gives it its principal colour. Again, it is both typical of Narváez's dissonance technique, and of his customary writing in the intermediate episodes of his fantasias. It begins with a bass statement of theme 1 disguised by the diminution of its opening note. The melodic sweep proceeds upwards in a motion mildly reminiscent of the theme of the preceding section, although in a free polyphonic setting. At the height of the phrase at bar 56, a chain of suspensions prolongs the melodic descent a sixth from A to C over a nine bar period; a descent which is exactly repeated in the following bars, 64-74. The suspensions are 6-5, 4-3, 6-5, 6-5, 9-8 and 7-6 placed over chords which are largely determined by the interlocking statements of theme 1. In Pujol's transcription quoted below, the ties in the lower voices appear inappropriate as they disguise the thematic statements clearly implicit in the music. The conclusion of the repeated phrase of suspensions draws on music given in episode I, bars 13-18, which is restated in bars 68-73. The cadence on F at bar 74 introduces a third chain of suspensions falling a ninth in the superius from B-flat to A, between bars 74 and 81. The suspensions fall 9-8, 4-3, 4-3, 4-3

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and 7-6 over full-textured homophony whose bass falls in a sequence of descending thirds, and which is completed by a free tail.

Ex. 3.16, Narváez, Fantasia 6 (b.52-81).

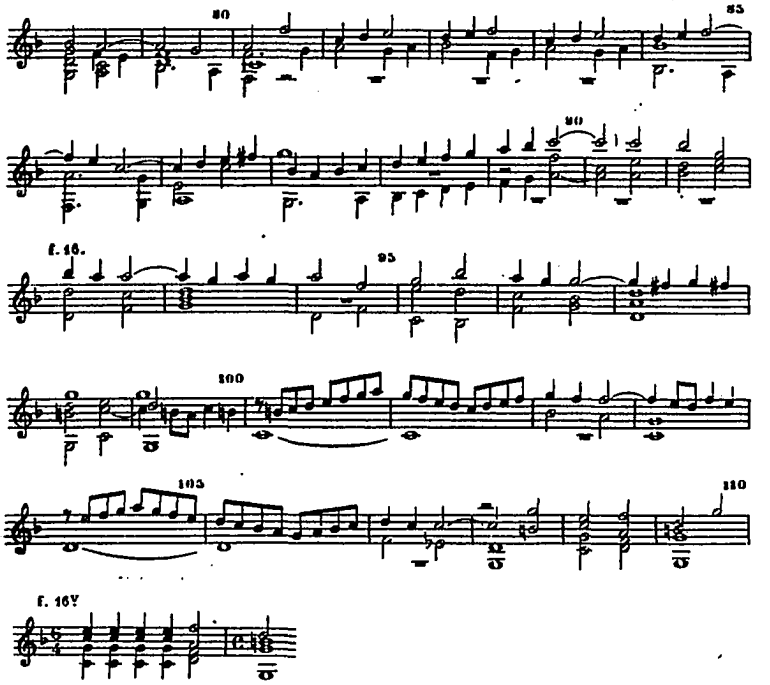


Episode IV begins a new phase in the evolution of the fantasia after the terminal suspensions and strong cadence of the previous passage. The texture is pared back to a transparent duo based on a lightly decorated version of theme 1, presented in stretto. The third superius statement is modified to form a cadence on G, succeeded by an upward string of parallel tenths which lead to the next thematic statement in the middle voice of three-part homophony. Free polyphony from bar 93 leads to a pair of cadences in rapid succession on G and C

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(b.99-101). At this point Narváez introduces another texture more closely resembling Milán's style of redobles than his own fantasia style. The second redoble phrase is underpinned by what appears to be an augmented statement of theme 1 beginning on the tenor G at bar 104. The texture once again thickens and culminates with the curious $\frac{6}{4}$ bar 111. Thus, in these three episodes from bars 36 to 111, is revealed the full diversity of Narváez's style.

Ex.3.17, Narváez, Fantasia 6 (b.81-112).

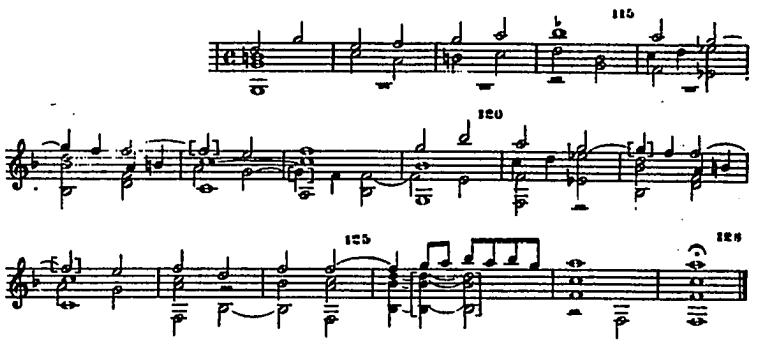


Two statements of theme 1 in inversion introduce the final episode of the fantasia which is characterized by an expansion of the texture from two to four voices with theme 1 reappearing in bar 116, beginning on E-flat. This statement is

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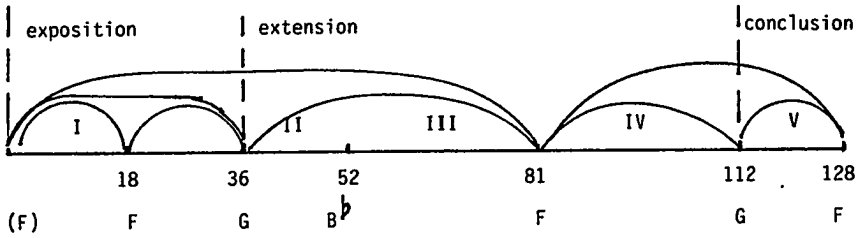
repeated in bars 121-23 strengthened by a full V-I cadence. A brief coda, bars 124-28, gives two statements based on the customary IV-I harmonic formula. The conclusion of the fantasia exhibits the typical features of Narváez's works.

Ex.3.18, Narváez, Fantasia 6 (b.112-28).



Example 3.19 gives the structural plan of the fantasia showing the grouping of episodes into their longer periods according to the criteria of the preceding discussion.

Ex.3.19, Narváez, Fantasia 6, structural plan.



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Comparative Assessment

According to the statistical criteria established for this study, Narváez's fantasias render an average score of 63 on the Idiom scale and 65 of the Concept scale. The similarity of the figures for both parameters reflects the degree to which Narváez's fantasias are a successful integration of intellectual and pragmatic ideas, with neither force exercising dominance over the other. They are works with a high degree of intellectual sophistication which never exceeds the practical limitations of the vihuela. They utilize the instrument to great effect. This blend must surely be a principal reason for the continued interest in Narváez's music by sixteenth-century musicians.

The scores for each of Narváez's fantasias is shown in Table 3.4 and plotted on the style graph, Example 3.20.

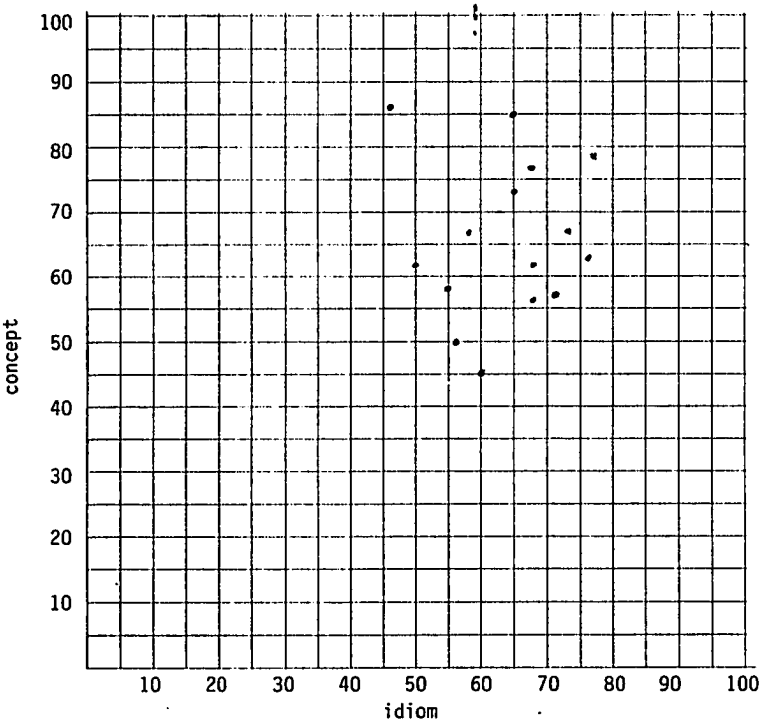
TABLE 3.4

NARVAEZ : CONCEPT AND IDIOM SCORES

Fantasia	Concept	Idiom	Fantasia	Concept	Idiom
1	67	58	8	50	56
2	56	68	9	85	65
3	86	46	10	57	71
4	62	50	11	62	68
5	45	60	12	63	76
6	58	55	13	77	68
7	73	65	14	67	73

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Ex.3.20, Narváez, Style Graph.



The wide distribution on the graph of a group of fourteen fantasias shows the great degree of variety within a style whose characteristics have been outlined in a representative sample of works. Fantasias 3 and 9 score highly on the Concept parameter because they are predominantly imitative throughout, while the non-imitative Fantasia 5 achieves the lowest score for this parameter. The largest contrasts on the Idiom scale are between the fantasias of Narváez's two libros. Those of the second libro attain consistently higher scores by

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virtue of their lighter, more transparent textures, and the relative ease of execution which allows the performer to achieve a splendid result for a moderate effort. The diversity of scores on both parameters reflects Narváez's mastery of style. Using a consistent structural plan, and a number of favourite devices, he was able to utilize the vihuela to produce works of both idiomatic and intellectual elegance; simultaneous homogeneity and diversity of style. His fantasias are the work of a consummate artist.

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CHAPTER 4

ALONSO MUDARRA

Eight years lapsed after the publication of Narváez's Delphin before another book of vihuela music appeared in print. Alonso Mudarra's Tres libros de musica en cifras para vihuela was published in Seville by Juan de León in 1546. It is but one of twenty books of printed instrumental music which appeared that year. It is the work of a vibrant and genial man, a composer of miniature masterpieces.

The Tres libros comprises seventy-six works, divided into the three books indicated by the title. The first book is an assortment of simpler works, the second comprises pieces grouped according to their mode, perhaps forming small suites, while the third book is devoted to compositions for vihuela and voice.[1] In addition to twenty-seven fantasias, the book contains intabulations of works by Josquin and his contemporaries, variations on Conde Claros and the romanesca, dances, tientos, glosas, and settings of Spanish, Latin, and Italian texts by classical and contemporary poets for voice and

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[1]The book is inventoried in Brown, Instrumental Music, listed as 1546_{14}.

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vihuela. The book is also the earliest known source of music for four-course guitar. Six works for that instrument conclude the libro primero. Twenty of the twenty-five works in the libro segundo were reprinted by Venegas de Henestrosa in 1557, sometimes with substantial modification.[2]

The variety of works included in the Tres libros and its many innovations reflect a diversity without parallel in the vihuela literature. Pujol lists fifteen characteristics which he believed were its chief novelties.[3] He acknowledges it as the first source of guitar music, and notes Mudarra's invention of a tablature for harp and keyboard, several innovations in the notation of vihuela music, the first appearances of several musical and poetic forms in the vihuela songs, and the first acknowledged parodies of vocal works in Spanish instrumental music. Together with the strong internal features of Mudarra's style, these factors contribute greatly to the individuality of his music.

Mudarra's life is known to us through various documents. He was born in about 1510 in the province of Palencia and died in Seville in 1580. He was raised in the culturally rich household of the third and fourth Dukes of the Infantado, until becoming a canon of the cathedral of Seville in

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[2]See Ward, 'The Editorial Methods of Venegas de Henestrosa.'

[3]Pujol Mu, pp.18-19.

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1546, a position which he held until his death. More detailed information is given by Pujol in the introduction to his edition and by Stevenson.[4]

The contents of the Tres libros are ordered with the same systematic, didactic concern that typifies all the vihuela books. Mudarra distinguishes between works intended to promote manual dexterity and those which show music at a more intellectual and involved level. The fantasias designed for the development of instrumental technique and those which are both easy to play and to comprehend are assembled in the libro primero. The fantasias of greater complexity are included in the libro segundo. Table 4.1 gives preliminary information about the fantasias and also adds information concerning the related tientos and glosas included in libro segundo.

The fantasias of the first libro are of several groups. The first three are technically inspired, but are flamboyant showpieces as well. They are titled Para desenvolver las manos, "to develop the hands", and their redoble passages are underlayed with symbols to denote dedillo or dos dedos plucking technique.[5] Fantasias 5, 6, and 7 are marked "easy" by their author. They are easier to play, composed

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[4]Pujol Mu, pp.25-36, and Robert Stevenson, "Mudarra, Alonso", The New Grove.

[5]Dedillo is the technique of plucking with backward and forward motion of the index finger as if it were a plectrum; dos dedos uses two fingers in alternation, normally thumb and index.

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TABLE 4.1

MUDARRA: SUMMARY OF FANTASIAS

Fantasia	Work	folio	title	type	mode	voices	tuning	tempo	length
1	1	lib.I fol.1	Fantasia de pasos largos para desenbolver las manos	Id+Im	(1)	4	(A)	M	57
2	2	I,2	Fantasia para desenbolver las manos	Id	(1)	4	(G)	M	54
3	3	I,3	Fantasia de pasos para desenbolber las manos	Id	(5)	4	(G)	M	53
4	4	I,4	Fantasia de pasos de contado	Id	(5)	4	(G)	F	72
5	5	I,5	Fantasia facil	ImP	(6)	3	(G)	M	73
6	6	I,6	Fantasia facil	ImP	(6)	3	(G)	F	76
7	7	I,7	Fantasia facil	ImP	(1)	3	(A)	M	85
8	8	I,8	Fantasia	ImP	(2)	4	(A)	M	70
9	9	I,9	Fantasia	ImP	(1)	4	(D)	F	106
10	12	I,13	Fantasia que contrahaze la *harpa en la manera de* Luduvico	Id	(2+8)	4	(G)	F	158
11	18	I,21	Fantasia del primer tono. (Guitarra al temple viejo)	Id+ nIm	1	3	(4=G)	M	71
12	19	I,21^{v}	Fantasia del quarto tono (Guitarra al temple nuevo)	ImP	4	4	(4=A)	M	67
13	20	I,22	Fantasia del quinto tono (Guitarra al temple nuevo)	nIm +Im	5	3	(4=C)	F	62
14	21	I,23	Fantasia del primer tono (Guitarra al temple nuevo)	ImP	1	4	(4=D)	M	58
15	25	II,1	Fantasia	ImP	1	4	(E)	M	109
16	27	II,5	Fantasia	ImP	1	4	(E)	F	94
17	29	II,6^{v}	Fantasia	ImP	2	4	(D)	M	83
18	30	II,7	Fantasia de sobre fa mi ut re	Ost	2	4	(D)	F	63
19	32	II,8	Fantasia	ImP	3	4	(E)	M	109

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Table 4.1 (continued)

Fantasia	Work	folio	title	type	mode	voices	tuning	tempo	length
20	35	II,11^{v}	Fantasia	nIm +Im	4	4	(F#)	M	87
21	38	II,14	Fantasia	Imp	5	4	(F)	M	63
22	39	II,15	Fantasia	ImP	5	4	(F)	F	106
23	41	II,17	Fantasia	Id+ nIm	6	4	(E)	M	67
24	44	II,20^{v}	Fantasia	ImP	7	4	(A)	F	86
25	47	II,24	Fantasia	nIm +Im	8	4	(G)	M	95
26	48	II,25^{v}	Fantasia	ImP	8	4	(G)	F	85
27	49	II,27	Fantasia va sobre fa mi fa re ut sol fa sol mi re	Ost	8	4	(G)	F	60

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in three voices, with charming, transparent, and simple imitative textures. They are akin to those of Narváez's second book. Fantasias 8 and 9 are more involved works, similar in spirit and style to those of the second libro. Fantasias 11-14 are for guitar, and encompass a number of styles and textures within the more limited musical space of the smaller instrument. The two remaining works, the fantasia de pasos de contado, and fantasia que contrahaze la harpa, Nos.4 and 10, are unique works and are discussed more thoroughly below. The libro segundo is set out with groups of pieces arranged according to mode. Each group begins with a tiento, and is followed by two or three works: fantasias, or fantasias and a glosa. The groupings are shown in Example 4.1.

Ex.4.1, Organization of Mudarra's libro segundo.

Mode 1	Mode 2	Mode 3	Mode 4
tiento fantasia glosa fantasia	tiento fantasia fantasia	tiento fantasia glosa	tiento fantasia glosa
Mode 5	**Mode 6**	**Mode 7**	**Mode 8**
tiento fantasia fantasia	tiento fantasia glosa	tiento fantasia glosa	tiento fantasia fantasia fantasia

Several features lead to the conclusion that these works may have been intended for performance as grouped 'suites'. The brevity of the tientos and

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their lack of self-sufficiency suggests a preludial function. Their similarity to the tastar de corde of Dalza and other early Italian lutenists has been observed by Ward, and Pujol has indicated their similarity to the sixteenth-century Spanish fabordón and versillo found in Venegas de Henestrosa's Libro de Cifra Nueva.[6] It is also significant that the pieces in each modal group are intabulated for the vihuela in the same theoretical pitch, using the same término. Mudarra gives no indication that the pieces should be performed in groups, but such a manner of performance remains a strong possibility. In some of the modal groups, the tiento and the following fantasia also share common material.

The tientos are short pieces of between twenty-one and forty compases. Their average length is twenty-six compases. They are either idiomatic or non-imitative although sometimes the distinction is difficult to draw. Tiento 1, for example, is predominantly built from redobles and is clearly the product of an idiomatic impulse. It is more difficult to determine the basis of the germinal idea of Tientos 2 and 4. Only no.5, the longest of the tientos has any hint of imitative procedures, but these are incorporated within a more idiomatic context. Tiento 3 boldly juxtaposes free polyphony and scale passages as in Tiento 1. The works share nothing in common with the tientos of Milán: their

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[6]Ward V, p.259; Pujol Mu, p.71.

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style and function is quite different.

The five glosas in the libro segundo are parodies of mass sections by Josquin and Fevin. They are not related to the monophonic diminutions of Diego Ortiz, nor the embellished intabulations of Cabezón both of which are also titled glosa. The works in the Tres libros are parodies where the vihuelist presents intabulated segments from the vocal work preceded and interspersed with new original episodes derived from the borrowed material. Ward examines one of these in detail and remarks that "the skill with which Mudarra matches the borrowed music with his own is extraordinarily deft; the result is neither pure Josquin nor Mudarra, but a pleasing fusion."[7]

Scholarly investigation of Mudarra's fantasias has been less extensive than of other vihuelists. Ward devotes only brief discussion to Mudarra's polythematic fantasias, culminating in a short analysis of Fantasia 20 as well as a discussion of the ostinato technique of Fantasia 27.[8] He observed the similarity between the works of Mudarra and Narváez. He demonstrates how Mudarra's works show a greater use of pervasive imitation, contain fewer sequential passages, have a more active bass part, a thicker texture, and a different voice-leading technique whereby the music is frequently propelled

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[7]Ward V, p.229.

[8]Ward V, pp.259-61 and 241.

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by a duo in the lowest voices, with an alto or superius part added above. Like Pujol, Ward emphasizes the sense of continuity in the music and lauds it for its expressiveness. Slim makes a brief appraisal of Mudarra's fantasias in the context of his work on the Italian keyboard repertory. He describes the facil fantasias of the libro primero as predominantly two and three-voiced with an opening exposition followed by further less regular points. He notes octave dialogue to be less common than in Milán or Narváez's work and that "upon repetition, a section becomes enriched by added counterpoints".[9] He refers to bars 93-100 of Fantasia 9 as an example.[10] He observes that the more difficult works in the second libro show more four-part imitation with less use of sequence and sectional repetition.

Type

On the basis of compositional procedures, Mudarra's twenty-seven fantasias may be divided into four categories. The use of imitative polyphony is their most prominent trait. Sixteen fantasias are classified as polythematic, imitative fantasias. Four fantasias have been classed as non-imitative although none of them is completely free of

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[9]Slim, "The Keyboard Ricercar and Fantasia in Italy", p.292.

[10]Reprinted in Pujol Mu, p.12.

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imitative devices: the distinction is made to show works which, to a significant extent, are essays in free counterpoint. Five fantasias of a predominantly idiomatic character are all from the libro primero. A further two are based on ostinato themes. Table 4.2 groups the pieces according to their type, and divides them into subcategories according to Mudarra's own designations. The works discussed in detail in this chapter are representative of these categories.

Tempo

Mudarra specifies three tempo signs in the introduction of the Tres libros. Ø indicates apriessa, a fast tempo; a moderate tempo, ni muy apriessa ni muy a espacio, is shown by the sign C. The slow tempo, despacio, shown as ¢, occurs only in the third libro in conjunction with conventional proportio dupla. The fantasias are thus intended for either fast or moderate performance speed. Both tempos are used with all modes except mode 3 which is always written in the slower tempo.

Length

Concise use of material and brevity are characteristic of Mudarra's fantasias. Their average length is 80 bars of tablature. The shortest is a mere 53 bars while the exceptional Fantasia 10 also displays an exceptional length of 158 bars.

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TABLE 4.2

MUDARRA : FANTASIA TYPES

Type	Sub-categories and fantasias	Composer's indications
1. polythematic, imitative. fantasias	i. 8,9,15-17, 24,26 ii. 5-7 iii. 12,14	facil four-course guitar
2. non-imitative fantasias	i. 23,25 ii. 11,13	four-course guitar
3. idiomatic fantasias	i. 1-3 ii. 4 iii. 1Ø	— para desenvolver las manos. — de pasos de contado. — que contra-haze el harpa.
4. ostinato fantasias	i. 18,27	

Tuning

Mudarra, like Milán, gives no rubrics of tuning specifications for his fantasias, tientos or glosas. It is only from the songs in the libro tercero with tablature and separate, mensurally notated vocal parts that some idea can be gained. It is clear that he thought in terms of the same flexible theoretical or imaginary tunings used by Narváez and

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the later vihuelists. In the songs, Mudarra infers tunings of G, A, B, E, and F-sharp. Tunings of F and D are also required in order that the fantasias to be transcribed in their proper modes.

Two tunings are used in the guitar compositions. They are described as the temple viejo and the temple nuevo and use the ascending intervals 5th - major 3rd - 4th, and 4th - major 3rd - 4th, respectively. The temple nuevo is the same as that of the inner four courses of the vihuela, and the temple viejo only differs from the temple nuevo by having its lowest course tuned one tone lower.

Mode

Mode is specified by Mudarra only for Fantasias 11-27: that is, those in the second libro and the four for guitar. The composition of the second libro produces an even distribution of the modes. In the libro primero, where there is no attempt at a balanced use of mode, mode 1 is used for six of the fourteen compositions. Modes 5 and 6 form the next most significant group of five works, while mode 4 is used once and modes 3 and 7 are not used at all. Consistent with its exceptional nature, Fantasia 10 mixes mode 2 transposed to G with mode 8, an ambivalence between the "major" and "minor" distinctions which divide the other large groups. Mudarra's preference for modes 1, 5 and 6 is thus consistent with that of other vihuelists.

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Style

The considerable stylistic similarity of the fantasias of Mudarra and Narváez has already been observed. Certainly no other vihuelists composed fantasias as closely related as these two. The principal similarities are the transparency of their textures, the imitation procedures of their initial expositions, the rate of harmonic change and their chord progressions and cadential formulae. They divide into episodes or sections of similar length, although Mudarra's fantasias are an average of almost twenty percent shorter than those of Narváez. Both vihuelists' fantasias demand a similar level of technical competence from the performer.

The main difference in their work is an aesthetic one, a question of personality and musical preference. While Narváez reveals himself as disciplined and rigorous in his approach, an imitative contrapuntalist emulating the best of Netherlandish taste; Mudarra's music proceeds with greater freedom after being generated by the same initial contrapuntal impulse. Mudarra is a lyricist, Narváez a contrapuntalist. Mudarra's fantasias exude the warmth, geniality, and good humour of their creator at every turn.

While the difference between them appears subtle when expressed in general terms, it creates an easily observable difference in the way each handles his musical materials. Their compositions are thus immediately distinguishable, except in a

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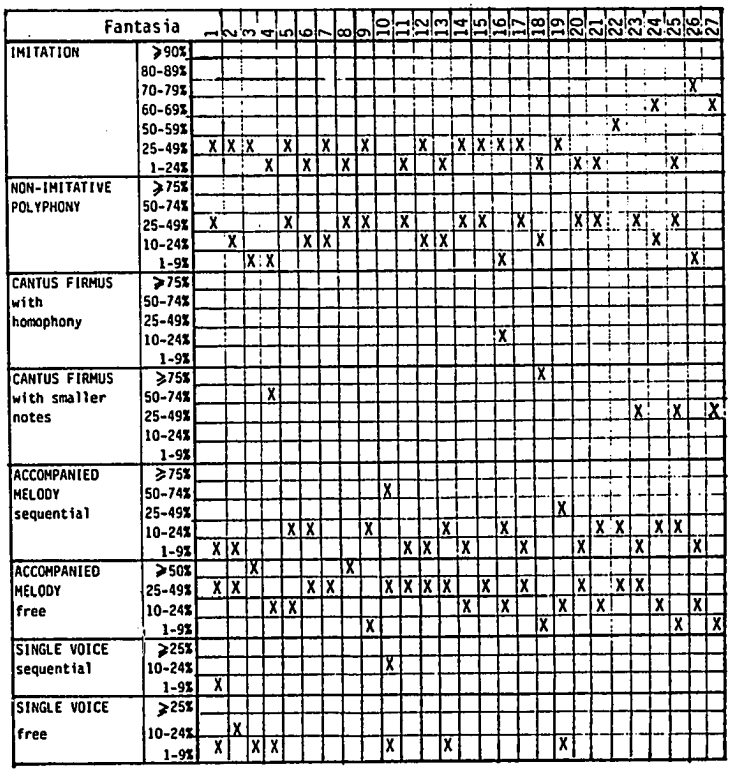
small number of passages which are all but identical in construction. In structure, Mudarra's fantasias show no pattern analogous to the tripartite formula used by Narváez. Mudarra's expositions are similar, but he avoids repeated concluding sections and treats the internal sections quite differently. In preference to motivic imitation and sequential repetition, he relies more heavily on free counterpoint enriched with short idiomatic diminutions to propel his music. Textures akin to those found in cantus firmus vocal works, with one part in longer note values, also occur frequently in internal episodes. The fantasias proceed from beginning to end with decreasing reliance on strict imitation, but as a coherent succession of ideas, continuously developing the inner tensions that give them their external shape.

The data compiled for the calculation of Concept and Idiom scores for Mudarra's works verifies the preceding assertions. Table 4.3 graphs the textural breakdown of material according to the polyphonic procedures used. The small amount of imitation shown is most telling for a composer whose fantasias are generated by an imitative impulse. Only four fantasias show themselves to be based on imitation for more than half their duration, and only one work exceeds a seventy percent imitative content. Nine fantasias, one third of the works, reveal less than twenty-five percent imitative

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TABLE 4.3

MUDARRA : POLYPHONIC PROCEDURES (CONCEPT)



content. Corresponding to this, is a significantly greater use of free equal-voiced counterpoint, and an even stronger reliance on textures classified as free, accompanied melody. The distinction between these two categories is made on the basis of the activity of the parts. Mudarra, the songwriter and lyricist, preferred textures where one part carries a beautifully sculptured line while the other voices fill a subservient role of supplying a harmonic and melodic foundation which is usually distributed in

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longer note values. It is with infrequency, however, that this becomes a true cantus firmus texture. Mudarra's music usually places one voice above a foundation rather than several voices forming a web around a pre-existent melody. Use of single-voiced textures is infrequent. They occur principally in the idiomatic Fantasias 1-4, and in Fantasia 10.

The tabulation of textural types in Table 4.4 shows the idiomatic dimension of Mudarra's writing. It also reveals how the Concept components are incorporated into the music. Table 4.4 shows that three-part textures predominate in half of Mudarra's fantasias with two-part textures predominating in one third of them. Only two fantasias extensively utilize four voices simultaneously, while three works show highly varied idiomatic texture. Homophonic textures occur in nearly all the fantasias to some degree, but show no pattern in their distribution. Mudarra usually reverts to homophony when approaching cadences, particularly to conclude important episodes. In these areas he uses strong harmonic progressions most frequently revolving around chords built on I, IV and V of each mode. The use of figuration is prolific, and is one of the features which immediately distinguishes his fantasias from Narváez's, together with his great reliance on accompanied melodic textures. The performance difficulty of his works is mindfully controlled. They seldom reach extremes of

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TABLE 4.4

MUDARRA : TEXTURAL TYPES (IDIOM)

	Fantasia	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27
TEXTURAL DENSITY	varied a4-a1			X							X			X													
	>50% a2	X	X		X	X	X						X										X				X	X
	>50% a3							X	X	X		X			X		X		X	X	X	X		X	X	X		
	>50% a4															X		X										
HOMOPHONY	much (>20%)			X					X			X		X	X			X			X	X		X				
	some		X					X		X			X				X			X			X			X		
	little					X	X				X					X			X						X		X	X
FIGURATION	much (>10%)	X	X	X	X						X	X	X	X					X	X			X	X				
	little					X	X	X	X	X					X	X		X			X	X			X	X	X	X
ACCOMPANIED MELODY	much (>20%)	X	X		X		X	X			X	X			X	X	X	X	X	X	X	X	X	X	X	X	X	X
	some			X					X	X			X															
	little					X								X														
ARPEGGIATION											X																	
EASE OF EXECUTION	extremely facile	X			X	X	X																					
	very facile		X	X							X								X								X	X
	facile							X		X		X	X	X	X	X	X	X				X	X			X		
	difficult								X											X	X			X	X			
IDIOMATIC EFFECTIVENESS	excellent	X	X	X	X	X					X									X								
	good						X	X	X			X					X		X			X			X	X	X	X
	average									X			X	X	X	X		X			X	X		X	X			
	poor																											

difficulty for the sake of intellectually derived ideas and processes. His works respect the performer and do not set impossible goals, yet consistently provide interest and stimulus. The fantasias appraised as being of average effectiveness are those which do not distinguish themselves in any exceptional manner. They are pieces which lack the spark that enlivens the other fantasias. Their themes lack immediate or memorable contours, and they make no bold harmonic or textural adventures. Arpeggiation occurs only in the parody of harp textures which is exploited in Fantasia 10.

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Themes

In thematic construction and style, Mudarra's works display characteristics which show a subtle yet definite difference from those of Narváez. Typical of vihuela music, Mudarra's themes move usually by step. Thirds are common, fourths and fifths occur in small numbers, but larger intervals are most infrequent. The themes are also rhythmically simple, usually built from only two note values; most frequently minima and semiminima. Normally, one value or the other predominates, producing rhythmically even themes. Syncopation is common and characteristically occurs on the first strong beat of the theme, frequently its initial note, as Mudarra generally prefers to commence themes on a strong beat rather than an anacrusis. The melodic range of themes is commonly a fifth, although it is not unusual for them to span an octave. Melodic shapes are usually simple and direct, moving directly upwards or downwards by step with little or no meandering. Some of the longer themes are arch shaped. Thematic length varies greatly. Many themes are only head motives, or short, imitated or reiterated cells. Other themes are longer, five to seven bars in length, incorporating their own cadential gesture. Mudarra relied more extensively than Narváez on imitation using disimilar voice pairs of theme and countertheme. This technique is applied, for example, in the initial bars of fantasias 1, 6, 19,

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22, and 24.

Nine of Mudarra's fantasias are subjected to analytical scrutiny in the following pages: Fantasias 1, 4, 6, 10, 12, 13, 16, 19 and 23. The works are selected to represent the full scope of his style. The polythematic fantasias are discussed first, then non-imitative examples, an ostinato fantasia, and finally his idiomatic works.

Polythematic Fantasias

Mudarra's Fantasia facil, no.6 in mode 6, is one of the straightforward imitative fantasias in the libro primero.[11] Its length is 76 bars, its tempo is indicated as apriessa, and it makes use of four themes. It appears to be composed in three voices, although parts of its opening section suggest a fourth, but no four-voice chord is ever sounded. It proceeds from an exposition using imitative voice pairs through a freely composed extension before returning to further imitative material. The work has a radiant, transparent texture which typifies the facil fantasias.

Fantasia 6 is based on a clear plan which reflects Mudarra's principles of design. It divides into equal halves of thirty-eight bars. Each period is continuous but is divisible into shorter cadentially-defined episodes as follows:

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[11]Reprinted in Pujol Mu, pp.7-8.

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A			B		
I	(12+5) = 17		IV	(13+5) = 18	
II	6	= 21	V	10	= 20
III	15		VI	10	
	38			38	
		76			

This parallel structure reflects the same architectonic shape demonstrated by Gombosi in the ricercars of Francesco da Milano.[12]

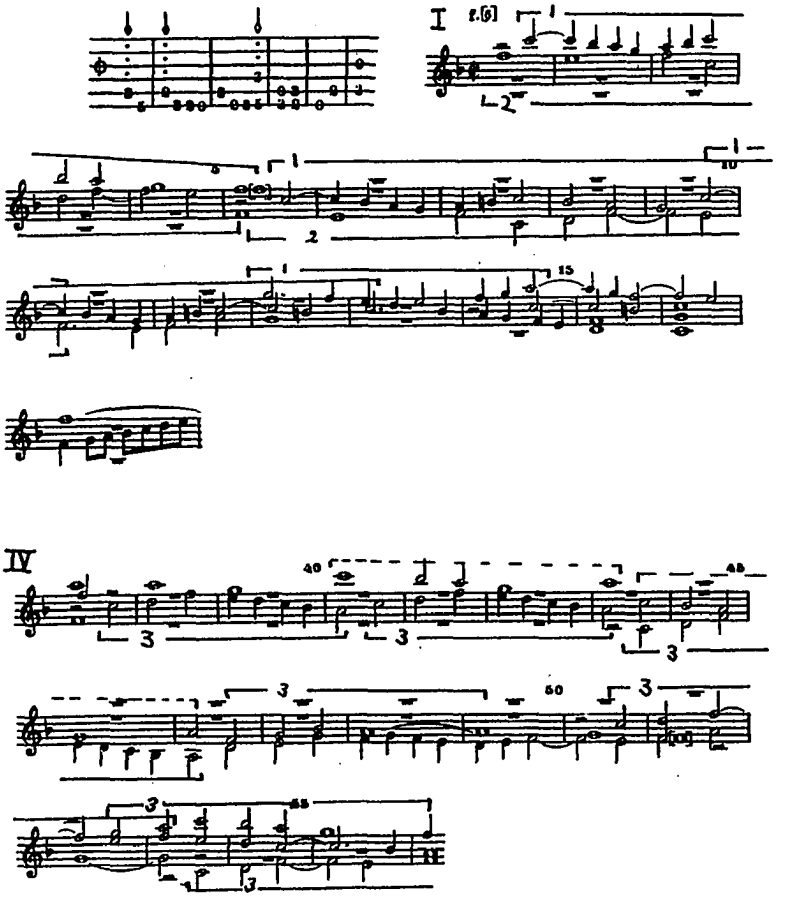
Mudarra's fantasia opens with a duo of dissimilar themes (themes 1+2) given in the upper voices and repeated at the lower octave cadencing each time on F. A third statement (bar 10), again in the lower register, has a sharply modified lower part and which pushes to a cadence on C before two stretto entries of the upper theme bring the section back to F at bar 18. A variant of the same process is used for the opening of the second period commencing at bar 39. The polyphony is built from a new theme (theme 3), itself derived from material from themes 1 and 2. The notes C-D-F from theme 2 (bars 3-4) are extended by descending semiminims reminiscent of the opening of theme 1. The first statement of this theme is repeated (bar 41) as the lower voice of a dissimilar duo, and the duo is repeated from bar 44 at the lower octave. A further repetition, from bar 47, transposes the theme a fourth higher to effect a return to F tonality, which is

[12]Gombosi, "A la Recherche de la Forme".

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cemented by two stretto reiterations prior to the conclusion at bar 57. This second imitative episode revolves around a centre of A, the mode 6 dominant, providing an interesting point of contrast in a work whose harmonic operatives are otherwise diatonic. The dissimilar duos, followed by a third reiteration and two closing stretto statements represents an identicality of constructive process which, in addition to the melodic connection, links this fourth episode to the first.

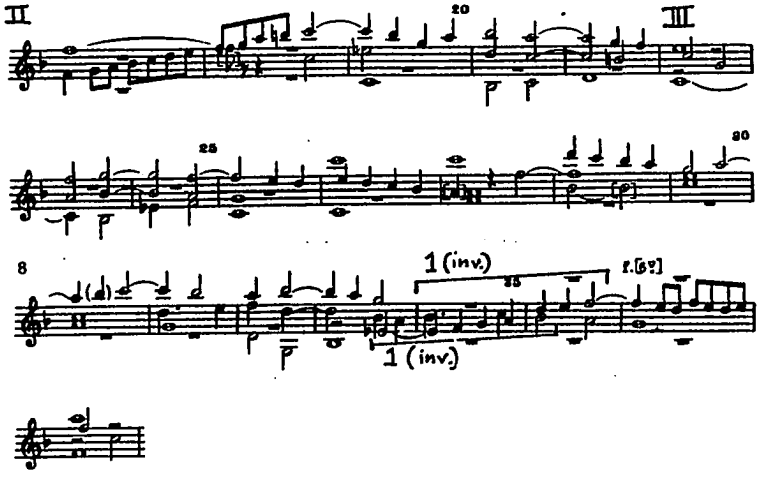
Ex.4.2, Mudarra, Fantasia 6 (b.1-18, 38-57).



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The extension of each exposition takes a different turn. In the first period, the cadence at bar 18 prevents the music coming to rest by an upward redoble compassing a twelfth. This quickly settles on C at bar 23 to begin episode III. The new episode is a homophonically conceived free section with two of the three voices moving in semibreves while the other makes semiminima gestures which recall the opening of theme 1. At bar 33 the texture intensifies. All parts become more active and the episode concludes with a two-part stretto constructed from an inversion of the opening of theme 1. The decorated cadence on F at bar 38 brings the first period to its conclusion.

Ex.4.3, Mudarra, Fantasia 6 (b.18-38).

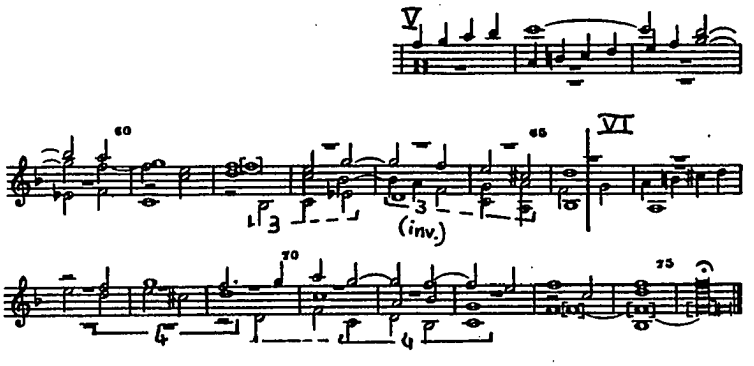


The initial extension of the second period from bar 57 resembles the beginning of the previous extension due to its ascending motives, although here their motion is slower. After an interrupted

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cadence on B-flat at bar 62, the bass voice states the head of theme 3 followed by its inversion, which assumes the function of a cadential motive to strengthen the B-flat cadence. This motive almost pre-empts the cadential theme 4. Without repose the fantasia proceeds with statements of this cadential theme in the tenor in bar 68 and the bass in 71. The fantasia concludes with a V-I cadence on F at bar 74, then an added IV-I cadence reinforces the work's finality in typical fashion.

Ex.4.4, Mudarra, Fantasia 6 (b.57-76).



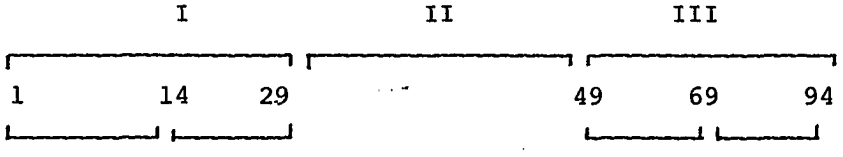
This fantasia exemplifies a work of architectonic proportion where themes provide discourse in parallel structures within a tonally defined field. Free extensions of sections are controlled by harmonic precepts; thematic reminiscences and inversions solidify its sense of unity.

Mudarra gives no special name to his Fantasia, no.16, which appears in the libro segundo as the last of his group of pieces in mode 1. It is a tightly constructed, four-voiced fantasia of 94 bars

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which contrasts in both structure and content to Fantasia 6. It is of denser texture, and is far more difficult to play, with one particular passage (b.49-55) using the upper extremities of the fingerboard, and demanding great precision and skill from the performer. While the work does not exhibit parallelism of structure, it does show a strong sense of thematic integration. It employs imitative complexes similar to those of Milán, but of differing textural composition using block repetition at the octave and unison. The work's tonal plan stresses the dominant A as its centre of gravity for nearly the entire work.

The structural plan of the fantasia is of two imitative periods of unequal length separated by a passage of free counterpoint. Each imitative period subdivides into two smaller episodes.

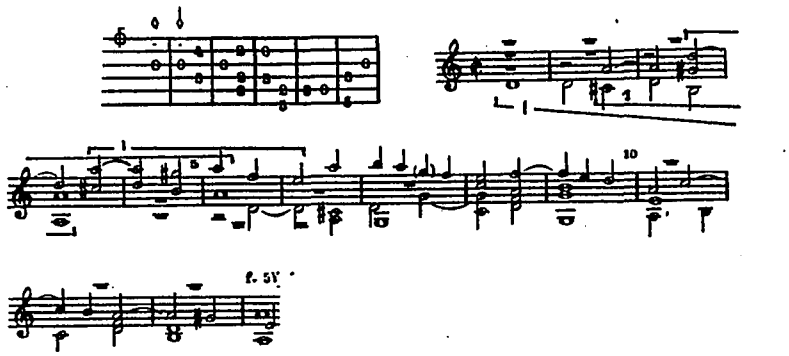


The work opens with a remarkably compact four voice exposition of theme 1 in the initial seven bars which is completed by a passage of decorated homophony, cadencing on the dominant A at bar 14. The superius figure in bars 9-10, repeated in varied form in the following two bars, is the first appearance of the theme which Mudarra uses to conclude the work, and which resembles the opening

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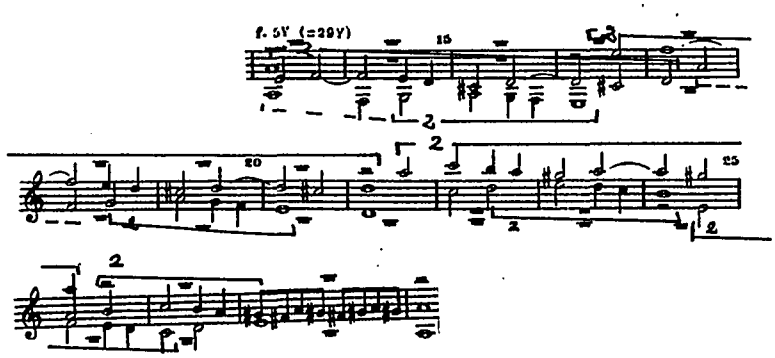
of theme 2, which immediately follows.

Ex.4.5, Mudarra, Fantasia 16, (b.1-14).



The second episode of this first period is based on a dissimilar voice pair, first given in bass and tenor from bar 14 and repeated in the superius and alto from bar 17. A third statement by superius and alto follows, but is transposed a fourth higher. A truncated two-voice stretto of the upper theme in the tenor and alto beginning at bar 25 leads to the cadence on A which terminates the period.

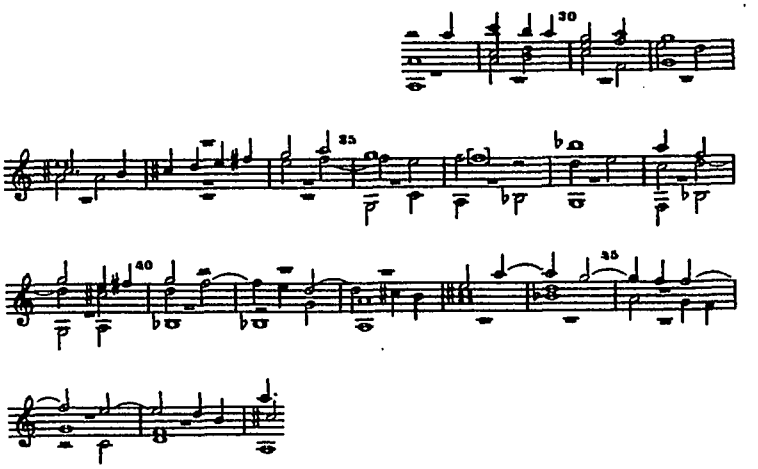
Ex.4.6, Mudarra, Fantasia 16 (b.14-29).



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The following episode begins as a parody of the upper voice of the preceding voice pair, but proceeds homophonically thereafter as free polyphony, still oriented towards the dominant A, and concluding with a chain of 9-8 and 7-6 suspensions from bar 44.

Ex.4.7, Mudarra, Fantasia 16 (b.29-49).

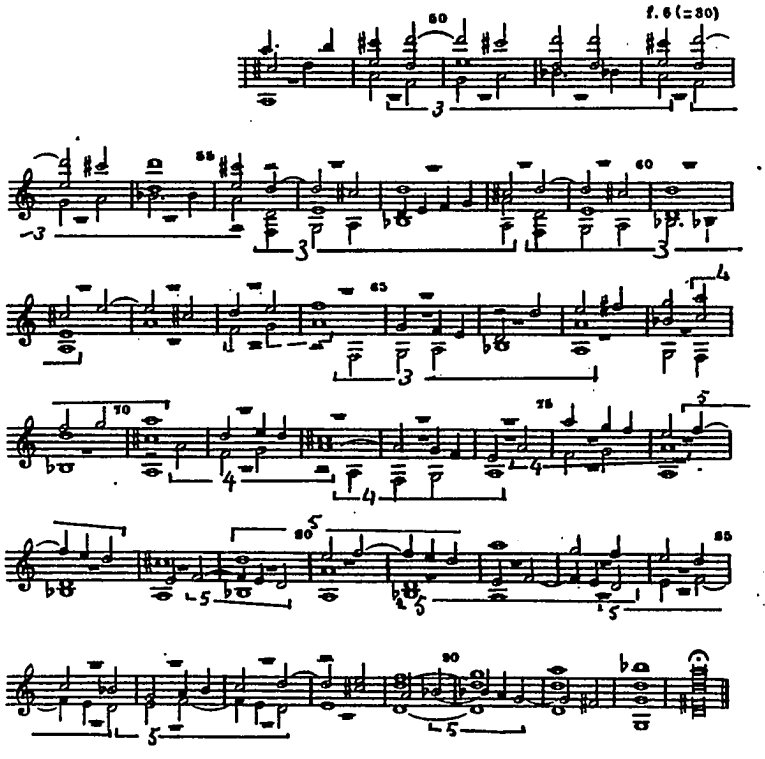


The closing period commences with repetitions of a three-voiced polyphonic complex whose most consistent feature is its lowest part, theme 3. After 2 statements at the top of the vihuela's register, a further 2 are given in the lower octave. Tonally, the work continues to focus on the modal dominant A. Omitting the final note of the theme, Mudarra makes some further imitations before introducing theme 4 in the superius at bar 69. It is introduced within the cadence and effects a smooth transition to the final episode. Its use is restricted to octave alternations between tenor and bass.

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A final motive, theme 5, is introduced in the superius at bar 77 and is treated in a similar fashion, as octave dialogue between superius and tenor for four statements. Thereafter it receives a further two statements in the tenor in the manner of an ostinato before a cadence on D at bar 90 returns the work to its modal centre. A final statement of theme 5 is then given to form a short coda, concluded by a IV-I progression.

Ex.4.8, Mudarra, Fantasia 16 (b.49-94).



The Fantasia del quarto tono for four-course guitar al temple nuevo, no.12, is an imitative fantasia that dispells the notion that music for the

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guitar with its fewer strings is inferior to or less sophisticated than that for the six-course vihuela.[13] It is a short work of 67 compases written in four voices.

The work begins with four-part imitation of a five-bar theme with voices entering in the order A/B-S-T superius tenor at bars 1, 4, 10 and 18. A variant entry also occurs in the alto at bar 14. The work continues largely as free counterpoint. Only one other piece of imitation is found, beginning at bar 33 after a cadence on F where a superius figure is imitated in the tenor. Although the work develops continuously, it is perhaps not mere coincidence that this entry occurs exactly half-way through the work, recalling the plan of Fantasia 6. This second phase of the work also distinguishes itself from the first by its melodic and harmonic materials. The second part of the work shows an appreciably greater use of figural motives in the uppermost part, chiefly to direct cadential motion, but also in bars 54-57 where sequential motion generates a new melodic phrase. It is preceded by a phrase in the bass clearly modelled on the opening of the work. The increased density of the latter part of the fantasia provides added interest and intensity to the fantasia's continual development.

Fantasia 12 displays a strong dichotomy between

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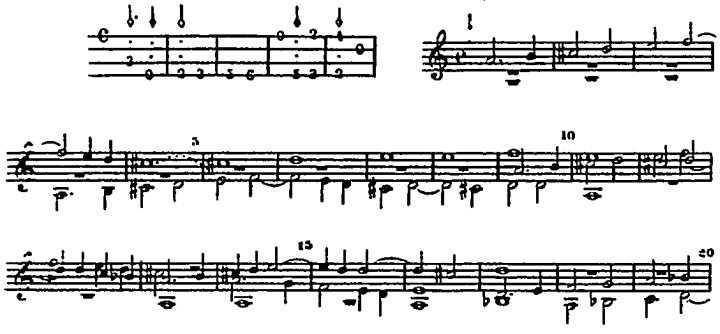
[13]Reprinted in Pujol M, p.26.

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its centres of modality and tonality. The fantasia is composed in mode 4 transposed to A, but its tonal logic likens it to the diatonic key of D minor. In respect of mode alone the work is anomalous. Mudarra's transposition of the final to A is not matched by a transposition of melodic range. The superius range of A-A is consistent with mode 3, given the transposed final. The prominent use of B-flat conforms to the modal transposition, but the use of B-natural in the upper parts combined with numerous uses of C-sharp diminishes the tonal authority of the mode. The incorporation of these notes into the fantasia's opening theme shows this situation in Example 4.9. Although the first half of Fantasia 12 is more easily accommodated by modal principles than the second, this example also shows the gravitation to D minor. The chromatic inflections of the opening theme give it the shape of an elaborated major triad. The opening exposition of the fantasia is a harmonically static passage on an A-major chord enlivened by passing notes and two cadences which introduce the third and fourth thematic entries. In bar 10, the superius entry is announced by a cadence resolving on D, and the tenor entry at bar 18 has another intended D cadence interrupted onto B-flat. At these two significant points in the passage, the static harmony built on the final assumes the function of a prolonged dominant of D rather than a harmonically stable, autonomous tonic.

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Ex.4.9, Mudarra, Fantasia 12 (b.1-20).

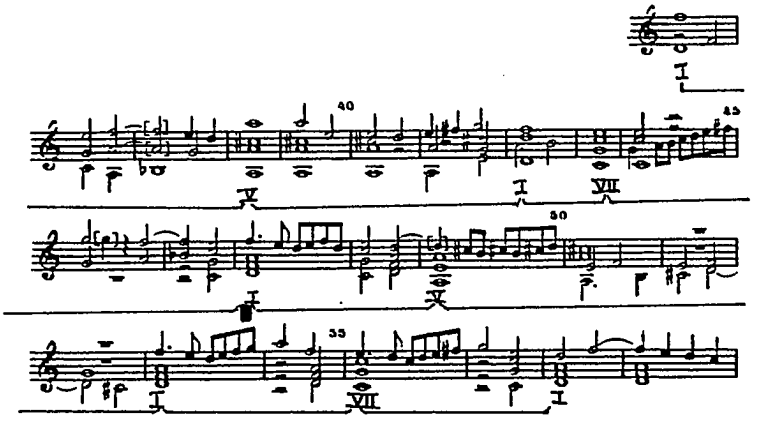


The second half of the fantasia is constructed from two statements in D minor of the distinctive opening chords of the folia ground. Both statements are harmonically elaborated by passing chords, but form a structural ground with the I-V-I-VII progression given in bars 36-44 and 48-56. The use of the folia chords provides a parallel to Fantasia 10, discussed below, where the same formula provides more extensive harmonic direction. Because Fantasia 12 is substantially constructed from free counterpoint, harmony assumes the role of directing musical progress which is normally played by thematic imitation. The harmonic pattern of the folia provides a basis for the second half which is quite different from the preceding part. In combination with an increase in textural activity, the nature of the second half can be seen as distinct, yet inseparable from the first: it is the logical consequence of the dramatic impetus of the first part. The work unfolds with no discernible

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sense of structural division.

Ex.4.10, Mudarra, Fantasia 12 (b.36-57).



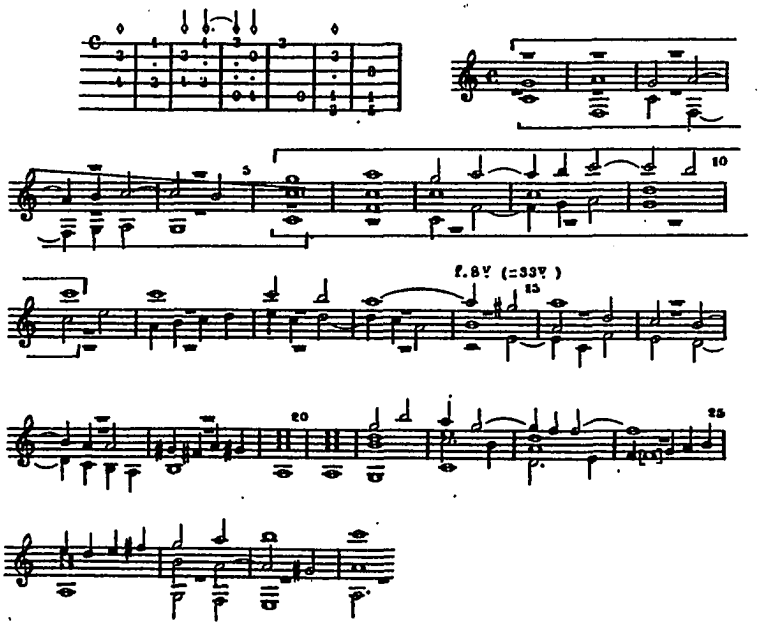
Fantasia 19, in mode 3, demonstrates the manner in which Mudarra incorporated his lyrical melodic style into an imitative framework to create a charming idiomatic work. The 109 bar fantasia is in four voices, and employs Mudarra's characteristic techniques of dissimilar duos, free contrapuntal extensions and unequally distributed textures. Textures and processes in the opening and closing parts of the work recall those used by Milán. Fantasia 19 is continuous throughout but is divisible into three episodes of similar length, plus a coda. Unlike Fantasia 6 where the parallel structure is obvious in performance, in this work the continuity of texture and invention overrides the structural divisions which show little more than a renaissance composer's unconscious quest for balance and symmetry. The divisions are as follows:

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Episode	Bars	Length
I	(1-29)	- 29
II	(29-62)	- 32
III	(62-100)	- 39
Coda	(100-09)	- 9

The work commences with duos based on dissimilar themes, given in the bass and alto and followed by the tenor and superius at the octave, with the alto continuing into the second duo to strengthen the predominantly chordal logic. The opening duos are set in the tonal area of the mode 3 dominant. The angular lower voice outlines a I-IV-I-IV-V progression in C before moving quickly to A for the remaining three free phrases of the episode,

Ex.4.11, Mudarra, Fantasia 19 (b.1-29).



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bars 11-16, 16-20, and 20-29. The first two of these phrases are set as free duos while the final phrase is written with a chordal orientation in the style of the fantasias de consonancias of Narváez and Fuenllana.

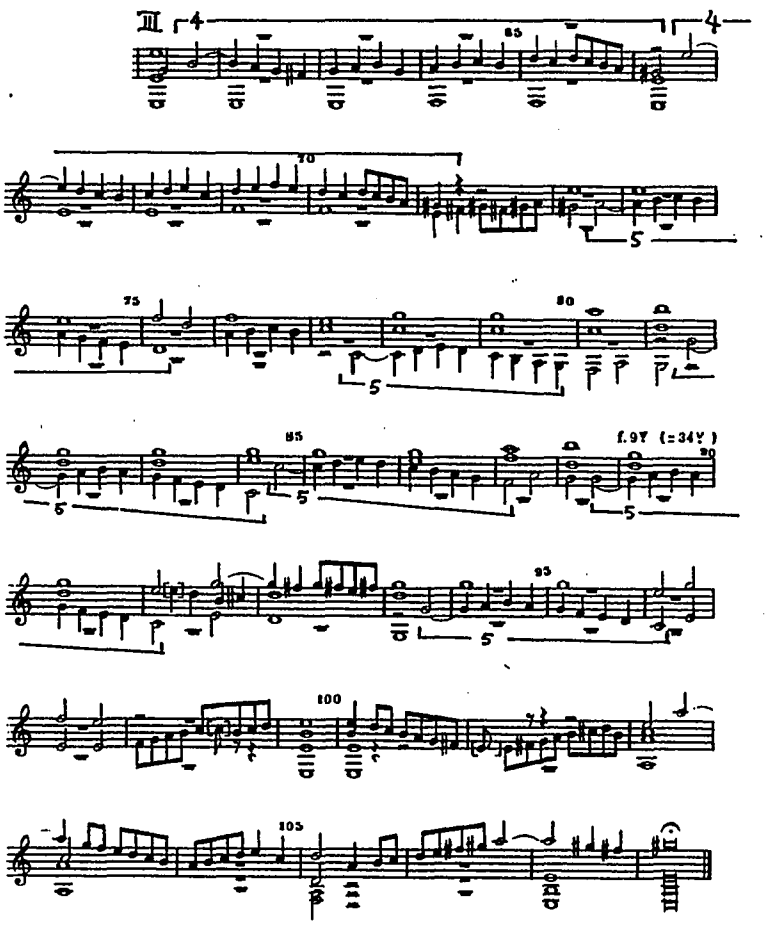
The second episode unfolds in Mudarra's most familiar style. A new theme is introduced imitatively and extended by additional statements to a cadence on A at the episode's midpoint. The second half of the episode is a free contrapuntal passage which includes two statements of the theme in variant form leading to a final cadence at bar 62 on the modal final.

The textures and themes of episode III are the most individual of the fantasia. They recall the polyphonic complexes of Milán's music with one active thematic line lightly accompanied by one or two other voices. Two themes, 4 and 5, form the basis of the episode. Theme 4 is five bars in length and moves predominantly in crotchets. Both of its statements, beginning on B and E are accompanied by a simple lower line in semibreves stating the notes E-F-E which stress the fantasia's modality. The second statement gives way to theme 5 which is similar in rhythmic structure and scoring to the preceding theme, although each of its statements is presented in the lowest sounding voice. Its crotchet movement is also accompanied predominantly by semibreves in one or two voices. It receives six statements in suelto imitation on A, C and G, during

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which time there are cadences on C and G before returning to F at the end of the episode at bar 100. The impression of this section is one of strong idiomaticism and of decorated homophony rather than imitation. It reflects Mudarra's idiomatic approach to vocally derived ideas. The coda is built of brisk redobles in alternating ascending and descending direction which link chords in a progression I-IV-VII^{b}-I to bring the work to a close.

Ex.4.12, Mudarra, Fantasia 19 (b.62-109).



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Non-imitative Fantasias

The non-imitative Fantasia 23 displays characteristics which liken it to the homophonic fantasias de consonancias of Narváez and Fuenllana, and to the fantasias of Valderrábano. The mode 6 fantasia is a short 65 compases, written in four voices with a slow tempo indicated. It is the first fantasia in the group of pieces in the sixth mode. It draws its initial inspiration from the opening five bars of the tiento which precedes it.[14] The work is continuous and divides into short phrases of 3 to 5 bars defined by seamless cadences. Tonally the work is strongly oriented to mode 6 with a predominance of cadences on F, a number of which are directed towards F and resolved on D. One cadence is on C (bar 55) and a strong orientation to the modal dominant A occurs in two passages, bars 14-23, and 44-50. Unusual cross-relations occur in bar 35 and the alternation of B-flat and B-natural in bars 29-31 is also curious. E-flats are used in several places for variety and to give chords built on the flattened seventh. Harmonic progressions are based on the common diatonic chords I, IV, V, except in the passages on the modal dominant. The texture includes many widely voiced chords with two octaves or more between their outer notes. This distinguishes the style of the work from many other fantasias by Mudarra where such spacings are

[14]Both pieces are reprinted in Pujol Mu, pp.52-53.

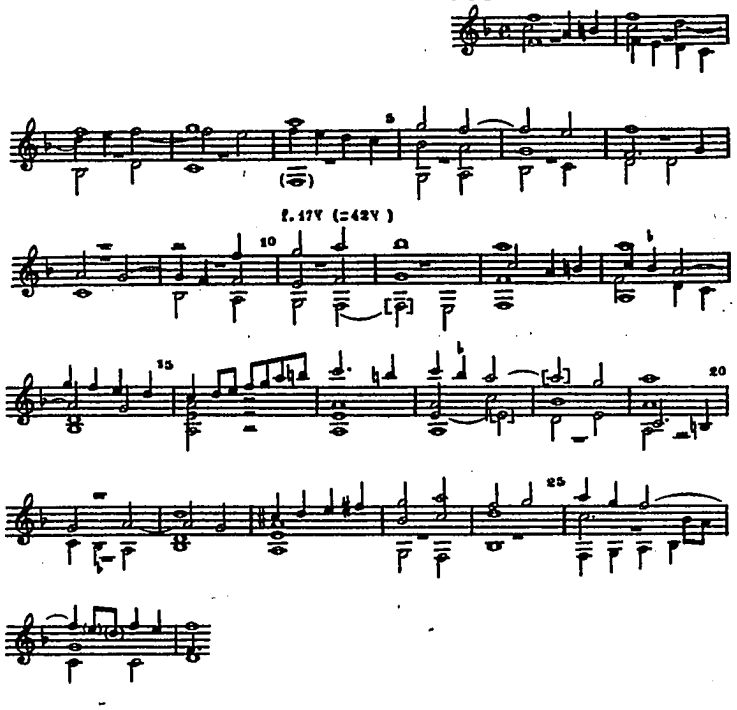
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normally limited to cadential areas. These voicings also provide the performer with the challenge of trying to perform them with their deserved smoothness.

On the basis of texture, the work can be arbitrarily divided into three phases. The first twenty-seven bar passage is homophonic, the second section (bars 28-41) is motivic and the third (bars 42-67) resembles cantus firmus texture but becomes increasingly homophonic towards the end.

The first thirteen bars of the work are activated by a middle voice theme accompanied by superius and bass moving mainly homorhythmically. At bar 17, superius and bass voices present a theme in simple imitative entries inconspicuously grafted into the continuing polyphonic web.

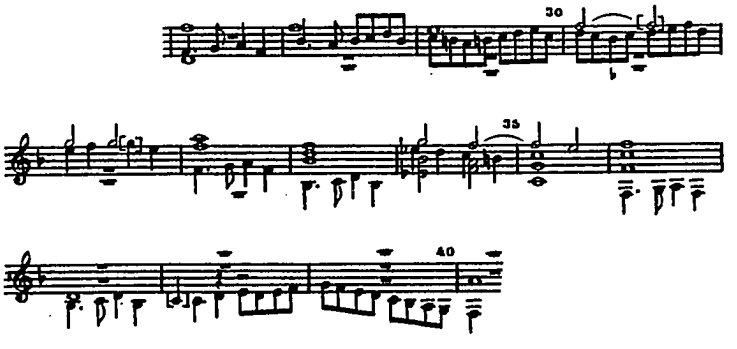
Ex.4.13, Mudarra, Fantasia 23 (b.1-28).



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Textural contrast distinguishes the middle episode from the preceding homophony. Motivic imitation and sequential redobles enliven the texture. This is another passage which shows a very direct technique and again likens Mudarra's composition to the style of Luis Milán. The short cell given in the tenor in bar 28 is the generating motive of the passage. Bars 29-32 give an ascending stepwise sequence of the thematic cell in various elaborated guises. This is followed by two further imitative voice-pairs, each of which is concluded by a free tail. As in Milán's music, Mudarra's imitation is set in a chordally directed framework. Mudarra's recourse to imitation denies the fantasia the status of a purely non-imitative work. However, the strong harmonic framework makes the passage compatible with its neighbours, and its animated textures focus the accumulated energy of the work before it is allowed to dissipate.

Ex.4.14, Mudarra, Fantasia 23 (b.28-41).



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A change of texture at bar 42 returns the fantasia to non-imitative polyphony. The distribution of the bass line in equal semibreves (bars 44-60) recalls cantus firmus technique, or settings of dance tenors. Two voices, and occasionally a third are placed above it. The tenor part is the most active while the alto or superius moves principally in parallel tenths with the bass. This texture becomes a four-voice, homorhythmic coda directed by the outer parts from bar 61 to the conclusion of the work. While moving at a different speed in the outer parts and with a narrower chord spacing, this third section draws the music back towards its initial spirit after a temporary sojourn.

Ostinato Fantasias

A simple four-note motive forms the cantus firmus or ostinato from which Mudarra builds his Fantasia sobre fa mi ut re, no.18.[15] It is a four-voice work of 64 bars in mode 2. The solmized melody is present throughout the work in all but the four final cadential bars and is stated eighteen times in all, twelve times in original position, and six times in transpositions of a fifth both above and below. It appears in all voices. The fantasia provides Mudarra with the opportunity to use, as the

[15]Mudarra's second ostinato fantasia, no.27, is of similar style to no.18, and is discussed in Ward V, p.241.

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central generator of the work, textures which he usually restricts to the inner episodes of his imitative fantasias.

The ostinato theme forms the building block of the work. In all but one statement the fa mi ut re formula is modified; the ut is sharpened giving the theme the shape of a cadential turn. The four notes of the theme are all given as semibreves, except between bars 36 and 39. The skeletal cadential form of the ostinato thus governs phrase length. Reiterations of the theme in different voices overlap first and last notes throughout, and provide a continuous scaffolding to which new lines can be tied. The ostinato also gives Mudarra an easy means of tonal manipulation. The first six thematic repetitions, for example, are untransposed, therefore the concluding re and initial fa sound simultaneously every fourth bar in the structural voices. Bars 1-20 are thus a string of decorated cadences on D. Transpositions beginning on B^b and C occupy the middle portion of the fantasia before a return to original position at bar 39. The music stays at this centre for the remainder of the work except for a transposed bass entry at bar 45 which interrupts a D cadence to B-flat and causes a temporary shift to F at bar 49. A focal point of the structure in the homophonic passage, bars 36-39, which presents the ostinato in diminished values and in bass and superius imitation. It is a halfway point where Mudarra stops to encapsulate the essence

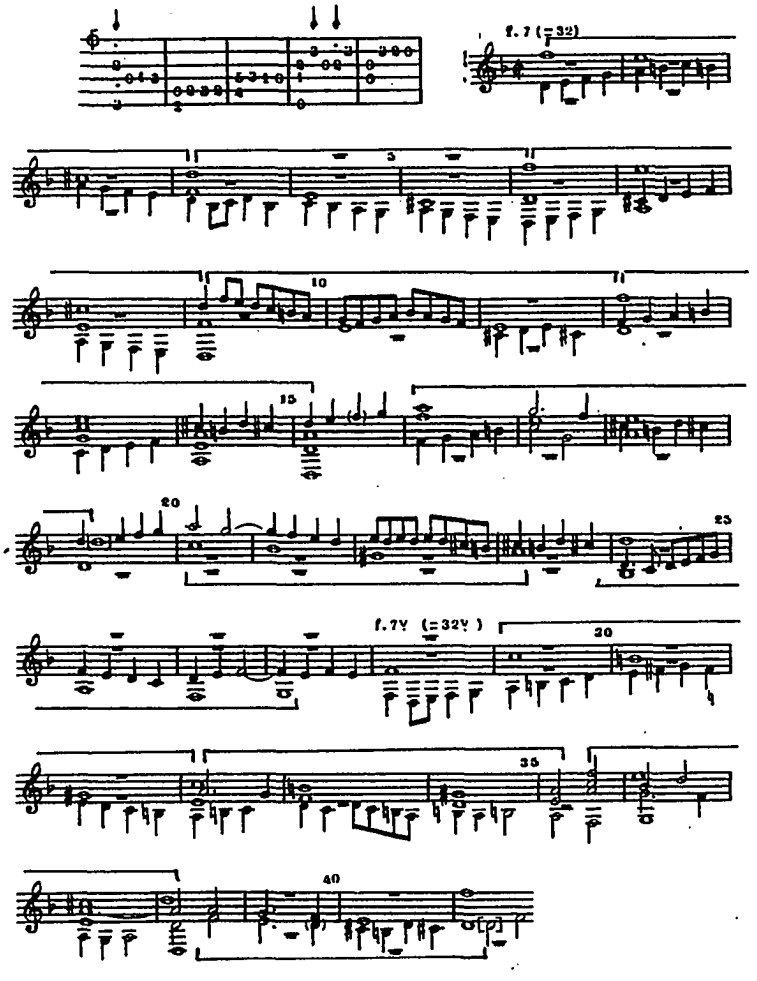
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of the work in the most concise manner. It also provides a point of textural division. The textures either side of the homophonic nexus are notably different.

Around the static structural scaffolding, Mudarra weaves his fabric with dexterity and artistry to create a vibrant living entity. He adds between one and three voices, in accordance with his artistic needs. In any phrase, one voice moves more quickly than the others, mainly in crotchets, sometimes in quavers. Other added voices move in values similar to the ostinato, to enrich the harmonic support of the moving part. At the beginning of the work, embellishment is added by the tenor, then the bass. From bar 10, the embellishment is provided by the upper voices. By bar 14, the texture has thickened to 4 voices, and reaches a climax at bar 21 where the embellishing voice rises to a peak beneath which Mudarra introduces the first transposed ostinato statement. The embellishing part then quickly descends. From bar 25 the tenor decorates the bass ostinato and from 29 the bass embellishes an alto statement. Thickening the texture to three voices rebuilds the energy leading to the homophonic centrepoint, then quickly falls away to a low ebb, created by the use of only two voices in the low register.

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Ex.4.15, Mudarra, Fantasia 18 (b.1-42).

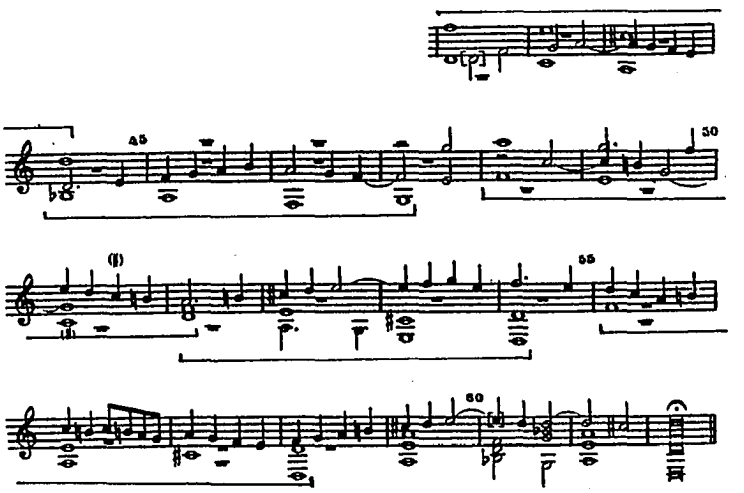


After the cadence at bar 42, the style of melodic construction changes although the texture remains constant. In bars 42-48 the tenor is given the opportunity to spin out a longer, more lyrical line facilitated by the cadential interruption at bar 45. The phrase is accompanied first by parallel tenths in the outer voices in the same way as in Fantasia 23, then by the bass voice alone. Spliced into the cadence of this theme is a new longer sweeping melody in the superius which persists for

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fourteen bars over a texture of varying density.

Ex.4.16, Mudarra, Fantasia 18 (b.42-63).

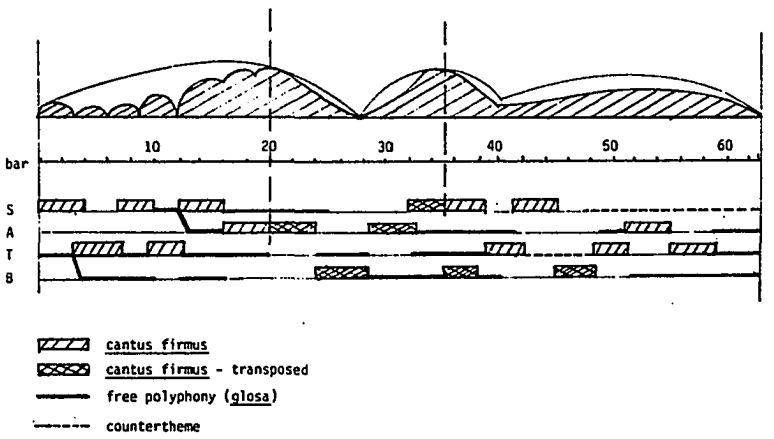


After the two points of climax at bars 2 and 39, the lyrical concluding phrases make no attempt to continue building dramatic tension. The result of the dissociation of the phrase lengths of the cantus firmus from its superstructure is a shift of emphasis away from the ostinato theme during the work. It remains structurally significant but loses aural importance. The phrasing changes from short regular periods defined by the ostinato and its cadences to longer more lyrical embellishments of it. Mudarra's control of the shape of the work throughout is effected by manipulation of several variables. The pitch level of the ostinato theme, its rhythmic disposition and placement in the texture, the density of the texture, the velocity of the glossing voice, the shape and length of other added voices are all within his control. Example

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4.17 represents the plan of the work showing texture, use of the ostinato and musico-dramatic Gestalt into which the material is manipulated.

Ex.4.17, Mudarra, Fantasia 18, structural plan.



Idiomatic Fantasias

Mudarra's Fantasia de pasos de contado, no.4, is unique among his work, and the only fantasia in the repertory of the vihuelists to use its particular method of construction. It is also the only known fantasia to bear its particular subtitle. The piece appears to be a free melodic fantasy on an unidentified or original cantus firmus. It is a brisk work of 72 compases headed not only with Mudarra's symbol for apriessa but with a further comment that it has to be played very fast.[16] It is set in the fifth mode in three voices, although a

[16] Tres Libros, fol.4: A de yr el compas muy apriessa.

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fourth is implied at several cadential points.

Pujol discusses the likely meaning of the title by quoting a passage on vihuela performance from the Libro de Cifra Nueva where Venegas describes a redoble technique using the index and middle fingers of the right hand "de contado" above a cantus firmus played with the thumb.[17] Pujol also draws attention to two references to a related dance term, danzar de cuenta. It appears likely that Venegas' description is for playing music similar to Mudarra's fantasia, and Pujol concludes that the terms of Mudarra's title refer to the even crotchet movement of the pasos written against the cantus firmus.

The cantus firmus is not restricted to a single voice nor is it continuous throughout the fantasia. It begins in the lowest voice, and is transferred to the superius in bar 11. It breaks off at bar 16, resumes in the bass at bar 25, breaks off at bar 28, resumes in the same voice at bar 33, is transferred to the alto at bar 46 and returns to the bass at bar 52 after two bars of omission. From bar 60 to the end it alternates freely between bass and alto. Example 4.18 is a hypothetical reconstruction of the cantus firmus. The I-IV-V-I formula at the beginning suggests a secular cantus firmus or a freely composed line based on the style of a dance tenor.[18]

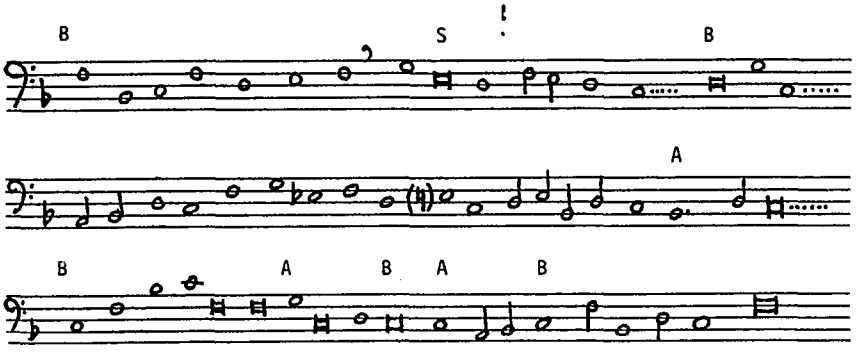
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[17]Pujol Mu, p.63. The passage is quoted on p.26 above.

[18]Compare with Narváez, Baxa de Contrapunto and Valderrábano, Fantasia 4, sobre la entrada de una baxa.

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Ex.4.18, Mudarra, Fantasia 4 reconstruction of the cantus firmus.

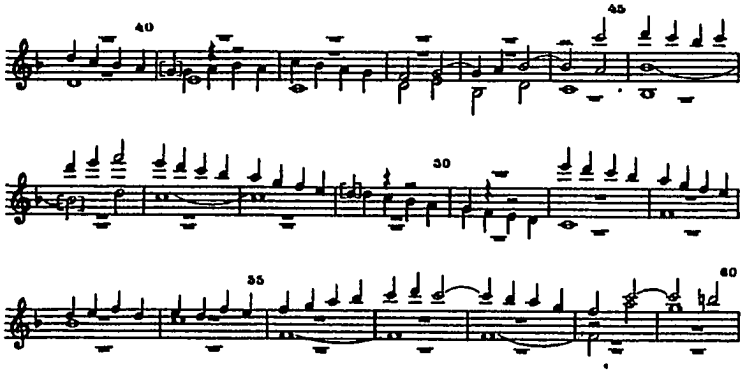


Mudarra's construction technique is almost identical to that used in the ostinato fantasia discussed above. The work divides into phrases of greater length than those in Fantasia 18, although they are marked off by cadences in the same way. These occur at bars 9, 16, 20, 22, 18, 36, 46, 56, 61, 69, and 72, on F, C and B-flat. The cadences provide the points at which the pasos change from one voice to another. Motivic repetition occurs at a number of points. The figure occurring before the first cadence in bars 5-6 is imitated at the upper octave to provide the impetus for the second phrase. The two-bar motive which commences the phrase at bar 36 is repeated twice in descending stepwise sequence, with a fourth statement truncated to lead to the following cadence. At bar 16, Mudarra breaks off from embellishing the cantus firmus with pasos to give three imitative statements of a new motive in the alto, tenor and bass. The cantus firmus is

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then grafted to the end of the interlude at bar 25. The two other interruptions to the cantus firmus at bars 29 and 50 are points at which the pasos in the uppermost voice sweep downward through the vihuela's range without any accompaniment. Example 4.19 shows a typical passage from the fantasia.

Ex.4.19, Mudarra, Fantasia 4 (b.40-60).



Using melodic and textural controls, Mudarra is able to shape this fantasia into a dynamic entity in the same way as in Fantasia 18. Above an apparently preconceived structural line, he spins out lines which his fingering designations of dedi and dosde suggest to be of idiomatic inspiration. The stylistic resemblances between this work and Narváez's Baxa de contrapunto suggest a common parentage in the improvised dance tradition.

The three fantasias which begin Mudarra's Tres libros are designated along similar lines to Fantasia 1, de pasos largos para desenvolver las manos, "in long passages to develop the hands". They are principally idiomatic, with phrases built

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from rapid scales or motives arranged into melodies with light accompaniment outlining strong harmonic progressions. In each of these fantasias there is also one passage written in imitative style, but with light textures which are easily integrated into the continuous flow of the music. This feature distinguishes Mudarra's compositions in this style from the block textural alternations in Milán's consonancias y redobles works, and the marked contrast between idiomatic passages and imitation in Daza's fantasias de pasos largos para desenvolver las manos.

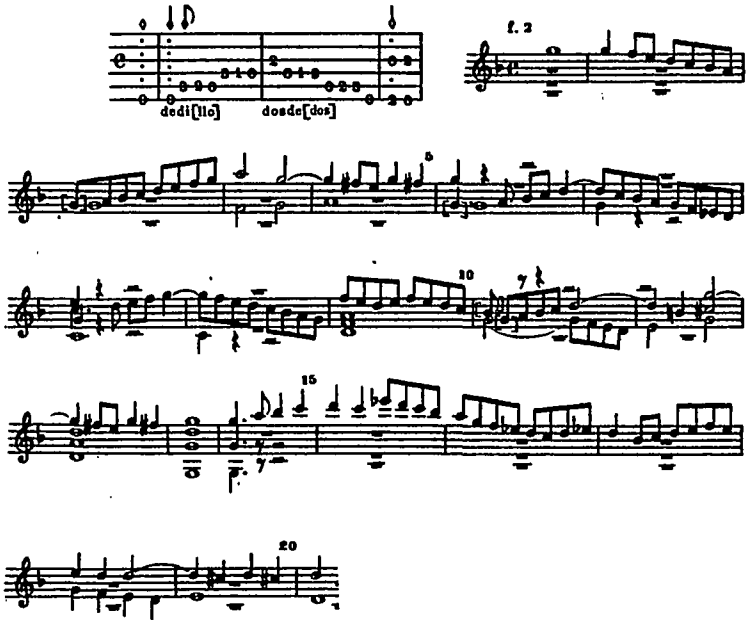
Fantasia 2 is also subtitled "para desenvolver las manos". It is in the first mode transposed to G, and is in 4 voices with a total length of only 54 compases. The work divides into three episodes based on distinct textures. Episode I, bars 1-21, is idiomatic. Bars 21-37 make an imitative episode using Mudarra's preferred method of duos with dissimilar themes. The third episode, bars 37-54, is built in the same style as the first.

The first episode is built of three phrases, each culminating with a cadence in bars 6, 14, and 21. The first phrase is a free unaccompanied redoble concluded by a cadential formula in two voices. The second phrase is built from a two-bar motive (bars 6-7) which is imitated a fourth higher in the following two bars and then freely extended, widening to four-part harmony for the cadence at bar 14. The third phrase mirrors the first, beginning

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as a free four-bar redoble before the addition of a second voice which leads it to the cadence at bar 21.

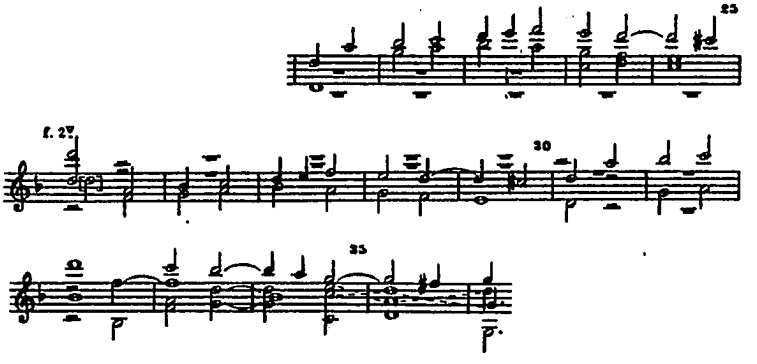
Ex.4.20, Mudarra, Fantasia 2 (b.1-21).



The second episode begins with voice pairs in the superius and alto, followed by tenor and bass. The lower part of each duo harmonizes the principal part in a combination of parallel thirds and sixths, and is in no way independent of the upper arch-shaped theme. A third statement is given by the superius and tenor with the harmonization now moving in tenths and is broadened to four voices to conclude the episode at bar 36.

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Ex.4.21, Mudarra, Fantasia 2 (b.21-36).



The concluding episode is once more built from redobles placed in the highest voice of the texture. The redoble in bar 39 is repeated sequentially in bar 40; otherwise, the texture is freely composed. The final cadence at bar 52 is followed by a descending scale of two octaves, and acts as a cadential brake instead of a coda.

In this fantasia, and the others of the same type, Mudarra allows his music to be governed by the free flow of spontaneous melodic ideas. Even in such circumstances, he is careful not to allow the idiomatic inspiration to override his sense of linear integrity. In some instances, he creates lines whose compass is too wide to be sung, but it is infrequent for lines to complete phrases as a different voice to that as which they began. Exceptions occur in Fantasia 2 in bar 8 where the tenor becomes the bass, and in bars 37-38 where the tenor ascends to superius position. This linear integrity is of significance to the idiomatic works. It demonstrates that idiomatic passages are not

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conceived in a truly independent spirit, but generally subject to the same polyphonic controls as passages of imitation or free counterpoint. Mudarra's sense of idiom operates with conformity to conceptual forces.

The lasting notoriety which Mudarra has achieved is principally due to the exceptional Fantasia 10 que contrahaze la harpa en la manera de Luduvico, written in imitation of the style of a harpist named Luduvico. It is an ingenious fantasia that imitates the characteristics of one instrument on the strings of another. It also shows a rare formal mastery, and a unique structural principle. The imitated harpist's identity is clarified by documents cited by Pujol.[19] He notes Barbieri's reference to a musician at the court of Ferdinand the Catholic named Ludovico el del Arpa, and points to Bermudo's comments regarding his ability to play chromatically on a diatonic harp:

> It is said that when the renowned Ludovico used to come to cadences, he [raised] the string a semitone [by] putting his finger under it, and made a sharpened [leading-tone] cadence.[20]

Given that Bermudo also acknowledges that "muy pocos tañedores ay de harpa", these references are most likely to the same musician imitated by Mudarra, a harpist from the previous generation remembered for

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[19]Pujol Mu, pp.64-66.

[20]Bermudo, Declaración, fol.110^{v}. Dizen, que el nombrado Ludovico quando venia a clausular, poniendo el dedo debaxo de la cuerda, la semitonaua, y hazia clausula de sustientado.

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his chromatic virtuosity.[21] This is precisely the characteristic that Mudarra parodies. Following its title, Mudarra comments that the work "es dificil hasta que sea entendida," [is difficult until it is understood] and from compas 128 he adds that "desde aqui fasta acerca del final ay Algunas falsas tañiendose bien no pareçen mal," [from here to near the end there are several dissonances which, played well, will not seem bad.] The need to add such a comment demonstrates Mudarra's recognition of the strangeness of his music to his contemporaries. The piece abounds with arpeggiated chords, dissonances, cross-rhythms and passages whose false relations makes them appear bi-tonal. While the work's fame is its novelty, its idiomatic cleverness and exceptional harmony, its real mastery lies in its form and its clarity of direction.

Formally the work is a continuous variation on three statements of the folia ground, both its bass and its discant.[22] The first statement is spread over 96 of the 158 bars of the piece, nearly two-thirds of its length. The remaining space is divided into two statements of equal length. Texturally, the second statement divides into two

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[21]Declaracion, fol.112, "players of the harp are very few."

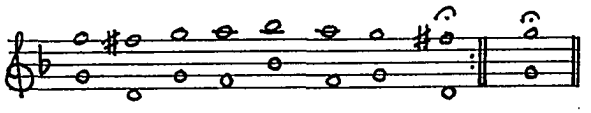
[22]Ward also observed that the folia "furnished ...the harmonic frame for a large part of Mudarra's fantasia" in his article "The Folia," in International Musicolgical Society. Report of the Fifth Congress, Utrecht, 1953, (Kassel: Bärenreiter, 1954), p.418.

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smaller parts. The plan is thus:



Each statement of the ground is different, and none conforms exactly to the evolved folia formula.[23]



In each occurrence, the initial G minor chord is replaced by C major, given as a bass C, with E in the discant. This chord links the three statements of the ground with the music only arriving at the final G at the conclusion of the piece. The first statement inserts one extra chord, a G minor chord, between the fourth and fifth chords of the sequence. This is done for dramatic effect: a prolongation immediately prior to the climax of the first period. The third statement of the folia is the least obvious, with an uneven temporal distribution of the chords and greater deviation from the discant of the formula.

The first section is 96 bars long and virtually symmetrical about its midpoint, bar 48. The variation from strict symmetry is in order to maintain the dynamism of the music. The melodic skeleton, Example 4.20, shows ascending stepwise motion which is protracted by the insertion of an

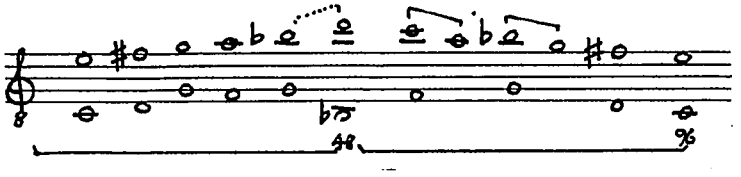
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[23]Transposed from the version in D cited in Ward V, p.301.

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extra chord before the superius leaps a third to arrive at bar 48 on high D. The descent from that climax is eased by a slower harmonic rhythm with the melodic skeleton extended by interlocking thirds.

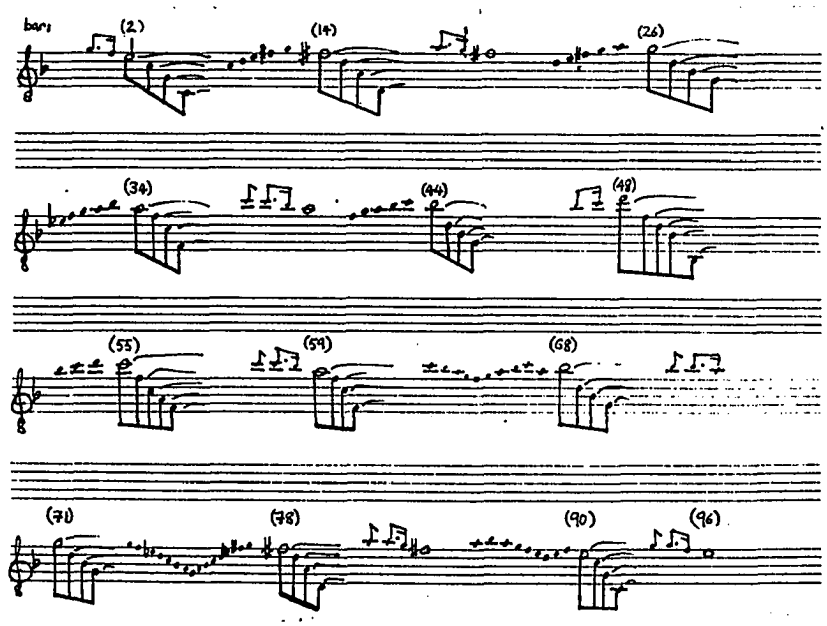
Ex.4.22, Mudarra, Fantasia 10, skeleton of bars 1-96.



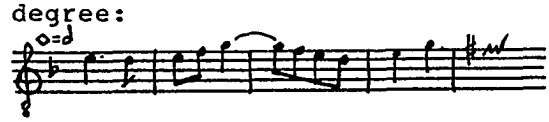
Within the first period, the skeleton is filled out by a combination of three devices. One is a descending melodic figure, shown at the beginning of Example 4.23, whose last note is the skeletal note. The cell is a device used to draw attention to the structural note of the discant. The other devices are those which parody the harp, chordal arpeggiation and extended cadential turns imitating Ludovico's ability to semitonar and make clausulas de sustientado. In these turns, the notes F-sharp and G are placed on adjacent strings to permit the consecutively plucked notes to sound concurrently, and to produce the harp-like dissonance. Rhythmic groupings of triple time within duple metre adds a further dimension of disturbance to this effect. Example 4.23 gives an elaboration of the skeleton into essential materials.

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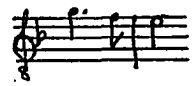
Ex.4.23, Mudarra, Fantasia 10, elaboration of bars 1-96.



The second statement of the folia pattern is symmetrical like the first. Its first half, bars 96-111 takes the ascending part of the folia discant and sequentially repeats the following phrase on each scale degree:



This may be seen as a development of the opening cell which stresses the interval of the third.

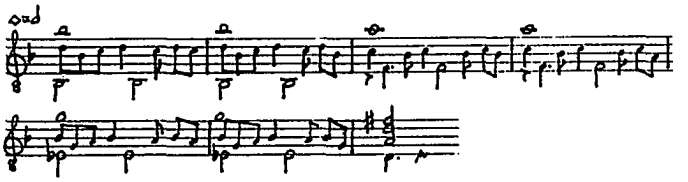


The second half of the folia formula, bars 112-125, is presented in skeletal form in the outer voices with the single inner voice moving quickly in semiminimas, grouped as a cross-rhythm pattern of 3+3+2 in every two compases. This is shown more

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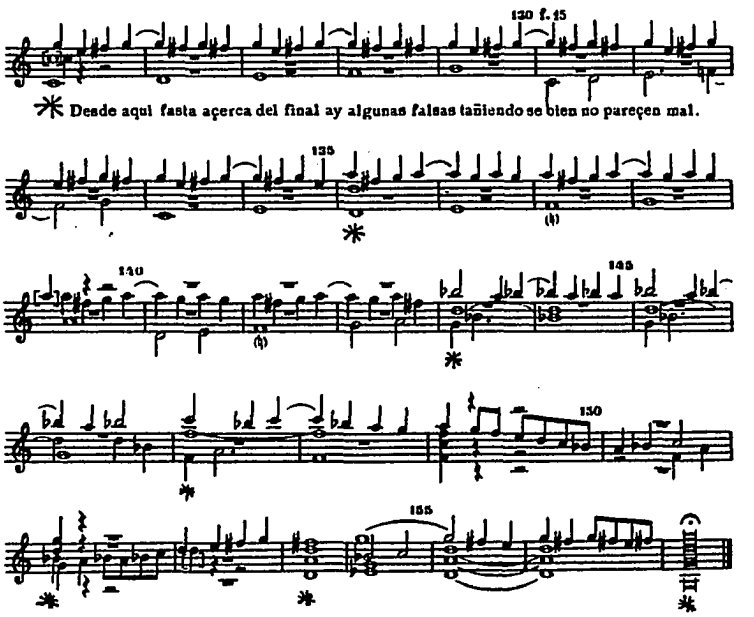
clearly in a transcription reduced 2:1.

Ex.4.24, Mudarra, Fantasia 10 (b.112-25).



The same rhythmic grouping of 3+3+2 is transferred to the superius for the final period of the work (Ex.4.25). It gives continuity and dynamism. Beneath this rhythmic ostinato, Mudarra's bass ascends a fifth by step in semibreves from C to G. The bass is repeated, diminished and syncopated in the 3+3+2 pattern against 4+4 in the superius in

Ex.4.25, Mudarra, Fantasia 10 (b.126-58).

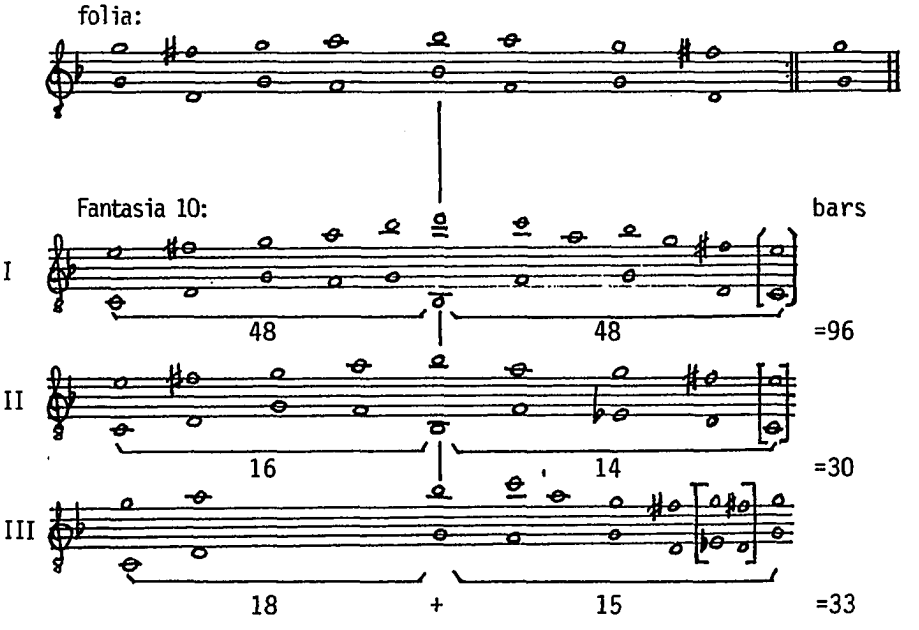


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bars 132-133. From bar 136, the previous passage is raised one tone and repeated. A free extension of this material follows from bar 144, gradually losing momentum towards the conclusion. In Example 4.25, the structural notes of the folia bass are marked.

Example 4.26 gives the three variants of the folia pattern used in the piece, aligned for comparison. Lengths of sections and half sections are also shown.

Ex.4.26, Mudarra, Fantasia 10, folia patterns.



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Comparative Assessment

The range and orientation of Mudarra's fantasias is reflected in the scores compiled in Table 4.5, and represented on the scatter diagram, Example 4.27. His twenty-seven fantasias show remarkable diversity, consequently being widely scattered on the graph. The Concept scores demonstrate a range of 44, between a maximum of 73 and a minimum of 29. Idiom scores show an almost identical range of 45 between maximum and minimum scores of 88 and 43. Narváez's fantasias show a similar range of Concept scores, but his Idiom scores have a range twelve percent narrower. Valderrábano's ranges are similarly narrower on both parameters.

The average (mean) scores for Mudarra's fantasias are 53 for Concept and 64 for Idiom. Fantasias 5, 14, 19 and 21 are the individual works closest to the average. The discussion of Fantasia 19 pointed to a combination of imitative ideas with others modified to satisfy more instrumental requirements. The five idiomatic fantasias are those to the right of the graph, with Idiom scores of eighty or more. Concept scores vary widely for those works. To the left of the graph are the fantasias of the libro segundo and nos.8 and 9, the more difficult fantasias of the first libro. The four fantasias for guitar achieve Concept scores below the average, and Idiom scores very close to it.

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TABLE 4.5

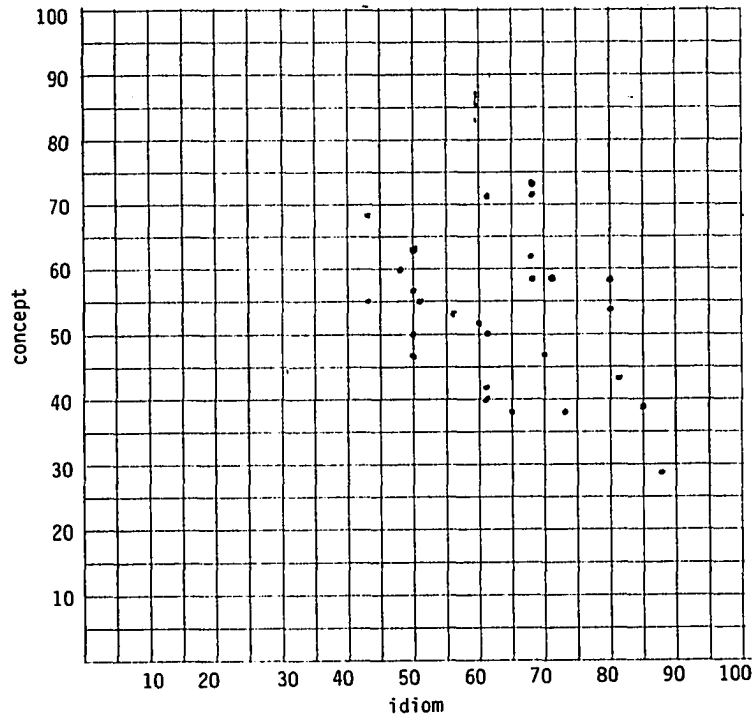
MUDARRA : CONCEPT AND IDIOM SCORES

Fantasia	Concept	Idiom	Fantasia	Concept	Idiom
1	58	80	15	55	43
2	43	81	16	53	56
3	39	85	17	57	50
4	54	80	18	62	68
5	58	68	19	50	61
6	38	73	20	47	50
7	40	61	21	48	60
8	50	50	22	58	71
9	55	51	23	63	50
10	29	88	24	68	43
11	47	70	25	71	61
12	42	61	26	71	68
13	38	65	27	73	68
14	52	60			

Luis Milán is the only vihuelist besides Mudarra whose fantasias produce an average Idiom score higher than that for Concept. The high average Idiom score is more than a distortion caused by the specifically idiomatic fantasias. Rather, it is due to the processes of extension and development used by Mudarra to complete his imitative expositions and to form the internal episodes of his works. It is a reflection of a preference for lyrical writing to imitative counterpoint, and the consequent prevalence of accompanied melodic

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Ex.4.27, Mudarra, Style Graph.



textures. It is also seen in the use of textures which border between purely imitative structures and idiomatic complexes of the type which feature in Milan's musical language. The high Idiom average is not responsible for diminishing the average Concept score. Mudarra's Concept average is only one point different from Narváez's. It is the large Idiom discrepancy that characterizes the difference in their styles. Mudarra's extension processes and his preference for accompanied melody constitute this difference. Despite the comparison with Milán, Mudarra's Idiom average falls half the distance between those of Narváez and Milán, and thus

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reflects a quite distinct approach. Despite the highly individualistic style of Valderrábano's fantasias, their Concept average is also closely associable with Mudarra's and can be explained in terms of their mutual use of non-imitative polyphony rather than for reasons specifically resulting from the chronological proximity of their publications.

In an historical context, Mudarra bridges the stylistic gulf that separates Milán and Narváez, diminishing the distance between the earliest vihuelist and his contemporaries, and in some small way linking Valderrábano's music closer to the mainstream. Mudarra's work thus shows the narrowness of a strictly chronological view of the fantasia. His work encourages the historian towards the common ground that unifies the fantasias of these earliest composer-vihuelists. Their music is of one generation: Mudarra's fantasias form a highly significant and individual contribution to the genre.

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CHAPTER 5

ENRIQUEZ DE VALDERRABANO

In July 1547, the Valladolid printer Francisco Fernandez de Córdoba issued the Libro de Musica de Vihuela intitulado Silva de sirenas composed by Enriquez de Valderrábano and dedicated to Francisco de Zúñiga, Conde de Miranda. Together with Mudarra's Tres Libros, Valderrábano's works form our complete documentary evidence of Spanish instrumental music published in the 1540s. The 171 compositions in Silva de sirenas are Valderrábano's only surviving works. The book is organized as seven libros, the fifth of which contains his thirty-three fantasias. A diversity of music fills the other six with many intabulations of mass sections, motets by Franco-Flemish and Spanish composers arranged for vihuela and voice, secular Spanish songs intabulated and arranged in the same manner, one libro of duets for two vihuelas and several sets of variations. An inventory of the contents is given in Brown, Instrumental Music, 1547_5.

No complete modern edition of Silva de sirenas has been published. A selection of works was included by Morphy in Les Luthistes espagnols but

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none of the fantasias were edited by him. Pujol's edition, published in Monumentos de la música española, only includes Valderrábano's original compositions and excludes his arrangements of works by other composers.

Little biographical information concerning Enriquez de Valderrábano has come to light. In the printing licence in Silva de sirenas issued in the name of prince Philip the future king, Enriquez is named as a resident of Peñaranda del Duero, the town where the palace of the book's dedicatee, the fourth Conde de Miranda is located. Valderrábano may have been in the duke's service. The same printing licence also states that he had spent "more than twelve years" in the preparation of Silva de sirenas.[1] In the Prologo, Valderrábano also comments that his interest in the vihuela had been formed during childhood. Pujol's archival investigations in both Peñaranda del Duero and Valderrábano de Valdavía lead him to conclude that Enriquez may well have been born in Valderrábano and that he may possibly have been a nobleman even though he was only able to trace the title of Marqués de Valderrábano back to 1614. Pujol also suggests Palencia as a likely place for Valderrábano to have nurtured his musical talents and received the education reflected in his music and writings.[2]

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[1] Fol.*2v.

[2] Pujol V, I, pp.1-3.

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Bermudo's praise of Valderrábano is the only acknowledgement he receives in known contemporary sources. He mentions him as Anrrique musico del senor conde de miranda, and includes him with Narváez, Martin de Jaén, Hernando de Jaén, López, Fuenllana, and Mudarra as the best vihuelists of the age.[3]

Valderrábano's music reveals a fine gifted composer, a technical craftsman able to sculpt line and manipulate texture with ease; an artist who approached his music with great individuality. These talents are readily reflected in his Spanish song settings where it is plain to see how aptly the music is crafted to match both the sentiment and form of the texts. It is in his fantasias, however, that Valderrábano displays the broadest extension of his independent mind. It is this borderless genre that offered him the scope to exercise his creative capacities fully. Valderrábano's fantasias conform less to any preconceived notion of the sixteenth-century fantasia than the work of any other vihuelist.

The most distinctive characteristic of Valderrábano's fantasia output is that nineteen of the thirty-three works are parodies. Fifteen are parodies of vocal works, three are based on Italian lute compositions, and one parodies a dance tenor. Ward defines parody as "free (often random)

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[3]Declaración, fol. 29[v].

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variation of an autonomous thematic complex" in his study of instrumental parody, and gives a detailed account of its widespread practice by sixteenth-century instrumentalists.[4] Parody is not without precedent in Spanish music: Milán's parody of his own pavana, Narváez's parody of Josquin and Gombert in Fantasia 1, and Mudarra's glosas were all published prior to Silva de sirenas. Valderrábano's parodies of lute fantasias, however, appear to be among the earliest examples known.[5] The preference for parody fantasias in Silva de sirenas shows Valderrábano to have been at the forefront of composers ready to make use of this technique adopted from vocal practice. Within the confines of the instrumental tradition, parody works appear to have been something of a novelty, expecially in Spain, in the 1540s. By using parody technique, vihuelists were responding quickly to a broader musical environment. The principles of vocal composition were infiltrating further into the Spanish fantasia. It is paradoxical that of all vihuelists, it is Valderrábano whose fantasias most deliberately avoid the imitative techniques which lie at the heart of sixteenth-century compositional procedure.

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[4]Ward, "Parody Technique," p.208.

[5]Ward's assertion that Fantasia 20 by Mudarra parodies Narváez's Fantasia 4 ("Parody Technique," p.222) seems unlikely. The resemblance is more likely to be due to the use of a common left-hand formulae and a common four-note motive.

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In terms of musical language and style, there is no difference between Valderrábano's free fantasias and his parodies. Their general stylistic features can be discussed as a whole. The fantasias are continuous works without marked sectionalization. They are polyphonic and proceed according to the mainstream precepts of their age. Imitation, however, is largely avoided, and replaced with a melodic style that Ward described as "verging on the rhapsodic."[6] In this turn against the imitative technique that had become the principal compositional process of music in the middle of the century Valderrábano shows a self-assured individuality. Only in a small number of Mudarra's fantasias is there a similar indifference to imitative technique. Only four of Valderrábano's fantasias are primarily imitative. Several others make use of imitation to a lesser degree. Cohesion in Valderrábano's music is achieved through continuity of metre, and harmonic homogeneity. Motivic or intervallic cohesion also results from the use of similar melodic fragments in different voices throughout a work, but not in a structurally significant manner.

Ward discussed Valderrábano's fantasias in two sections of his thesis.[7] The parody fantasias and non-parody works are discussed separately. In

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[6]Ward V, p.262.

[7]Ward V, pp.229-36; 261-64.

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characterizing the style of the fantasias, he noted that "they are the first vihuela fantasias to be written in the dense polyphonic texture which characterizes the mid-century style". Among the features he found to be unique are "Valderrábano's individual melodic style, verging on the rhapsodic and marked by curiously rambling phrases," a desire to avoid cadences and a "total lack of imitation in most of Valderrábano's fantasias," and he concludes that Valderrábano's "is an anti-classical art."[8]

Pujol's commentary on Valderrábano's fantasias is less illuminating.[9] He adds no further perspective, and was clearly far less aware of the nature of Valderrábano's parody technique which he describes as that "which attempts, by means of a distinct weaving of the voices in similar procedure, [to acquire] an equal or similar lyrical spirituality to that which characterizes the work imitated."[10]

Slim also discusses the style of Valderrábano's fantasia in The Keyboard Ricercar and Fantasia in Italy. His appraisal concords closely with Ward's. He says that, unlike fantasias by composers of the Josquin generation, "contrasting two-voiced sections

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[8]Ward V, pp.262-63.

[9]Pujol V, pp.29-30.

[10]Pujol V, I, p.30. "..que procura por medio de distinto trenzado de las voces en parecido prodecimiento, una mínima o semejante espiritualidad lírica a la que caracteriza la obra remedada."

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are almost entirely absent. Sequence and register contrasts... rarely appear. Infrequency of cadential articulation produces a sense of disorderliness."[11] He concludes with the comment that Valderrábano's style is unique in vihuela music and rare in the lute and keyboard repertories of other countries.

Charles Jacobs' article in The New Grove merely restates biographical information and details the contents of Silva de sirenas. No attempt is made to describe or comment on the style of Valderrábano's music.

Ward remains the most authoritative commentator on Valderrábano's fantasias and Slim's investigations serve to highlight the absence of parallel cases in the music of other nations. It would be mistaken, however, to construe the emphasis on the unique and the anti-classical elements in Valderrábano's fantasias as stylistic weakness. The consistency of his style and the quality of his works demands their serious appraisal, even though their aesthetic criteria and technical means seem so out of step with their age.

Table 5.1 presents a summary of features of the fantasias according to the criteria set out at the end of Chapter 1. This information indicates that no didactic or other plan governs the manner in which the quinto libro of Silva de sirenas is

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[11] p.293.

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organized, despite Valderrábano's statement at the beginning of the libro that "the first [fantasias] which follow are of the first grade [of difficulty] and for that reason do not contain as much music as those which follow."[12] With the exception of the first three fantasias in the primero grado, neither difficulty, mode, tuning, nor type directs their order.

Type

The parody fantasias are easily identified by their titles although Lockwood has noted that the term 'parody' was seldom used in the sixteenth century. Valderrábano describes his works as either fantasias sobre, remedando a, contrahecha de, or acomposurada de.. followed by the name of the author and the title of the model.[13] There is no difference between any of these terms. Models have been identified for twelve of the fantasias, eleven by Ward. Comparative tables are given by him showing the relationship of fantasia and model.[14] The parody relationship between Fantasia 8 remedando a una Magnificat de Morales and a fragment

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[12]Fol.63. "Las primeras que se siguen son del primero grado, y por esto no ternan [sic] tanta musica como las de adelante."

[13]Lewis Lockwood, "On 'Parody' as Term and Concept in 16th-Century Music," in Aspects of Medieval and Renaissance Music, ed. Jan La Rue (London: OUP, 1967), p.560.

[14]Ward V, pp.229-36, and summarized by him in "Parody Technique". p.226, fn.21.

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TABLE 5.1

VALDERRABANO: SUMMARY OF FANTASIAS

Fantasia	Work	folio	title	type	mode	voices	difficulty	tuning	tempo	length
1	89	63^{v}	(Fantasia suelta) quarto tono	ImP	4	3	E	(A)	M	77
2	90	63^{v}	Fantasia	ImP	(4)	3	E	(A)	M	71
3	91	64	Fantasia sobre un Benedictus	Par	1	3	E	(A)	M	84
4	92	64	Fantasia..sobre la entrada de una baxa..tono mixto	Par*	mix-ed	3	M	(G)	F	144
5	93	65	Fantasia (suelta)	nIm	3	4	D	(A)	M	139
6	94	65^{v}	Fantasia	nIm	1	4	D	(G)	M	169
7	95	66^{v}	Fantasia remedando en algunos pasos al aspice de Gombert	Par*	1	4	M(D)	(G)	S	198
8	96	67^{v}	Fantasia..remedando a una magnificat de Morales que es al primer verso y al tercero	Par*	1	4	M(D)	(G)	M	115
9	97	68	(Fantasia contrahecha a otra extrangera) [Albert de Rippe]	Par*	8	3	D(M)	(G)	M	118
10	98	68^{v}	Fantasia sobre un pleni de contrapunto	Par	(8)	3	M(D)	(G)	F	113
11	99	69	Fantasia contrahecha a una entrada de ave maristella	Par	5	4	M	(F)	F	70
12	100	69^{v}	Fantasia	nIm +Im	5	3	E	(G)	M	78
13	101	70	Fantasia..de contrapunto	ImP	5	3	M	(G)	F	79
14	102	70	Fantasia (contrahecha a la del milanes)[Albert de Rippe]	Par*	5	4	D	(G)	M	114
15	103	71	Fantasia..algun tanto acomposturada del motete de Gombert..Inviolata	Par*	5	4	D	(G)	M	155
16	104	71^{v}	Fantasia sobre un benedictus de la misa de Mouton tua est potentia del final	Par*	7	3	M(D)	(A)	M	89

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Table 5.1 (continued)

Fantasia	Work	folio	title	type	mode	voices	difficulty	tuning	tempo	length
17	105	72	Fantasia sobre la entrada de la gloria de la misa panis quem ego dabo [Lupus]	Par*	7	4	D	(A)	M	142
18	106	73	Fantasia (suelta)	nIm +Im	1	3	E	(E)	M	117
19	107	73v	Fantasia remedada al chirie postrero de la misa de Josquin de beata virgine	Par*	1	3	M	(A)	M	129
20	108	74	Fantasia sobre un Pleni	Par	1	3	M	(E)	M	86
21	109	74v	(Fantasia sobre una entrada de una cancion)	Par	1	4	D	(E)	M+F	161
22	110	75v	Fantasia acomposturada de cierta parte de la missa de Ave maristella de Josquin	Par*	1	3	D	(E)	M	198
23	111	76v	Fantasia (suelta)	ImP	(1)	4	D	(E)	M	74
24	112	77	Fantasia..sobre un quia fecit (de contrapunto)	Par	8	3	M	(E)	M	112
25	113	77v	Fantasia (suelta)	nIm +Im	8	3	M	(E)	M	106
26	114	78	Fantasia (suelta)	nIm	5	4	E	(A)	M	133
27	115	78v	Fantasia..contrahecha a otra de Francisco milanes	Par	5	4	D	(A)	M	178
28	116	79v	Fantasia remedando al motete de queramus cum pastoribus [Mouton]	Par*	5	4	D	(A)	M	96
29	117	80	Fantasia sobre la segunda parte del dicho motete queramus cum pastoribus [Mouton]	Par*	5	4	D	(A)	M	109
30	118	80v	Fantasia..de consonancia	nIm	6	4	D	(E)	S	91
31	119	81	Fantasia (suelta)	nIm +Im	mix -ed	4	M	(E)	M	95
32	120	81v	Fantasia (suelta)	nIm +Im	4	4	D	(E)	M	114
33	121	82	Fantasia (suelta)	nIm +Im	mix -ed	4	D	(E)	M	109

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in MS18 at Toledo Cathedral has been confirmed in the course of the present research following a suggestion made by Anglés.[15] The composers of the identified vocal models are : Gombert, Fantasias 7 and 15; Mouton, Fantasias 16, 28 and 29; Josquin, Fantasias 19 and 22; Lupus Hellinck, Fantasia 17; [?]Baldewyn, Fantasia 20; Morales, Fantasia 8. Valderrábano also parodies two lute fantasias by Albert de Rippe, nos.9 and 14, although the second of these Valderrábano misattributes to Francesco da Milano. Exhaustive attempts by several scholars have failed to find a model for Fantasia 27 which is also attributed to Francesco.[16]

Twelve of the remaining fourteen fantasias in Silva de sirenas are titled simply fantasia or fantasia suelta. Four works are classified as non-imitative. They are in a through-composed style where imitation plays only a small role in the musical discourse. The Fantasia de consonancias, no.30, is included in this group. Four imitative fantasias, including no.13, the Fantasia de contrapunto constitute another group of works, more readily identified with the fantasias of Valderrábano's contemporaries. Between these non-imitative and imitative groups is another group of

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[15]See pp. 273-75.

[16]John Ward and Arthur Ness have made detailed searches prior to my own. Slim's catalogue of incipits of fantasias composed before 1550 is no more revealing, Appendices IV-VIII of "The Keyboard Ricercar and Fantasia in Italy".

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six hybrid fantasias which are classified as nIm + Im in the table, and which appear to conform to a more regular formal scheme. These works begin with an imitative introduction, proceed as free counterpoint, and are drawn together at the conclusion by a return to a imitative style.

Mode

Valderrábano specifies the mode of all but four of his fantasias. Editorially determined modes are shown in parentheses in Table 5.1. A typical sixteenth-century preference is shown for the modes which most resemble modern major and minor modes. Ten fantasias are in mode 1 and nine use mode 5. Only mode 2 is not used, and three works, nos.4, 31 and 33 are specified by Valderrábano as being in the tono mixto:

Mode	No. of Fantasias
1	10
2	0
3	1
4	3
5	9
6	1
7	2
8	4
tono mixto	3

Voices

Similar numbers of three and four-voiced works

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distinguish Valderrábano's collection from those of his peers. Fifteen fantasias are a3 and eighteen are a4. While preferring to write three-voice fantasias more than other vihuelists, Valderrábano's textures are consistently denser than those of Mudarra and Narváez. He makes only infrequent use of the imitative duos, that are so typical of their styles. It is also consistent with the broader change in compositional technique towards the denser mid-century style of pervasive imitation which succeeded the more spacious style of the Josquin generation.

Difficulty

The difficulty of each fantasia is specified by Valderrábano in terms of three grados. They are explained in the Relacion de la obra:

> Where it says primero grado, it is the easiest to play, and saying segundo grado it is a little more difficult, and being of the tercero grado is the most difficult to play, and [the works] are not so difficult that anyone with a reasonable hand will be able to play them.[17]

In the same passage he makes specific reference to the fantasias:

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[17]Fols.*5v-*6. "a donde el dixere primero grado, es lo mas facil de tañer, y diziendo segundo grado, es un poco mas dificil, y siendo del tercero grado, es lo mas dificultoso de tañer, y no son tan difficiles que qualquiera que razonable mano tuviere lo podra tañer."

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> There are several fantasias which lack ornament and also [others which] cause difficulty, but those [players] with any skill will take pleasure in ornamentation and the order of voices to be found in the present [fifth] libro.[18]

The grade of difficulty is given in the rubric of each piece, and also in the table of contents. In five instances, Fantasias 7-10 and 16, the grado given in the table of contents contradicts that specified by the rubric. Table 5.1 shows the contradictory grado of the table of contents in parentheses following that of the rubric. Six fantasias are in the primero grado, twelve are in the segundo grado, and fifteen are classified among the difficult works in the tercero grado.

Tuning

No indication of theoretical tunings or pitch of the vihuela is given by Valderrábano although he makes it clear in the preface of Silva de sirenas that he maintained the customary flexible approach to 'imaginary tunings' discussed by Bermudo. Valderrábano begins his discussion de los Tonos saying that "on the vihuela I do not find a particular mode, but that each mode is played better on one part [of the vihuela] than another."[19] His

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[18] Ay algunas fantasias que carecen de redoble y tambien traen consigo dificultad, mas los que tuvieren alguna abilidad, gozaran de redobles y horden de bozes que en el presente libro se hallaran."

[19] Fol.*8v. "En la vihuela yo no hallo tono particular, mas de que qualquiera tono se tañe mejor por una parte que por otra."

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flexible approach permits music to be accommodated on the instrument according to the most suitable término. The tunings shown in Table 5.1 have been determined so that they will give the mode of each fantasia without transposition. In the parody fantasias with identified models, the pitch of the tuning has been checked to see that it concords with the model. Four tunings occur. A-tuning and E-tuning are employed eleven times each, G-tuning is used ten times, and F-tuning only once. For pieces in mode 1, Valderrábano shows a preference for E-tuning, while A-tuning and G-tuning both prevail in the mode 5 fantasias.

Tempo

In the Relacion de la obra Valderrábano gives three tempo signs:[20]

¢·	a espacio	slow
¢:	mas a priesa	moderate
¢:·	muy mas a priesa	fast

Fantasia 21 is the only fantasia to require a change of tempo and proportion. In the rubric it is stated that "it has to be played slowly until reaching the proportion of three minims in the compás, and from there on it has to be played quickly."[21] In the same work, the tempo sign for moderate speed

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[20] Fols.*5-*5v.

[21] Fol.74v. "ase de tañer espacio hasta llegar a una proporcion de tres minimas al compas, y de alli adelante se a de tañer apriesa."

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contradicts the verbal instruction of the rubric. Twenty-six of the fantasias specify the moderate tempo compared with two slow works, and four in a fast speed, as well as the irregular Fantasia 21.

Length

Valderrábano's fantasias range in length between 70 and 198 compases of tablature. Their average length is 117 bars. They can be divided into three approximate groups: short works of less than 100 bars, medium works of between 100 and 150 bars, and longer works exceeding 150 bars. Fifteen fantasias are of medium length, twelve are short, and six are long.

The data compiled for the Concept and Idiom score calculations, presented in Tables 5.2 and 5.3, gives further information of use in the general definition of Valderrábano's style. The tables reveal above all a close stylistic unity that traverses the boundaries of the formal categories discussed. The parody fantasias, the imitative and non-imitative works alike reveal a closely linked stylistic unity; a background from which individual differences grow more apparent.

Table 5.2 testifies to Valderrábano's reliance on ideas other than imitation in his fantasias. Only Fantasia 1 shows over sixty percent of the work to be conceived using imitation. A further two works, nos.10 and 12 rely on imitation for between

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TABLE 5.2

VALDERRABANO : POLYPHONIC PROCEDURES (CONCEPT)

Fantasia		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
IMITATION	⩾90%																																	
	80-89%																																	
	70-79%																																	
	60-69%	X																																
	50-59%										X		X																					
	25-49%		X	X	X				X					X			X		X	X				X	X								
	1-24%					X	X	X		X					X	X		X			X		X	X			X	X	X	X	X	X	X	X
NON-IMITATIVE POLYPHONY	⩾75%											X				X						X						X		X	X		
	50-74%					X	X	X		X							X	X		X			X		X	X	X					X	X	X
	25-49%		X	X	X				X		X		X	X	X				X		X			X					X					
	10-24%	X																																
	1-9%																																	
CANTUS FIRMUS with homophony	⩾75%																																	
	50-74%																																	
	25-49%																																	
	10-24%		X																		X													
	1-9%			X				X																							X			
CANTUS FIRMUS with smaller notes	⩾75%																																	
	50-74%																																	
	25-49%																																	
	10-24%							X																										
	1-9%			X														X						X	X								
ACCOMPANIED MELODY sequential	⩾75%																																	
	50-74%																																	
	25-49%													X																				X
	10-24%	X			X						X	X	X		X			X			X		X			X		X	X	X			
	1-9%			X		X			X	X						X	X		X	X		X		X	X						X		X
ACCOMPANIED MELODY free	⩾50%																																	
	25-49%						X								X														X					
	10-24%	X				X		X	X	X						X		X	X				X	X								X	X
	1-9%		X	X	X						X		X	X			X			X	X				X		X	X			X		
SINGLE VOICE sequential	⩾25%																																	
	10-24%																																	
	1-9%																																	
SINGLE VOICE free	⩾25%																																	
	10-24%																																	
	1-9%																												X					

fifty and sixty percent of their material. Most of the works fall into the lowest two categories. Two works, nos. 11 and 21, reveal a total independence from imitative techniques. Corresponding to the general absence of imitation, the table shows the larger extent to which Valderrábano utilized free equal-voiced counterpoint.

The few instances of quasi cantus firmus textures shown in columns 3 and 4 are not passages built above identified pre-existing melodic

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material, but examples of textures where one voice appears to direct the musical structure more than any other, sometimes moving more slowly in the manner of a cantus firmus. These textures are closely related to the equal-voiced textures, except that one voice appears to play a more crucial role. For example, the bass voice assumes a structural role in the opening sixteen bars of Fantasia 7.[22]

Textures designated as accompanied melody, are those where one voice of the texture assumes a more prominent melodic role. The prominent voice is either freely designed without repetition, or is built from shorter related motives. These accompanied passages provide variety and contrast within the steady equal-voiced writing that is Valderrábano's norm. They are usually short passages incorporated into longer equal-voiced phrases, and in terms of Concept are the counterparts of the redobles which enliven the idiomatic surface structure of the music. These redobles occur within polyphonic textures. Only one example of a freely moving unaccompanied voice occurs.

Table 5.3 reveals the uniform density of Valderrábano's textures. Whether composed a3 or a4, they show a consistent preference for three-voice textures. No other vihuelist's works are so uniform in this respect. Homophony occurs in varying

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[22]Pujol V, I, p.78.

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degrees, although only six works reveal a high proportion. This reflects Valderrábano's lack of reliance on chordal progressions as a means of maintaining momentum. His fantasias are the least tonally oriented of the repertory. While the works do not transgress the tonal boundaries of their modes, they are the least dependent upon cadences and continual tonal reinforcement during their progress.

Figural devices decorate Valderrábano's textures and propel his music by a linear rhythmic impulse. Two-thirds of the fantasias employ this device. Unlike the works of Milán and Mudarra which have full episodes devoted to primarily idiomatic procedures, Valderrábano sprinkles short phrases unpredictably through his fantasias. During these brief moments the other voices recede while a single voice propels the entire texture. These are the sporadic silver threads which enliven the surface of Valderrábano's tapestry. Textures based on accompanied melody are used similarly and consistently to a small or very small degree. They are less frequent than in the works of Narváez and Mudarra, a further reflection of Valderrábano's penchant for dense and even distribution of texture.

Regarding performance difficulty, most of Valderrábano's fantasias may be regarded as facile although their constant broad textures are relentless in comparison to the changing registrations of the earlier vihuelists. They often

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TABLE 5.3

VALDERRABANO : TEXTURAL TYPES (IDIOM)

	Fantasia	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
TEXTURAL DENSITY	varied a4-a1																																	
	>50% a2																																	
	>50% a3	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
	>50% a4																																	
HOMOPHONY	much (>20%)							X		X																	X			X		X	X	
	some		X										X							X				X	X		X	X						
	little	X		X		X	X		X		X	X		X	X	X		X	X		X	X	X								X			
FIGURATION	much (>10%)						X			X	X				X	X		X						X				X	X	X			
	little		X	X	X	X			X					X						X	X	X	X										X	X
ACCOMPANIED MELODY	much (>20%)																														X			
	some						X	X	X			X						X		X				X	X			X		X				
	little	X		X	X	X					X		X		X	X	X		X		X	X			X	X			X					X
ARPEGGIATION																																		
EASE OF EXECUTION	extremely facile	X	X	X									X	X																				
	very facile				X	X		X			X	X							X								X							
	facile						X		X	X					X	X	X	X		X	X		X	X	X	X		X	X	X	X	X	X	
	difficult																					X												X
IDIOMATIC EFFECTIVENESS	excellent	X	X		X						X																	X						
	good			X		X	X	X	X	X			X	X	X	X		X						X			X			X		X		X
	average											X					X		X	X	X	X	X		X	X	X			X		X	X	
	poor																																	

require swift hand changes in order to incorporate the redoble motives successfully, and generally to maintain the smoothness of the part writing. Most of the works fall well under the hand. Valderrábano himself comments that "other more difficult things could have been put in the book, but the vihuela does not allow great difficulties."[23]

The idiomatic effectiveness of Valderrábano's music is caused by the appropriateness of his polyphonic writing to the instrument's capacities and limitations. The reliance on colour from decorative redobles enlivens many pieces, making them both enjoyable to perform and graceful to the

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[23] Fol.*6. "Otras cosas mas dificultosas se pudieran poner en el libro, pero la vihuela no consiente grandes dificultades."

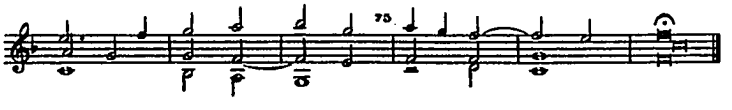
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ear. The works with average effectiveness are those which seem to make no concession in their counterpoint for the sake of instrumental effect. These works approach an aural monotony due to the use of common chord shapes, textural configurations and sequences, even though these might be used at the same time in a highly original way. Textures sometimes seem too dense to give clarity to the voice leading, even in pieces of only moderate difficulty.

Melodic and Contrapuntal Style

Superficially, Valderrábano's music is characterized by a constant, even flow. This is due to the combination of a number of factors. Melodic structure is important among them. In his most prominent voices, motion is most commonly by step, and the melodies characteristically form gentle arch-like shapes or slightly more complex undulations. The closing bars of Fantasia 12 provide a typical example in the superius line.

Ex.5.1, Valderrábano, Fantasia 12 (b.73-78).

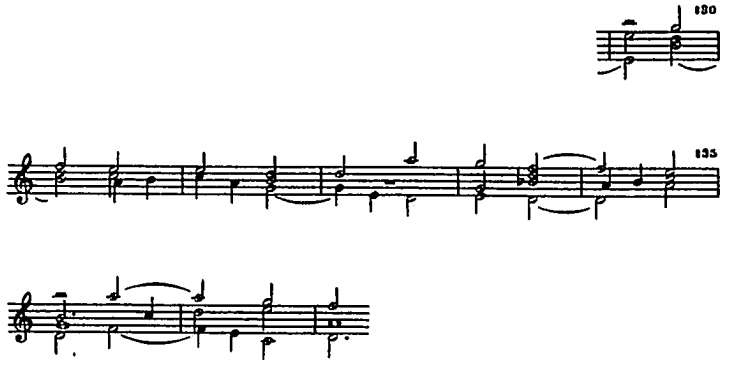


Larger intervals, commonly up to a fifth, also occur within these gentle lines and give them a certain

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asymmetry that contributes to their haphazard character. Example 5.2 is taken from Fantasia 21.

Ex. 5.2, Valderrábano, Fantasia 21 (b.130-38).



This type of melodic inflection is a characteristic of Valderrábano's style not found in the music of the other vihuelists. In their imitative style it is theme beginnings that show the greatest intervallic variety for they are the cells from which the character of each passage is shaped. Valderrábano's melodic design seems more spontaneous and arbitrary than rational.

The use of predominantly stepwise melodic lines in prominent textural positions conjures up a deceptive illusion of smoothness. By slight of hand, Valderrábano obscures the often angular construction of his bass lines and, more particularly, of his inner lines. These lines frequently proceed with unusual and unexpected turns. An example of unusual bass line movement is taken from Fantasia 31.

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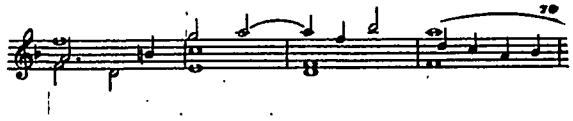
Ex.5.3, Valderrábano, Fantasia 31 (b.34-39).



This fragment, transcribed in F-tuning, is a three-voice texture except for two chords in bars 37 and 38. To give the sense of the fourth voice, for which the only reason seems to be to support the double suspension into bar 38, Valderrábano causes his bass voice to skip down a seventh from F to G, and then leap a sixth to E-flat. A smoother line could have been achieved by omission of the lower G without causing any apparent musical weakness.

The unusual nature of middle voices is most immediately obvious in three voice compositions. Valderrábano's technique calls to mind the method used by fifteenth-century composers in constructing the contratenor lines of chansons. The middle voice of the fantasias frequently appears to change its role from supporting either the bass or superius, or merely skipping around to complete the triad being formed by the outer voices.

Ex.5.4, Valderrábano, Fantasia 12 (b.67-70).



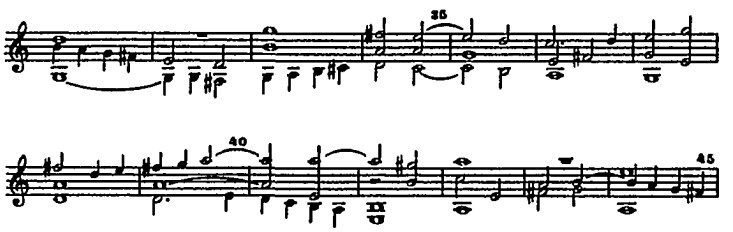
In this example, completion of triads appears to be the motive for construction of the inner line. The

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lower F in bar 69 seems to be chosen to avoid causing conflict with the superius suspension above it as would have been caused by the use of an upper F. The same fantasia also provides an example of the lower two voices being extended above their normal range to give the impression of tenor and alto parts in bars 34-39.[24]

A passage from Fantasia 25 demonstrates the supportive harmonizing role of inner voices. In bar 34, the middle voice changes from a function of harmonizing the bass in sixths (bar 33) to harmonization of the superius in sixths below. In bars 38-40 it becomes more static but still in sixths below the superius. In the following bars it moves with wide leaps and changes its allegiance from one voice to the other with considerable rapidity.

Ex.5.5, Valderrábano, Fantasia 25 (b.32-45).



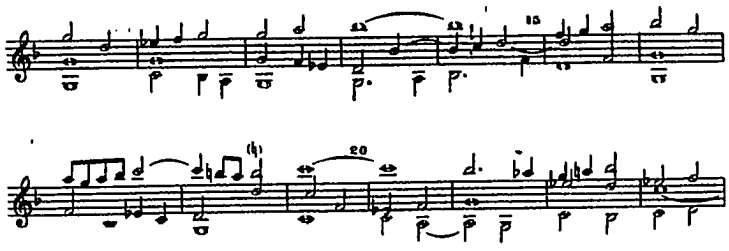
In Fantasia 4, the same function governs the movement of the inner voice although it is rhythmically more active, and is a more vital participant in the musical dialogue.

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[24]Pujol V, I, pp.92-93.

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Ex.5.6, Valderrábano, Fantasia 4 (b.11-24).

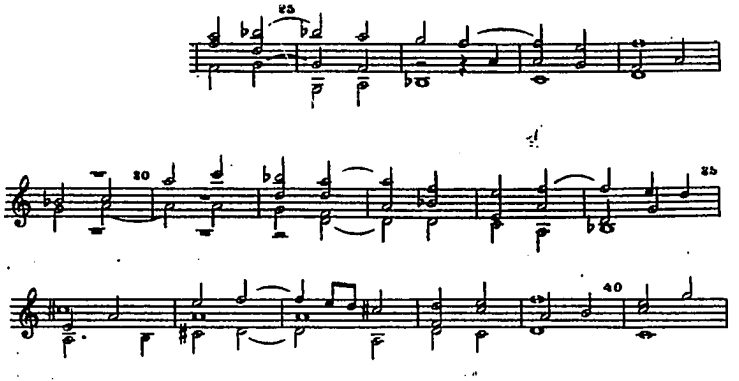


Valderrábano's polyphonic technique is one of the keys to understanding the individuality of his work. The manner in which he manipulates individual strands into his characteristic three and four-part fabric is the very essence of his style. As observed, Valderrábano's textures are predominantly equal-voiced polyphony in three voices. They are generally conceived as two-part counterpoint with a third part harmonizing either of the lines. Harmonization is usually in tenths, sixths, or thirds, although the composer often freely mixes these intervals in preference to parallel motion. The choice of interval depends upon whether adjacent voices or the two outer parts are being harmonized. Construction of three-part counterpoint as two voices in contrary motion with the lower voice harmonized in parallel tenths is a commonplace of sixteenth-century music. Characteristically, Valderrábano displays a beguiling flexibility in his task, preventing his works from sounding like student exercises. Example 5.7 shows a passage from Fantasia 21 primarily conceived in tenths, but with

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irregularities that maintain both interest and harmonic sense. Bars 25 and 26 are built from tenths, bars 27-29 from sixths, bar 30 from thirds then bars 31-41 in tenths again, with a brief interruption in bars 34-35. Suspensions and added passing notes provide variety to the basic structure which is conceived as a support to the superius melody which dominates the passage.

Ex.5.7, Valderrábano, Fantasia 21 (b.25-41).



The common use of this device and its variants results in the weakening of tonal sense in the fantasias. Motion in parallel intervals produces a far greater number of inverted triads than found in the music of other vihuelists, and fewer strong cadential progressions such as V-I, IV-V-I, or ii-V-I. These are the very elements which, for instance, make Milán's music so obviously tonal. Valderrábano's chords are an accident of polyphony: tonal progressions do not control his music.

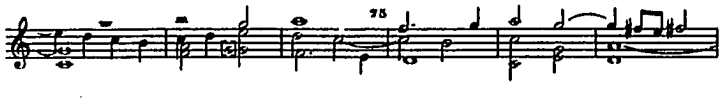
Another distinctive aspect of the polyphony of

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the fantasias is the location of voice entries. Once again, independence from imitative technique allows Valderrábano to dissociate himself from normal practice. The textlessness of the fantasia also precludes another kind of restraint. Liberated from convention, Valderrábano allows his voices to enter and exit in a seemingly whimsical fashion. New voice entries seem to occur at any texturally appropriate moment. When the texture becomes too sparse, or the music has remained for too long in a particular register, or simply if the rhythmic impetus wanes, Valderrábano is wont to add a new voice. He will withdraw a voice from the texture at any moment with the same ease.

Example 5.8 shows a typical voice entry. It occurs in the superius in the context of two lower parts moving in sixths towards a cadence on C at bar 77. The superius entry anticipates the cadence, entering just before the cadential gravitation is established or even predicted.

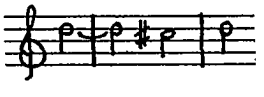
Ex.5.8, Valderrábano, Fantasia 5 (b.73-78).



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It is typical for voice entries to coincide with cadences in this manner, but cadential function in Valderrábano's music is not the norm of the repertory. In the fantasias of other vihuelists, cadences usually define phrases, and suggest beginnings for new ideas. Valderrábano, however, robs his cadences of their conclusive function by frequently stating them in interrupted form, by having new voice entries anticipate them, and by maintaining a constant rhythmic impulse which disallows repose. His music proceeds seemingly free of cadences. In Example 5.8, the cadence at bar 77 is converted into an interrupted form by the motion of the superius.

Valderrábano's cadential practice demonstrates further individual style traits. In most instances he uses conventional leading-tone cadences usually above V-I or II-I bass movement, as well as the common interrupted forms of sixteenth-century language. Most cadences are built on the standard sub-semitone formula :



However, this device is often modified to remove the suspension and to replace the second part of the tied D of the example with B. Another feature of his cadential practice is the more frequent placement of the standard sub-semitone formula in the bass. This commonly results from the use of parallel tenths which gives the bass a melodic

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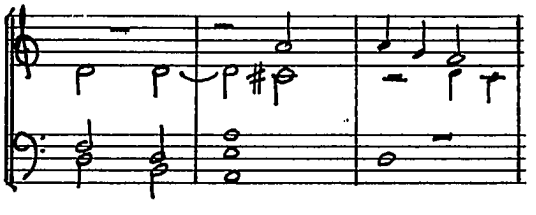
supporting role, rather than that of a functional harmonic foundation. Examples of both these individual practices are drawn from Fantasia 26.

Ex.5.9, Valderrábano, Fantasia 26,
a (b.111-12); b (b.85-87).



There are also examples of an irregular practice where the leading voice is not resolved in the cadence.

Ex.5.10, Valderrábano, Fantasia 21 (b.20-22).

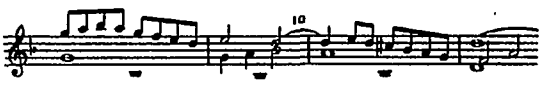


Example 5.10 also highlights the instrumentalist's approach to voice-leading. On occasions, Valderrábano shows little respect for the integrity of parts. The middle bar of the example effectively adds a fifth voice to the four-part texture although the impression is of only three or four active voices at any time. Sometimes a fourth voice is briefly added to a three-voice work in a

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manner similar to Milán's technique.[25] Although not great in number, there are places where one voice assumes the register of another. In Example 5.11 from Fantasia 6, the superius sweeps downwards to become, in effect, the tenor.

Ex.5.11, Valderrábano, Fantasia 6 (b.9-12).



In other instances the same transfer seems to occur, although Pujol's transcriptions often obscure this by reconstructing a false sense of linear integrity. In Example 5.12, a short passage from Pujol's transcription of Fantasia 13 demonstrates this clearly. The alternate transcription (by the author) shows that the superius of bars 66-67 becomes the alto in the following bar, and a new superius is introduced above. The imitative structure of the parts makes this realization unequivocal. Few instances provide such a clear model of this aspect of Valderrábano's technique.

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[25]See Fantasia 25 (b.24-30), for example.

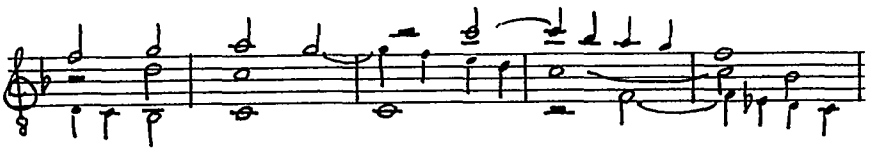
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Ex.5.12, Valderrábano, Fantasia 13 (b.66-70), two realizations.

a) Pujol



b) Griffiths



Parody Fantasias

The following studies of individual works serve to demonstrate the processes by which Valderrábano incorporated borrowed material into his fantasias. The examples chosen are thus from the works whose models have been identified.

Two types of parody processes have been delineated in scholarly investigation of sixteenth-century music.[26] Parody can take the form of direct quotation of borrowed music in a new composition or it can be a more sophisticated emulation of various structural levels of the model. Querau has proposed a methodology for the systematic examination of parody and model to help determine these

[26]Lockwood, "On 'Parody' as Term and Concept."

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relationships.[27] In Valderrábano's music, direct quotation is the principal means of parody. There is little apparent concern that the borrowed material should ever be recognized by the performer or listener. Quotations are thus frequently brief, and grafted in to the music at decidedly unstrategic moments. In many cases, the borrowed material is significantly reworked, either by paring thicker textures down to a thinner skeleton, or by embellishing a simple borrowed framework. Structural parallels are more difficult to determine, particularly with an atypical composer like Valderrábano. Though parallels of structure can be found, it is usually difficult to sustain a case for the resemblance being more than mutual occurrences of commonplace stylistic gestures.

In the parodies of vocal models, there is great variety regarding the extent of borrowing and the use of borrowed material. Using Wards's data, it can be seen that a work like Fantasia 7, which va remedando en algunos pasos al Aspice de Gombert relies on the model for over half its material. 113 of its 198 compases, or fifty-seven percent of the work is derived from Gombert's motet Aspice Domine.[28] This may be compared with Fantasia 15

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[27]Quentin Querau, "Sixteenth-century Parody: an Approach to Analysis," JAMS, 31 (1978), 407-41.

[28]Reprinted in Nicholas Gombert, Opera Omnia, ed. Joseph Schmidt-Gorg, Corpus Mensurabilis Musicae,6 (n.p.: American Institute of Musicology, 1961), V, pp.86-93.

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which parodies another of Gombert's motets, Inviolata, integra et casta.[29] In Ward's words, "the borrowed material amounts to no more than a few motivic allusions to Gombert's motet, though, in addition there is a textural resemblance."[30]

The second Kyrie from Josquin's Missa de Beata Virgine furnishes the inspiration and material for Fantasia 19 which Valderrábano titles Remedando al Chirie postrero de la misa de Josquin De beata Virgine.[31] The fantasia borrows extensively from the model with sixty-six of its 129 compases being quotations from the mass section. In addition it is a work which shows Valderrábano to have parodied elements of the design of the model.

Josquin's Kyrie is a typical example of his style. Its three acclamations are set as paired imitative points, each based on new material except that the second acclamation uses the upper voice of the opening pairs as the lower part in the new duos (bars 62-5 and 77-80). In each acclamation, "Kyrie" is set strictly while "eleison" is treated to a freer form of imitation. A distinct intermediary cadence separates the "Kyrie" and "eleison" settings in each acclamation. Repetition of the homophonic "eleison" of the third acclamation forms a brief

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[29] ibid., VII, pp.47-52.

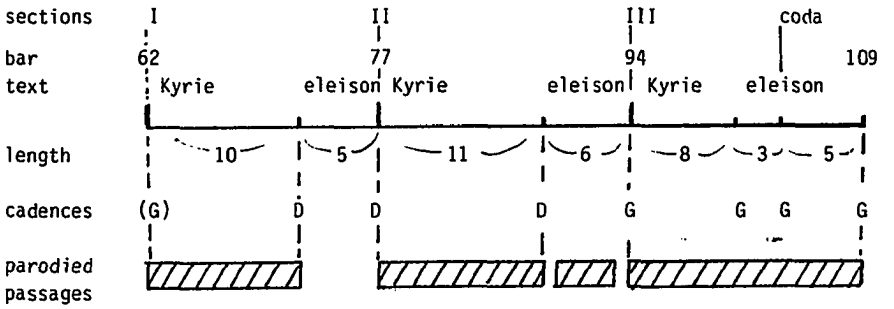
[30] Ward V, p.234.

[31] Josquin de Pres, Werken, XXX, ed. A. Smijers (Amsterdam: Vereniging voor Nederlandse Muziekgeschiedenis, 1952), 127-28.

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coda. The plan of the work is set out in Example 5.13 using the bar numbers of Smijers' edition, and showing the passages borrowed by Valderrábano. It is in mode 1 transposed to G. Its three sections are almost equal in length: 15, 17 and 16 bars.

Ex.5.13, Josquin, Missa de Beata Virgine, "Kyrie II", structure.

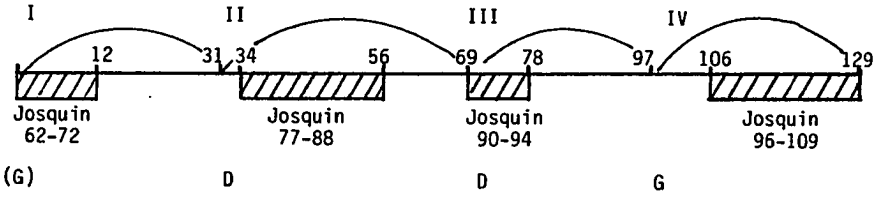


Valderrábano's borrowings amount to the majority of the piece: the settings of the first two "Kyrie" pairs, the 2nd "eleison", and the entire third section. Between the borrowed material Valderrábano inserts longer periods of his own music making little reference to Josquin's work. He thus preserves the most important structural elements of Josquin's music, and presents them in their original order. His own extensions to replace Josquin's first "eleison" setting, as well as between the second and third borrowed sections, reflect no concern for preserving the proportional balance of the model's sections. The plan of Valderrábano's

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fantasia is set out showing the concordances with Josquin's work, and indicating the fantasias's own episodic divisions.[32]

Ex.5.14, Valderrábano, Fantasia 19, structure.



The substantial sections of original material give the work a formal shape which is free of the formal concept of the model. Instead of three major points of articulation, the passages of borrowed music become the generators of the four larger episodes that constitute Valderrabano's composition. The inexact coincidence of strong cadential articulations with the beginnings of the borrowed passages which commence episodes II and IV is an indicator of the smoothness with which the borrowed material is grafted into the whole. The cadence plan of the fantasia also parallels the harmonic scheme of Josquin's Kyrie.

Josquin's music is modified by Valderrábano in a number of ways. The following examples present

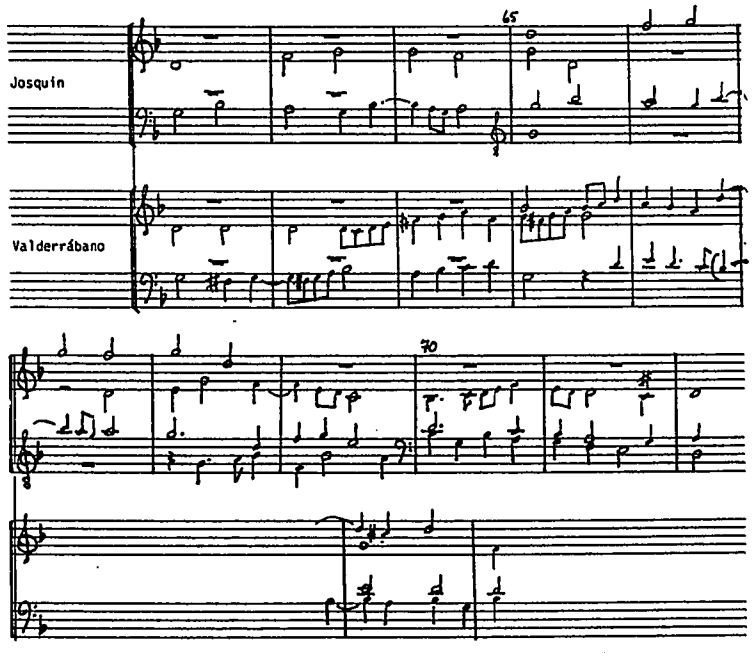
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[32]These figures differ in detail from those in Ward V, pp.234-35. Ward's bar numbers halve those of Valderrábano's compases. His last figure, a typing error, should read 48. Ward did not identify the third borrowed passage.

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passages of the model and parody simultaneously.[33] The first passage of borrowed music is the most substantially modified.

Ex.5.15, Josquin, Missa de Beata Virgine, "Kyrie II" (b.62-72) and Valderrábano, Fantasia 19 (b.1-12).



Valderrábano's music is little more than a parody of Josquin's pattern of voice entries. The bass is the line which shows the greatest resemblance. The alto begins on the same pitch as the model but then steers its own course, coming to rest at the same time as the line it emulates. The superius and tenor duo shows even less resemblance to the model in its detail. After this duo, Valderrábano omits

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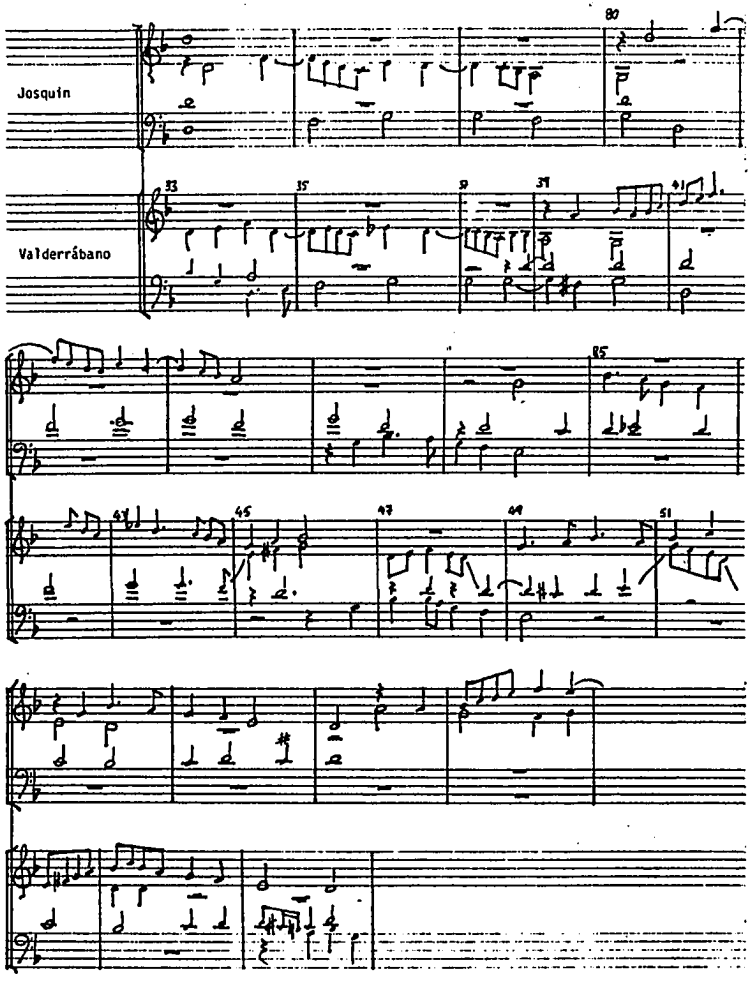
[33]Valderrábano's music is transcribed with note values and the number of bars halved. Bar numbers, however, are given in tablature compases.

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two and a half bars of Josquin's music before a brief return in bar 69. Only the lower voices are derived from the model.

Valderrábano's second quoted passage, Example 5.16, is much more a glossed transcription than a reworking. Bar 79 of the Kyrie is modified to blend with the vihuelist's own style. Valderrábano also extends the upper parts into bars 45-46 of the parody. The manner in which notes are added in the

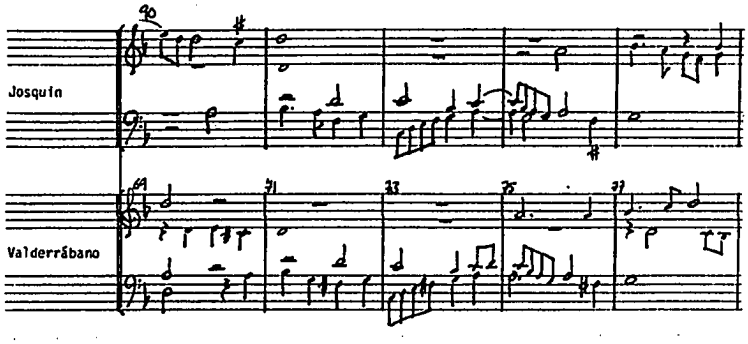
Ex.5.16, Josquin, Missa de Beata Virgine, "Kyrie II" (b.77-88) and Valderrābano, Fantasia 19 (b.33-56).



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parody to the opening superius phrase modifies the music to make it consistent with Valderrábano's style. In bars 39-40 of the parody, Valderrábano effectively converts an imitative point beginning at bar 80 into non-imitative voice leading. In bars 50-51 of the parody, Josquin's superius and alto are fused into a single line. Other added notes are purely decorative. The third quoted section, bars 90-94 of Josquin's piece, is the shortest. Here Valderrábano takes the "eleison" setting which ends the second acclamation and uses it to initiate an episode of largely free polyphony. Other than an anticipatory gesture in the alto, the music proceeds as a quite literal quotation, with the bass part imitating the added material in the alto.

Ex.5.17, Josquin, Missa de Beata virgine, "Kyrie II" (b.90-94) and Valderrábano, Fantasia 19 (b.69-78).

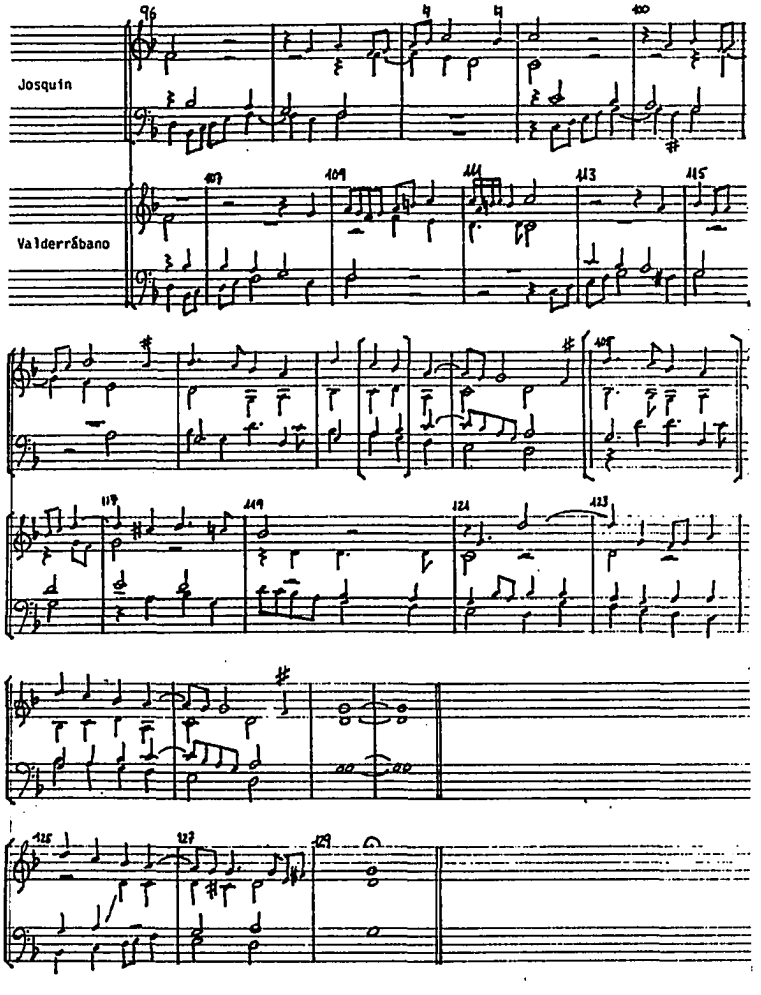


In the final quotation which ends both works, Example 5.18, Josquin's sequential duos are incorporated quite literally. Valderrábano modifies Josquin's closing material more severely. He omits

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half of Josquin's bar 103, and substitutes totally different music in place of bar 105. In compases 125-26, the superius is the only voice which consistently mirrors Josquin's music, before resolving on a clearly identifiable borrowed cadence.

Ex.5.18, Josquin, Missa de Beata Virgine, "Kyrie II" (b.96-109) and Valderrábano, Fantasia 19 (b.106-29).

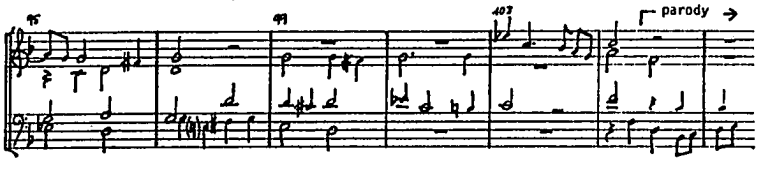


Valderrábano's original music in the fantasia is

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predominantly of the kind of free polyphony already described. At one cadential point which does not lead directly to borrowed material he makes a brief imitative gesture, a four-note duo between the upper voices found in bars 19-21. Borrowed and free material are carefully grafted together to give the impression of continuous, seamless music. The second passage of quotation is introduced imperceptibly in bar 34, three bars after the preceding cadence at bar 31. The gap between cadence and quotation is filled by a bass motive, an inversion of the alto phrase which begins the parody. A bridge of ten bars links the cadence which ends episode III to the beginning of the final borrowing. It takes the form of a colourful string of cadences.

Ex.5.19, Valderrábano, Fantasia 19 (b.95-107).



The model for Valderrábano's Fantasia remedando a una magnificat de Morales, que es al primer verso, y al tercero, no.8, has been confirmed after Anglés drew attention to an incomplete Magnificat by Morales whose surviving verses correspond with those

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of Valderrábano's fantasia.[34] Settings of the verses Anima mea, Quia respexit, and the bass of Et misericordia are preserved in Toledo Cathedral, MS 18, fols.38v-39.[35] Valderrábano's fantasia parodies the Anima mea verse, but no relationship can be established with the Quia respexit. It seems probable, on stylistic grounds, that the latter part of the fantasia is also a parody, but no model has been located.

Morales' Anima mea verse serves as a model for the first 81 bars of the 115 bar fantasia. Fifty-three of those bars are devoted to direct quotation from the model. Quoted passages show similar linear embellishment to the parody of the Kyrie by Josquin, although in Fantasia 8 there is greater distortion of the polyphonic fabric. The borrowed music is more substantially reworked, especially from bar 69 onwards in Example 5.20 where Valderrábano expands upon it.

Valderrábano makes no apparent attempt to mirror the structural aspects of Morales' composition. The borrowed material is not even quoted in the order it appears in the model.

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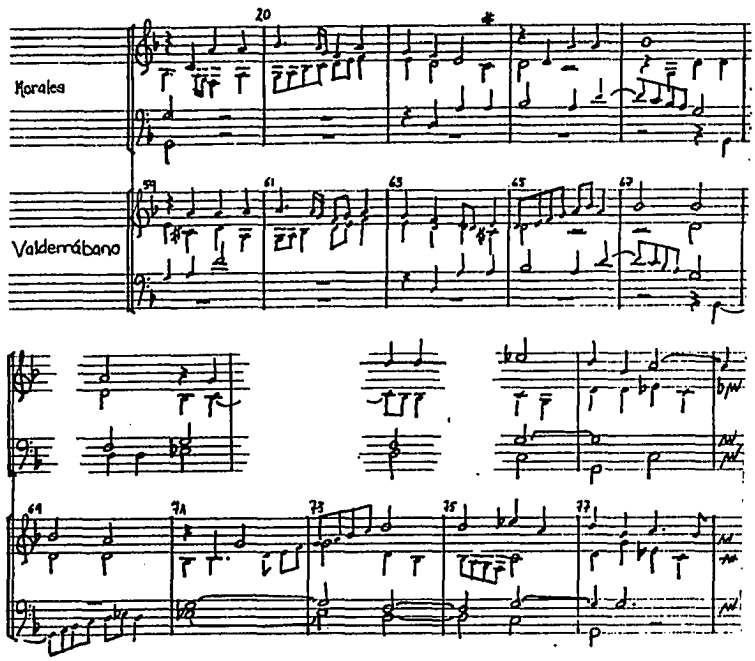
[34]Christóbal de Morales, XVI Magnificat, Vol. IV of Opera Omnia, ed. Higinio Anglés, Monumentos de la Música Española 20. (Rome: Instituto Español de Musicología, 1956), p.52.

[35]Transcribed in Appendix 2.

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Valderrábano		Morales
Fantasia 8		Anima mea
1-20		1-8
21-32		
33-38	free rendering of	23-26
39-40		
41-48		14-17
49-58		
59-78		19-26
79-81		
81-115	free, or parody of an unidentified model.	

Ex.5.20, Morales, Anima mea (b.19-26) and Valderrábano, Fantasia 8 (b.59-78).



Fantasia 28, Valderrábano informs, va remedando al motete Queramus cum pastoribus whose author Ward identified as Jean Mouton.[36] His comparison of model and parody reveals how Valderrábano relies on

[36]The motet is reprinted in Cristóbal de Morales, Opera Omnia, ed. Higinio Angles, Monumentos de la Música Española, 11 (Rome:Instituto Español de Musicología, 1952), 172-77. A keyboard glosa by Palero of the same motet was included by

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the opening twenty-three bars of the model for the first thirty-three bars of the parody, and how the remaining sixty-four bars of the parody are free of borrowed music, except briefly in bars 34-36 and 52-55.[37] Comparison of the parody and its source is enlightening. Example 5.21 shows Valderrábano using more typical mid-century embellishment in his setting of the opening duo, and it reveals how the vihuelist condensed forty-five semibreves of borrowed music into thirty-two semibreves of his tablature both by omitting superfluous material, and by reducing Mouton's note values. After continuing in an essentially free polyphonic style for some twenty bars, Valderrábano briefly quotes from his model (bars 52-55), and engages in fleeting imitation (bars 58-62), before reverting to a freely idiomatic redoble style which balances his opening gloss of Mouton's motet. From bar 75, the music reverts to free counterpoint with a loosely organized bass sequence (bars 82-92) which gathers the work together for its conclusion at bar 96.

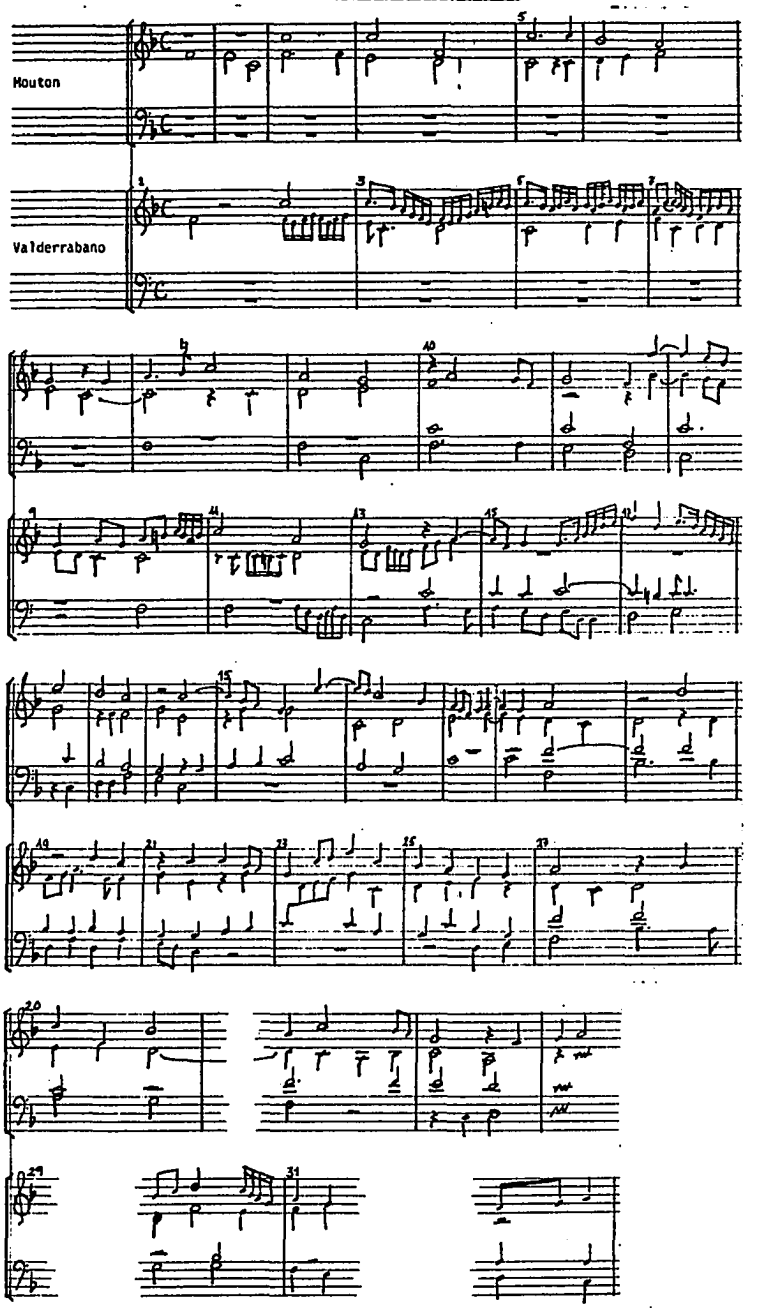
Valderrábano is the only vihuelist to parody

Venegas in the Libro de Cifra Nueva, fol.64, reprinted in Anglés, La Música en la Corte de Carlos V, II, pp. 181-84. Two glosas by Cabezón appear in his Obras, fols,85-90, reprinted in Antonio de Cabezón, Glosados, ed. María A. Ester Sala (Madrid:Unión Musical Española, 1974), pp.41-59, and are discussed in Sala, La ornamentación en la música de tecla ibérica del siglo XVI (Madrid: Sociedad Española de Musicología, 1980), pp.142-57.

[37] Ward V, pp.235-6.

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Ex.5.21, Mouton, Queramus cum pastoribus (b.1-23) and Valderrábano, Fantasia 28 (b.1-32).



the works of other instrumental composers.[38] Fantasias 9, 14, and 27 are all parodies of lute

[38]Milán's Fantasia 22, derived from one of his pavanas, is the only other instrumental parody by a vihuelist.

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fantasias. Models for two of them were identified by Ward. Both appear to be by Albert de Rippe (c.1480-1557) and first appeared in Casteliono's Intabolatura de Leuto de diversi autori (Milan, 1536), although one of them was attributed in that source to Francesco da Milano, and subsequently by both Valderrábano and Ward.[39]

Valderrábano's attraction to Albert de Rippe's fantasias is understandable. Both composers display stylistic similarities in their taste for non-imitative counterpoint, and in the seemingly rambling manner in which their musical structures are organized. Nordstrom encapuslates the expatriate Mantuan's fantasia style succinctly:

> Albert was the only composer of this abstract form in France and this style manifests most dramatically his musical genius. The length of these compositions is astounding: his supply of ideas seems endless. Noone else dared to write such free-form works on such an expansive scale....The search for new sounds takes Albert into new harmonic realms. The pages are filled with gentle expansions of 16th-century harmonic territory.[40]

The treatment of borrowed material in the lute parodies differs in some respects from that of the vocal models. There is a tendency in the lute parodies for Valderrábano to simplify his borrowed material by stripping away decoration and omitting voices. This is the opposite of his handling of vocal models, whose lines he tends to adorn. Both of the lute parodies with identified models are less

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[39]See p.283.

[40]Lyle Nordstrom, "Albert de Rippe, Joueur de luth du Roy", Early Music, 7 (1979), p.379.

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reliant on borrowed material than the vocal parodies discussed: their characteristics give a broader perspective of Valderrábano's parody technique.

Fantasia 9 is titled Fantasia en el segundo grado contrahecha a otra extrangera (Fantasia in the second grade [of difficulty], imitating another foreign one,) and is based on a work by Albert de Rippe edited as No.12 in Vaccaro's edition of Albert's fantaisies.[41] Vaccaro cites four sources for the work, Casteliono (1536), Gerle (1552), Fezandat (1553), and Phalèse (1574), and gives comparative transcriptions of the 1536 and 1553 versions.[42] Ward's comparative table of model and parody uses Casteliono's version, and so his bar numbers differ from those here which are based on Vaccaro's transcription of the Parisian print of 1553.[43] It is perhaps symptomatic of the obliqueness of Valderrábano's reworkings of de Rippe's material that Ward's table has differences to that given here. These differences are more than discrepancies between the two sources. Ward shows a total of thirty-five bars of borrowed material; thirty-nine are given here. Letters a-f in parentheses refer to the parts of Example 5.22 where these sections are reprinted.

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[41] Oeuvres d'Albert de Rippe, I, Fantaisies, pp.77-82.

[42] Pp.XXV, and 171-77.

[43] Ward V, p.232.

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	Valderrábano[44]	Albert de Rippe
	1-20	
(a)	21-24	187-190
	27-33	
(b)	34-36	177-179
	37-42	
(c)	43-49	92-100 [=101-109; =164-170]
	50	
(d)	51-54	175-178
	55-60	
(e)	61-67	39-45
	68-69	
(f)	70-83	112-125
	84-118	

The borrowed material in this work is given less structural importance than in the Kyrie by Josquin discussed above. The parodied material is gathered together virtually into a single block, and presented as if a homage to de Rippe. Bars 34-83 contain nearly all the passages of borrowed music, connected by short phrases of new music. It is heralded by an expansive imitative introduction in bars 1-20. An initial brief quote in bars 21-24 is extended by free material until the substantial parody begins at bar 34. After bar 83, the music continues in Valderrábano's free polyphonic style,

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[44]The transcription in Pujol V, Vol.I, pp.85-87, omits compás 23 of Valderrábano's tablature.

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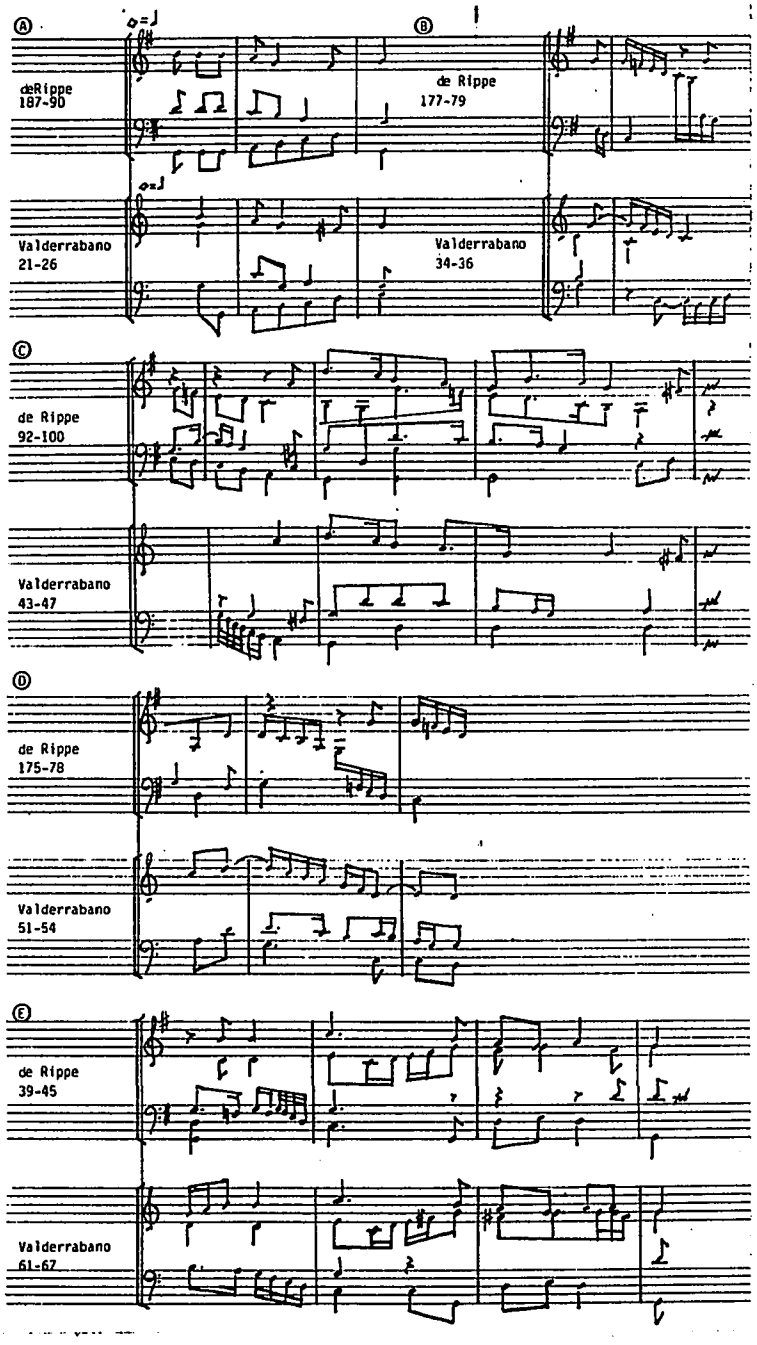
making one possible allusion in bars 91-3, corresponding to bars 80-84 of the model.

Valderrábano displays a fine sense of judgment in his choice of borrowed material. He selects his music from some of the most significant moments of Albert's fantasia. Example (a) parodies the opening of the model's final section, the climax of the second half of the work which, out of context, resembles a simple cadential formula. Examples (b) and (d) are from the cascade of sequences which drive towards that climax. Section (c) is a longer, glorified cadential formula which appears three times in Albert's work. Its two consecutive appearances, bars 92-109, are the climax of the first half of Albert's fantasia. Parody section (f) is the descent from that climax, leading to the conclusion of the first half of the model at bar 130. It is notable for its subtle harmonies created by clever cadential interruption. Example (e) parodies the conclusion of the first episode of Albert's fantasia.

Valderrábano's treatment of his borrowed material is straightforward. Examples (a), (e), and (f) are virtually verbatim quotations. Example (b) is a passing allusion to de Rippe's music, while (d), based on the same part of the model, is a more substantial reworking. Example (c) demonstrates Valderrábano's reduction to three voices of a passage originally written in four parts, with even a fifth voice added to one chord.

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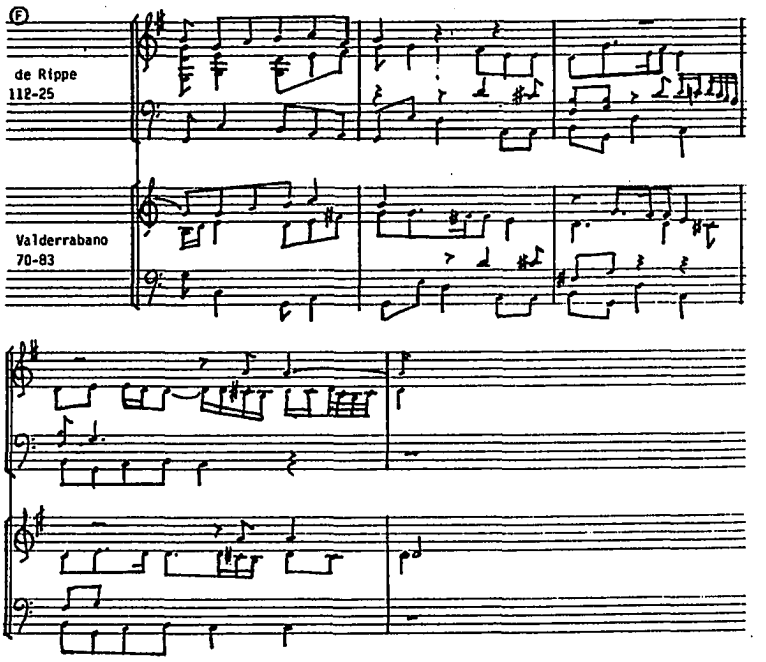
Ex.5.22, Albert de Rippe, Fantasia XII
and Valderrábano, Fantasia 9, parody passages.



(contd.)

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Ex.5.22 (contd.)



Fantasia 14 is titled Fantasia en el tercero grado, contrahecha a la del Milanes in the tabla of Silva de sirenas. Its model appears untitled in the 1536 Casteliono tablature,[45] but with the title Fantasia del ditto in the Table of Contents where it immediately follows another work by Francesco da Milano. The same work also appears without attribution in Gerle's Eyn Newes sehr Künstlichs Lautenbuch, titled Das 22. Preambel.[46] Another version appears in the Quart Livre de Tablature de Luth...composées par feu Maistre Albert

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[45]G.A.Casteliono, Intabolatura de leuto (Milan, 1536), fol.55.

[46](Nuremberg, 1552), fol.G4.

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de Rippe in 1553.[47] The problem of authorship of the model of Valderrábano's parody has been pointed out by Ness in his edition of Francesco,[48] where he presents the 1536 version as No.23, and gives the 1553 de Rippe version as an Appendix.[49] Vaccaro prints the 1553 version as Fantaisie XXI in his edition of de Rippe's fantasias.[50] Comparison shows the two versions to be unequivocally the same work, although some reordering of material distinguishes them.

1536 version		1553 version
1-92	virtually identical to	1-93
93-104	" " "	181-95
105		-
106-35	identical to	93-123
136		-
137-41	" "	127-31
-		132
142-69	" "	133-61
170		-
171-91	" "	196-218

The following diagram shows the relationship between the two works. Bars 162-180 of the 1553 version do not appear in the 1536 version, and one of the

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[47](Paris:LeRoy and Ballard), fol.5.

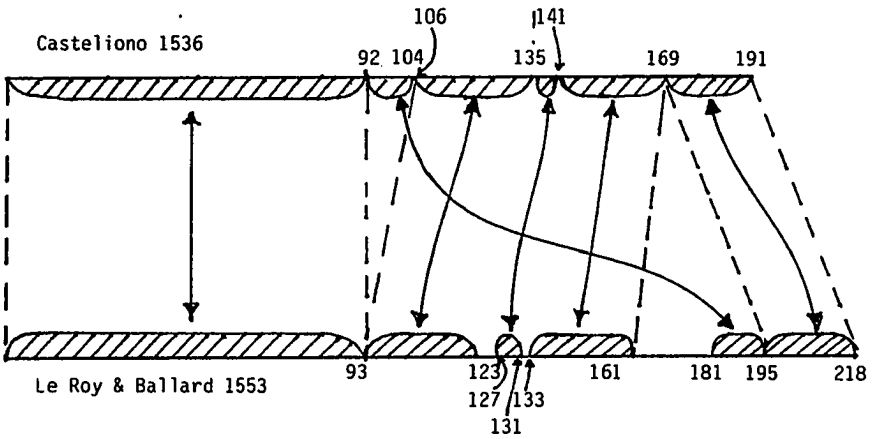
[48]Ness, The Lute Music of Francesco da Milano, p.9.

[49]Ibid., pp.81-83; 401-05.

[50]Pp.136-41.

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episodes occurs in a different position in each version.



The question of attribution remains open. There is no conclusive proof, but the claim for de Rippe's authorship is stronger. The length and character of the work is more typical of Albert than Francesco. It is longer, broader and less imitative than Francesco's customary style. The technical difficulty and the disposition of the left hand chord-spacing and sonority suggests Albert rather than Francesco. The most convincing evidence is that this work shares material found in de Rippe's Fantaisie XII, where it is treated identically. The concordant passages are as follows:

de Rippe, no.XII		de Rippe, no.XXI
190-200	XXI is a whole tone lower	69-79
200-210	XXI is a seventh higher only giving first pair.	79-84
170-179	literal quote but a fourth higher.	84-93

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It is thus possible that Valderrábano's work is a parody of a parody, and it is probably coincidence that Valderrábano parodied two works which share common material. However, his choice of a work he believed to be by Francesco but which is probably by de Rippe demonstrates his affinity for the latter's style.

As Casteliono's book is an anthology of diversi autori published long after Albert had migrated to France, attribution of the work in the Italian source may not be as reliable as a publication dedicated to a single author. Valderrábano attributes the work to Francesco, but had he used Casteliono for the source of his model, he would have repeated Casteliono's allegedly mistaken attribution. On the basis that Valderrábano opens his parody with a less ornate version of the music, Ness poses the question:

> Has Valderrábano sheared the decoration from his model, or do we have in No.23 [of the da Milano edition] a work now lost by Francesco embellished by de Rippe (who contributed several of his own works to the Casteliono anthology)?[51]

Notwithstanding the possibility that Ness raises, it is most likely that the fantasia is the work of Albert de Rippe.

Valderrábano only draws briefly from his model. he is reliant on it for about one-third of his fantasia. The borrowed material is drawn from the

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[51]The Lute Music of Francesco da Milano, p.9.

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first part of de Rippe's fantasia, and placed in a similar position in the parody. The relationships are tabulated below:

Valderrábano, Fantasia 14	De Rippe, Fantaisie XXI
1-19	1-21
19-25	-
25-29	55-59
29-41	27-38
42-114	-

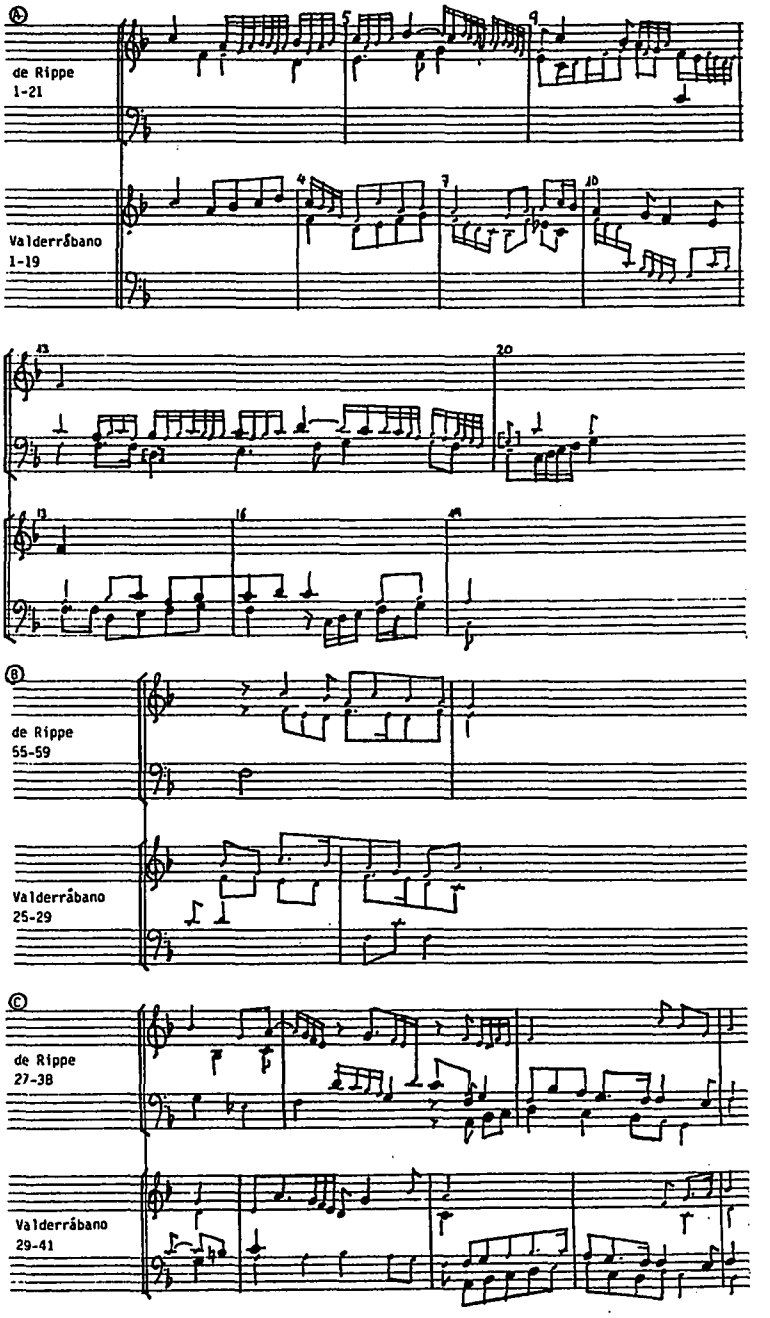
Differences between this table and the one given by Ward are again symptomatic of the obliqueness of Valderrábano's parody.[52] Valderrábano's quote of de Rippe's opening material is a simplified, rhythmically modified reworking (Ex.5.23,a). Valderrábano's version is far more readily identified as a paired imitative complex. In this sense, the issue raised by Ness is perfectly legitimate. The second parody passage (Ex.5.23,b) is a brief and not too literal reworking. Valderrábano's third quotation (Ex.5.23,c) is also a significant remodelling where the resemblance is preserved despite a marked change in the shape of each strand of the texture. The parodied portion of the work is followed by a continuous flow of new polyphony which intersperses free part-writing with imitative and idiomatic phrases.

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[52]Ward V, p.233.

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Ex.5.23, de Rippe, Fantaisie XXI and Valderrábano, Fantasia 14, parody passages.



Valderrábano's third lute parody, Fantasia 27, is titled Contrahecha a otra de Francisco Milanes.[53] Despite exhaustive investigation, no source for this

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work has been found among the works of Francesco da Milano. Perhaps the parody is so oblique that identification with any of the 91 fantasias and ricercars in the Ness edition is impossible, or that it is a parody of a fantasia no longer extant. The latter seems more probable as Valderrábano's work contains passages which betray the style of its attributed author. Valderrábano's coda, bars 175-178 is not typical of him, but similar to those of Francesco's Ricercars 49 and 56, for example. The theme and contrapuntal texture of bars 71-78 is typical of a great many of Francesco's works; its theme is found in many of his pieces. Similarly, bars 83-90 show a texture more common to the Milanese than the Spaniard, and the flirtatious note-swapping texture of bars 160-169 is another characteristic of Francesco as shown for example, in No.15, bars 32-35.[54] Francesco's Fantasia 19 is the only one intabulated using the same término or fingering configurations on the vihuela or lute. While it is not entertained that this be the model, the work provides similar length and breadth, and also shows similarity in motivic and thematic structure, and texture.[55]

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[53]Reprinted in Pujol V, II, pp.7-11.

[54]Ness, Francesco da Milano, p.60.

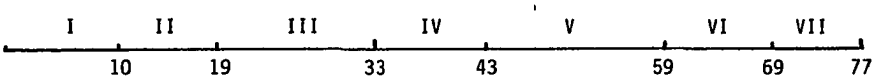
[55]Ibid., pp.68-72.

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Imitative fantasias

The presence of imitative fantasias among Valderrábano's works shows that his preference for non-imitatve counterpoint and parody was not through lack of skill. It is Valderrábano's first fantasia that shows his most extensive use of imitation. In the table of contents of Silva de sirenas it is described as a Fantasia suelto en el primer grado and the rubric adds that it is in the fourth mode. It is a short three-voice work of 77 compases, in a continuous style without any major breaks. The work shows Valderrábano at ease with the imitative style. It may also be no accident that he selected a work in a more familiar style to begin his collection of fantasias.

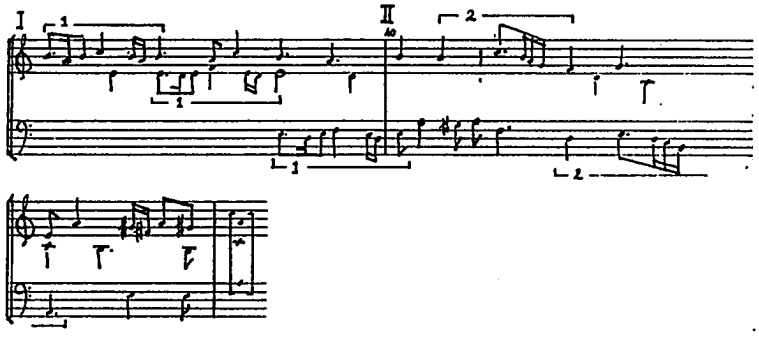
The fantasia divides into seven episodes according to its themes and cadences:



Some of these episodes are hardly more than single phrases. Episode I is a straightforward imitative exposition of Valderrábano's first theme in the superius, alto and then bass. Episode II comprises two-part imitation of a descending figure with a free conclusion. This second episode functions as a cadential extension of the first.

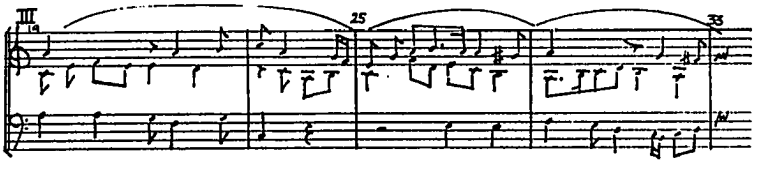
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Ex.5.24, Valderrábano, Fantasia 1 (b.1-19).



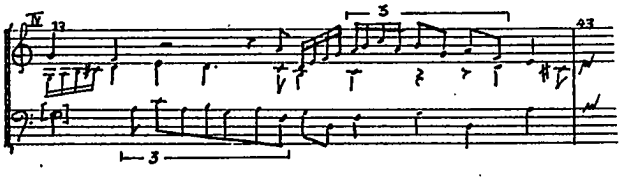
Episode III is the only free polyphonic episode in the work. Its three phrases take the work from A to a cadence on C at bar 25 and G at bar 33.

Ex.5.25, Valderrábano, Fantasia 1 (b.19-33).



The upward lift of the alto line fuses episode III to episode IV, which is distinguished by two statements of theme 3 in duo texture. The theme is built from the common formula of interlocking thirds.

Ex.5.26, Valderrábano, Fantasia 1 (b.33-43).

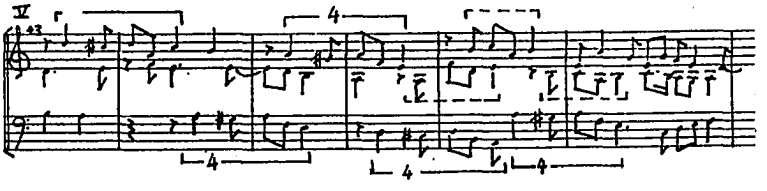


Episode V continues the ideas of previous passage, from which it is separated only by an interrupted

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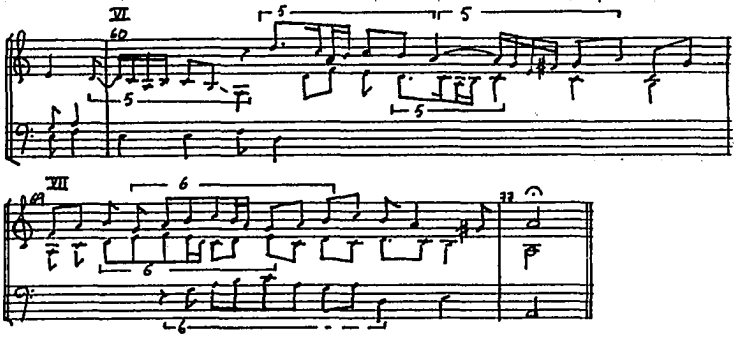
cadence. The suspension formula of the cadence is carried forward into theme 4 as is the descending third motive of the previous theme. As in episode IV, only the outer voices participate in the imitative dialogue.

Ex.5.27, Valderrábano, Fantasia 1 (b.43-60).



Episode VI is introduced by an irregularly resolved Phrygian cadence where the superius also becomes the alto to give the first statement of theme 5. This motive gives way to a new one, and to a new episode without any hint of a cadence. Closely spaced entries of theme 6 in episode VII produce the homophonic texture that concludes the work.

Ex.5.28, Valderrábano, Fantasia 1 (b.59-77).



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The fantasia is technically and artistically a fine work. Its cohesiveness is a product of continuity and a logically developing set of ideas, within a defined language and style. Rhythmic similarity between themes 2 and 5, and motivic similarity between themes 1 and 6 adds a level of formal symmetry revolving around the related episodes IV and V in the centre of the work. The tonal gravitation of the work also contributes to its line of argument. Episode I ends on the fourth mode final, E; episode II concludes on the dominant A. Episodes III and IV progress in a cycle of fifths with cadences on C, G and D, before the strong cadential feeling and modal identity of theme 4 draws the harmony back towards E by the end of episode V. The work concludes on the modal dominant in an apparent concession to modern diatonic tonality.

This imitative work places Valderrábano firmly in the same musical world as Narváez, Mudarra, and the leading mid-century composers of fantasias outside Spain. He reveals an unquestionable mastery of "the central musical language of the Renaissance."[56]

The three other fantasias falling within the polythematic imitative classification, nos.2, 13 and 23, display similar stylistic characteristics to the work discussed, although they make less use of

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[56]Gustave Reese, Music in the Renaissance, (London: Dent, 1954), p.xiii.

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imitation. They are of similarly short length, they use similar themes, and subject them to the same kind of treatment. Fantasia 21 is less rigorous in its imitative design. Fantasia 13 is the closest in style to Fantasia 1, and its designation by Valderrábano as de contrapunto would appear to have no special significance beyond highlighting its imitative orientation. Fantasia 23 begins and concludes in characteristic imitative style but its internal episodes, bars 27-60, are in a decorative, idiomatic style of pasos and redobles whose cohesion is achieved through a random assemblage of related motives in a continuously evolving texture.

Non-imitative Fantasias

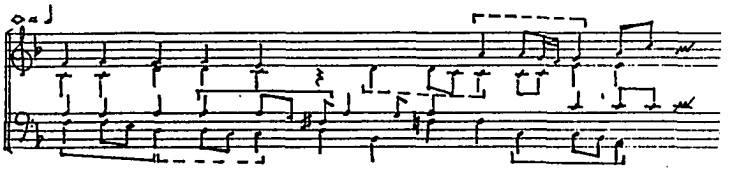
Four of Valderrábano's fantasias are through-composed works. Fantasias 5, 6, 26 and 30 are largely composed as free counterpoint, but none of them is totally non-imitative. Imitation is used to a small extent as a germinal device to initiate three of the works, nos. 6, 26, and 30, and as the basis of brief intermediary episodes in nos.5 and 6.

The Fantasia del tercero grado de consonancia suelta, the title given to no.30 in the table of contents of Silva de sirenas, is a homophonically oriented work similar to Narváez's Fantasia de consonancia. It is a four-voice work in the sixth mode and is the least reliant on imitation. Twelve bars of imitation, placed in a homophonic context, initiate the ninety-one bar fantasia. There are six

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appearances of a four-note motive. Three of these are given in variant form and are shown in Example 5.29 by broken lines.

Ex.5.29, Valderrábano, Fantasia 30 (b.1-13).



The work proceeds with textures similar to those established in the opening bars, infrequently using four voices simultaneously but preferring three-part textures, with an occasional reduction to two. The texture is one of homophony animated by syncopations and passing notes. Together with the continuous melodic invention of the parts, rhythm propels the music. Harmonic progressions are much less important to the dynamism of the work, and cadences are infrequent. Although a number of cadential chord progressions occur, the voice leading deprives them of their cadential function, and the music continues unbroken. Cadences with prepared dissonance occur at bars 54, 56, 75, 85 and 89. Only the cadence at bar 75 makes a regular resolution and is of any consequence. At bar 54, the cadence resolves onto a weak first inversion chord, and in all other cases, the dissonances are resolved as interrupted cadences. Several less regular cadences, at bars 34, 43, 63, 66 and 80, give some tonal definition without halting the flow of the music. There is a

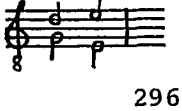
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concentration of cadences during the middle third of the work. The task of directing musical flow is shared between the voices. In the more homophonic passages, one voice at a time predominates, usually the highest sounding part of the texture, for example in bars 35-42. In passages with more rhythmic variety, the propelling function is shared between the voices engaged in the polyphonic interplay. Tonal gravitation takes the work from F to D in bars 35-43, to G from 54-67 and returning definitively to F at 75. These short digressions have little tonal impact as each of the new centres is not sustained by constant reinforcement.

Fantasia 6 is the work classified as a non-imitative fantasia which has the greatest recourse to imitative procedures, but it is a work which demonstrates the height of Valderrábano's art. Its rhapsodic invention extends for 169 bars of technically demanding music in the transposed first mode.[57] Much of it is treble-dominated free counterpoint in arched phrases. The opening displays Valderrábano's ability to turn a decorative motive into an imitative theme, expanding it with free counterpoint to enunciate strong cadences at

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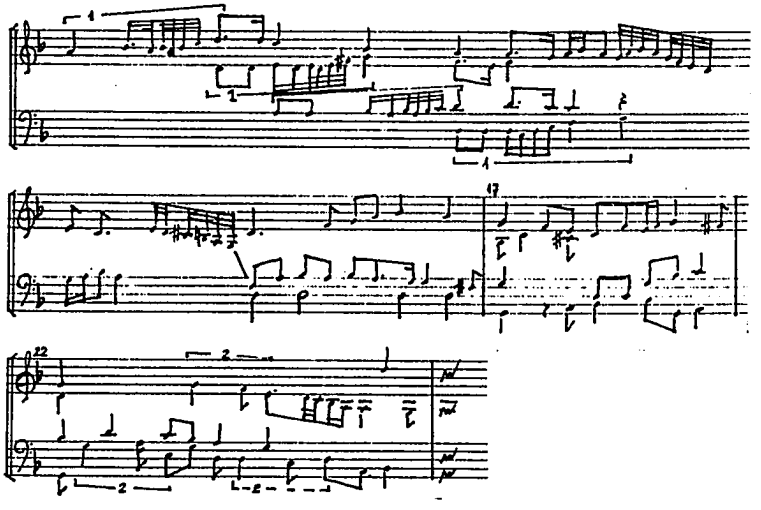
[57]Pujol's transcription Pujol V, I, pp.74-77, gives the length of the work as 178 bars due to two errors. Bars 136-45 of his transcription are reprinted erroneously as 146-155, and one bar has been omitted by him between 156 and 157 of his numbering. His edition can be corrected by deleting the repeated bars and adding compás 148 of the tablature:



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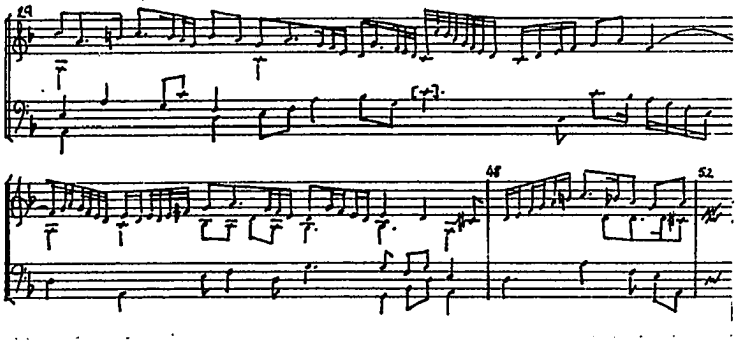
bars 17 and 22. A brief bridge passage, bars 22-29, uses imitations of a three-note motive to shift to a cadence on A.

Ex.5.30, Valderrábano, Fantasia 6 (b.1-29).



The bridge gives way to free polyphony dominated by the energetic superius. A cadence on D at bar 48 is reinforced by another at bar 52.

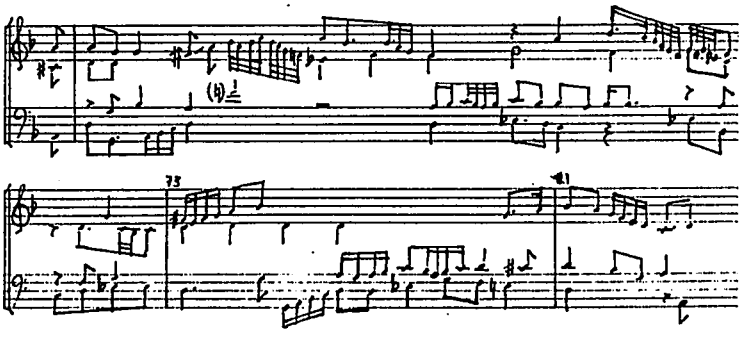
Ex.5.31, Valderrábano, Fantasia 6 (b.29-52).



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In contrast, a subsequent passage demonstrates how the voice-leading role is shared more equally between the voices in short alternating phrases. The leading voice in each phrase is distinguished by shorter rhythmic values than its surrounding partners. In this part of the work, Valderrábano alters both mood and mode by the regular use of E-flat.

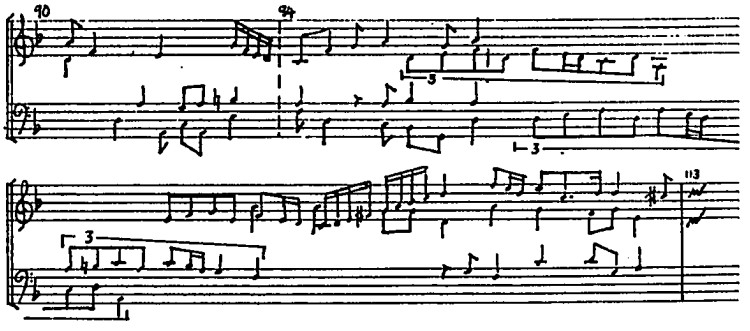
Ex.5.32, Valderrábano, Fantasia 6 (b.59-83).



The changing focus of the texture creates a fabric closely resembling an imitative one built of interdependent two-voice units, locked together into a larger complex. In effect, Valderrábano creates a kind of non-imitative imitation which is at once familiar and evasive. It is therefore without any stylistic contradiction that he is able to convert a non-imitative texture briefly into an imitative one and return then to his treble-dominated style.

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Ex.5.33, Valderrábano, Fantasia 6 (b.90-113).



From this point forward, the fantasia continues in the free alternating style similar to Example 5.32.

Hybrid fantasias

There are six fantasias in Silva de sirenas which are not comfortably accommodated in either the imitative or non-imitative categories. Fantasias 12, 18, 25, 31, 32 and 33 contain segments in both imitative and free polyphonic styles. With the exception of no.12, these fantasias conform to a scheme:

Imitation-Free polyphony-Imitation-[Coda]

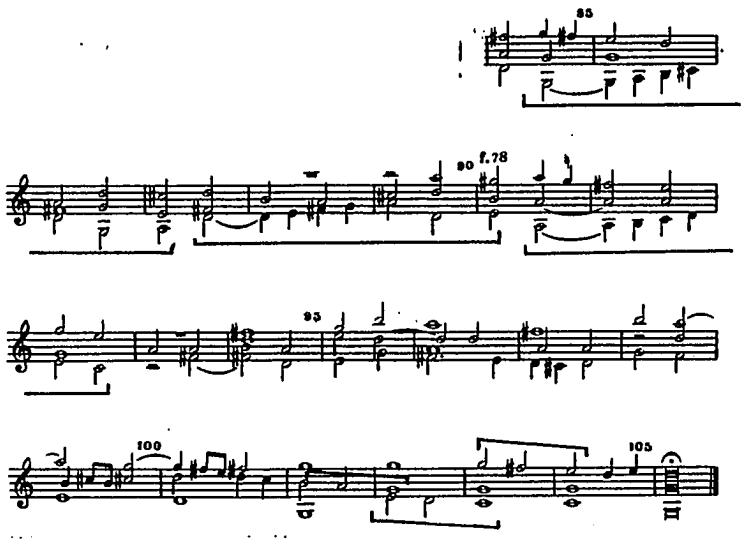
This model is a logical response to the freedom of the fantasia form. It is closely related to the formula by which Narváez constructed his fantasias, and to the less imitative fantasias of Mudarra. It is a formula by which to begin, to continue and to end. Imitation is used as a way of beginning as in the free fantasias, of expanding from a single point to a full texture. In only two of the fantasias,

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nos.12 and 31, is the initial imitation for four voices. In these works, the intervallic and rhythmic shape of the theme remains constant for each entry. Internal episodes of the fantasias utilize the gamut of devices found in Valderrábano's free polyphony. Occasionally there is some passing interaction between parts in the form of fleeting imitative interplay. The works are drawn together towards the end by a return to imitative writing, usually of a different kind to the opening imitation. Linear imitation in the form of sequence and ostinato are used sometimes in combination with regular imitative procedures. These gestures draw the threads of the works together by tightening the focus of the music. A free extension acts as a coda to lead each fantasia to a final point of rest. The conclusions of Fantasias 25, 32, and 33 provide examples of this technique. Fantasia 25 gives three repetitions of a typical figure used as an ostinato, and proceeds freely towards the final cadence which is immediately preceded by imitation of a three note motive.

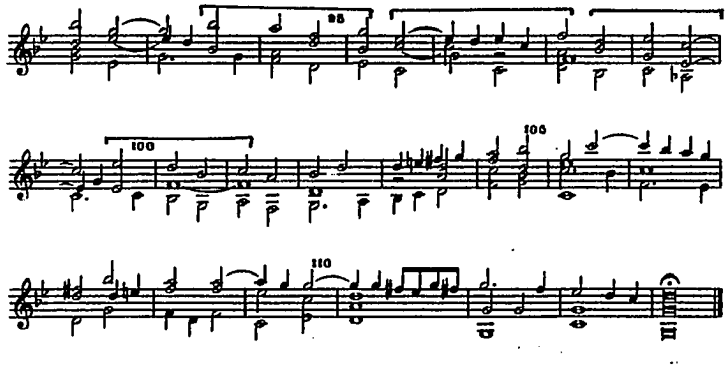
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Ex.5.34, Valderrábano, Fantasia 25 (b.85-106).



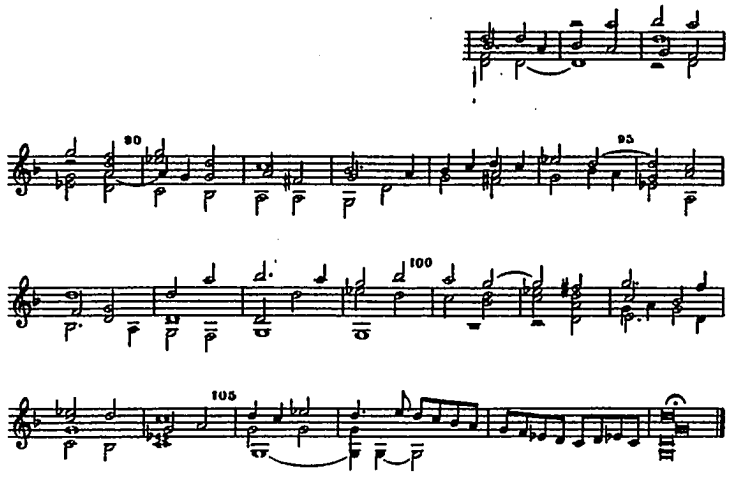
Fantasia 32 is drawn together by sequential repetition of a theme harmonized in tenths below, with a free middle voice in bars 94-103. It concludes with a free extension for its final eleven bars. Fantasia 33 concludes with imitation of a more regular kind.

Ex.5.35, Valderrábano, Fantasia 32 (b.94-114).



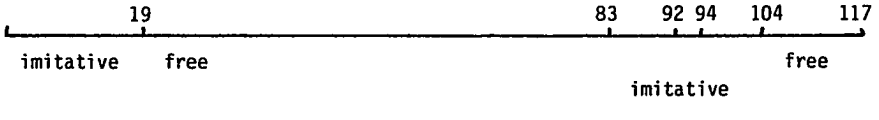
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Ex.5.36, Valderrábano, Fantasia 33 (b.87-109).



Fantasia 31 is unique among Valderrábano's works as it concludes with sectional repetition in the manner of Narváez and Milán. Bars 81-95 are an almost exact repetition of bars 67-80.

The fantasia suelta, no.18, typifies Valderrábano's hybrid form. It is a facile three-voice work of 117 bars composed in mode 1. The following diagram shows the proportions of imitative and free material.

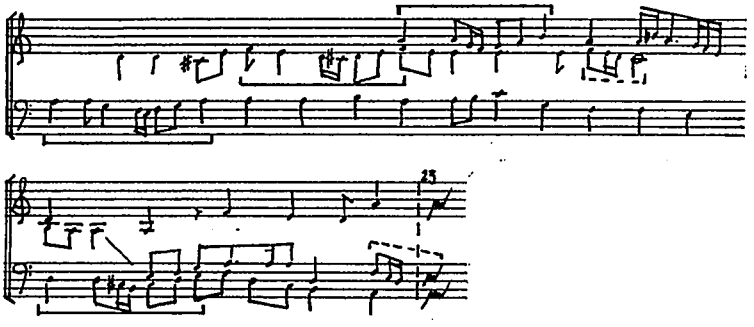


The opening section presents imitations of a theme, slightly modified at each appearance. Consistent with its irregularity is the entry of the middle voice which begins a fourth above the bass but moves a third higher before commencing its thematic statement as imitation at the sixth. A superius and

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second bass entry occur before the music dissolves into free counterpoint at bar 19.

Ex.5.37, Valderrábano, Fantasia 18 (b.1-23).

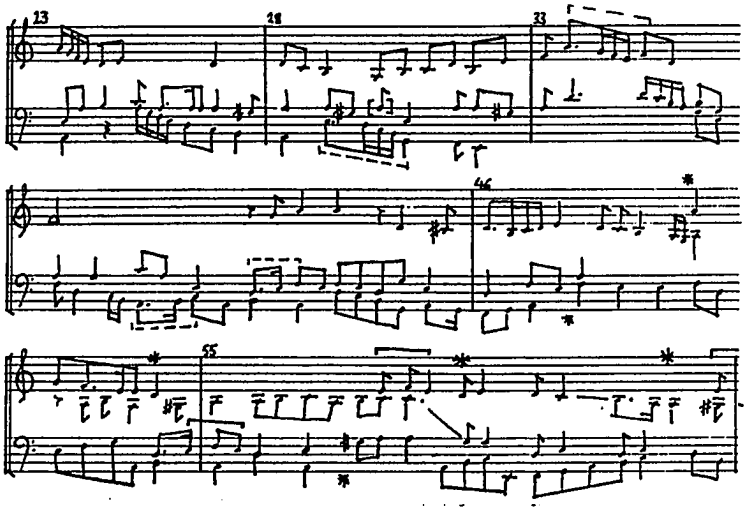


Having concluded the opening section with a move towards the modal dominant A, the fantasia continues in that realm, with further cadences in bars 28 and 33. Subsequent cadences are made on D (bar 46), A (bars 55 and 66), and E (bar 72) before returning to D at bar 83 where the imitation commences again. The central part of the work is a typical example of Valderrábano's three-voiced free polyphony, although there is only fleeting use of his characteristic parallel voices apart from some thirds just before the cadence at bar 83. The voices move independently, proceeding from cadence to cadence making sometimes unexpected entries, or disappearing equally unexpectedly. This is particularly true of the superius which plays a less functional role than the lower voices. A simple melodic formula E-F-E, bracketed in Ex.5.38, appears several times used as

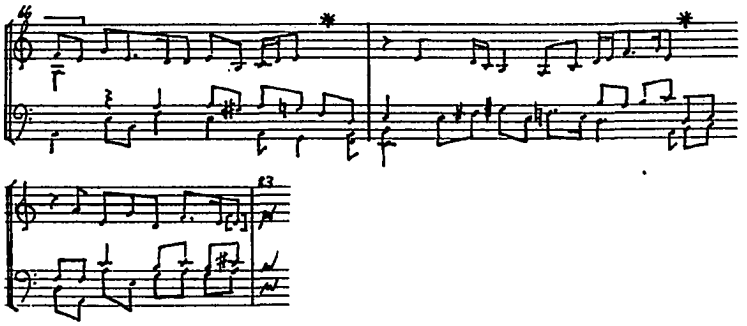
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a means of cadential interruption, encouraging polyphonic continuity. Another pair of motives, bracketed with broken lines in Ex.5.38, provide nothing more than passing interplay between voices. Both lower parts display considerable linear angularity through their wide leaps. The middle voice is characterized by large leaps which point to its occasional role as harmonic filler. There are also several examples of irregular voice leading shown by asterisks in the example. These are places where one voice leads into another, adding to the irregularity of the middle voice. A fourth voice is implied immediately before the cadence at bar 55, and preceding the cadence at bar 72 there is further irregularity caused by two upper parts being momentarily transposed an octave lower.

Ex.5.38, Valderrábano, Fantasia 18 (b.23-83).



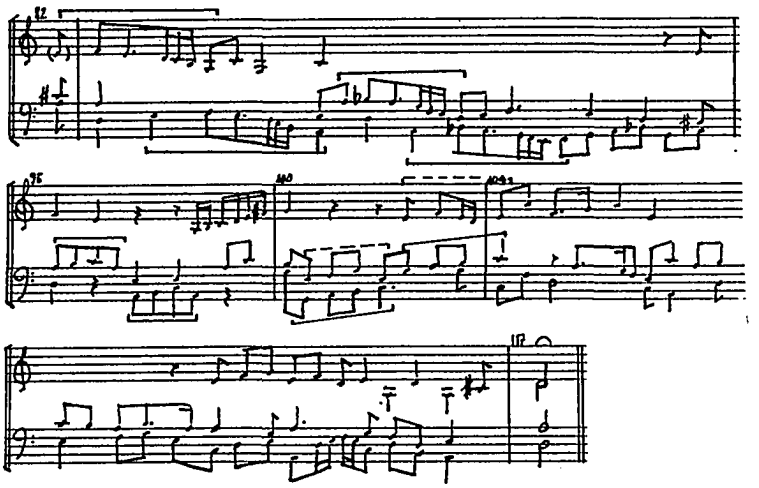
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A smooth transition marks the return to an imitative texture to conclude Fantasia 18. No break in continuity occurs: Valderrábano merely reverts to the imitative idea in order to draw the independent parts into a closer relationship. The smooth transition is produced by the melodic shape of the imitative motive introduced in the cadence at bar 83. It is built from the E-F-E figure used at cadences earlier in the work. After four statements, there is a cadence on D at bar 95 followed by imitations between the lower voices of a brief four-note motive. After the cadence on G at bar 100, another four-note motive is imitated in the lower voices, each time harmonized in sixths by the adjacent upper voice and leading to a cadence on C at bar 104. A free phrase, acting as a coda then carries the work to its conclusion on D at bar 117, adding a fourth voice prior to the final cadence.

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Ex.5.39, Valderrábano, Fantasia 18 (b.82-117).



Comparative Assessment

There are three predominant individual features in Valderrábano's fantasias: extensive parody, large quantities of free counterpoint and the continuity caused by cadential disguise. The data in the Tables 5.2 and 5.3 confirms the relative unimportance of imitation and shows only a modest reliance on overtly instrumental devices, even though Valderrábano's music suits the vihuela eminently. Contrapuntal irregularities and specific harmonization techniques have been shown in the stylistic analysis to be Valderrábano's concessions to the instrumental medium.

While freedom from imitation is the feature which distinguishes Valderrábano's music most readily from that of other vihuelists, his

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dependence upon imitation should not be underestimated. None of his fantasias is devoid of it: the non-imitative fantasias begin with imitation, and those of the hybrid type rely on imitation for their conclusions as well. Imitation, the principal musical device of the age, gives Valderrábano's fantasias, if not their life force, then at least their initial impetus.

This tempered view of Valderrábano's individuality and creativity is mirrored in the numerical conversion of the data in Tables 5.2 and 5.3. The figures in Table 5.4 show Valderrábano's individuality within a musical and historical context. Together with the graphic presentation (Example 5.40) it is clear that there are close similarities with the scores of both Narváez and Mudarra. As a group they occupy the same approximate position on the scatter diagram, clustering slightly above half way along the Concept scale and almost exactly at the fifty percent mark on the Idiom scale. Valderrábano's average scores are 58 on the Concept scale and 52 for Idiom.

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TABLE 5.4

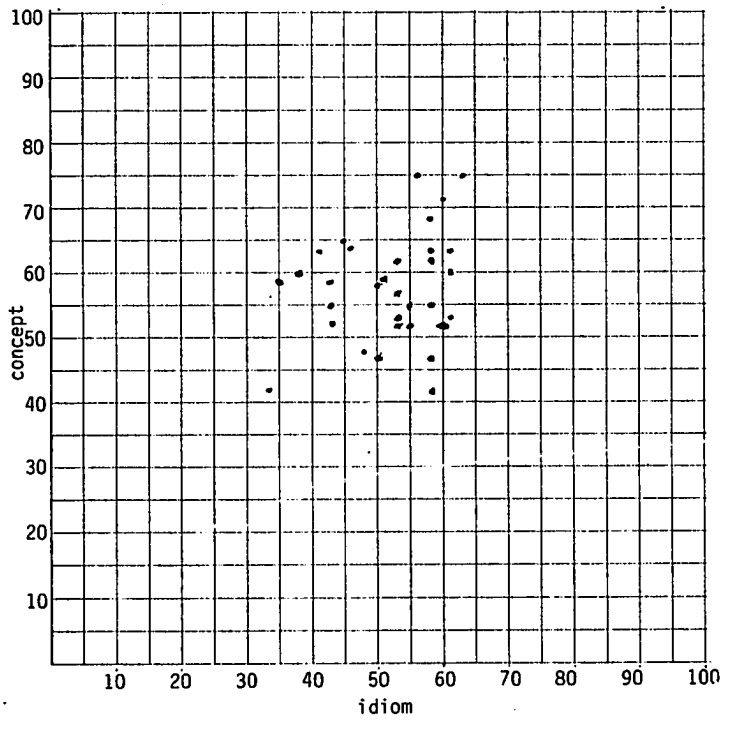
VALDERRABANO : CONCEPT AND IDIOM SCORES

Fantasia	Concept	Idiom	Fantasia	Concept	Idiom
1	68	58	18	52	43
2	63	61	19	59	51
3	62	58	20	60	38
4	55	55	21	42	33
5	42	58	22	58	43
6	55	58	23	47	58
7	71	60	24	64	46
8	52	53	25	63	41
9	52	55	26	47	50
10	75	63	27	60	61
11	48	48	28	53	61
12	75	56	29	58	50
13	62	53	30	52	60
14	53	53	31	55	43
15	57	53	32	52	60
16	59	35	33	65	45
17	63	58			

The range of scores is similar to those of most other vihuelists. The range on the Concept scale is 33, from 42 to 75. On the Idiom scale the range is 30, between 33 and 63. Valderrábano's music thus reflects neither wide stylistic variety, nor an extreme dissimilarity to the music of his peers. He shares with Pisador the smallest stylistic variety on the basis of the statistical study.

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Ex.5.40, Valderrábano, Style Graph.



However, Valderrábano's scores are evenly spread throughout his range. This evenness is responsible for the misleading impression that Valderrábano's fantasias are all of the same ilk. This has been demonstrated not to be the case. The fantasias at the widest extremities of Valderrábano's range show differences which are far less subtle than might be expected. Compared with the other vihuelists, the figures show Valderrábano to be most akin to his chronological neighbours Narváez and Mudarra. Valderrabano's average score for Concept falls midway between the scores of these two. His music does not have the loftiness of Narváez's, nor its animation. His style is more akin to Mudarra's due

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to a similar use of non-imitative counterpoint. Parallels have already been drawn in this study between Mudarra's use of free counterpoint and the fantasias of Valderrábano. Valderrábano's parody fantasias are also analogous to the glosas of Mudarra.

It is in the area of Idiom that Valderrábano is more noticeably different to both Narváez and Mudarra. His lower scores reflect the beginning of the trend of the second half of the sixteenth century towards a higher intellectual orientation at the expense of idiomatic inspiration. While Narváez and Mudarra average Idiom scores of 63 and 64 respectively, Valderrábano achieves only 52. This drop in scores is as large as that which separates Mudarra and Narváez from Luis Milán. Valderrábano's average Idiom score is thus some twenty points lower than Milán's, yet only a decade passed between the publication of their music. Valderrábano's lower score is a reflection of his individuality, but it is also consistent with a general trend in the evolution of the fantasia. His music is individual in that it exceeds the rate of change associated with that evolutionary trend. In the spectrum of Spanish instrumental music, Valderrábano represents a strong artistic force. The quality of his fantasias makes him a true peer of Narváez and Mudarra, although their work was more influential. Valderrábano was an innovator without direct successors, a composer whose distinct imprint

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remains unique in the literature of the fantasia in Spain, and in the broader realm of instrumental music of his age.

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CHAPTER 6

DIEGO PISADOR

The music of Diego Pisador survives among the music of the vihuelists as if by an accident of history. Despite a law suit filed against him by his younger brother Alonso, Diego persisted with the publication of his music using money bequeathed him by his mother.[1] His Libro de Musica de Vihuela was published under royal licence in Salamanca in 1552 and is dedicated to prince Philip, later Philip II. The book was printed in Pisador's own home and published in his own name.

Diego Pisador was born around 1509 and died after 1557. He took out minor orders in 1526 but apparently did not pursue a clerical career. For nearly twenty years, from 1532, he managed his family's affairs in Salamanca during the long absence of his father in Galicia as an official of the Duke of Monterrey. Diego Pisador held the position of mayordomo of the city of Salamanca and apparently did not marry.[2]

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[1]Documents relating to the litigations and correspondence of the Pisador family are cited in Ward V, pp.385-88.

[2]Biographical details are derived from Ward V, loc. cit.

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The information provided by the documentary evidence concerning Pisador confirms the conclusions reached solely through the study of his music. He was a diligent and industrious amateur whose obsession with the vihuela and with the task of producing a book of music for it surpassed his skill as a composer of vihuela music.[3] The printing licence informs that Pisador had spent fifteen years in preparing his book, that is, from about 1537.[4] Twenty-six fantasias are included in his ambitious collection, and even if not works of the highest artistic merit, they are informative examples of compositional technique and process. They are also of value in an historical perspective as they reveal the values and aspirations of a composer of the mid-century.

As in the other vihuela tablatures, Pisador's Libro de musica is organized as a number of libros. There are seven altogether containing a selection of works similar to those of the other vihuelists.[5] The first two fantasias, para los que aprenden [for those who are learning] or comienzan a tañer [are beginning to play] are found in the libro primero

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[3]Ward V, p.387, conjectures that Pisador may have been the vihuelist alluded to by Bermudo as "not a player of ill fame" but "not a little laughed at among singers" for producing tablature "unworthy of the name Music," Declaracion, fol.100^{v}.

[4]Libro de musica, fol.*2.

[5]Brown, Instrumental Music gives an inventory of the Libro de musica as 1552$_{7}$.

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among a miscellany of variations, song settings, and a dance. These fantasias are technically facile samples of the two types of works found in the third libro which is titled:

> Libro tercero de fantasias sobre passos remedados ansi de a quatro bozes como de a tres. Y canta se la boz que va asseñalada de colorado. Es la claue de ce sol faut la tercera en tercero traste, y otras sin passos remedados[6]
>
> [[The] third book of fantasias on borrowed themes of four voices as well as three. The voice shown in red is to be sung. The C-clef is [on] the third fret of the third [course], and [there are] other [fantasias] without borrowed themes.]

The indication that one voice is to be sung is unique to the fantasias of Pisador and Daza. Red ciphers mark the line of the texture to be sung. Pisador must have insisted upon this feature as it required a two-colour run, with problems of accurately aligning the two impressions. The process is surprisingly well executed. As a performance practice, the singing or vocal doubling of one voice would enhance the dense, sometimes incomprehensible textures. The red notation also serves a useful role in helping the player unravel the intended polyphony. The solmization syllables of the borrowed cantus firmi are also printed below the tablature.

It is noted in the tabla that the fantasias sobre passos remedados are in all the modes, an influence of the didactic organization of the

---

[6]Fol.17.

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vihuela books.[7] The first eight fantasias in the third libro are in order of mode.

While the Libro de musica gives the outward impression of a well-printed collection, set in the same type as the works of Valderrábano, Fuenllana, and Daza, it is a tablature riddled with typographical errors which further distort Pisador's already questionable compositions. Reconstruction of the tablature as it might have been intended is sometimes problematic, and in many small instances, conjectural. Pisador's music presents a major editorial task. In more than a polite number of pieces, virtual re-composition of some passages is required.

The only available critical examination of Pisador's fantasias has been made by Ward. He presents a brief analysis of Fantasia 3 as an example of the fantasias sobre passos remedados, and precedes his analysis of a work sin passos, Fantasia 18, with a perceptive exposition of Pisador's stylistic features.[8] The present study builds from that base, and supports Ward's findings.

Pisador's fantasias aspire to the same ideals as most other mid-century composers of the genre. In the best examples of his work can be seen his preference for pervasive imitation, dense four-voice textures and smooth counterpoint which proceeds

---

[7]Fol.*4.

[8]Ward V, pp.241-42, 264-66.

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unbroken for the duration of each fantasia. The large number of fantasias built from passos remedados is a unique feature of his collection. Half of his fantasias use preconceived themes as the basis of essentially monothematic works. The prevalence of fantasias of this species perhaps betrays the work of a student attempting to write imitative counterpoint upon a given theme. Consistent with a composer with limited mastery of technique, Pisador's aspirations are realized in his music with a varying degree of success. Some of his fantasias display considerable accomplishment and are plainly successful works. Passages in a number of them show remarkable ingenuity, and a skill in the manipulation of voices that would rival the achievement of any vihuelist. But while many examples can be shown to demonstrate astonishing contrapuntal inventiveness, there are many other places where Pisador's lack of technique is equally astounding. He frequently found difficulty in writing cadences. He had only modest mastery of the accepted musical grammar for bringing three or four voices to a close. This difficulty extends backwards from the cadences. His difficulty in directing voices towards cadences can frequently be observed in the passages preceding them. He was unable consistently to absorb into his own compositions practices and formulae he knew so well from his intabulations of vocal music. In terms of the syntax of the standard sixteenth-century musical

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phrase, imitation + extension + cadence, it was the latter two elements which Pisador found problematic. He also found difficulty in maintaining the integrity of his lines in dense polyphony. As in Valderrábano's music, one voice is transformed into another with ease, and voices enter or break off without reason or cause. Pisador's music, however, trangresses these norms of sixteenth-century style more than that of other vihuelists. Abnormalities of voice-leading even occur within the thematic material of imitative expositions.

Examining Pisador's fantasias from close proximity is like preparing a balance sheet of debits and credits. Viewing each work as a single, complete entity from further afield, the implications of the debits are multiplied. They clothe Pisador's fantasias in mediocrity and generate indifference in the performer or reader. As a result of the weaknesses defined, many of the works suffer from a lack of shape or overall form. Many seem to dissolve into a succession of beginnings which have no ends. Pisador's difficulty with cadences means that his cadential articulation of form is not strong. His difficulty with free extensions also creates uninteresting passages devoid of character. Pisador had no abundant gift for composing free melodic lines. His inadequacy with this has formal repercussions as well, for he was unable to effect smooth modulations to cadences on different modal degrees. Many of the fantasias

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lack tonal variety or any sense of musical tension created by tonal polarities. Even in the best aspect of his work, his imitation, the success of the music is frequently compromised by myopic vision. In many instances, Pisador's polyphony is just so dense that concurrent thematic statements become fused into a homophonic mass, where only one part can be readily distinguished by the listener. The ingenious counterpoint is lost through disregard for the timbral and textural capacities of the vihuela. These are the areas in which Pisador's fantasias display their greatest deficiencies.

In being unable to combine smaller components into satisfying and coherent larger units, Pisador once again shows an incapacity to extend or control his artistic vision. Nonetheless, many passages of his fantasias are competent; several of the fantasias are musically satisfying. The occasional flashes of brilliance arouse a sympathetic view towards the composer. Here we have a composer, possibly of limited musical education or experience, writing works beyond his technical capacity, but making a desperate attempt to express himself in a valid musical language. His attempts nearly achieve greatness, but they are unable to attain the eloquence and intensity that their best moments imply. They are the vain and frustrated attempts of a would-be genius, reduced to near impotence by a lack of technical proficiency. Table 6.1 provides some initial facts and figures about each of

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TABLE 6.1

PISADOR: SUMMARY OF FANTASIAS

Fantasia	Work	folio	title	type	mode	voices	tempo	tuning	length
1	13	7^{v}	Fantasia sobre la sol fa re mi..para los que comiençan a tañer..de espacio	ImM	(1)	3	S	(G)	106
2	14	8	Fantasia a tres tambien. Llana para los que aprenden ..de espacio	ImP	1	3	S	(A)	98
3	34	17	(Fantasia del primer tono sobre la fa sol la re mi re)	ImM	1	4	-	G	122
4	35	17^{v}	Fantasia sobre el seculorum del segundo tono	ImM	2	4	-	G	98
5	36	18	Fantasia del tercero tono sobre mi la sol fa sol mi	ImM	3	4	-	G	115
6	37	18^{v}	Fantasia del quarto tono sobre la sol fa re mi	ImM	4	4	-	G	111
7	38	19^{v}	(Fantasia del) quinto tono sobre fa fa sol mi fa re	ImM	5	4	-	G	117
8	39	20	Fantasia sobre fa mi re fa sol fa. Sesto tono	Ost	6	4	-	G	109
9	40	20^{v}	Fantasia del septimo tono sobre ut sol mi sol la sol	Ost	7	4	-	A	121
10	41	21	Fantasia del octavo tono sobre sol mi fa sol mi re	ImM	8	4	-	G	97
11	42	21^{v}	(Fantasia del) primer tono sobre re mi fa sol mi re	ImM	1	4	-	G	90
12	43	22	Fantasia sobre la sol la mi fa mi	Ost	4	4	-	G	116
13	44	23	Fantasia a tres..sobre mi la sol mi fa mi del quarto tono	ImM	4	3	-	A	124
14	45	23^{v}	Fantasia a tres del primer tono sobre el la fa sol la re	ImM	1	3	-	A [=G]	119

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Table 6.1 (continued)

Fantasia	Work	folio	title	type	mode	voices	tempo	tuning	length
15	46	24	Fantasia a tres sin paso ninguno	ImP	(1)	3	-	(A)	103
16	47	24^{v}	Fantasia del primer tono	ImP	1	4	-	(G)	129
17	48	25	Fantasia del primer tono	ImP	1	4	-	(E)	142
18	49	26	Fantasia del quarto tono	nIm	4	4	-	(G)	114
19	50	26^{v}	Fantasia del sesto tono	ImP	6	4	-	(G)	98
20	51	27	Fantasia del sesto tono	ImP	6	4	-	(G)	107
21	52	27^{v}	Fantasia del sesto tono	nIm +Im	6	4	-	(G)	132
22	53	28	Fantasia del septimo tono	Ost	7	4	-	(A)	124
23	54	28^{v}	Fantasia del segundo tono	nIm	2	4	-	(G)	82
24	55	29	Fantasia del otavo tono	nIm +Im	8	4	-	(G)	114
25	56	29^{v}	Fantasia del otavo tono	ImP	8	4	-	(G)	119
26	57	30	Fantasia del otavo tono	nIm	8	4	-	(G)	104

Pisador's fantasias.

Type

According to the titles of the works and from the title of Pisador's third libro, the fantasias can be divided into two broad categories, dependent upon the presence or absence of a solmized cantus firmus. Thirteen works are built from a given theme, another thirteen are freely constructed. The two styles, however, are not mutually exclusive. Imitation is a common denominator, with the cantus

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firmus works generally being monothematic, and the free fantasias polythematic. In the cantus firmus works treatment of the theme is predominantly imitative, although in most of the works there is also some ostinato writing. Non-imitative polyphony without an ostinato is also prevalent. Due to the variety of procedures in the fantasias, classification of their type is not altogether straightforward. They are classified in Table 6.1 according to the predominant procedure found in each fantasia. Table 6.2 shows the categories of the fantasias and the number of works predominantly in each style.

TABLE 6.2

PISADOR : FANTASIA TYPES

TYPE	NO. OF FANTASIAS
Polythematic, imitative (ImP)	6
Monothematic, imitative (ImM)	9
Ostinato (Ost)	2
Non-imitative polyphony (nIm)	3
Monothematic imitative and ostinato (ImM+Ost)	2
Polythematic imitative and ostinato (ImP+Ost)	1
Non-imitative polyphony and imitation (nIm+Im)	3

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Mode

In many of the cantus firmus fantasias, there is little relationship between tonality and the modal indications given by Pisador. The mode of these works is determined by the mode of the cantus firmus melody, not by the application of modal criteria to the fantasia. Therefore Fantasia 7, for example, on fa fa sol mi fa re is classified by Pisador as mode 5 on the basis of the sol-mi-fa cadence it contains, but the fantasia itself is in the tonality of "A minor", or mode 1, transposed.

Using the modes cited by Pisador according to the given criteria, typical preference is shown for mode 1, with the plagal modes 4, 6, and 8, all used four times each.

Ex.6.1, Pisador, Modal Distribution.

mode:	1	2	3	4	5	6	7	8	
no. of works:	8	2	1	4	1	4	2	4	=26

Voices

Only five of the fantasias, nos.1, 2, 13, 14 and 15 are in three voices, the remaining twenty-one works are employ four voices.

Tuning

The title page of the libro tercero makes it clear that Pisador limited his thinking to the

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vihuela común in G-tuning for his cantus firmus fantasias, if not for all of them. Tuning is only specified three times for individual works, nos.4, 10 and 14, but even the instruction in the last of these works is incorrect. It suggests that A-tuning be used. In the particular case, A-tuning gives the wrong modal final and no agreement between transcribed pitch and solmization syllables. The work should be transcribed using G-tuning. One irregular piece, no.17, suggests E-tuning, but could be a work por otra parte, a modal transposition in A-tuning. Twenty of the fantasias demonstrate G-tuning, while five appear to be conceived with A-tuning.

Length

The average length of Pisador's fantasias is 108 tablature bars. They do not vary greatly in this regard. The shortest work is 82 compases while the longest is 142.

The only qualitative category in the system of Concept and Idiom style comparison is the category of idiomatic effectiveness. The data presented in Tables 6.3 and 6.4 can therefore be used to gain a more detailed and comprehensive idea of Pisador's style and historical position with a negligible qualitative bias.

Table 6.3 presents the Concept data for Pisador's fantasias. The percentage of imitation

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TABLE 6.3

PISADOR : POLYPHONIC PROCEDURES (CONCEPT)

Fantasia		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
IMITATION	⩾ 90%																										
	80-89%																										
	70-79%	X																		X							
	60-69%													X													
	50-59%		X								X										X						
	25-49%			X					X	X		X			X	X	X	X							X	X	
	1-24%				X	X	X	X					X									X	X				X
NON-IMITATIVE POLYPHONY	⩾ 75%																		X			X		X			
	50-74%		X														X	X			X				X		X
	25-49%				X	X										X						X				X	
	10-24%	X		X				X		X	X	X			X					X							
	1-9%						X		X				X	X													
CANTUS FIRMUS with homophony	⩾ 75%																										
	50-74%				X		X	X					X		X												
	25-49%			X		X						X		X										X			
	10-24%								X	X	X																
	1-9%	X																	X								
CANTUS FIRMUS with smaller notes	⩾ 75%																										
	50-74%																										
	25-49%								X	X																	
	10-24%						X																				
	1-9%			X		X		X						X													
ACCOMPANIED MELODY sequential	⩾ 75%																										
	50-74%																										
	25-49%															X											
	10-24%																	X		X				X			
	1-9%					X													X		X					X	
ACCOMPANIED MELODY free	⩾ 50%																										
	25-49%																										
	10-24%															X								X		X	X
	1-9%	X		X		X											X	X									
SINGLE VOICE sequential	⩾25%																										
	10-24%																										
	1-9%																										
SINGLE VOICE free	⩾25%																										
	10-24%																										
	1-9%																										

found is more varied than for other vihuelists, although the greatest number of works show less than fifty percent imitation. Two works distinguish themselves by no imitation, and only six works show more than fifty percent. No work shows eighty percent or more. Accordingly, more space is given by Pisador to free counterpoint, and it is to be observed that this is markedly more prevalent in the fantasias without passos remedados, nos.2 and 14-26. The use of cantus firmus melodies as an ostinato is shown by the registrations in categories

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3 and 4. Pisador's preference for ostinato in equal-voiced textures is made obvious. The incidence of a cantus firmus accompanying a voice with running passages is rather infrequent, occurring most in Fantasias 8 and 9. Some use of ostinato technique also occurs in two of the pieces without a cantus firmus. In lieu of ostinato accompaniment of faster melodies, Pisador constructs free accompaniments. These are shown as the two categories of accompanied melody. It is evident that despite the constructive differences between Pisador's two broad groupings, his fantasias all achieve a close similarity of surface structure.

Table 6.4, Textural Types, shows in the first instance Pisador's preference for dense textures. Four works have a predominantly four-voice texture, the other twenty-two show three-voice textures to be the most prevalent. Themes without great rhythmic interest combined into three and four-voiced textures result in a significant amount of homophony. It is also noticeable that a greater amount of homophony occurs in the cantus firmus fantasias as a result both of homophonic setting of ostinato statements and the dense polyphonic treatment of imitation. Figuration has little place in Pisador's style, nor does the idiomatic idea of arpeggiation. Most of Pisador's fantasias do not challenge the performer with virtuosic gestures, rapid position changes and so forth. Their difficulty lies in the unrelieved constancy of chord

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TABLE 6.4

PISADOR : TEXTURAL TYPES (IDIOM)

	Fantasia	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
TEXTURAL DENSITY	varied a4-a1																										
	>50% a2																										
	>50% a3	X	X			X	X	X	X	X	X	X	X	X	X	X	X	X		X	X	X	X		X	X	X
	>50% a4			X	X														X					X			
HOMOPHONY	much (>20%)		X		X	X			X			X			X									X			
	some	X		X						X	X		X														X
	little						X	X						X			X	X	X	X		X	X			X	
FIGURATION	much (>10%)																										
	little	X				X	X							X				X	X	X	X	X		X		X	
ACCOMPANIED MELODY	much (>20%)																										
	some				X																						
	little						X			X		X		X		X	X	X	X					X		X	X
ARPEGGIATION																											
EASE OF EXECUTION	extremely facile																										
	very facile	X	X																								
	facile			X	X		X	X		X	X			X		X	X	X	X	X	X		X	X	X		
	difficult					X			X			X	X		X							X				X	X
IDIOMATIC EFFECTIVENESS	excellent																										
	good		X											X													X
	average	X		X	X	X	X			X					X	X	X	X		X	X	X	X	X	X		
	poor							X	X		X	X	X						X							X	

formations; an element of fatigue caused by often futile labour. Notwithstanding, most fall comfortably under the fingers, resulting in assessment of their difficulty to show the greatest number of them as 'facile'. The poor and average results which characterize the observations of effectiveness are a reflection of the qualitative judgments already expressed.

Pisador's formal structures show no regularity or consistency of approach. Some demonstrate an apparent lack of planning or, at least, little ability to realize a satisfying musical form. Other works display a satisfactory handling of materials. The following examination of individual works is a sample of Pisador's fantasias representing the

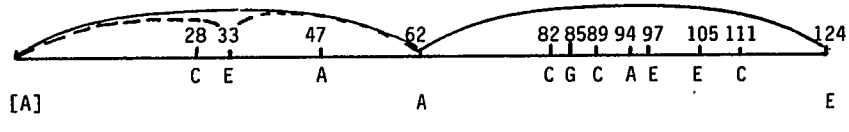
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variety of his technique and the varying quality of his works.

Cantus firmus Fantasias

The fantasia a tres bozes sobre Mi la sol mi fa mi del quarto tono, no.13, is one of Pisador's most outstanding works. Together with Fantasias 3, 8, 9 and 10, it stands out among the cantus firmus works. By choosing an attractive theme, taking great care of its rhythmic setting, and by limiting himself to three voices, Pisador creates one of his most beautiful fantasias. The work shows thought and insight: its materials are handled with proficient dexterity. It displays a formal balance of equal merit to the best architectonic works produced by mid-century composers, and the extent to which its imitation is all-pervasive would be the envy of any vihuela or lute composer. Composed without any breaks to its continuity, the fantasia is 124 bars in length. On the basis of its tonal plan and its secondary thematic material however, it may be divided into halves of 62 bars each.

Ex.6.2, Pisador, Fantasia 13, structural plan.



Tonally, the fantasia is planned in terms of fourth mode norms, although only the bass voice conforms to

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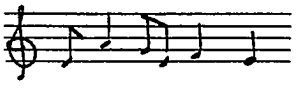
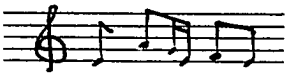
the range of fourth mode melodies. Its first half terminates on the modal dominant, A, and the work concludes on the final. The use of C as the next most important tone is consistent with Phyrgian usage. The first half of the work also displays a balance in its tonality with a cadence on E at bar 33, the midway point of a period framed in A. The second half of the work shows a faster harmonic rhythm, with a greater number of cadences serving to enliven the work in its latter third.

The cantus firmus, mi la sol mi fa mi, occurs a total of fifty-three times during the work, twenty-seven times in the first half, twenty-six in the second. Thirteen statements are incomplete. The theme occurs in five different transpositions. Twenty-six statements begin on E, eleven on B, eight on G, seven on A, and one incomplete appearance whose implied missing first note is C. Statements on E, B and A provide tonal variety. The statements on G are predominantly used to harmonize statements of E or B, in parallel thirds, sixths, or tenths. While these are not strictly independent statements, they are of importance because of the support they lend to statements in lower parts, and because they absolve Pisador from the need to write free counterpoint. They protect him from his own weaknesses. The principal rhythmic disposition of the theme is shown as (a) in Example 6.3. The cantus firmus appears in a number of minor variant forms, usually with the first or penultimate note-

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value doubled or halved respectively. A diminished form of the theme (b) is used to conclude the first half of the work. In a small number of instances the theme is decorated by diminutions such as those which occur in the bass statement in bars 20-24.

Ex.6.3, Pisador, Fantasia 13, cantus firmus rhythmic forms.

(a)  (b) 

The theme is treated in three ways. It is used imitatively at the unison, fourth, fifth, and octave. In the second half of the work, it is employed as part of dissimilar voice pairs. It is also used as an ostinato, with consecutive repetitions in the same voice at the same pitch. In the second half of the fantasia, two other themes emerge, so the work cannot be strictly regarded as a monothematic fantasia.

Twenty statements of the theme are shown in the tablature by red figures. Eleven appearances are in the superius, six are in the bass, and three are in the middle voice, called tenor here. The eight coloured thematic statements in the first half of the work are all in the superius. Red notes are marked with an asterisk in Examples 6.4 and 6.5.

The three voices of the texture are used nearly all the way through the pieces. Two passages of duo

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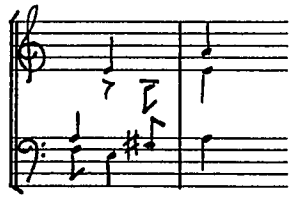
writing relieve the texture in the second half. The theme is present in at least one voice in all but a few isolated moments of the work. Instances of parts moving from one voice to another do not occur in the fantasia. Harmonic movement is controlled by the bass. The suitability of the theme for bass cadential progressions accounts for its frequent use in the lowest voice.

The first half of Fantasia 13 is given as Example 6.4. The work begins unusually. The expanding texture is typical, but Pisador appears reticent to disclose his theme. The opening duo is freely extended from the first notes of the theme. The first full thematic statement then occurs in the most concealed part, the bass, and begins within the first cadence at bar 1Ø. The temporal relationship of the tenor and superius in the first entry foretells the structural relationship between the bass and superius for the following passage. Bass entries precede most superius entries, and the upper voice also imitates the modulations of the lower in the manner of a canon. Until bar 47, the tenor takes little part in the thematic dialogue, although it is an active part of the musical fabric. Besides plentiful thematic statements, the superius makes little contribution to the first half. Its preoccupation with the cantus firmus gives it the appearance of an ostinato, although there is really only one passage that can be labelled as such: in bars 38-46 where both lower parts proceed freely

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beneath two ostinato statements. Following a return to A at bar 47 by an interrupted C cadence, the diminution of the theme is introduced, and dense stretto-like imitations drive the music purposefully towards a firmer articulation of A.

Some small details show hints of Pisador's ineptness. The peculiar chromatic turn of the semi-quaver figures in the tenor in bars 10, 14 and 30 are all apparently to supply a leading tone to the following chord. In each case the leading tone is to the fifth degree of the chord. In bar 10 it resolves downwards; in the latter two cadences it produces unusual false relations with the superius. The cadence at bar 19 also shows irregular voice leading in the lower parts, and also parallel octaves between the outer voices. Pisador's probable intention at this cadence was to give the illusion of a cadence with four voices:

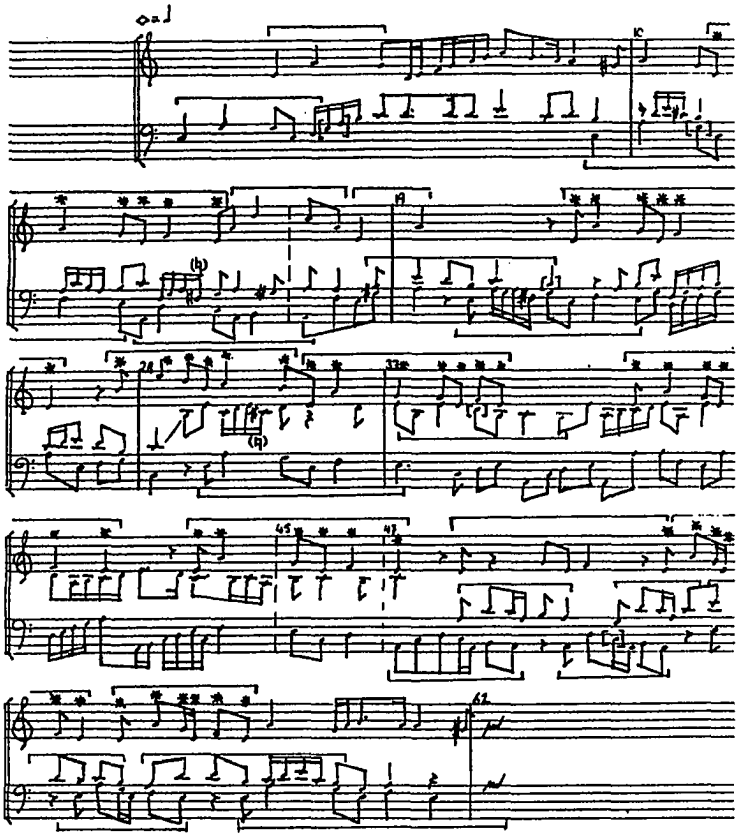


Another irregularity about which Pisador seems to have had no qualms is a thematic statement in the superius in bars 48-52. The la of the theme is omitted because it will not harmonize with the lower voices which are both engaged in thematic statements. Instead of supplying an alternate note, the spot is left void. In Example 6.4, thematic statements are bracketed; asterisks denote

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coloration.

Ex.6.4, Pisador, Fantasia 13 (b.1-62).



The second section differs structurally from the first. It begins as an exposition of three duos in bars 62-85, continues as free polyphony with sequences above an ostinato bass part during bars 85-104, and concludes as a two-part canon in the lower voices in bars 105-24. Each of these episodes is of almost identical length. The duo appears in the combinations B/T, T/B, S/T. The first voice of each entry comprises a double statement of the cantus firmus. The theme's pair, marked as theme 2

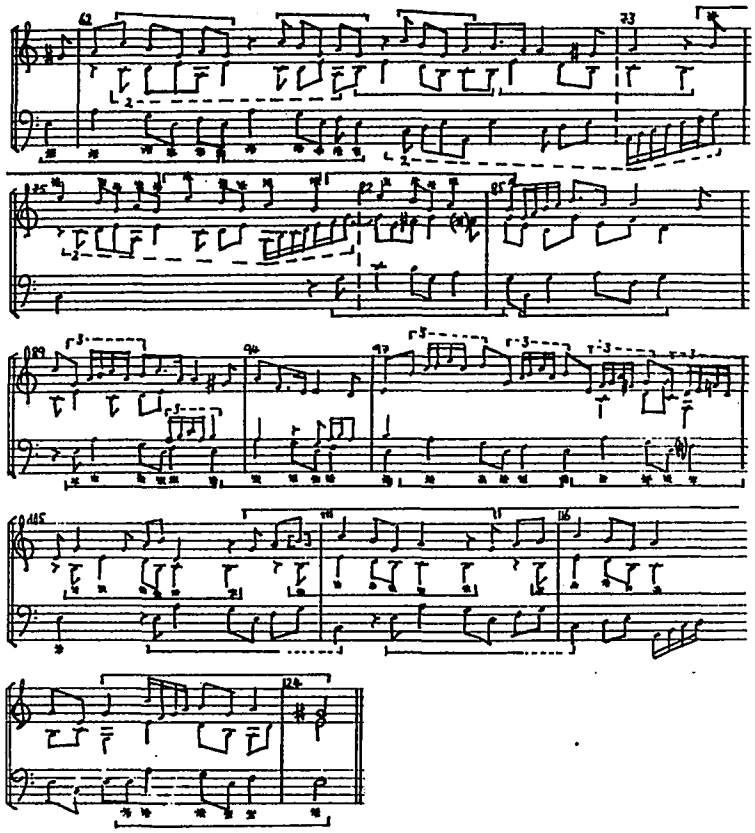
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in Example 6.5 also comprises a repeated cell. In the second and third entries, this theme concludes with an added ascending flourish. During the first duo, the superius adds an accompaniment based on decapitated cantus firmus statements a tenth above the bass. The third such statement continues into a cadential formula during the second duo. The third duo is given with a silent bass.

The second episode of this half is marked by an increased speed of harmonic rhythm as well as a change to an ostinato texture. The more frequently drawn barlines in the transcription of this passage denote the more rapid succession of cadences. The cadential formulae which make up the superius part in this section are interrupted in bar 89 with a new figure whose subsequent reiterations lend it some importance. This motive, theme 3, is used from bar 97 to conclude the harmonically static passage in the cascading sequence of thirds. The conclusion of the work is wrought from a canon at the fifth between tenor and bass using the cantus firmus. The theme is modified in the bass to permit the cadences on C at bars 111 and 116. The final bass statement is without modification and the work comes to rest on the modal final. In this final passage, the superius is again constructed as a harmonization in sixths above the tenor and, alternately, in tenths above the bass.

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Ex.6.5, Pisador, Fantasia 13 (b.62-124).



A much less distinguished example of Pisador's cantus firmus works is his Fantasia del quarto tono sobre la sol fa re mi, no.6. It is a fantasia which shows its composer neither at his worst, nor at his best. It offers a typical example of his work. Although it contains some attractive passages and some clever counterpoint, it is a work without direction, devoid of formal shape. It is marred by awkward voice-leading, inarticulate cadential gestures, tonal monotony, and ineffectual use of its theme. The work is purely monothematic, and has a

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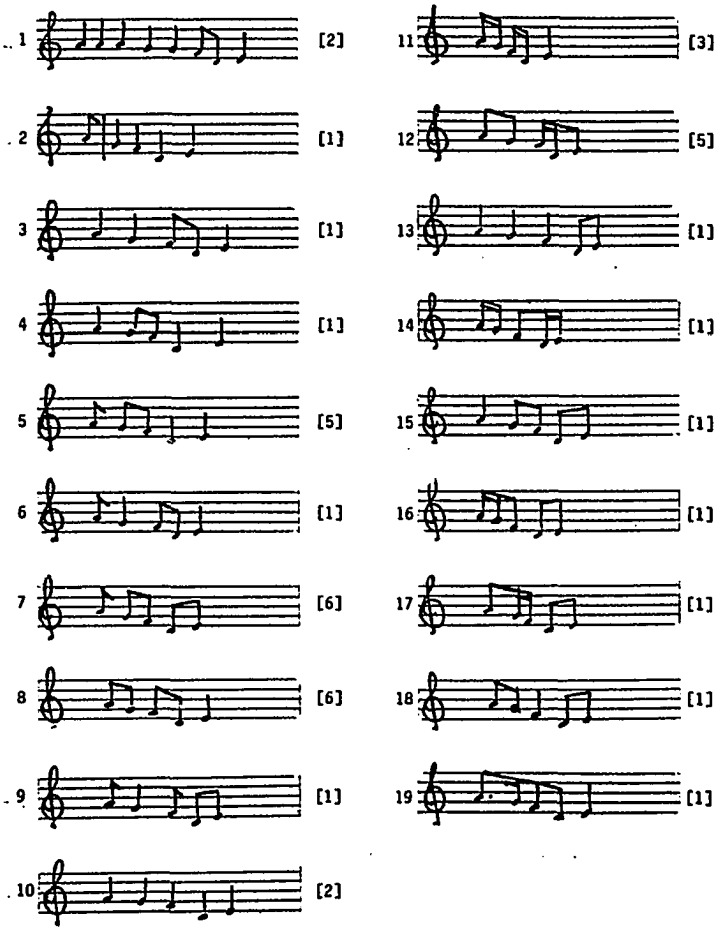
length of 111 bars. A transcription of the fantasia is given as Example 6.7.

The cantus firmus theme is a simple melodic gesture, a Phrygian cadence formula of five pitches, A G F D E. The theme occurs forty-two times in the fantasia, indicated by coloration and underlaid solmization syllables for thirty-five statements. Two transpositions of the original pitches occur. As well as twenty statements commencing on A, there are twenty-one transposed to begin on E and a single appearance beginning on C (bars 86-7). Statements on A and E are given in virtual alternation, so the transpositions make no contribution to tonal tension. Despite the large number of appearances, the theme has little impact: it fails to cut a clean profile. It assumes no rhythmic identity, and remains nondescript. Of the total number of appearances, there are nineteen different rhythmicizations, none of which appears more than six times. The variants are given in Example 6.6 in the order they first appear in the fantasia, with the number of occurrences shown in brackets. Rhythmic values are reduced 4:1.

Such rhythmic diversity is common among Pisador's cantus firmus fantasias and appears to be intentional. The most obvious reason for eschewing rhythmic consistency in the themes of monothematic works is to avoid monotony, but in so choosing, Pisador makes an error of judgment. He achieves monotony through trying to avoid it. His works

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Ex.6.6, Pisador, Fantasia 6; thematic variants.



suffer from the monotony of having characterless themes. They are without the strong sense of individuality that rhythmic consistency provides. Many thematic appearances pass unheard. In the context of the other deficiencies of Pisador's style, this effect is magnified. Had he exercised

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more proficient control of other factors, perhaps his thematic principle may have proved more satisfactory.

Pisador's difficulty maintaining the integrity of parts also affects his control of thematic material. Fifteen of the thematic statements in Fantasia 6 involve the theme shifting from one voice to another. The already bland theme is further disguised. In nearly one third of its statements it finishes in a voice other than the one in which it began. These irregular thematic appearances are indicated in Example 6.7. Attempts to regularize these thematic irregularities in transcription creates many places of particularly odd voice-leading. This occurrence points to Pisador's probable compositional technique: it suggests that he sketched his principal thematic material first, and completed the remaining voices of the texture as a secondary process. For an amateur composer needing to be mindful of the limitations imposed by his instrument, this practice seems eminently sensible. After making a sketch of his essential thematic material, Pisador probably reviewed the sketch, perhaps with instrument in hand, and then filled in the missing voices and connected the statements of theme in each voice. Finding the ambit of any voice too wide or the placement of the theme awkward, he may have preferred to share the theme between voices in preference to dismantling his framework and composing his thematic fabric

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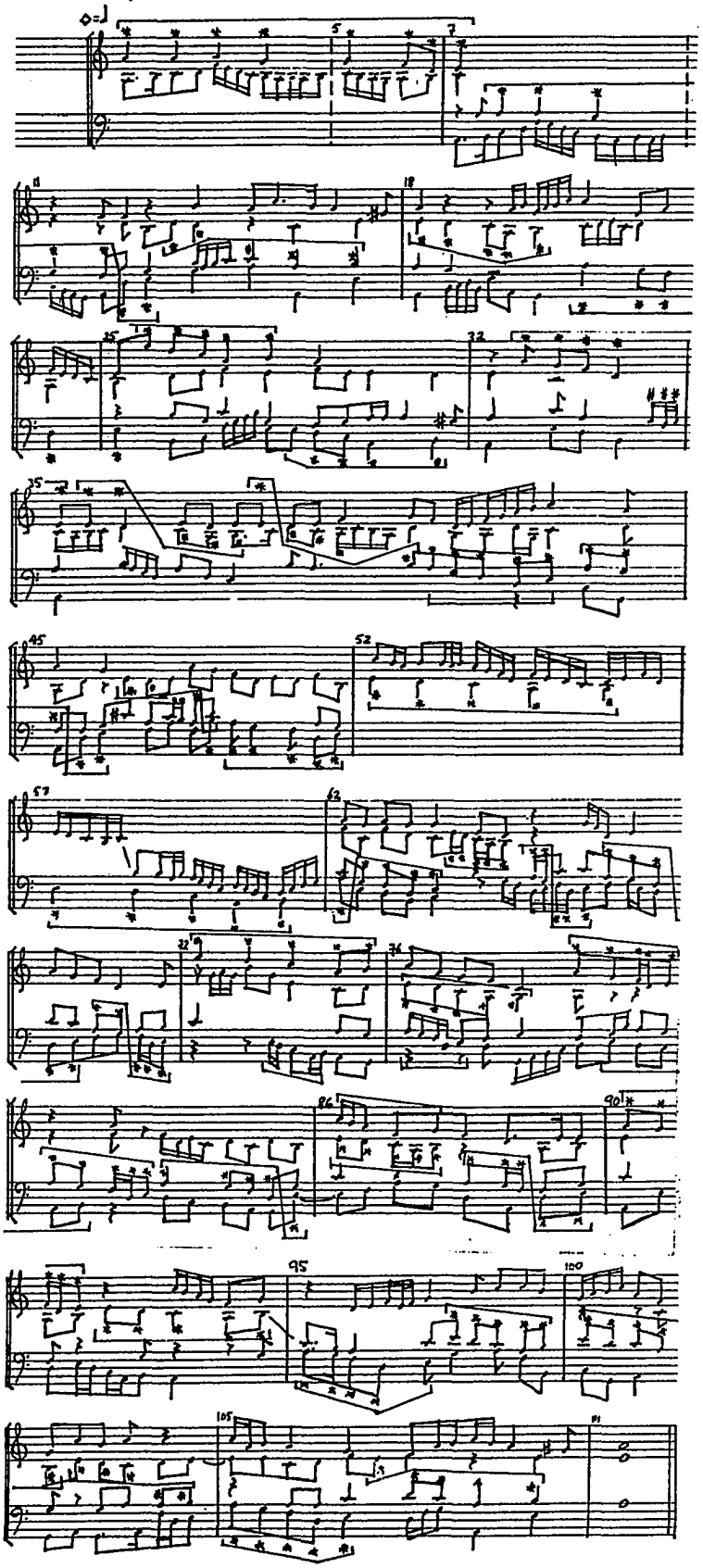
again. Not only does this suggestion account for a practice of irregular voice-leading that knows no other logical explanation, but it also helps explain the reasons behind many other weaknesses of Pisador's style. Phrases are not conceived as expansive harmonic gestures involving imitative polyphony. Imitations are conceived first and then the other voices are patched in around them. In this student-like procedure there can be little guarantee of melodic beauty or harmonic shape.

Pisador's contrapuntal web in Fantasia 6 creates a music more recognizable tonally as A minor than the fourth mode. His tonality is a contradiction of his strongly modal cantus firmus. Using sixteenth-century criteria, it would be more fitting to describe the fantasia as conforming to a transposition of mode 2, rather than mode 4. Taking Valderrábano's advice about works not necessarily finishing on their finalis, Pisador's modal ascription can fit the fantasia as well as its theme. It is another example of the ambiguous condition of tonal and modal theory at the time.

Within this tonal framework, the cantus firmus is used as a paso suelto: it occurs in consecutive imitative statements rather than being used as an ostinato. This is evident in the opening duos of the fantasia and the passage immediately following (bars 13-34) which contains six contrasting consecutive appearances, at least once in each

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Ex.6.7, Pisador, Fantasia 6.



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voice. There are only five places where pasos trabados or concurrent imitation occurs. These passages show Pisador's ingenuity in the combination of voices. In bars 79-82 the combination of superius, bass and tenor is skilful, but more ingenious is the superius and alto combination in bars 86-87 where rhythmic manipulation of the theme permits two simultaneous entries that do not move in strict parallel combination. Rhythmic diminution of the theme provides for quick imitative interchange in the passage from bars 90-94. By contrast, the passages beginning at bars 35 and 97 are typical of ostinato treatment with successive thematic reiterations at the same pitch and in the same voice.

Any attempt to define a formal plan for Fantasia 6 is thwarted by Pisador's technique and his own lack of definition. Recognizable cadences are few. Seven cadences are indicated in the transcription by full bar lines, to which could be added the mid-phrase articulations at bars 5 and 11. Other points of formal articulation are created by changes in register or texture, and are shown with broken bar-lines. It can be argued that this fantasia attempts to achieve internal structural parallelism by repetition of the same sequence of events as shown in Example 6.8. There can be no doubt that the return to a two-voiced texture and imitation of voice pairs at bar 52 is one of the most distinctive moments of the fantasia. This is

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the proposed point of division, creating approximately equal periods of fifty-one and sixty bars. The inequality in both parallelism and length of period is caused by an extra episode in the second period, bars 62-72.

Ex.6.8, Pisador, Fantasia 6, structure.

Episode	(length)	Procedure	Episode	(length)
I			II	
1-13	(13)	voice pairs	52-61	(10)
		[ostinato]	62-72	(11)
14-34	(21)	consecutive imitation (pasos sueltos)	73-96	(24)
35-46	(12)	ostinato	97-104	(8)
47-51	(5)	imitation	105-11	(7)

Validating this model is impossible in view of the artistic limitations of the music, but the coincidence of component episodes of similar length suggests, at least, that Pisador may have operated with some kind of formal rationale. This is by no means a solitary example among his fantasias, and is another indicator of how intention is spoiled by lack of skill in Pisador's music.

The features described in the foregoing works are characteristic of Pisador's cantus firmus fantasias. As shown in Table 6.1, they are predominantly monothematic. The cantus-firmus is typically used for consecutive imitation in dense

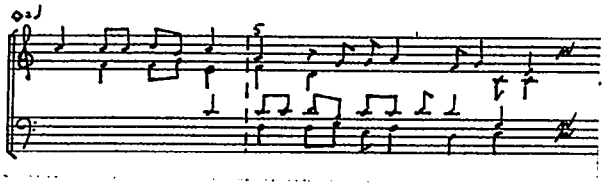
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three or four-part textures and with the theme present in at least one voice during most of the work. It is unusual to find free passages of more than a couple of bars in these works. Three free phrases in Fantasia 5 (bars 20-29, 62-72, 86-93) are the most substantial examples. Parts of other works display treatment of the cantus firmus more as an ostinato than an imitative theme. The difference subsists in the ostinato presentations of the theme being rhythmically less active, and remaining relatively concealed in the texture. Fantasia 12, for example, is written almost entirely in the ostinato style except at the beginning of a few imitative points and in one longer passage, in bars 75-86. These are the only places where the theme appears in the highest sounding voice.

Pisador also relied on a number of formulae to provide satisfactory openings to his works as well as for contrasting passages within them. Fantasia 6, (Ex.6.7) begins with voice pairs, one voice of the duo comprising a lengthened version of the cantus firmus. This treatment is also used in Fantasias 3, 8 and 9. The other cantus firmus works begin with imitation, either in duos or as a more gradual textural expansion. The opening of Fantasia 7 (Ex.6.9) shows Pisador's most condensed imitative opening using the work's theme fa fa sol mi fa re in paired imitation. The three-voice exposition of Fantasia 13 typifies the expansive style (Ex.6.4).

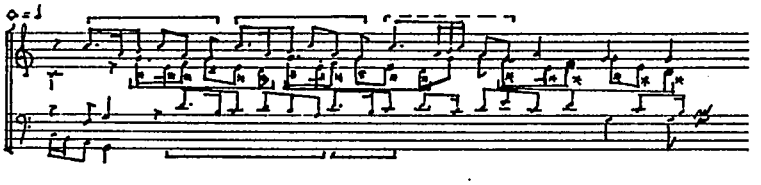
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Ex.6.9, Pisador, Fantasia 7 (b.1-10).



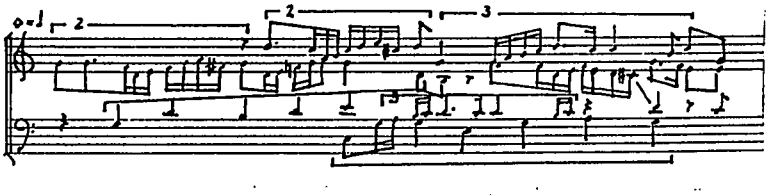
Contrast within the fantasias is usually effected by reduction to a two-part texture. These duos generally resemble opening textures. In Fantasia 10, Pisador uses another device and displays remarkable skill in combining his six-note theme sol mi fa sol mi re into a three-voice stretto.

Ex.6.10, Pisador, Fantasia 10 (b.49-60).



In Fantasia 9, Pisador uses subsidiary themes in addition to his cantus firmus. The first of these appear as counterthemes to the cantus firmus in the opening of the work, and are marked 2 and 3.

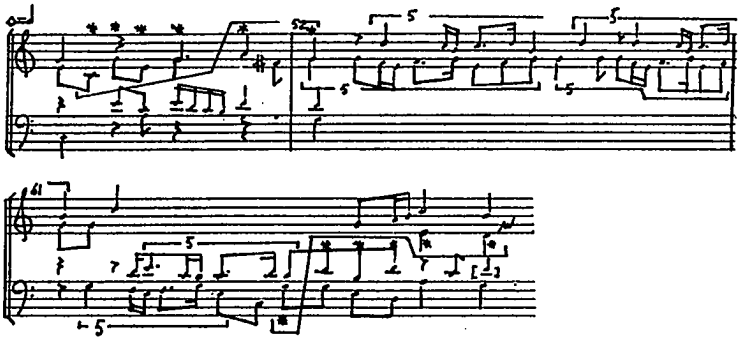
Ex.6.11, Pisador, Fantasia 9 (b.1-12).



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With this degree of thematic expansiveness, Pisador obviously felt no compunction in adding further new thematic material to his so-called monothematic works. Example 6.12 shows paired entries of a new theme placed between regular statements of the cantus firmus, ut sol mi sol la sol.

Ex.6.12, Pisador, Fantasia 9 (b.48-68).



The cantus firmus fantasias are Pisador's poorest works. It is apparent that their composition presented a greater challenge than he could consistently meet. They are overworked and ungainly. They compare poorly with works by Mudarra and Fuenllana based on the same principles. Every attempt is made to incorporate the cantus firmus as many times as possible, with a detrimental effect upon musical quality. Failure to recognize the importance of a theme's rhythmic identity further impoverishes them. Additionally, themes are

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incorporated into dense textures where there can be little hope of their audibility. Potentially successful exercises in composition are transformed into an impenetrable jungle of formless polyphonic strands. As in the case of all vihuelists after Milán, it is highly probable that Pisador's fantasias are intabulations of music first sketched or wholly composed in mensural notation. It is arguable that Pisador composed his sequence of thematic entries first, then completed the missing parts. Overwhelmed by the result, he appears to have been unable to assess, rework or reshape either the grammatical errors of their sentence structure or the broader deficiencies of their content.

Fantasias without a cantus firmus

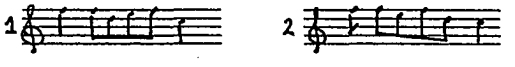
The thirteen non-cantus firmus fantasias are less rigorous in their composition, and reveal Pisador in a more comfortable domain. Even if untidy and rambling in places, they are much more musical in their conception, phrasing and form. They display a variety of structural approaches ranging from a high level of organization to apparent continuous formlessness. Their quality also varies. The works discussed represent a cross-section from an inconsistent collection.

The most accomplished of Pisador's polythematic works is his Fantasia del sesto tono a quatro, no.19. It exhibits the most laudable qualities of fantasia composition. It has characterful themes

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incorporated into a clear texture, and a balanced form towards whose articulation all elements are directed. It is composed in two periods of 48 and 50 compases length and makes use of only one theme in each period. The two themes, shown in Example 6.13, are closely related, adding melodic unity to the work. Both themes use the same four pitches, they descend a fourth from first to last note, include a descending third, and have the same rhythmic shape. The first note of theme 1 is reduced to a quaver after the opening exposition.

Ex.6.13, Pisador, Fantasia 19, themes.



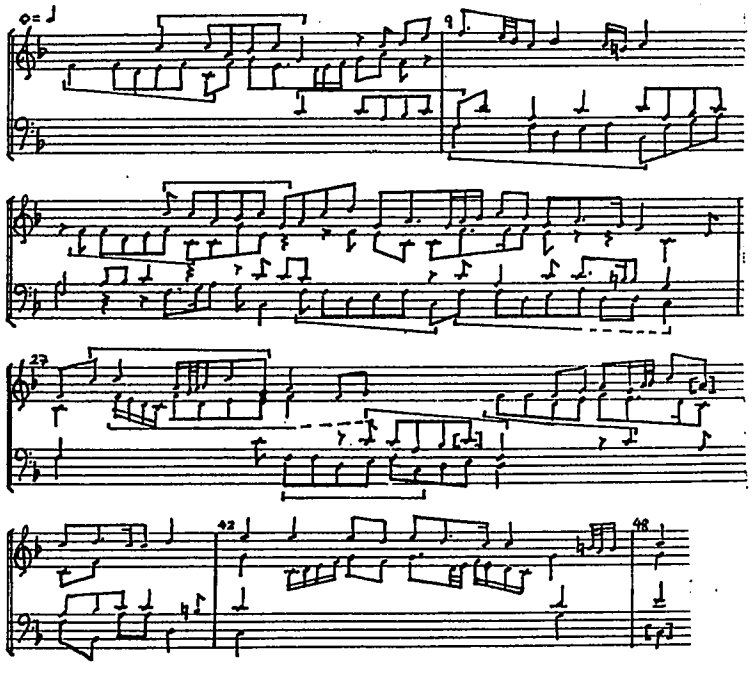
The form of Fantasia 19 makes a classical I-V-I progression, beginning on F, arriving at C at the end of the first period, and returning to F by the end of the work. Textural density is also controlled with understanding and mastery to aid the articulation of the form. The work is assembled largely from duos which Pisador expands into four voiced textures as they approach cadences. This is one of the devices of sixteenth-century composition over which he frequently displays little control. Similarly, the handling of line in free contrapuntal extensions is better than usual.

The first period divides into two episodes (Ex.6.14). The first begins with duos which imitate

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at the fifth. The bass and tenor mirror the upper voices after an initial cadence at bar 9, but the tenor preempts its entry with a first statement beginning in bar 6. This produces the effect of an expanding texture rather than antiphonal repetition. Further imitations from bar 15 expand the texture, and it is propelled by two bass entries to a full cadence on F at bar 27. A second exposition of the theme begins the second episode using interlocking voice pairs but altering the rhythmic identity of the theme. Of the five statements in this new exposition only one retains the theme's original

Ex.6.14, Pisador, Fantasia 19 (b.1-48).



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rhythmic shape. The phrase ends at bar 42 with a cadence on C, then a short free duo in the upper voices continues to another cadence on C. The V-I progression with the sub-semitone formula in the superius provides the entire period with a strong closing cadential articulation.

The second period of the fantasia is unusual for Pisador's music. It is structured as a series of short contrasting voice pairs in dialogue form. The section also includes phrase repetition, seldom found in his fantasias. Bars 55-66 are repeated from 74-85.[9] Unlike the first half of the work, the theme is now freely harmonized in many of its fifteen appearances, predominantly in parallel thirds or sixths. Particularly unusual are the chromatically altered statements of theme 2 in the bass preceding the cadences at bars 66 and 85. These important cadences are prepared by an expansion of the texture to four voices. The fantasia does not return to its tonal centre until the very end of the work. The final portion of the fantasia, from bar 85, is based on three statements of the theme given in the bass as an ostinato, commencing on F, C, and F. A passing cadence at bar 89, coinciding with the end of the first ostinato statment, announces the intention to return to F, but this is delayed by the strong cadence on C at

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[9]Comparison of the tablature of both statements provides a clear indication of the printing errors in the Libro de musica.

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the end of the second statement. The final cadence is of a type frequently encountered in the vihuela tablatures after Milán, but which has not drawn comment elsewhere in this study. It is a type of double cadence which includes not only the use of a sub-semitone onto the final, but also chromatic inflection of the same kind onto the dominant. The cadence is unusual because its first leading-tone lies outside the tonal domain of the work, an augmented fourth above the final. In terms of sixteenth-century theory, the cadence is properly formed. The sixth D - B-flat in compás 96 has to be altered by musica ficta to a major interval in order to resolve onto the following octave C.[10] In music by both Spanish and non-Spanish composers, the application of musica ficta frequently takes a different form in this situation: the major sixth is achieved by lowering the bass a semitone. Particularly common in cadences on G, it results in a bass progression E-flat - D - G.[11] In most other cases the issue is avoided by the use of voice-leading which does not ascend by step to the root note or octave of the dominant chord. This double

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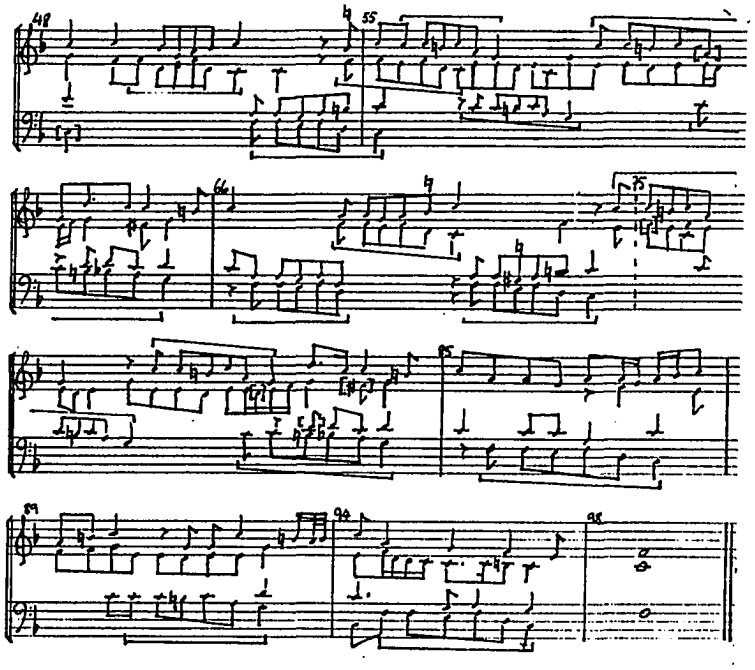
[10]See Jacobs, Performance Practice, p.206.

[11]Most modern editions of Spanish vocal music tend towards flatting the bass in this way. A detailed comparison of several of Daza's intabulations and their models reveals a marked preference for sharpened leading-tones. Comparative tables are given in John Griffiths, "Selected Songs from Libro de Musica en Cifras para Vihuela intitulado el Parnaso by Esteban Daza (Valladolid, 1576)," Diss. Monash, 1974, pp.87-89, 93-4, 100-02.

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use of leading-tones is to reinforce the cadence: consecutive sub-semitone formulae are used to reinforce the dominant in order to reinforce the tonic. Infrequent in the music of other nationalities, this cadential form appears to be a widespread Spanish practice.

Ex.6.15, Pisador, Fantasia 19 (b.48-98).



The features which make Fantasia 19 such a successful work are absent from Pisador's other polythematic fantasias. Fantasia 19 is concise and focused because it makes maximum use of its themes. The other polythematic works have fewer thematic statements and consequently a higher proportion of free material. Passages not directed by thematic

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motion are fertile ground for Pisador to display the weaknesses of his craft. Through lack of harmonic control and contrapuntal skill, the energies of focussed imitative episodes dissipate into dull meandering polyphony which by no means fulfills the promise of any interesting opening gestures. Other aspects of these fantasias reveal greater proficiency than is seen in the cantus firmus works. They are rationally organized by themes, textures and cadences into interesting formal patterns usually with episodes of similar length and, in some cases, with the episodes related by similar themes. The themes are well-wrought motives and the cadence patterns show a desire for harmonic variety.

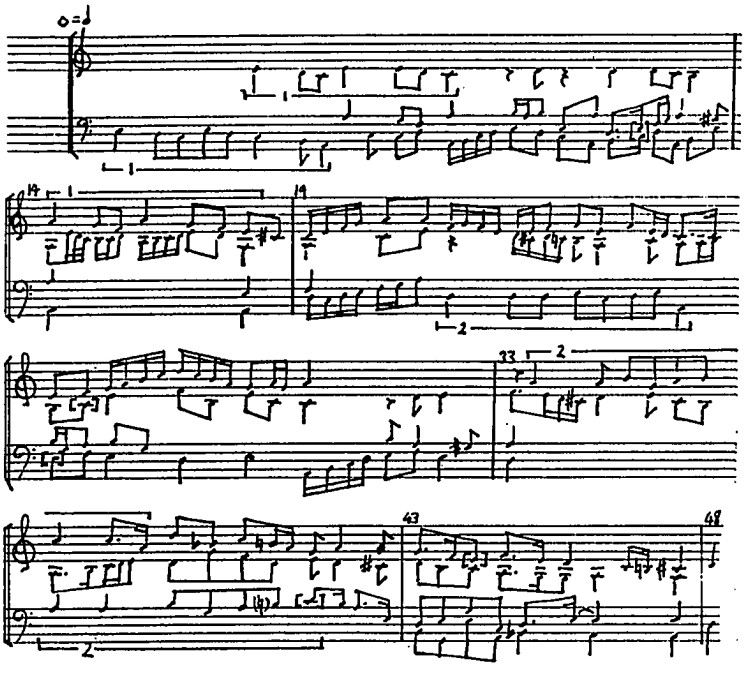
The first of two Fantasias del primer tono a quatro, no.16, is typical of such works. It comprises three episodes, each begun imitatively and completed in free polyphonic style. Five themes are used in its 129 bars and its tonality centres firmly on the modal final D. The first two episodes are of forty-eight bars each, and each makes use of two themes. The final episode uses a single theme to begin its thirty-three bar span.

The first episode, Example 6.16, commences with imitative entries of the first theme in the bass, alto and tenor, although this last voice gives only half the theme. A cadence on A at bar 14, after five free bars, coincides with the introduction of the superius entry, concluded by another cadence on D at bar 19. The following twenty-eight bar

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extension is tightened by three appearances of a second theme in the bass at bar 21, the superius in bar 33, and again in the bass in bar 37. During the first part of the extension, interest is primarily focussed on the quaver dialogue of the outer voices.

Ex.6.16, Pisador, Fantasia 16 (b. 1-48).

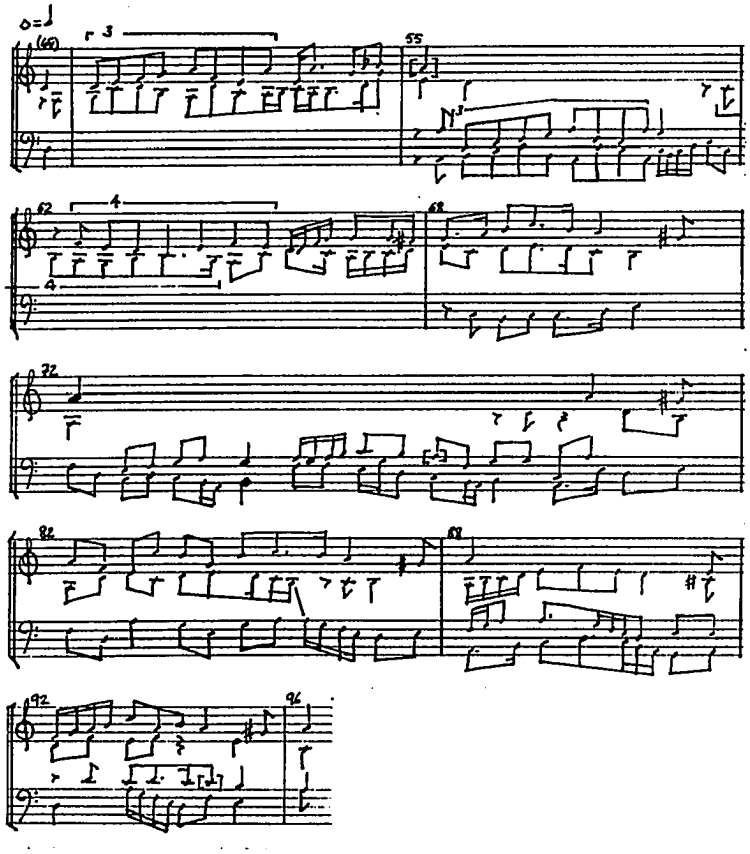


The second episode, Example 6.17, begins with duos using the third theme, first given in the upper voices, then in the lower two. These are followed by another superius and alto duo of a fourth theme which is an inversion of the third. The manner in which these three duos are interlocked exemplifies Pisador's clumsy craftsmanship. The remaining twenty-nine bars of the episode are a free

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polyphonic extension which concludes with a cadence on A.

Ex.6.17, Pisador, Fantasia 16 (b.49-96).

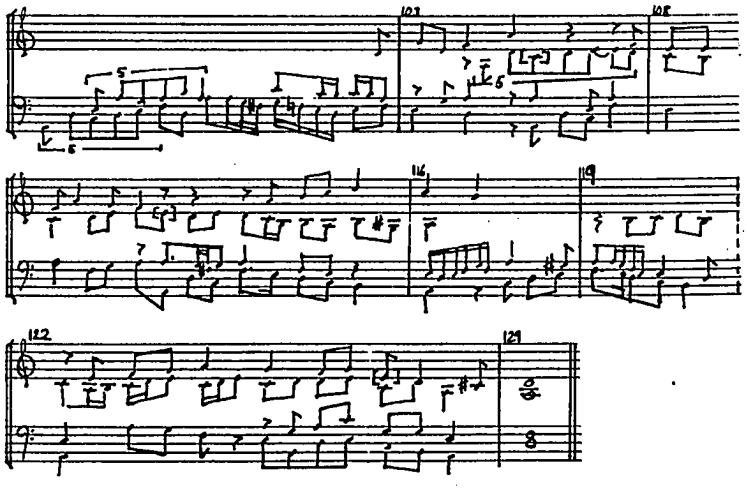


Episode III, Example 6.18, begins as a tenor and bass duo of the fifth theme and is answered in bars 102-107 with incomplete upper entries which, once again, give way to free equal-voiced polyphony. The weakness of the passages of free polyphony is an accumulation of harmonic and contrapuntal detail; a lack of technical mastery which interferes with artistic vision and inspiration. Errors in printing

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are also to be seen in the fantasia. The transcription includes eleven suggested editorial corrections, shown in brackets.

Ex.6.18, Pisador, Fantasia 16 (b. 97-129).



Fantasia 16 contains examples of several types of contrapuntal flaws. Occasionally, voices are made to enter in order to complete the harmony of a cadence or a progression, and then not allowed to continue. Examples are found in the tenor in bars 26-27 and 31-33; and in the alto in bars 9 and 79. Parts move from one voice to another as in bars 85-86 where the alto becomes the bass, and in the final cadence (bars 127-29) where the alto becomes the superius. Parallel octaves occur in the outer parts in bar 69 and, shortly afterwards, a melodic tritone occurs in the bass (bars 75-76). Chromatic peculiarities show an inexpert application of musica

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ficta principles. The C-sharp and C-natural in the alto in bar 22 are technically correct ways of approaching and quitting the D, but at such speed they sound as chromatic oddities. The use of B-flat and B-natural in the superius of bars 39 and 40 is also striking because it reverses the normal procedure, and also because of the false relations it creates with the tenor. The approach to the final cadence at the end of the first episode (bars 46-48) is also odd but excusable. F-sharps in bars 100-112 are decorative, but detract from the harmonic stability of the piece.

Cadences also reveal irregularities. The cadence on D at bar 33, for example, is approached by a 4-3 suspension above E in the bass, creating a leading tone to the fifth of a chord on D, from G-sharp to A. Pisador ineptly makes an interrupted cadence out of what should have been a plain one. The cadence in bars 47-48 raises another doubt in addition to its chromaticism. The undecorated semibreve chord at bar 47 creates an ambiguity concerning whether the cadence is to be taken as a V-V progression ending at bar 47 or a V-I cadence resolving in the following compás. In other places, there appears good cause for Pisador to have given more drive to his music than he did, by using a greater number of leading-tones. This seems most relevant to the third episode where a number of V-I progressions occur in a fairly lame context. The addition of C-sharps to the A-chords in bars 96 and

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111 would certainly enhance the musical flow. Similarly, in the duos which open the second episode, the minor sixth to octave progressions in bars 50-51 and 57-8 occur in order to preserve thematic shape rather than give direction to the phrases.

It is the harmonic progressions of Fantasia 16 that cause the greatest inadequacies. These are of three kinds : phrases that dissipate without conclusion, progressions which set a direction other than the one desired, and progressions which cause insufficient harmonic change. The first type is a by-product of poor counterpoint, and can be seen in the first, second and fourth duos which begin the second episode. These are readily distinguished from the third duo which terminates with a clearly articulated cadence at bar 72. By comparison, the other duos lose direction and are merely left-off when the new entries have captured the listener's interest. The final cadence of the fantasia is an example of awkwardly manipulated harmonic direction. The sequence of chords beginning at bar 123 suggests harmonic movement towards C, but this is deflected at the last moment to D. Pisador used the chordal formations available within the framework of the mode, triads built on the natural scale, but was not particularly discriminating in matters of tonal heirarchy. It seems likely that in constructing such a passage, one line was written first and the others added subsequently. In this phrase the

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smooth arch of the superius is most likely to have been composed first. Harmonic possibilities are thus governed and restricted by melodic design. The harmonic progression shows no tonal awareness until the very last moment where the common suspension-dissonance formula is used to reach its destination. Another brief passage of obscure harmonic direction occurs in bars 41-44.

The third characteristic of Pisador's harmonic weakness is his use of consecutive related chords. Again this reflects the behaviour of an amateur craftsman. In positions where the sixteenth-century style usually demands harmonic change, Pisador was often content merely to change from one chord to another inversion of the same chord. Even though chords were not universally recognized in sixteenth century theory, practice shows that composers did recognize that different combinations of the same pitches were related, and they showed remarkably better control over the rate of harmonic change than Pisador.[12] In bars 84-85, for example, three of the four chords are closely related. The progression moves: G major - E minor - G major - A minor. In many other passages, harmony following the stepwise motion of one voice is realized as a repeated alternation of two chords, or chords of two

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[12]See Samuel Rubio, "La Consonancia (acordes) en el 'Arte de Tañer Fantasía' de Fray Tomás de Santa María," Revista de Musicología, 4 (1980), 5-40.

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families, with few passing chords. Bars 26-33, for example, show an alternation of E minor chords with those based on either D minor or F major. With two of its notes shared with F major, the single A minor chord in the passage hardly breaks the phrase, but musica ficta colours its penultimate chord. A similar approach used in the duos opening the second episode also renders their harmony ineffectual. In particular instances where the first of two consecutive related chords occurs on a weak beat, the rhythmic drive implied by harmonic change is made pale and static. The most obvious occurrence in Fantasia 16 is the pair of consecutive C major chords connecting bars 126 and 127.

These several factors in combination serve to undermine the quality of Pisador's fantasia. Even if undistinguished, Fantasia 16 is not totally without merit. It is a typical example of Pisador's non-cantus firmus fantasias of average quality. Fantasias 18, 20, 21 and 23 are the poorest examples of his craft, essentially suffering the same deficiencies as outlined here, but more manifestly.[13] Additionally, they appear to lack the essential structural plan which remains as a perceptible artistic framework in Fantasia 16.

Further examples from Pisador's non-cantus firmus fantasias need not be discussed in detail.

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[13]Fantasia 18 is discussed in Ward V, pp.264-66. Although it is classified here as monothematic, and is not seen as typical of Pisador's style, Ward's analysis reveals another of its aspects.

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Some of their significant features deserve comment, however.

Fantasia 2 is the work which Pisador gives in his first libro as an example of his fantasias without a cantus firmus. The fantasia is reprinted as Example 6.19. It is a three-voiced fantasia described as "plain for those who are beginning and learning to play."[14] It is stylistically distinct from all Pisador's other fantasias. Both in its form and its contrapuntal style, it recalls the works of Luis Milán. It is certainly antiquated for a work of the 1550s, and could possibly date from early in the fifteen-year period that Pisador spent compiling the Libro de musica. The work is of 98 compases and divides into five short episodes of between nine and twenty-seven bars. Each is cadentially defined, and is brought to a complete close. The music has the breaks in continuity identifiable with Milán's music. Only one interrupted cadence occurs, and is used to begin the final episode at bar 80.

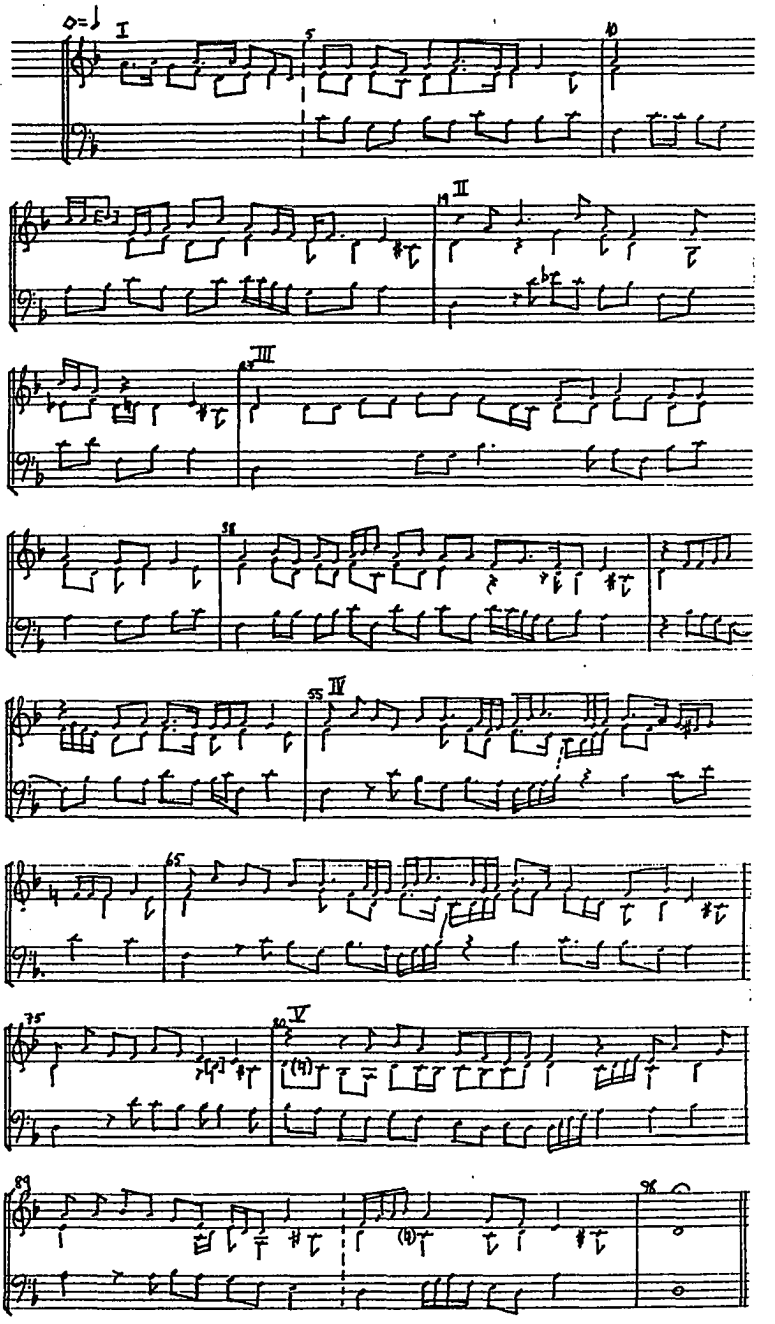
The phrases of each episode are directed and concluded by well articulated cadential progressions. Most of the cadences appear to be directly modelled on those used by Milán. Example 6.20 compares tablature settings of cadences of D, F, and A from Pidador's fantasia with examples from

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[14]Fol.8: "llana para los que aprenden y comiençan a tañer."

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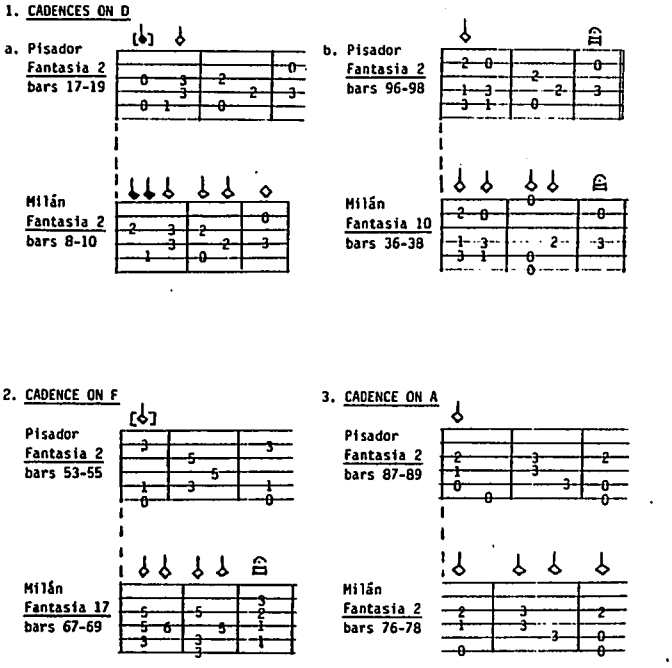
Ex.6.19, Pisador, Fantasia 2.



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El Maestro.[15] The examples are cited in tablature figures to show how they are modelled on the same left-hand fingering configurations as well as the same voice-leading.[16]

Ex.6.20, Cadences by Pisador and Milán.



Cadence 1.a occurs four times in Fantasia 2, at bars 25-27, 44-47, and 92-94 in addition to the instance cited in the example. The cadence on F also occurs a second time, in bars 64-65.

The episodes of Fantasia 2 recall Milán's style, although they are less proficiently executed.

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[15] A-tuning is assumed.

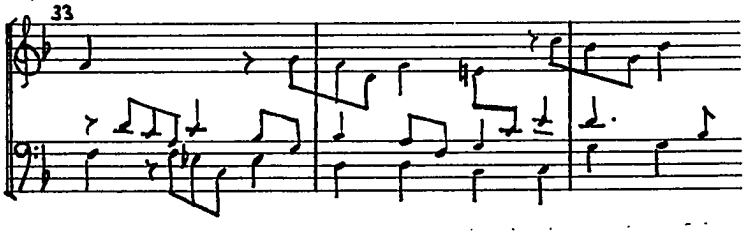
[16] Milán's tablature has been inverted to facilitate comparison.

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They commence with brief imitation of short cells and proceed freely in a more homophonic manner than is usual in the fantasias of Pisador's libro tercero. The opening phrase of the work is typical of Milán's style, and the phrase from bars 39-47 is similar to his three-part homophonic writing.

The fourth episode, bars 55-90, is one of the few instances in Pisador's fantasias which involves exact repetition. Bars 55-64 are repeated from 65-74, but as in Milán's style, a different cadential formula is employed the second time to bring the phrase to a close on D rather than the F cadence of the first statement. The reasons for the phrase repetition can only be speculated. Perhaps Pisador repeated the phrase because he was particularly pleased with it. It may also be modelled on a section of another work. The phrase is built from imitations of a four-note motive with a sequential extension of the superius. This passage is typical of the style of the decade c.1535-45, although no direct parallel can be found among vihuela fantasias. The same motive is used a number of times by Francesco da Milano, however. A passage from Ricercar 7 from Ness' edition uses the same motive in a similar way.

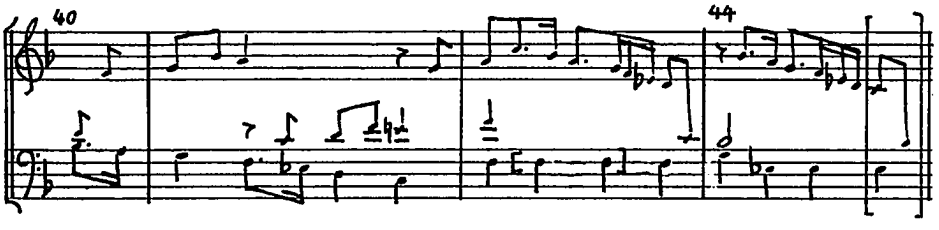
Ex.6.21, Francesco da Milano, Ricercar 7 (b.33-42).



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The opening imitation in Francesco's Ricercars nos.14 and 66 is also similar, as is a passage (bars 22-26) of no.61. In Fantasia 67, Francesco uses the same theme in inversion, but this passage has a sequential extension of the superius which makes it directly analagous to Pisador's phrase.

Ex.6.22, Francesco da Milano, Fantasia 67 (b.40-46).



The same sequential tail that is used by Pisador to end the phrase occurs in Francesco's Ricercars 25 (b.145-53), 30 (b.13-19) and 54 (b.206-07). In the first two instances it is treated sequentially. This passage shows Pisador's Fantasia 2 to be stylistically indebted to Italian lute music, even if no direct model can be located among the work of Francesco and his generation. Similar parallels do not abound in Pisador's other fantasias.

Within the group of fantasias without a cantus firmus are works of two kinds besides those in the polythematic imitative style. Fantasia 22 is a monothematic ostinato fantasia, similar to the cantus firmus works, although there is no use of the theme in concurrent imitation or stretto. The work begins with repetitions of the theme in the superius and concludes with several bass statements.

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Thematic statements also occur in the inner voices of the work, and there are passages of free counterpoint. Fantasias 18, 23 and 26 make brief use of imitation as a means of commencing and thereafter proceed as free counterpoint with only minimal recourse to thematic exchange between voices. Fantasia 18, for example, gives two ostinato-like statements of a theme in bars 61-64, and 67-70 and Fantasia 26 makes use of a tiny rhythmic cell in its closing stages to produce some cross-reference between voices. None of these fantasias shows any great inspiration or artistic accomplishment.

Comparative Assessment

Taken in an historical sense, without prejudice on the basis of technical or artistic quality, Pisador's fantasias help to trace the evolution of the genre. His works reflect the growing concern by vihuelists with contrapuntal artifice. Even the weakness of his fantasias stem from this concern. It is abundantly clear that Pisador was no great contrapuntalist yet he persisted in writing fantasias with the polyphonic rigour of a vocally based four-part style. Nowhere in these works is a flamboyant improvisatory style of vihuela writing allowed to impede or influence strict polyphonic technique. The characteristically dense polyphony of the mid-century vocal style is that which Pisador

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seeks to emulate. His music is adapted to the vihuela from an intellectual conception. It is music for the vihuela and not of the vihuela. He was unable to strike a happy marriage between his artistic vision and its realization. Excusing even the flaws in musical logic and craft, his music sounds dull. It exploits the full dimension of the musical space too constantly, producing a band of texture made bland by lack of variety. The music does not make effective use of the potentials of the instrument.

The graph of Concept and Idiom scores, Example 6.23, compiled from the statistical conversion of the data shown in Tables 6.3 and 6.4 reflects Pisador's historical position. The scores of each individual fantasia is given in Table 6.5. These scores give an average score of 65 on the Concept scale and 35 for Idiom. The average Concept score for the cantus firmus fantasias is 69, while those without a cantus firmus average 62. The score for the latter group is lower on account of the low-scoring non-imitative pieces. The Idiom average is constant for both groups of pieces. The narrower spread of Idiom scores also underlines the uniformity of approach to sonority and texture, and the absence of idiomatic devices. The minimum and maximum Idiom scores are 21 and 50, giving a narrow range of 29. Concept scores range from 45-84, a difference of 39 and are a reflection of a somewhat greater breadth of thought. The best of Pisador's

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works, Fantasias 13 and 19, achieve the highest scores together with the two fantasias from the Libro primero, whose simplicity works in their favour. Other fantasias discussed in this chapter, for example, Fantasias 6 and 16, score much closer to the average scores. The spread of scores through the range is even, showing no particular preferences or stylistic concentration.

Compared to his predecessors, the most noticeable difference in the scores is the lower Idiom average. Pisador's fantasias have the lowest Idiom average of the entire repertory. The general downward trend of Idiom scores signifies the decline of interest in idiomatically generated ideas during the period of the fantasia's florescence. The particularly low score in Pisador's case is exaggerated by the deficiencies in his compositional skill. His Idiom average is seventeen below that of Valderrábano and in the vicinity of thirty or more below Milán, Narváez and Mudarra. Pisador's Concept scores are well in line with the trend established by the earlier vihuelists. The influence of vocal style shows itself more forcibly and continuously in the music of Pisador than in the fantasias of his predecessors, perhaps excepting Narváez whose Concept average is identical to Pisador's. The difference in their music however is great. Pisador's music has a more continuous and pervasive vocal influence than that of Narváez who used vocal techniques with greater proficiency and

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TABLE 6.5

PISADOR : CONCEPT AND IDIOM SCORES

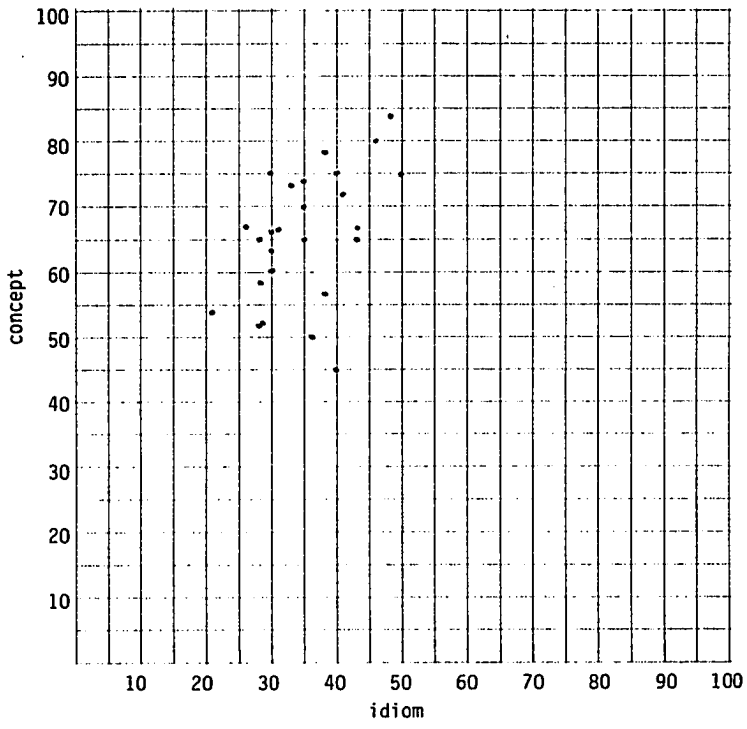
Fantasia	Concept	Idiom	Fantasia	Concept	Idiom
1	80	46	14	70	35
2	75	50	15	65	35
3	67	26	16	57	38
4	75	40	17	65	43
5	74	35	18	50	28
6	67	43	19	78	38
7	65	28	20	75	30
8	66	30	21	52	28
9	72	41	22	73	33
10	66	31	23	45	40
11	60	30	24	63	30
12	54	21	25	52	28
13	84	48	26	50	36

concentration. The difference is in the adaptation of their music to the vihuela which is reflected in their respective Idiom scores.

Subjugation to the constraints of thematic material, however, is the greatest difference between Pisador's fantasias and those of his predecessors. For them, thematic material provided liberation and an avenue for fantasy, while Pidador's music is seldom released from the fetters which restrain it. Musical architecture and envisaged structures seldom materialize. Dull polyphony and uncaptivating sonorities prevent the

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Ex.6.23, Pisador, Style Graph.



works from developing, even at the most spontaneous level. The central paradox of his music remains. The evidence of the music points to considerable latent ability. Pisador is a composer whose musical vision, inspiration and passion for the vihuela remains unfulfilled, sometimes as a result of poor judgment, but chiefly through technical deficiency.

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CHAPTER 7

MIGUEL DE FUENLLANA

Fifty-one fantasias are the treasure of Fuenllana's Orphenica Lyra. They are the mature achievement of one of the most eminent of vihuelists, masterly works representing a perfect fusion of mid-century polyphonic technique and instrumental resources. They are imaginative and engaging, displaying rich variety within the restricted boundaries of their style. Included among them are six fantasias for five-course vihuela, and another six for four-course guitar. With few exceptions, they are polythematic imitative works where the challenge of achieving cohesion and dramatic unity within an episodic framework is met with great artistry.

Some uncertainty surrounds the details of the blind Fuenllana's life, with new documents having come to light only recently. According to Ward, Fuenllana was born in the early sixteenth century in Navalcarnero, near Madrid.[1] Jacobs proposes 1525 as an approximate date.[2] In 1555, Bermudo tells of Fuenllana being in the service of the Marquesa de

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[1]Ward, "Fuenllana Miguel de," The New Grove.

[2]Jacobs F, p.xix.

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Tarifa,[3] but by 1553 he appears to have been at the Castilian court. From 1560-68 he served Philip II's third wife Isabel de Valois as a chamber musician. Little more is known other than a document of 1621 in which Fuenllana's daughter Catalina, in a petition to Philip IV, seeks an allowance for the "more than forty-six years as a chamber musician" spent by her father in the service of Philip II and Philip III.[4] On the basis of the gathered evidence, Jacobs suggests that Fuenllana's death most likely occurred between 1585 and 1605.

Praise is bestowed upon Fuenllana by Bermudo who includes him in his list of the best players of his time and, speaking of his ability to play an irregularly tuned vihuela, describes him as a "consumado tañedor".[5] By his own admission, Fuenllana must have been a master player for, near the end of the prologue of Orphenica Lyra he comments on the difficulty of some of the music saying that "everything was tried out many times on the vihuela before being notated on paper. And there is nothing in this book which was not first written down and played, before being notated."[6] Earlier in the prologue Fuenllana illuminates his

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[3]Bermudo, Declaracion, fol.29^{v}

[4]Jacobs F, pp.xxiii-xxv, presents this previously unknown document.

[5]Bermudo, Declaracion, fols 29^{v}-30.

[6]Orphenica Lyra fol.*iv, trans. Jacobs F, p.lxxxvi.

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own personality, temperament and ideals. In the following passage he reveals his view of the breadth of emotional expression possible on the vihuela. Continuing further, he humbly expresses his desire to serve God by sharing his talent with his fellow man.[7]

> ...I recognized, according to theory and practice, this instrument to be more subject to the will of him who knows it than any other by reason of its harmony and composition, which creates many effects and lodges principally in the most generous hearts, as writers tell...What inner feelings are there so steely that its exalted gentleness will not convert into softness? Its dominion is so extended that neither age nor rank deny its territory. It restrains ire, encourages agreement, is destroyer of vices, [is] cause of praiseworthy habits, banishes cares, inflames heroic spirits for difficult things...

Orphenica Lyra is compiled and organized systematically with the same didactic concern as found in the other vihuela books. Its 182 compositions are divided into six libros whose contents are explained both in the prologue and in the title pages of each.

On two occasions Fuenllana explains the order of his fantasias, first in his Prologo al lector (fols.*iii-*iv), and in a subsequent section titled Del orden y fantasias que en este libro se ponen, (fols *5-*5^{v}) which does little more than reiterate his former statements. Fantasias 1-6 are in the first libro which according to Fuenllana contains "Duos and music in three voices by good authors, and

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[7]Orphenica Lyra, fol.*iii^{v}. Translated in Jacobs F p.lxxxv.

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fantasias of mine in three voices in the mode of each of the intabulations which is a good arrangement for beginners that might serve them as an a.b.c."[8] The libro segundo comprises intabulations of "four-voice motets by excellent authors, and with each of them a fantasia of mine a4 in the same mode as the motets."[9] Fantasias 7-23 are paired with the motets they follow. They share the same mood, they are intabulated in the same término and, in a number of instances, resemble the motets in small points of detail.[10] Fantasias 14 and 23 are acknowledged by Fuenllana to be parodies of the preceding motets. Jacobs claims that Fantasias 8 and 10 also derive thematic material in the same way, although this appears to be minimal.[11] Fantasias 24-36 are included in the libro Quarto as "tamer music [musica mas domestica] and for the ease of the hands; and they are composed in three and four voices".[12] Fantasias 37-42 for five-course vihuela, Fantasias 43-48 for "four-course vihuela which is called guitar",[13] and three of Fuenllana's

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[8] Orphenica Lyra, fol.*iii.

[9] Loc. cit.

[10] Compare, for example, the final cadence of Super Flumina by Gombert and the following fantasia, No. 15, in Jacobs F, pp.166 and 172.

[11] Op. cit., p.xlvii. He claims as possibly fortuitous similar thematic resemblances between Fantasias 7, 9, 11, 12, 13, 15, 18, and 20 and the motets they accompany.

[12] Orphenica Lyra, fol.*iv.

[13] Loc. cit.

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more unusual fantasias for six-course vihuela, nos. 49-51, are all included in the libro sexto. The other compositions in Orphenica Lyra are principally intabulations for voice and vihuela of mass movements, motets and secular polyphony by Spanish, Italian and French composers. Also included are several songs or song settings, two duos, and eight tientos to demonstrate the modes, all composed by Fuenllana.

It is interesting to note that in a number of instances pairs of consecutive fantasias share the same distinctive features, or the same themes. Fantasias 14 and 15, for example, use some of the same motives, and share the unusual feature of a theme which appears early in the work being re-employed in a later episode. Similarly, Fantasias 27 and 28 both begin with voice pairs which enter in the combination s/a-t/b with tonal answers, and are the only fantasias of Fuenllana to do so. A particular feature of one fantasia often appears to have been an influence on the next. Together with the pairing of motets and fantasias in the first and second libros, this suggests that the process by which Fuenllana compiled Orphenica Lyra was by successively composing his fantasias, and not simply by "gathering the best flowers to make this tasty honeycomb" from an already existing body of music.[14]

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[14]Orphenica Lyra, fol.*iii^{v}: "Cogendo les mejores flores, hazer este sabroso panal".

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The collection of fantasias presented in Orphenica Lyra may therefore only be a small sample of a much larger personal repertory generated over a lifetime. No matter how mature these works appear, the biographical documentation suggests they are from the first half of Fuenllana's life.

Table 7.1 presents, in summary form, an overview of Fuenllana's fantasias.[15]

Type

The 51 fantasias included in Orphenica Lyra make Fuenllana's contribution to the repertory of vihuela fantasias the largest by any single composer, accounting for nearly a quarter of it. He shows an overwhelming preference for the polythematic imitative species, and explains this as the influence of vocal music:

> ...my opinion is, that whoever might truly want to learn music should always practice by studying and intabulating vocal works [obras compuestas], for from them one reaps the true fruit. And if the fantasias which I put in this book have some smell of composition, I confess the cause to be that I have looked at and intabulated many works by excellent authors.[16]

Forty-three of the fantasias are of the polythematic type. Three fantasias (Nos. 6, 34, 45) are essentially in the imitative style but are monothematic.[17] Two parody fantasias, nos. 14 and

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[15]See pp.48-51 for the key to the symbols used.

[16]fol.*v^{v}.

[17]No.34 includes two secondary themes, but both are used in conjunction with the principal theme as companion themes in voice pairs.

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TABLE 7.1

FUENLLANA: SUMMARY OF FANTASIAS

Fantasia	Work	folio	title	type	mode	voices	difficulty	tuning	length
1	12	6	Fantasia del author	ImP	(7)	3	(E)	(G)	90
2	14	7^{v}	Fantasia del author	ImP	(1)	3	(E)	(D)	123
3	16	9	Fantasia del author	ImP	(4)	3	(E)	(A)	104
4	18	10^{v}	Fantasia del author	ImP	(7)	3	(E)	(G)	95
5	20	12	Fantasia del author	ImP	(1)	3	(E)	(A)	127
6	22	13	Fantasia del author	ImP	(2)	3	(E)	(D)	66
7	24	17	Fantasia del author	ImP	(2)	4	D	(A)	188
8	26	21^{v}	Fantasia del author	ImP	(2)	4	D	(G)	215
9	28	24^{v}	Fantasia del author	ImP	(2)	4	D	(B)	108
10	30	26^{v}	Fantasia del author	ImP	(1)	4	F	(A)	119
11	32	29	Fantasia del author	ImP	(1)	4	D	(A)	190
12	34	31^{v}	Fantasia del author	ImP	(2)	4	D	(G)	122
13	36	34	Fantasia del author	ImP	(1)	4	F	(A)	113
14	38	36	Fantasia..remedando esta ave maria [Willaert]	Par*	(2)	4	D	(B)	175
15	40	39	Fantasia del author	ImP	(2)	4	D	(A)	212
16	42	41^{v}	Fantasia del author	ImP	(2)	4	F	(C)	93
17	44	44 v	Fantasia del author	ImP	(2) (or 1)	4	D	(G)	109
18	46	46^{v}	Fantasia del author	ImP	(2)	4	F	(G)	135
19	48	49^{v}	Fantasia del author	ImP	(1)	4	F	(G)	111
20	50	51^{v}	Fantasia del author	ImP	(4)	4	F	(A)	172
21	52	54	Fantasia del author	ImP	(2)	4	F	(G)	186
22	54	55^{v}	Fantasia del author	ImP	(5)	4	F	(D)	188

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Table 7.1 (continued)

Fantasia	Work	folio	title	type	mode	voices	difficulty	tuning	length
23	56	58	Fantasia va remedando a este motete[Veni Domine, Morales]	Par*	(2)	4	-	(G)	128
24	86	98^{v}	Fantasia (primera) para desemboltura de manos	ImP	(6)	4	D	(E)	89
25	87	99	Fantasia (segunda) (para desemboltura de manos)	ImP	(6)	4	D	(E)	94
26	88	99^{v}	Fantasia (tercera)(para desemboltura de manos)	ImP	(4)	4	D	(E)	159
27	89	100^{v}	Fantasia (quarta)(para desemboltura de manos)	ImP	(6)	4	E	(E)	85
28	90	101^{v}	Fantasia (quinta)(para desemboltura de manos)	ImP	(6)	4	E	(A)	70
29	91	102	Fantasia (sexta)(para desemboltura de manos)	ImP	(6)	4	E	(G)	70
30	92	102^{v}	Fantasia (septima)(para desemboltura de manos)	ImP	(5)	4	E	(D)	96
31	93	103	Fantasia (octava)(para desemboltura de manos)	ImP	(1)	4	E	(E)	90
32	94	103^{v}	Fantasia (nona)(para desemboltura de manos)	ImP	(2)	4	E	(A)	90
33	95	104^{v}	Fantasia (decima) del sexto tono..se ha de baxar la sexta un punto	ImP	6	4	-	(G)	102
34	96	105	Fantasia (undecima) sobre un passo forçado ut re mi fa sol la (del sexto tono) Ha se de baxar la sexta un punto	ImM	6	4	D	(G)	122
35	97	106	(Fantasia duodecima) Ha se de baxar la sexta un punto	ImP	6	4	-	(G)	103
36	98	106^{v}	(Fantasia decima tercia) Ha se de baxar la sexta un punto	ImP	6	4	D	(G)	108
37	159	159^{v}	Fantasia (primera)(de vihuela de cinco ordenes)	ImP	(2)	4	D	(5=E)	79

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Table 7.1 (continued)

Fantasia	Work	folio	title	type	mode	voices	difficulty	tuning	length
38	160	160	Fantasia (segunda)(de vihuela de cinco ordenes)	ImP	(2)	4	E	(5=E)	68
39	161	160^{v}	Fantasia (tercera)(de vihuela de cinco ordenes)	ImP	(6)	4	E	(5=C)	66
40	162	161	Fantasia (quarta)(de vihuela de cinco ordenes)	ImP	(6)	3	E	(5=C)	81
41	163	161^{v}	Fantasia (quinta)(de vihuela de cinco ordenes)	ImP	(4)	3	E	(5=A)	88
42	164	162	Fantasia (sexta) (de vihuela de cinco ordenes)	ImP	(1)	3	D	(5=D)	79
43	168	163^{v}	Fantasia (primera) (para guitarra)	ImP	(2)	4	D	(4=A)	134
44	169	164^{v}	Fantasia (segunda) (para guitarra)	ImP	(1)	3	D	(4=A)	71
45	170	164^{v}	Fantasia (tercera) (para guitarra)	ImM	(1)	4	E	(4=C)	63
46	171	165	Fantasia (quarta) (para guitarra)	ImP	(4)	4	D	(4=D)	71
47	172	165	Fantasia (quinta) (para guitarra)	ImP	(5+6)	3	E	(4=G)	71
48	173	165^{v}	Fantasia (sexta) (para guitarra)	ImP	(6)	3	E	(4=C)	72
49	174	166	Fantasia de consonancias	nIm	(2)	4	D	(D)	177
50	175	167	Fantasia con un passo forçoso ut sol sol la sol qual dize siempre el contrabaxo	Ost	(6)	4	E	(D)	123
51	179	169^{v}	Fantasia de redobles..para desembolver las manos	Id +Im	(6)	4	-	(G)	53

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23, are both realized in the polythematic imitative style. The Fantasia de redobles, no. 51, is also conceived within the framework of imitative polyphony even though it focuses on redobles and passage work in the extrovert galana style. Only one work, the Fantasia con un passo forçoso, no. 50 is in the ostinato style while no. 49, the Fantasia de consonancias, is Fuenllana's only example of non-imitative polyphony.

Mode

Mode is specified by Fuenllana for only four of his fantasias. He indicated that Fantasias 33-36 are all in the sixth mode. The mode of all but these pieces has been determined according to the criteria of final, range and cadences as described in contemporary theoretical sources. The application to sixteenth-century polyphonic music of criteria designed for monophony is not always unequivocal. The composer may have had a different understanding of modal tonality to the twentieth-century analyst. Hard and fast rules do not govern the practical implementation of modal theory in this repertory. Where a composer states the mode of a piece, it is usually easy to justify the mode assigned by him. Where no modal specification is given, correct deduction of the intended mode is less certain. The range of the superius and the cadential patterns of Fuenllana's fantasias reveal a liberal approach to modality. Most ambiguous is the distinction between the authentic and plagal modal species, although the

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accidentals shown in tablature also blur the differences between the tritus and tetrardus genuses. The modes ascribed to the fantasias here cannot therefore pretend to be definitive. As determined, the frequency of the modes is as follows:

Mode	No. of fantasias		
1	10	Protus	27
2	17		
3	0	Deuterus	5
4	5		
5	2	Tritus	17
6	14		
5&6 (tono mixto)	1		
7	2	Tetrardus	2
8	0		

These figures show the same tendencies as shown by Grebe with respect to the proportional divisions of each modal genus, except that the number of fantasias in Fuenllana's tetrardus group is appreciably smaller.[18] Most unusual is the apparent preference among the protus group for pieces in mode 2. Grebe's figures show a four-fold preference for mode 1. Although her survey shows similar numbers of works in modes 5 and 6, Fuenllana's preference for mode 6 does not appear extraordinary.

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[18]Grebe, Modality, (part 2), Chart 2, p.114.

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To pursue further the question of modality in Fuenllana's fantasias, information of four kinds provided in Orphenica Lyra has been investigated and assessed according to theoretical norms. Fuenllana's written explanation of mode included among the prefatory texts has been examined, together with the eight tientos expressly designed to demonstrate each mode and the four fantasias whose mode is specified. The modality of the paired motets and fantasias in the first and second libros has also been compared.

Most of Fuenllana's discussion De los tonos is spent clarifying término, and avoiding discussion of modal theory, instead beseeching the student to come to an understanding of the modes by mastering the eight tientos.[19] The translation of his explanation is paraphrased to minimize its prolixities:

> ...It is a useful thing to have some sort of discussion of the modes or positions [terminos] which are commonly played on this instrument... There is little need to say here that there are eight modes which finish on four finals [signos]... similarly that the mode may be perfect, plusquam perfect, mixed, or irregular. But this has little to do with our purpose... I only wish to say that on this instrument there is no accepted nor signified playing position [termino] for any of the eight modes... in any position [parte] it is possible to play any of them, for all depends upon matching the fret to the desired note. It might be true that some positions of playing are easier than others, and those which are more difficult are called accidentals, because they are difficult and not used... And because I understood it was necessary to have some knowledge of the modes...and the cadences they contain... it seemed to me reasonable to put at the end of

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[19] Orphenica Lyra, fol.*vi^{v}-vii.

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> this book eight tientos, in each one of which are included the natural and accidental cadences commonly used in each of the eight modes. I took this instruction to be most profitable, for he who wishes to play an [intabulated] composition, or a fantasia in the first mode, or in any of the eight, starting with one of these tientos, will be able to enter a mode without causing upset to the ear, as we see it receive when in an instant one goes from one mode to another. The composition of these tientos is homophonic [de consonancias] only because, as I have said, my intention is that one may recognize the finger-position [and hence] the modes, using the cadences they contain.

The discussion is not one of what mode is or how it is recognized, but how a piece in a given mode may be placed on the vihuela. Término is of value to the intabulator. Meaning both 'term' and 'termination', it is an instrumental concept of the terms by which a work can be accommodated on the instrument, determined by the termination of the mode and the range of the piece. Término is thus the position on the fingerboard of the vihuela where the final of the mode is located. It implies the left-hand configurations required to perform pieces in any given mode, and it indicates which open strings and which parts of the fingerboard may be used in a work. Conventions developed regarding the most satisfactory términos for the vihuela, so that music was usually intabulated to allow the easiest and most effective execution. Examination of the fingering positions used for cadential chords at the end of each piece shows its término. Fuenllana's tientos exemplify these conventions.

Fuenllana's tientos reflect a liberal agreement

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with theoretical thought, except for the tiento in the fifth mode which is curiously out of line with modal theory as well as the other mode 5 works in Orphenica Lyra. Transcribed with a final of F, it closely resembles a tonality of F minor, although a sixteenth-century musician might well have regarded it as a transposition of the first mode. Table 7.2 shows the modal characteristics of the tientos.[20]

TABLE 7.2

THE MODAL CHARACTERISTICS OF FUENLLANA'S TIENTOS

tiento in mode:	final	superius range	cadences		
			final	dominant	other
1	d	c'-a'	d	a	f
2	d	g -g'	d	f	a, g
3	e	a -b'	e	c	b,d,g,
4	e	d'-c"	e	a	c, g
5	f	d'-e"	f	c	a-flat e-flat
6	f	c'-d"	f	a	b-flat c, d.
7	g	d'-f"	g	d	a,c,e
8	g	g -b'	g	c	b, d

[20]Data is based on the transcriptions in Jacobs F, pp.975-87, except for the tiento in mode 4 which has been read here a tone higher.

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All modes finish on their proper finals. Modes 2, 4, 5, 6, and 7 closely approximate their proper ranges, particularly at their upper limit, if not always at the lower end. The nature of polyphonic texture on a solo instrument makes the upper limit more critical for the aural recognition of mode. Except for the tientos in modes 6 and 8, cadential patterns centre around the final and dominant, as well as several other notes of the mode, as was common practice. The modal dominants of modes 6 and 8 are not emphasized; the fifth degree above the final assumes a more prominent role instead, drawing the pieces closer to incipient major tonality. The similarity of cadences, and the consistent raising of the seventh degree in mode 8 makes it virtually indistinguishable from mode 6. In both tientos the final chord is built on the final, but the superius gives the fifth of the chord, the lower end of the modal range. Nowhere in the fantasia repertory is this practice to be found.

The four fantasias in the sixth mode, nos.33-36, have harmonic patterns more akin to modern major tonality than to the modal system.[21] In three of them, the superius range accords closely with mode 6, but in Fantasia 36 it has a wider ambit due to its more florid style. Throughout the vihuela repertory, florid idiomatic writing generally correlates with a less rigid adherence to modal

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[21]Transcribed in Jacobs F, pp.526-40.

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principles. Between them, the four fantasias in question make cadences on every degree of the mode except the leading tone E. All strongly assert an 'F major' tonality with frequent cadences on C, and Fantasia 34 centres around D for a considerable period. Only in Fantasia 36 is there significant use of the modal dominant, between bars 80 and 92. Perhaps significantly, the passage is in an antiquated quasi-cantus firmus style. As in tiento 6, the four mode 6 fantasias all conclude with a plagal cadence. The IV-I cadence, often prolonged or reiterated is used as a coda frequently following a V-I or V-IV progression. The final often acts as a pedal in one part. Fantasia 33 is a perfect example. The same progression is used to conclude all but one of the other fantasias by Fuenllana assigned here to the sixth mode: nos. 24, 25, 27, 28, 29, 39, 47, 50 and 51. The same practice occurs in six of the eight fantasias by Milán in mode 6 or the mixed modes 5&6, in the one fantasia by Narváez in mode 6, and in one of the three by Mudarra. None of the fantasias by Pisador or Daza in the sixth mode concludes with a plagal cadence, Valderrábano composed no fantasias in mode 6.

Comparison of motet and fantasia pairs reveals no consistent relationship of modal detail. It demonstrates a variety of practices both in the fantasias and motets. There is usually consistency between finals, and approximate agreement in the superius range of motet and corresponding fantasia.

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Cadences show the greatest variety. For example, the Agnus Dei from the Missa Ave Maria by Morales has a final D and a superius range d'-f" suggesting mode 1, and cadences on D and F, with interrupted cadences on B-flat.[22] The cadences, according to modal theory, befit the second mode. In the following fantasia, no. 5, the final is D, and the superius range c'-d" again suggests mode 1.[23] Cadences are formed on D, G, F, and C, with interrupted cadences on E. Again, there is a notable absence of cadences on the modal dominant. There is also little correlation between the harmonic organization of the two pieces. Comparison of Gombert's motet Domine Pater, and the subsequent Fantasia 20, shows different modes for each piece.[24] The motet is apparently in mode 7, while the fantasia is in mode 4. Similarly, the Et Ascendit from Morales' Missa Benedicta es caelorum Regina, and its pair, Fantasia 1, appear to be in the same mode, even though the fantasia is intabulated in a different término and hence is transposed in Jacobs' edition.[25] The superius range of the mass section is a-g' with a final G, and the fantasia, (transposed to the same final) is g-a', both indicating mode 7. Morales' work makes its

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[22]Reprinted in Jacobs F, pp.43-45.

[23]Reprinted in Jacobs F, pp.46-48.

[24]Reprinted in Jacobs F, pp.224-235.

[25]Jacobs F, pp.19-24.

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cadences on G, D, A, and C, with interrupted ones on E and C. Fuenllana's fantasia cadences on G, D, C, and A, with interrupted cadences on B and A. In this instance, the greater number of cadences on the modal dominant D in the fantasia, aligns it more closely to theoretical norms of mode 7 than is the case with the mass section.

Voices

Fuenllana concentrated on four-part writing. Only twelve fantasias are composed for three voices. These are the first six easy fantasias and six of the twelve composed for four and five-course instruments where the limited scope of the instruments is the governing factor. Fantasias 38 and 39, for five-course vihuela, are predominantly written in the three voices but also have four-voice passages.

Difficulty

The letters F (=fácil) and D (=difícil), meaning easy and difficult respectively, are used by Fuenllana to indicate the technical difficulty of his fantasias. The six fantasias in the libro primero have no indication, but are indicated as easy works in the prologue. These works included, twenty-eight of the fantasias are specified as easy, nineteen as difficult, with no specification given for four works. All Fuenllana's fantasias provide the performer with a substantial challenge. Even the easy fantasias demand great skill to bring the polyphony to life. Many of the difficult works

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exclude themselves from the repertories of all but the finest players. The added difficulty of these works is not produced by a difference in idiomatic style. They are musically similar, but make greater demands of the player. For the left hand, quicker position changes are demanded with many difficult stretches and extensions. Greater dexterity is required by the right hand for the intricacies of the delicate, complex textures.

Tuning

The tunings of Fuenllana's fantasias are not specified in Orphenica Lyra. The tuning of each work can be ascertained according to its mode and término. Transcription according to the término gives each fantasia in its proper mode.

According to these criteria, G-tuning and A-tuning are the most prevalent of the six tunings used:[26]

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[26]The tunings here differ in some cases from those used in Jacobs' edition where a somewhat different approach is used (see Jacobs F pp.xxx-xxxvi). In a number of works, his transcriptions give finals unnecessarily removed from common sixteenth-century practice: in Fantasia 9, A- tuning gives mode 2 a final of C; in Fantasia 14, G-tuning gives mode 2 a C final; A-tuning for Fantasia 24 transposes the mode 6 final to B-flat and A-tuning for Fantasia 16 gives mode 2 transposed to B.

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G tuning	-	15 fantasias
A	-	11
D	-	6
E	-	4
B	-	2
C	-	1

The tuning of Fuenllana's five-course vihuela was that of the six-course instrument without its highest string. It was thus tuned with the ascending intervals 4th, 4th, major 3rd, 4th. The tunings given in Table 7.1 are given as the pitch of the fifth or lowest course. Two works require E tuning, two are in C and one each in A and D. The four-course guitar was tuned as Bermudo described as a "vihuela quitted of its highest and lowest strings," with the ascending intervals 4th, Maj 3, 4th. A and C are used twice each and D and G once as the fundamental pitches of the tuning, equivalent to E, G, A and D tunings of the six-course vihuela respectively.

Length

A number of Fuenllana's fantasias are considerably longer than most by other composers. The longest fantasia is 212 compases, and the average length of those in the libro segundo is 151 compared with an overall average length of 112 compases. The shortest work is a brief 66 compases.

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Style

Due to the predominance of polythematic imitative fantasias among Fuenllana's works, the discussion of style primarily revolves around them. The study seeks to delineate their stylistic variety as well as to examine the fantasias which Fuenllana composed in other styles.

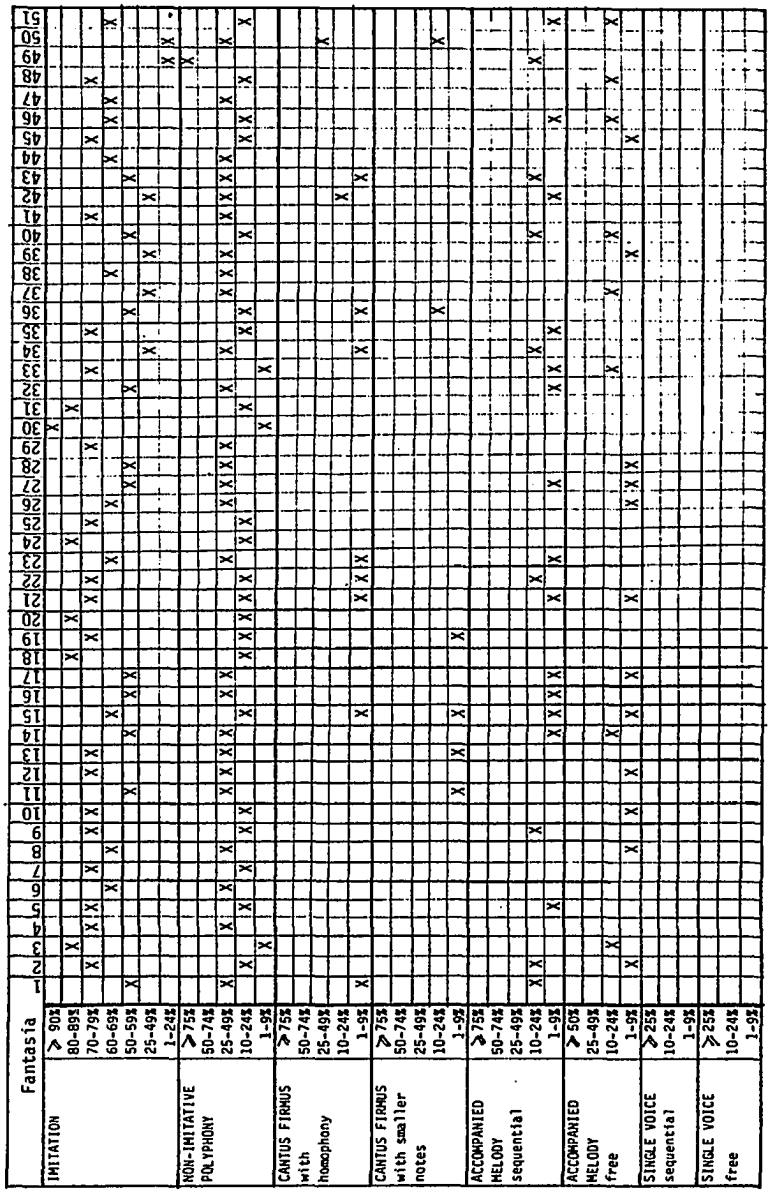
Examination of the procedures used in the fantasias reveals the predominance of imitation, the prime ingredient of the polythematic style. Table 7.3 catalogues the procedures employed by Fuenllana and which form the basis of the calculation of the Concept scores for each work. Imitation and equal voiced non-imitative polyphony are universal ingredients in Fuenllana's fantasias. Most of the fantasias show a 50%-80% imitative content, with only six fantasias falling below 50% and half the total number showing 70% or more. Correspondingly, most fantasias show their proportion of non-imitative polyphony to be between 10 and 50 percent, with half the total number showing between 25 and 50 percent. Scattered through the fantasias are passages that resemble cantus firmus style and others based on accompanied melody texture. The greater number of the latter points to the occasional treatment of an imitative theme in a more expanded setting. There is a complete absence in Fuenllana's works of improvisatorily generated single-voice passages.

The textural types catalogued in Table 7.4

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TABLE 7.3

FUENLLANA: POLYPHONIC PROCEDURES (CONCEPT)



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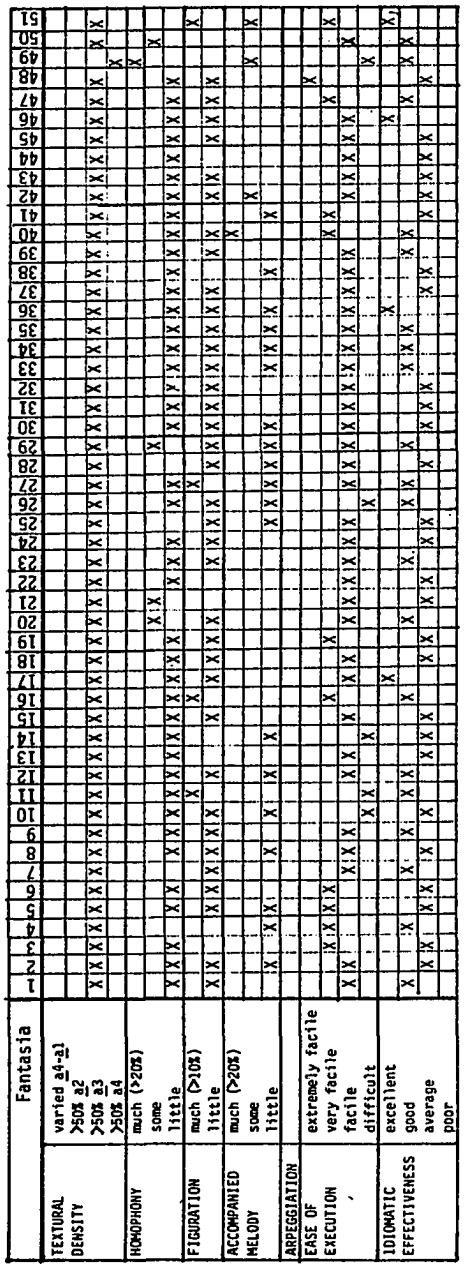
reflect an extraordinary consistency and evenness of style throughout the fantasias. The most obvious irregularities are seen in the final three fantasias, already noted for their less typical features.

The density of Fuenllana's textures are exceptionally uniform. With the single exception of the Fantasia de consonancias, no. 49, they show a predominance of three-voice textures. It is notable that this is the case equally for works composed in both three and four voices. It is unusual in his four-voice fantasias to utilize all voices for the predominant part of the work although this occurs in the fantasias a3. Chordal writing also occurs in all fantasias to a small degree, usually in precadential passages where polyphonic strands are drawn together with a tighter sense of harmonic direction. A small amount of figuration is also found in over eighty percent of the works. This figuration takes the form of very short redobles or decorations which enliven textures and propel the music, or focus attention on a particular voice. The rhythmic distinction between voices that constitutes the idiomatic definition of accompanied melody is not frequent in Fuenllana's textures. It occurs to a very small degree nearly half of his fantasias. It can be most readily seen in Fantasia 40, for five-course guitar which employs imitative procedures in a beautiful transparent idiomatic texture. No arpeggiation is used in any of the

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TABLE 7.4

FUENLLANA : TEXTURAL TYPES (IDIOM)



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fantasias.

Fuenllana's fantasias show a realistic approach to vihuela writing. Even if difficult, they are playable; they are conceived by a vihuelist for his own use and use by others. The difficulties are those of having the agility to obtain the smoothness required by the polyphony and Fuenllana encourages his reader to persist:

> And if I have given some difficulty [to the music], believing that I exceed the limits of possibility, I beg you that the time you would spend in doubting, you occupy with study. And in this manner, giving yourself honestly to study, I have faith that you will obtain the desired goal.[27]

In recognition of his consciousness of realistic performance possibilities, most of the fantasias have been regarded as facile, with some eleven works showing greater than average facility, and five as more difficult. Despite his concern and effort to make his fantasias playable, their idiomatic effectiveness is shown in Table 7.4 as predominantly 'average' or 'good', and is a reflection of Fuenllana's overriding concern with imitative polyphony. He never allows his principal objective to be compromised. As indicated with respect to the use of figuration, textures are sometimes decorated with a light filigree of redobles, but this only occurs to aid his imitative purpose. This is by no means an adverse criticism of Fuenllana's music, but it is a factor which relegates its appeal to those

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[27]Orphenica Lyra, fol.*iiii.

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vihuelists prepared to unravel its delicacies. It is music which is esoteric and even introspective, perhaps designed primarily for the personal satisfaction of the performer or the ears of a learned elite.

Both Ward and Jacobs have made important contributions to the stylistic delineation of Fuenllana's fantasias. Ward deals in detail with examples of parody, ostinato, and polythematic species, making observations that are best referred to in relation to those particular genres.[28] It is clear that Ward was impressed by Fuenllana's mastery, and describes his polyphonic technique as "unparalleled in the vihuelist literature".[29] In the preface to his edition of Orphenica Lyra, Jacobs defines the principal formal and textural types of the fantasias.[30] Concerning Fuenllana's style, he observes that "free part-writing is quite common...several [fantasias] derive thematic material from transcriptions in the volume. In addition, there are examples of stretto and sequence." Jacobs' observations of other general features of Fuenllana's music encompass the fantasias. He draws attention to the variety of accidentals found in individual works and lists

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[28]Ward V, pp.236, 242-43 and 266-72.

[29]ibid, p.268.

[30]Jacobs F, p.xlvii. This writer does not accept some of Jacobs' ascriptions, and finds numerous errors in the footnote citations, although the general statements of the commentary are reliable.

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specific examples of dissonances which:

> ...are sufficiently common to be considered normal traits in the Orphénica: the leap of a diminished fourth, escaped notes, progressions of an augmented second and of ascending or descending augmented primes, appoggiaturas - often introducing the sonority of a seventh, diminished triads in root position, augmented triads, anticipations, and successive and simultaneous cross-relations.

He continues with a list of less frequently occurring devices including "parallel perfect intervals,...triads in second inversion, ... changing notes," as well as others which are seldomly found.[31] In the following discussion the simpler musical constituents will be discussed first, culminating in a discussion of the manner in which they are combined, and the formal design of the works.

Themes

Most of Fuenllana's thematic material is designed for imitative treatment. Themes vary from a length of six or seven compases, to short motives of four or five notes. They move predominantly by step, although the use of many melodic thirds is particularly notable. Intervals of a fourth or fifty appear less frequently, and larger intervals are rare. Only the more frequent thirds distinguish the intervals of his themes from those of other vihuelists. The greater length of a large number of themes is due to Fuenllana's polyphonic skill: he

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[31] Jacobs F, pp.li-lii.

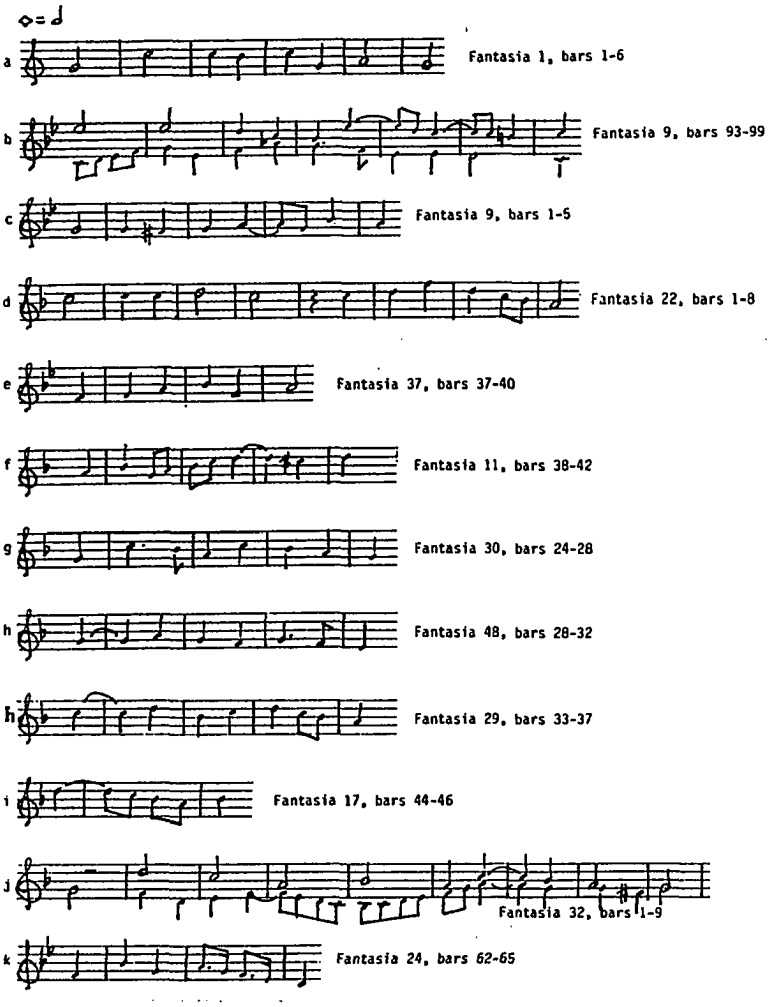
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shows no difficulty in weaving longer motives together. Many of his themes are discrete entities, complete within themselves, while many others function as head motives and continue with freely extended tails after making their contribution. Themes are predominantly rhythmicized in semibreves and minimas, the latter frequently dotted and the compás completed with a semiminima. Themes with predominant semiminima movement are used for contrast. The common rhythmic movement is based on each note being able to be consonant with its context. The first theme of Fantasia 1 (Ex.7.1a) is typical. In a discrete voice-pair from Fantasia 9, the end of the upper voice has decorative suspensions, while the beginning of the lower voice is decorated with passing notes. Both features are less common in thematic constructions, and more frequently found in free voices (Ex.7.1b).

The initial intervals of themes are frequently selected for their implied harmonic function. Many examples are to be found where the second pitch of a theme is the sub-semitone of the first, in order to allow a I-V-I progression (Ex.7.1c). Themes of this type occur frequently, but not exclusively occur at the beginning of a work. A similar thematic type found at the beginning of fantasias uses unisons frequently as a semibreve and two minimas (Ex.7.1d). The unisons limit the rate of harmonic change and impose a broad grandeur on the works.

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Ex.7.1, Fuenllana, Thematic Types.



Where a theme begins with an anacrusis, the common intervals are ascending major or minor seconds (Ex.7.1e,f), or ascending fourths (Ex.7.1g) usually allowing for V-I harmonization. Thus, considerable forward thrust is invested in theme heads. Themes of these kinds are frequently found at the beginning of new expository episodes, that is, those which begin longer periods or groups of episodes. When a theme such as Ex.7.1g is used to begin a work, the rhythmic value of its initial note

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is doubled as in Ex.7.1a.

A commonly occurring thematic type, distinguished by the use of a tied initial note, usually begins on the weak second beat of a compas as a tied note in transcription (Ex.7.1h). Its function is recessive: it weakens the rhythmic impulse of the music without dissipating the focus of the polyphonic interplay. Recessive themes contrast with those described above. They are frequently found in intermediate positions in works, and in a few fantasias they are used as terminal themes, for example, Fantasias 10(bars 75-114), 13(bars 81-108), and 22(bars 161-78).

Another theme which is probably the most frequently occurring motive in Fuenllana's fantasias begins the same way as the recessive type, but as a dotted minima rather than a tied semibreve. Its rhythmic effect is thus precipatory and it functions to intensify the texture. The motive (Ex.7.1i) occurs as a theme in its own right in eight fantasias,[32] and is incorporated into a longer theme in nine cases.[33] In several cases, this latter group has one or more notes added as a prefix to the motive. It is frequently employed in stretto and, appropriately, as the final theme of a work.

In dissimilar voice pairs, Fuenllana often combines two themes of distinct rhythmic character.

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[32]Fantasias 15, 17, 21, 31, 36, 46, 48, and 50.

[33]Fantasias 12, 16, 25, 33, 35, 38, 40, 41, and 50.

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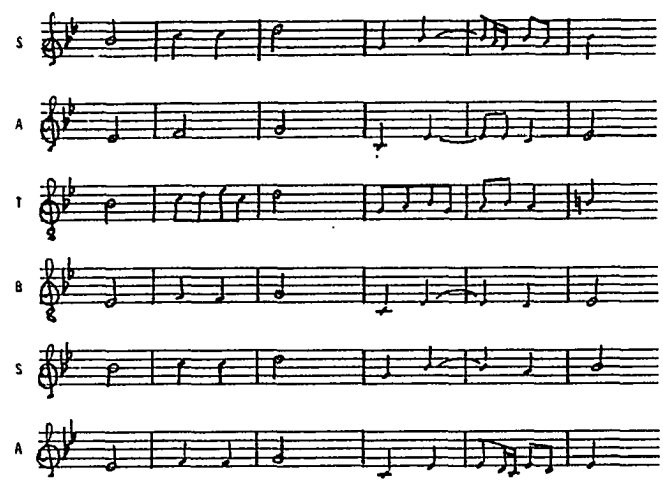
While one voice moves in long values, the other simultaneously works around it in a more sprightly fashion. One of the most marked examples is found at the opening of Fantasia 32 (Ex.7.1j).

No other obvious patterns emerge among Fuenllana's melodies. He achieves variety within limited means and recognizes the functional value of specific intervals. It is more the use of themes than their innate melodic characteristics that gives Fuenllana's music its character. The resultant polyphonic structures are more impressive than their materials. In some cases, however, a theme does achieve greater individuality through the inclusion in it of some memorable rhythmic cell (Ex.7.1k).

In a number of works, themes are subjected to various forms of modification. Occasionally, the theme of an individual episode is presented in variant form in each statement. The theme of the first episode of Fantasia 24, bars 1-26, is given in Example 7.2 with each of its six statements in the order and form it appears. Only the bass entry and the second statement in the superius are identical, and represent the unadorned theme. All other entries include some cadential decoration, while the first statement in the alto simplifies the second bar, and the tenor entry is decorated much more than is Fuenllana's norm.

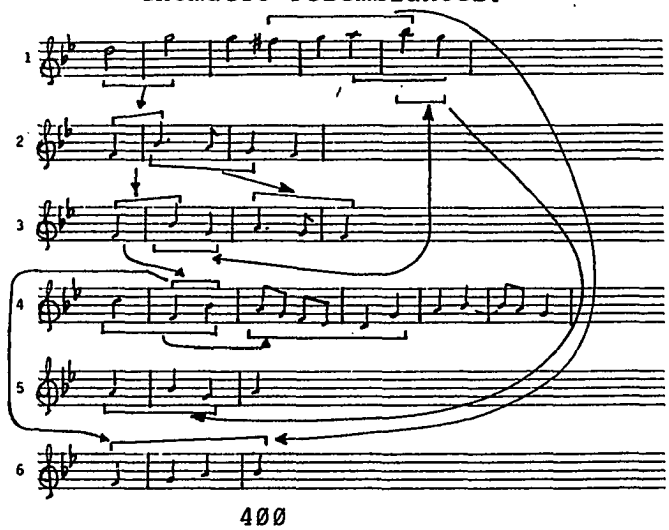
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Ex. 7.2 Fuenllana, Fantasia 24, thematic variants, (b.1-26).



In other fantasias a common melodic identity is shared by all or a number of themes. The themes develop from one another as if by a process of transformation. The six themes of Fantasia 18 are shown in Example 7.3 with the related intervals marked. The extent to which the relationships in this or any other fantasia are deliberate cannot be ascertained, nor is there any concrete evidence of a

Ex. 7.3, Fuenllana, Fantasia 18, thematic resemblances.



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transformative process being used by Fuenllana. The effect on cohesiveness is undeniable.

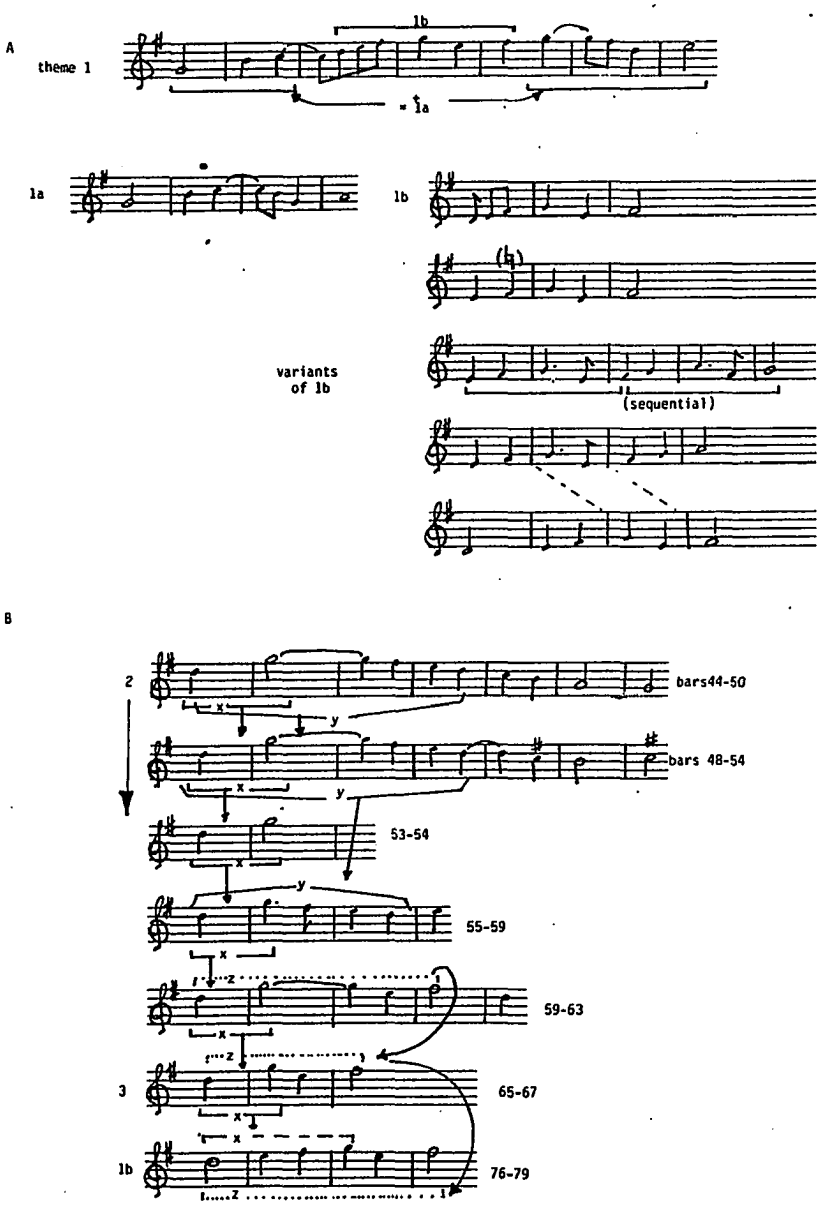
A more striking example of thematic derivation and transformation occurs in Fantasia 4 (Ex.7.4). Like the previous example, the opening theme is the main generative force for the subsequent themes. Unique in Fuenllana's works, however, is the way in which sub-themes 1^a and 1^b are derived from theme 1, and the manner in which a contrasting theme, no.2, is transformed by successive varied repetitions into theme 3 and eventually back to 1^b for a final restatement. Example 7.4a shows theme 1 as it appears in the tenor in its only statement in bars 1-7, and the two imitative sub-themes 1a and 1b which are quoted from bars 3 and 21 respectively. Example 7.4b shows theme 2 as it first appears, and each of its variants in the process of transformation of elements x, y, z until it becomes theme 3. The variants are transposed to the pitch of the initial statement. From bar 65, theme 3 is used for a set of imitations, and then the same treatment is afforded to theme 1b when it is reintroduced at bar 76.

Imitative textures

Imitative procedures in predominantly three-voice textures have been shown to be Fuenllana's norm. His imitation is usually of a conventional nature. Themes are normally imitated at the fourth, fifth or octave, although some irregular examples

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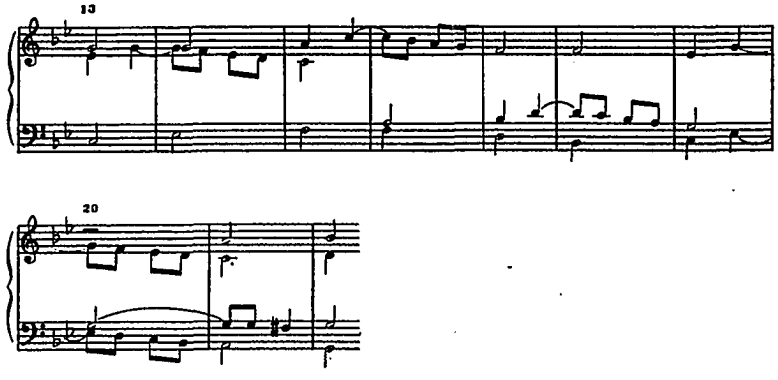
Ex.7.4, Fantasia 4, thematic transformation.



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can be found such as a tenor and bass duo in Fantasia 12 which uses imitation at the seventh.

Ex.7.5, Fuenllana, Fantasia 12, (b.13-22).



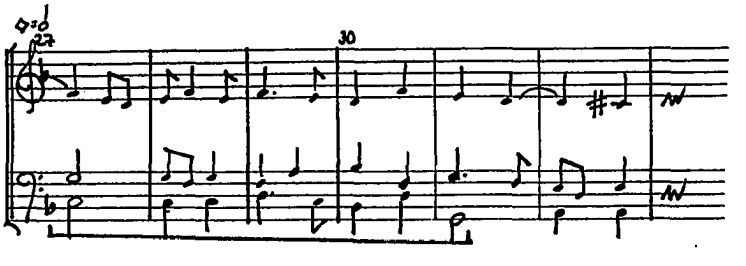
The temporal spacing of themes is more influential than pitch interval in shaping the musico-dramatic form of each work. A number of species of entries are common. These are variants of pasos sueltos and pasos trabados, the successive or concurrent entries which are the two types outlined by Santa María. Concurrent entries are used at the beginning of either a work or episode to create an expansive texture, or they are used to sustain a texture already in motion. On occasions, the time interval between entries is reduced to intensify the musical drama. This type of stretto usually occurs in the closing stages of the fantasias and uses motives written in shorter note values. The common theme quoted at Ex.7.1i is frequently treated in this manner.

Successive imitation is most frequently found

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in the internal sections. Particularly when used with longer themes, these pasos sueltos give breadth and freedom to the texture and offer respite from the intensity of concurrent imitation. In passages of this kind, Fuenllana's beautiful free melodic invention develops alongside his imitative material. He exploits pasos sueltos more extensively than other vihuelists. One frequent device is to introduce voices concurrently but to set the entry of the fourth voice, and sometimes the third, as pasos sueltos. In such passages, as well as larger sections of successive entries, either the theme or its companion voice is harmonized in parallel tenths or sometimes sixths. The use of this technique recalls Valderrábano who uses it mainly within sections of free polyphony. Fuenllana's harmonizing voice is often lightly decorated, preventing the technique from appearing formulaic. It is bass entries which are most commonly harmonized in this manner. In Example 7.6, the theme is placed in the bass with free counterpoint in the tenor. The rhythmic organization of the superius and the use of light dissonances make its line seem more independent than it actually is.

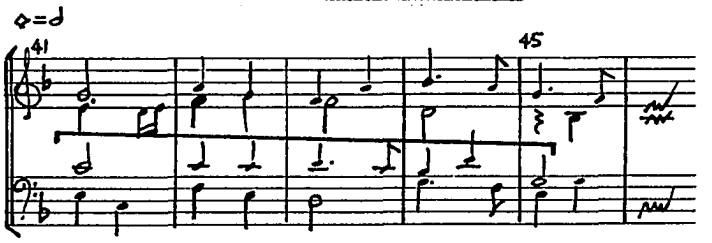
Ex.7.6, Fuenllana, Fantasia 21 (b.27-33).



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In another passage from the same work it is the counterpoint to the theme which is harmonized in parallel. Example 7.7 shows the same theme stated in the tenor, in a four-voice texture. The bass provides the main counterpoint to the theme, and this is harmonized in approximate fashion in tenths by the superius. The alto fills a more static role. The harmonizing bass and superius contribute to the interplay of parts in bar 44 by quoting the motive given in the tenor in the previous bar.

Ex.7.7, Fuenllana, Fantasia 21 (b.41-46).

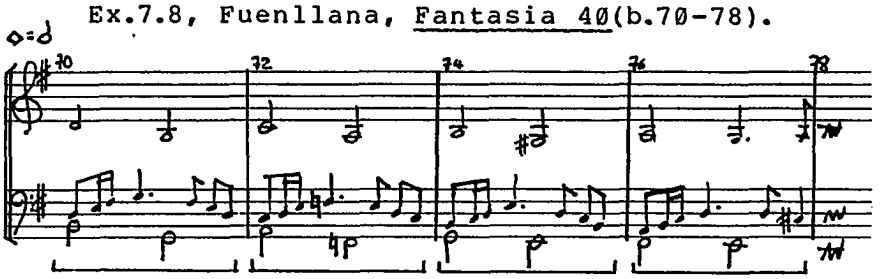


Sequence is not used to a great extent. Its occurrences are generally in short passages near the conclusion of works. It is used in the fantasias for guitar and five-course vihuela more than in other works. Brief sequences, often only two successive motivic statements, are given as pasos sueltos, for example in the bass voice of Fantasia 32, bars 46-53. In a few instances these sequences are built into the form of a polyphonic complex. Ex. 7.8 is quoted from the end of Fantasia 40 and is an unusual texture to be used by Fuenllana. It recalls the sequential networks of Milán, organized in two-bar units with a strong division of labour between

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parts. Parallel tenths are used in the outer voices.

Ex.7.8, Fuenllana, Fantasia 40(b.70-78).

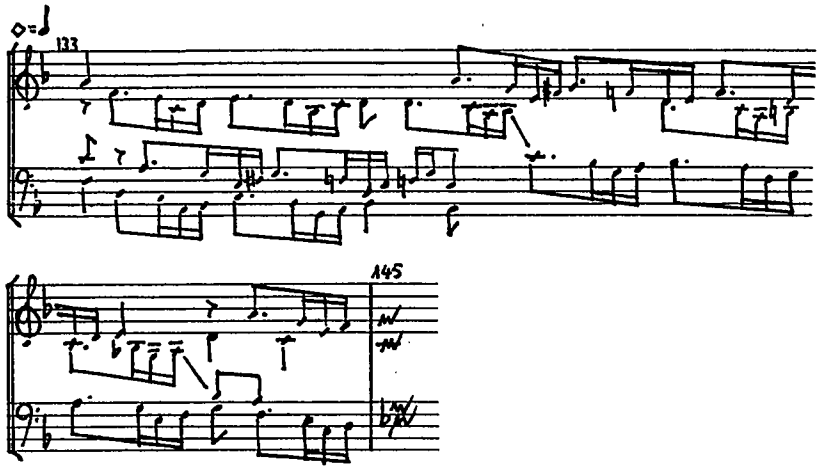


The most impressive of Fuenllana's sequences are those built as stretto chains. Both in motivic shape and polyphonic process they closely resemble the suspension chains in Narváez's fantasias. Fantasias 26 and 31 both have extended passages using the motive used by Narváez to great effect in Fantasia 13, and the latter piece also uses the motive quoted as Ex.7.1i in the same way (Ex.7.9). Both are used as concluding passages and are of 19 and 32 bars respectively. Fuenllana's chains are distinguished from those of Narváez by their greater textural density, caused by the consistent use of a third voice harmonizing one voice of the chain in tenths as discussed above.

Paired imitation is frequently found among Fuenllana's textures, used in the same expository position as his pasos trabados. Their effect is quite different however. While imitation of concurrent themes produces an expansive, forward-looking polyphony, the antiphonal nature of voice pairs produces a more static effect. Fuenllana's

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Ex.7.9,Fuenllana, Fantasia 26 (b.133-45).



voice pairs are written using the techniques common in vocal music of the Josquinesque style, either as duos based on the same theme set concurrently, or based on two different themes set simultaneously. The common thematic characteristics of this latter group have been discussed on page 398 above.

Form

While there is no archetypal ground plan for Fuenllana's fantasias and no recipe for their sequence of events, there are certain trends and tendencies that can be observed in them. They are episodic works, forged into cohesion by their narrative continuity. They are propelled and unified by a strong dramatic force. Ward uses similar words to describe one of Fuenllana's polythematic works where "the 'form' of the fantasia is not in the sequence of seven expositions, but an

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encompassing rhythmic gesture which extends through the entire composition, informing the polyphony with a continuous and directed vigour".[34]

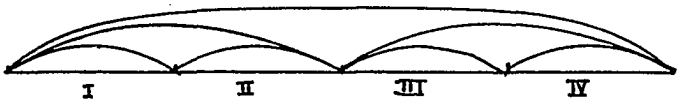
The episodes of Fuenllana's fantasias are defined by theme, texture and cadence, the same criteria as the works of all other vihuelists. Although episodic, they are not sectional. Cadences are taken in passing, and even separating episodes they are often given in interrupted form. The average length of each episode is between twenty and thirty compases, but there are considerably longer and shorter examples. Each fantasia comprises between two and eight of these episodes, although one fantasia is not episodic but continuous. Four is the most frequent number of episodes. This corresponds to the average length of 112 compases. The number of episodes in the fantasias is shown by the following figures.

no. of episodes	no. of fantasias
1	1
2	7
3	11
4	18
5	8
6	2
7	2
8	2

[34] Ward V, p.271. The passage refers to Fantasia 7.

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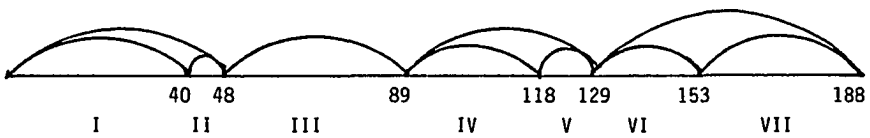
By the varied processes which provide the inner logic of Fuenllana's narrative continuiity, individual episodes are fused together into longer periods representing the germination, maturation and culmination of a single impulse. It is usual for each fantasia to comprise two or three of these cycles, and in works built from fewer episodes, the entire cycle may be contained within a single episode. In the typical four episode fantasia, periods are built from paired episodes. It is a hierarchical stage towards the single "encompassing rhythmic gesture": episode, period, Gestalt.



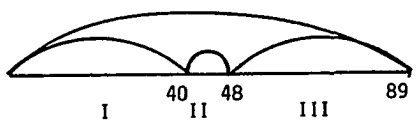
While the internal evidence in the fantasias provides a clear indication of their episodic divisions, it is not always possible to deduce the larger formal units with the same certainty. The grouping of episodes into periods, and thus the complete Gestalt of a work often cannot be determined unequivocally. It is even perceivable that Fuenllana did not determine for himself a fixed image of each fantasia, but that he created structures whose image and inner formal logic could be varied from one performance to another. Works with a larger number of episodes are more difficult to assess. This writer's analysis of Fantasia 7, for example, coincides exactly with the division

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into seven episodes shown by Ward.[35] His interpretation of the work sees the first episode as "expansive", the second as "transitional", the third and fourth as "contrasting", the fifth as "cadential", the sixth as once again "expansive" and the seventh as one "whose motive seems to issue from that of the preceding section". He describes the final two sections of the work as its "concluding portion" and states that the fourth "must be considered the climax of the fantasia".[36] Ward's image of the work may be shown thus:



The work can also be seen in a number of other equally valid ways. For example, the majestic effect of the successive dissonances of episode III may be taken as the end of the first period, as the culmination of its impetus and not as a contrast with the first two episodes.



Followed by the two shorter periods to conclude the work, this possibility has added feasibility due to the number of Fuenllana's fantasias that have

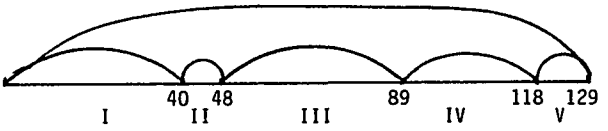
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[35]Ward V, pp.266-72.

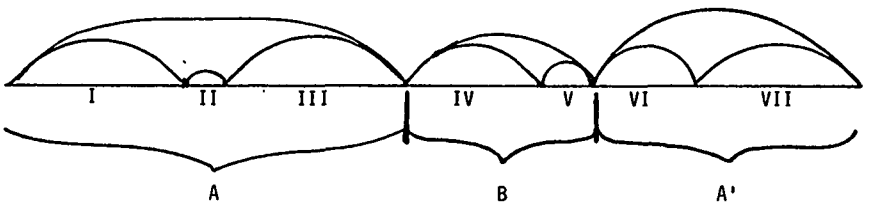
[36]Ibid, pp.269-70.

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significant structural divisions at exactly or approximately the half way mark. If episode IV is taken is still regarded as climatic, it may also be added to the first period together with episode V as an anticlimactic epilogue:



An alternative and equally realizable view would be to consider episodes IV and V as a contrasting period of subdued dramatic intensity placed between two more expansive periods, episodes I + II + III and IV + V. The final period may be seen as a contracted and dramatically more restrained reiteration of the cycle of the initial period. The themes of episodes I and VI are both broad, they share the use of a melodic fifth and are built into expansive textures. Episodes III and VII share the features of a prolific use of dissonance, use of voice pairs, similar melodic material, free motivic play and prolonged tonal ambiguity caused by the many suspensions. In this way the process pattern could be abstracted to a ternary plan:



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Such are the formal possibilities of Fuenllana's music.

Divisions between episodes occur at the midpoint of at least twenty of Fuenllana's fantasias. In eight fantasias (nos. 12, 13, 20, 21, 30, 41, 47 and 50) the division is exactly at the midpoint while in twelve works the division falls within 5% of the midpoint (nos 2, 3, 4, 7, 9, 22, 23, 26, 36, 40, 43 and 46). In a number of other works a division occurs just outside this margin. The structural significance of these divisions varies, notwithstanding the interpretative possibilities of performance. In a significant number of the fantasias, however, the beginning of new episodes and periods appear to coincide at this point. In a number of works there is a case for seeing the midpoint as a place of division for two parallel or contrasting structural phases.[37]

Trends can also be observed in the type of materials and processes Fuenllana chose for initial, intermediate and concluding episodes. Initial episodes are imitative in all but two fantasias. Imitation is used in twenty-seven fantasias to create an expanding texture predominantly using both concurrent and consecutive entries. In twenty-three fantasias Fuenllana employs more static voice pairs. Table 7.5 shows the pattern of entries in the initial exposition of all his fantasias. Diagonal

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[37]Parallel: e.g. Fantasias 20, 21, 26, 43, 47; contrasting: e.g. Fantasia 30.

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TABLE 7.5

FUENLLANA : EXPOSITION TYPES

description	entry pattern	fantasia
EXPANDING	s/a-b	2,5,41,42
TEXTURE	a/s-b	1,4,6
a 3	s/t-b	47
	t/a/s	10
	b/a-s	43
	b/t-a	38
	b-a-s	3
a 4	a/s-t-b	26,36,37
	t/a-s-b	8,46
	s/a-t-b	7
	s/t-a-b	35
	a/t-b-s	51
	t/a/s-b	44
	t/b-a-s	19
	s-a-t-b	39
	s-a-t-free-s-a-a-free-b-s	20
	a-s(diff. theme)-b	48
	a-s-free-t/b	25
	a/b-s/a-s/a/b	45
VOICE	s/a-t/b	11,16,22,24,29,33
PAIRS	a/s-b/t	23,40
identical	b/t-a/s	13,21
theme	t/b-s/a	30
	s/a-t/b-s	9
	a/s-b/t-a/s	17
	a/s-t-b/s	18
different	s/a-t/b	15,34,50
theme	a/s-b/t	14,32
tonal	s/a-t/b	27,28
answers	t/b-s/a	31
NON-IMITATIVE		49

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strokes between voices indicate concurrent entries, hyphens denote consecutive entries. The three-voice fantasias generally begin with a concurrent pair with the third voice brought in as a paso suelto, while in the expanding four voice expanding textures the last two voices usually enter consecutively. Paired voices of the three species show a strong preference for a tenor and bass answer to the superius and alto. The use of more than thirty patterns shows how little Fuenllana was reliant on formulae.

Intermediate episodes show greater variety because of their diverse functions. Episodes of the same construction as the initial ones are used to inaugurate new periods. Recessive themes are also found in these textures. Consecutive imitation is frequent in the intermediate sections because of the breadth and freedom it offers. The most extended examples of free polyphony are also found in inner sections, as are episodes which encompass the widest tonal range.[38]

The characteristics of concluding episodes are those features which provide a sense of destination, or push more insistently towards it. Similar episodes may also occur in intermediate episodes which conclude major periods. In some fantasias, Fuenllana appears to desire an anticlimactic conclusion which he achieves through the use of

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[38]E.g. Fantasia 2 (bars 63-90); Fantasia 3 (bars 25-83).

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recessive themes.[39] The use of close stretto and sequence has already been discussed with reference to concluding episodes, although works terminate more commonly with imitation, sometimes of rhythmically dynamic, compact motives. In fantasias where free polyphony is used for the concluding episode, some specifically cadential phrase of sufficient harmonic weight is always added in order to terminate it.

Polythematic Fantasias

Fantasia 13, the companion work to Andrés de Silva's motet O Regem caeli, represents Fuenllana's most typical fantasia style.[40] It is a work in four voices, of 113 bars and composed of four episodes of similar length. It is a clear and comprehensible work, highly dependent on its themes and their imitation for its structure. There is little free material. Even though marked as 'easy', its término requires considerable skill from the performer. Cohesion is primarily due to a consistency of mood. The fantasia's four themes are of similar length and the flow of events, controlled by new thematic statements, occurs at a steady rate. Bold harmonic gestures fill the texture with colorful suspensions which are distributed evenly throughout. The character of the fantasia is broad, expansive, and

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[39]E.g. Fantasias 10, 13 and 22.

[40]Reprinted in Jacobs F, pp.143-45.

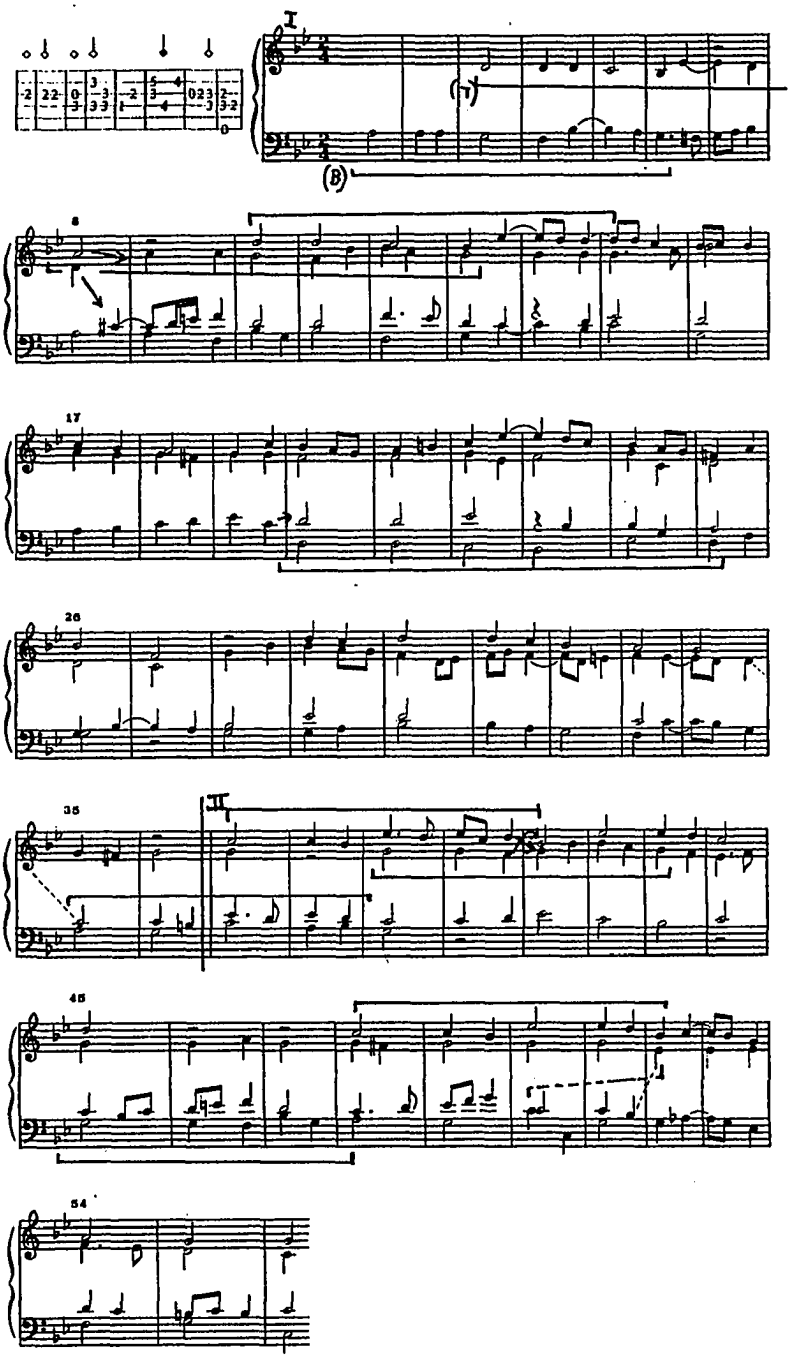
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of an even dramatic level. Resemblances between the themes add further unity. The themes of the first, second, and fourth episodes share a prominent ascending fourth, and in the first, second and third episodes, the themes begin with repeated notes. Narrative continuity is evident in the way the episodes are paired together into two periods of equal length. Episodes I and II are dovetailed together as are III and IV, whereas the beginning of the second period at episode III does not commence until the final cadence of episode II is finally resolved. The first period appears to culminate with a superius statement of theme 2 at bar 48, followed by a gradual release to the cadence at bar 56. The climax of the second period and of the whole work occurs at the end of the third episode, and is marked by a subtle increase in rhythmic activity. Accordingly, the theme of the fourth episode exemplifies the recessive type. The divisions of the episodes are at bars 36, 56 and 81. Episodes I and II are given as Ex.7.1Ø.

The first episode, begins with a pair of duos which are followed by the most substantial passage of free counterpoint in the work. The duo, built from imitation at the fourth, is given in the bass and tenor, followed by an alto and superius statement in the upper octave. After five bars of free extension a fifth thematic statement is given by the bass, in a form modified by augmentation of the final notes. The episode may be shown as

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Ex.7.10, Fuenllana, Fantasia 13 (b.1-56).[41]



[41]Arrows have been added in bars 1-16 as Jacobs' version does not show the part-writing clearly.

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follows:

B/T - A/S - free - B(aug) - free.

The placement of the sixth note of the theme guarantees dissonance and is first heard as early as bar 5, setting a trend followed throughout the work. During the second bass statement, the other voices maintain their free extension apparently unperturbed by the thematic intrusion, although the alto shows a a hint of wanting to harmonize the thematic statement in tenths.

Increased rhythmic activity in the alto, together with consecutive dissonances, heralds the introduction of the second theme before resolution of the cadence on G. Episode II then proceeds with three rapid entries at two-bar intervals followed by two consecutive statements and a coda which marks the passing of the first climax. The voice entries of the second episode show the following pattern:

T / S / A - B - S - coda

Strong dissonance and inverted triads are the features of this section. Second inversion chords occur in bars 39, 43, 49, 51; strong dissonances in bars 36, 42, 45, 48, and the first chord of bar 38 is an undisguised diminished triad.

The polyphonic technique of the second period of the piece is marked by the exclusive use of pasos sueltos (Ex. 7.11). Episode III comprises five statements of its theme: A-T-B-S-T. The texture gradually expands from two voices for the first entry to four voices for the fourth and fifth

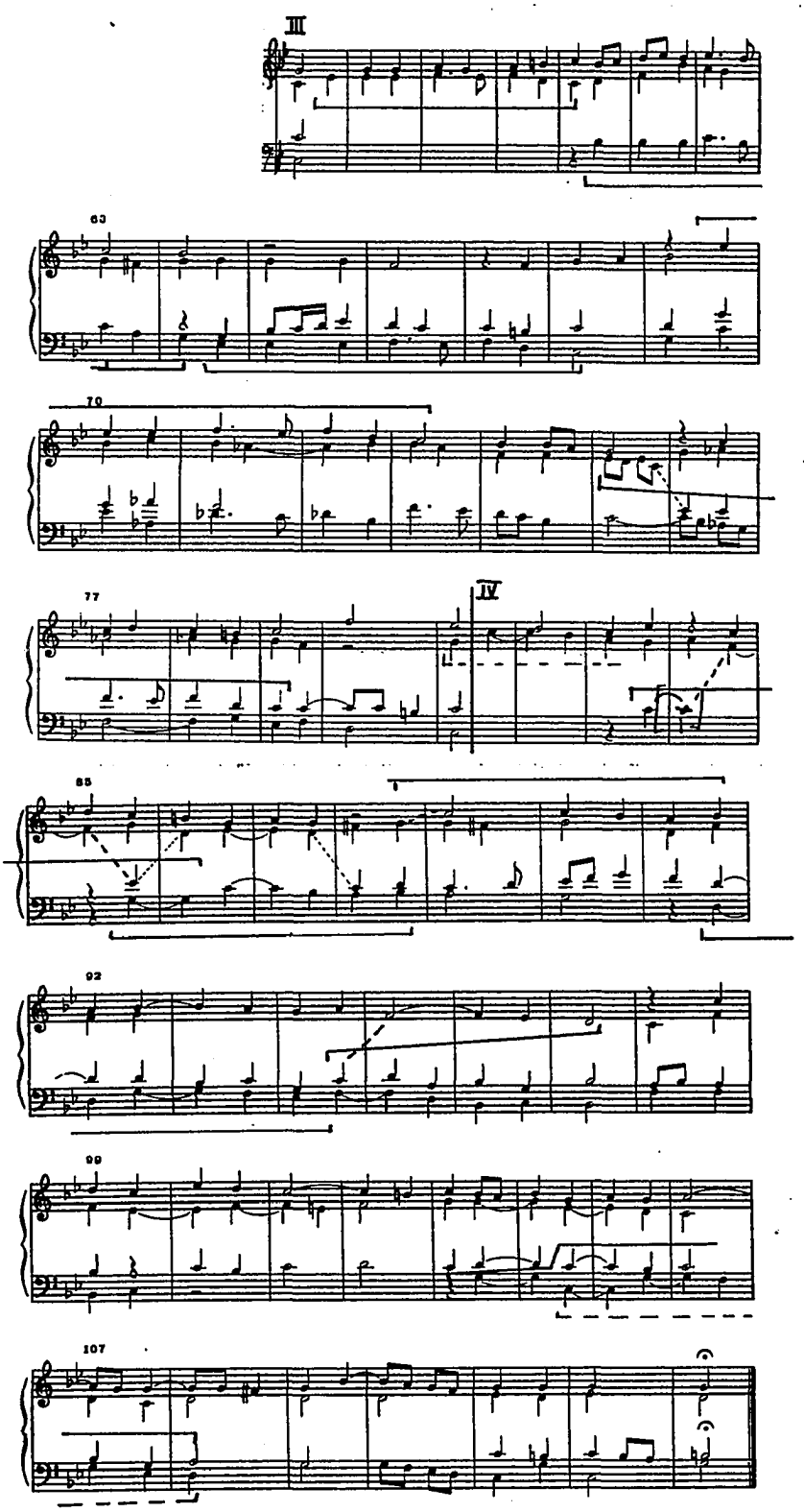
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statements. Each of the first three statements concludes with a cadence formed in conjunction with a companion voice. The superius statement (bar 69) concludes on a 4-3 suspension leading to cadence on B-flat leading directly to the climactic tenor statement and the cadence on C at bar 81 which ends the episode. Fuenllana's free part-writing in this episode reveals the fluidity of his technique. Despite the cadential demarkation of the first three thematic statements, the free voices proceed in longer flowing lines. After concluding its statement at bar 60, the alto forms a counterpoint with the tenor while the superius continues along its own path. Against the subsequent bass entry, the tenor takes up and decorates the countertheme of the alto, effectively making it a reiterated duo. The alto continues discreetly while the superius pauses, leaving the upper area of sonority vacant in preparation for a more arresting entry. The intensity is augmented by the harmonization of the superius entry. Fuenllana quickens the rate of harmonic change by placing a different chord beneath each of the three anacrusis E-flats of the opening of the superius statement, whereas preceding statements used the same harmony for each of the three.

The beginning of a new phrase in the superius in bar 80 provides the seamless join of episodes III and IV. The cadential resolution in bar 81 introduces the fourth theme in the alto with a

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Ex.7.11, Fuenllana, Fantasia 13, (b.56-113).



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partial statement only. The theme makes it first full statement in the tenor, beginning a series of consecutive statements in the sequence T-S-B-A-T. The episode is anticlimactic. The metrical placement of the opening notes of the theme makes it typically recessive, and its identity and impact are further weakened by the varied form in which it is repeated. More attention is focused on the harmonic progressions of the quasi-homophonic texture as it moves steadily and constantly in a long phrase concluded non-cadentially, simply by breaking the rhythmic pulse at bar 97 with a single long chord.

The final alto and tenor thematic statements are both articulated by cadences, the second one signifying the end of the thematic dialogue at bar 109 with the strongest cadence in the work. A four-bar coda is added outling a I-IV-I progression and is heralded by Fuenllana's favorite motive in the superius.

Fantasia 27 is a charming work in a familiar style incorporating many of the characteristics discussed earlier in this chapter and demonstrating another facet of Fuenllana's musical personality.[42] t is a short work of 85 bars whose transparent textures and animated movement are its highlights and recall the fantasias of Narváez and Mudarra. It is in four voices in the sixth mode, and each of its two episodes of similar length is an exposition of

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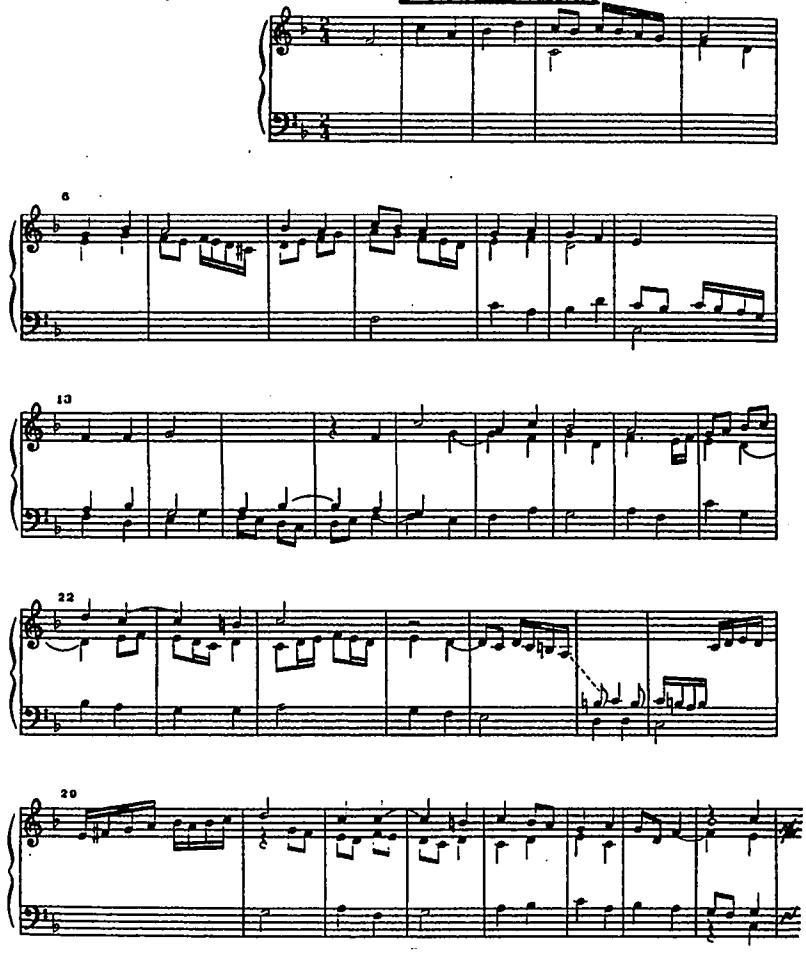
[42]Reprinted in Jacobs F, pp.512-513.

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alternating imitative duos with a free contrapuntal extension. The work makes prominent melodic use of the third, and shows a more liberal sprinkling of redobles and pasos than occur in Fuenllana's more austere works. The work remains firmly anchored to its final with frequently reiterated 'tonic harmony' and a short space between cadences which stress the final, the dominant, and other pitches in close proximity to the tonal centre. Works of similar style to Fantasia 27 include nos.28, 32, 37 and 44.

The fantasia's first episode, of 37 bars (Ex.7.12) states paired duos in S/A-T/B

Ex.7.12, Fuenllana, Fantasia 27, (b.1-37).



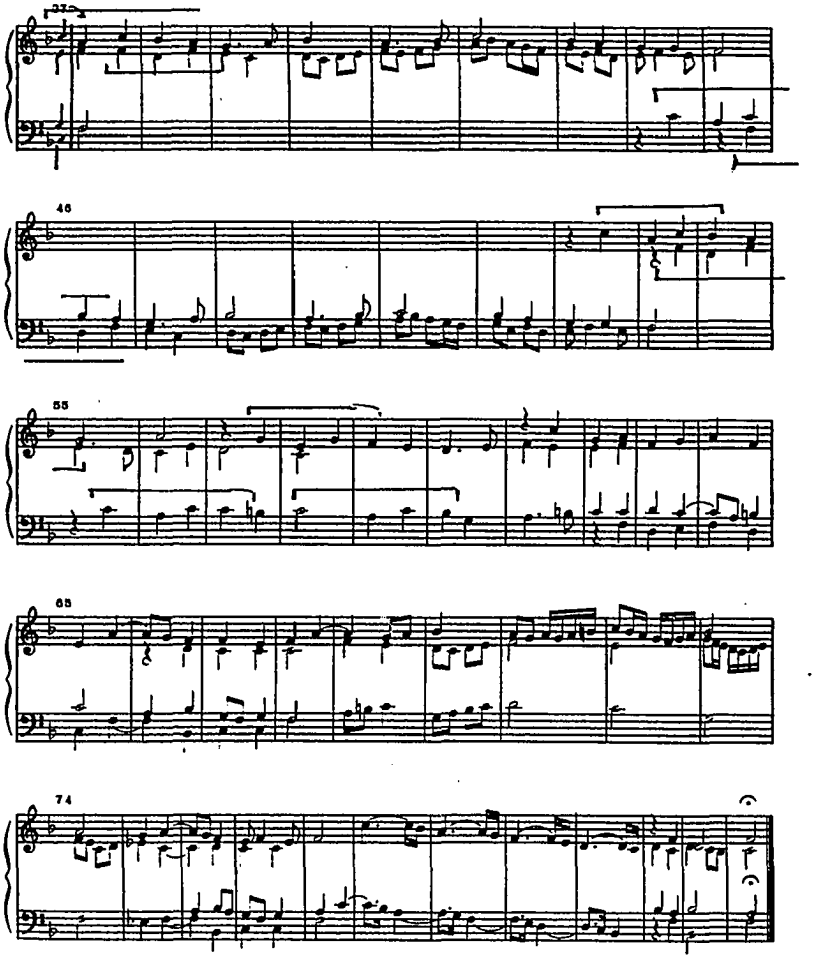
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configuration with the lower voice of each pair answering tonally. Each pair is freely extended beyond the head motive with the first pair dropping out to make way for the second. The second part of the episode, from bar 18, proceeds directly from the first as free counterpoint, alternating three, two and three-voiced textures in which the bass provides harmonic accompaniment for the sprightly upper parts based on decorative motives drawn from the exposition.

The second episode (bars 36-85) maintains the lightness of the preceding free passage (Ex.7.13). The new theme is introduced in the same S/A-T/B configuration as the first exposition, but a fifth higher and without tonal answers. The head motive is only four notes, just sufficient to imbue the nine-bar duo with a definite character. The tail of each duo is different in each voice, more sweeping and dynamic in the lower part. The opening pair is repeated exactly at the lower octave in the following nine bars (45-53). The completeness of each duo does not require any immediate continuation of its voices, so the second duo is heard without the addition of another strand, and pauses at its own conclusion. Intertwined with the end of the second duo is a new set of five entries of the head motive, with the first two given as if beginning another extended voice pair in the superius and alto. From bar 60, two homophonic phrases direct movement to cadences on C at bar 65 and on F three

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Ex.7.13,Fuenllana, Fantasia 27 (b.36-85).



bars later. As the work moves closer to its conclusion it once again breaks out into lively redobles with ascending quavers in bars 69-70 recalling the lower voice of the preceding duos. The redobles of the following bars hark back to the first episode in a way which, by association, provides the shortlived work with a culminating sense of unity. Followed at bars 75-78 by an exact

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repetition of the cadential complex given bars 65-68, a rare occurence found in Fuenllana's music, the reiterated statement brings the work to its climax with more force than in its first statement. The two-part octave canon of the coda releases accumulated tension with a cascade of decorated descending thirds simultaneously encapsulating one of the most significant melodic intervals of the work. A customary I-IV-I cadence closes the fantasia.

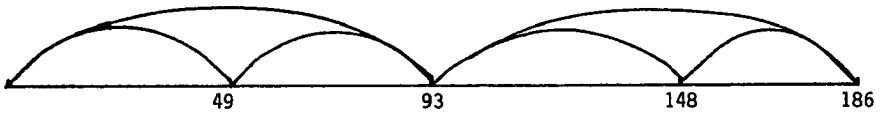
In Fuenllana's longer polythematic fantasias, the processes are the same; the argument is simply more involved. Compared to his most usual structures, of which Fantasia 13 served as an example, the longer works either have longer episodes comprising a greater number of thematic statements, or they have a greater number of episodes, in which case the intricacy and complexity rests with the associative relationships between elements and episodes. In some works both manners of construction are fashioned into a single work. Fantasia 21 represents the first type.[43] Its 186 bars divide into four episodes which are twice as long as Fuenllana's norm, with up to five times the usual number of thematic statements. The episodes are paired into two periods, dividing precisely at the work's mid-point, as shown in the following

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[43]Reprinted in Jacobs F, pp.244-8. Passages from the 1st episode are quoted as Exx. 7.6 and 7.7 above.

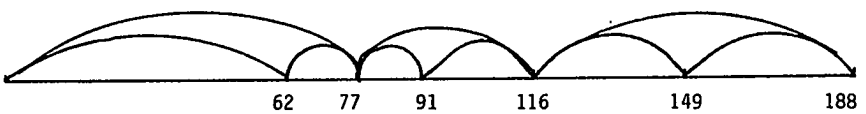
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schematic plan:



	I	II	III	IV
length	49	44	55	38
entries	14	15	27	18

Fantasias 15 and 22 include one substantially longer episode among a number which have the customary length of between twenty and thirty bars.[44] The third of the five episodes of the 212 bars of Fantasia 15 is 75 bars on its own.[45] The first of the six episodes of Fantasia 22 is 62 bars in length although it only entails seven statements of its unusually long theme. The work is represented schematically:



	I	II	III	IV	V	VI
length	62	15	14	25	33	39

Fantasia 20, like Fantasia 11 and Fantasia 7 already discussed, represents the group of long fantasias with a larger number of constituent episodes.[46] It is a rich work whose eight episodes can be seen as two grand gestures within a total length of 172 bars. Its language is varied yet unified, and its

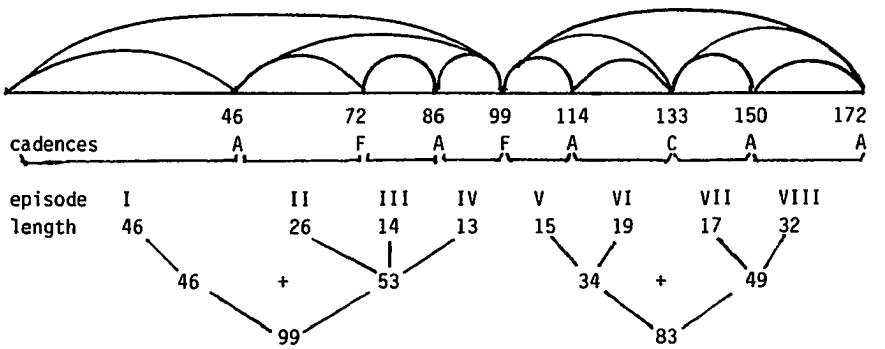
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[44]Reprinted in Jacobs F, pp.167-72 and 254-8.

[45]Bars 57-132.

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contrapuntal discourse is propelled and enhanced by a masterly use of many kinds of dissonance. The work appears to be written in the transposed fourth mode on the basis of its final and superius range, even though cadence patterns show the characteristics of mode 3 at points of structural division. The plan of the work is given below. It shows the episodes, two layers of associations, the lengths of episodes and periods and the cadence tone upon which each episode terminates.



The first episode is a self-contained expansive unit taking just over one-quarter of the work. Its theme is presented eight times in consecutive statements which are issued in groups with short interludes of free counterpoint between, thus: S-A-T, S-A-A, B-S. It is a spacious theme which Fuenllana gracefully embellishes in the freely developing voices without undermining the authority of the theme. Beautiful dissonances are given in bars 20 and 24 by suspensions in the lowest voice. The slowly unfolding texture appears to draw towards

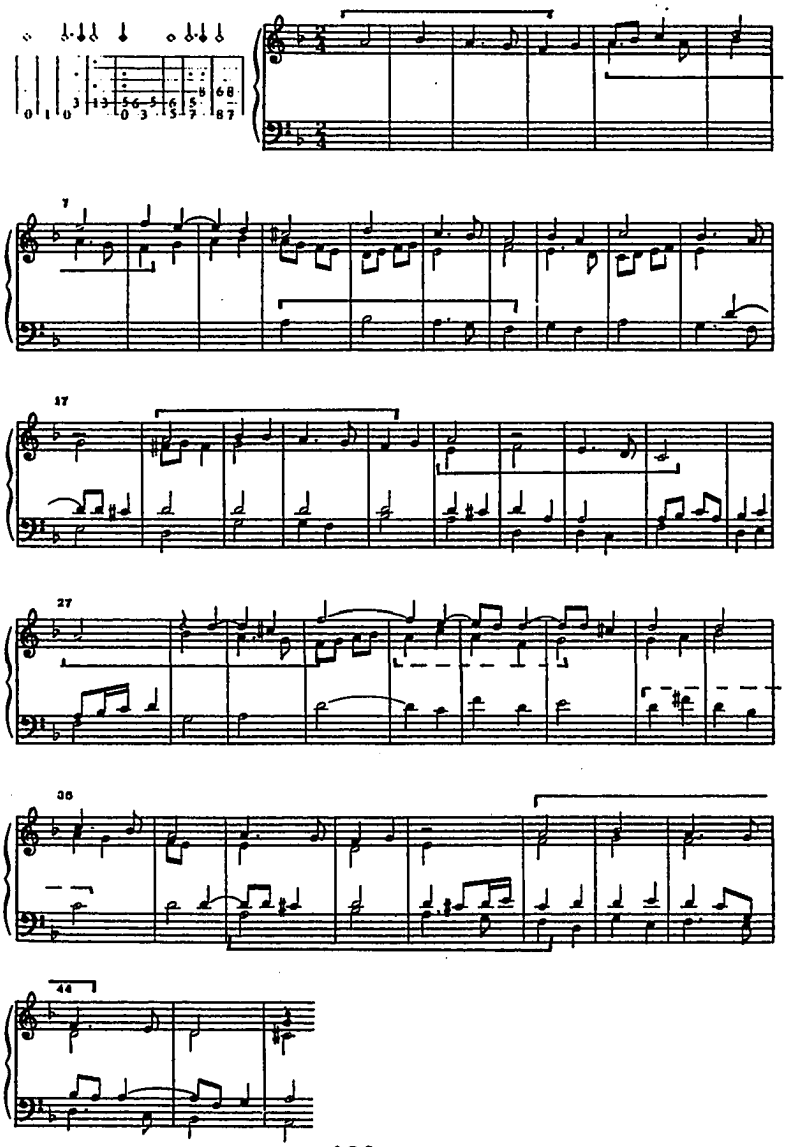
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[46]Reprinted in Jacobs F pp.23

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an early conclusion at bar 30 with a line of descending suspensions in the superius and the introduction of a secondary motive, shown with broken lines in Ex.7.14. By means of an interrupted cadence, the texture blossoms into four voices with the first thematic statement by the bass after which a superius statement directs the episode towards its weeping conclusion.

Ex.7.14, Fuenllana, Fantasia 20 (b.1-46).



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The link between episodes I and II is effected harmonically. The A-chord on which the first episode ends is "resolved" in the following bar onto a chord on D, that could be termed a V-I cadence by default. Fuenllana is often tonally provocative in the way he makes multiple cadences. Cadences frequently do not resolve onto a stable point but, for example, onto the dominant of a new cadence. Episode II culminates with a threefold repetition of an individual cadential formula on D, G and C in a rapidly ascending textural expansion (bars 65-70). This cadence without prepared dissonance is a characteristic of Fuenllana's style. A more typical example of it occurs in bars 17-19 of episode I.

The harmonic link described is only a device to fuse two more intimately related episodes. The theme of the second episode is built from the Phrygian semitone which is stressed in the opening of the first theme. For the second theme, Fuenllana places two ascending minor seconds a major third apart, even though they are altered chromatically in the second and sixth statements. The delicacy of the sustained upper-voice duo is suitable to carry the music beyond the plaintive conclusion of the previous episode. The entry of the lower voices at bar 63 resembles delayed imitation of the upper duo, complete with chromatic alteration of the second unison entry, but it quickly expands into the chain of cadences described above.

Episode III emerges from the previous passage

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without a strong cadence (Ex.7.15). Repetitions of its faster moving theme draw the music towards a climax at bar 83 with a widely spread chord on C beginning a final thematic statement that is strengthened by movement in parallel sixths. Its culmination is thwarted by an interrupted cadence and a sudden lowering of intensity which functions as a countercurrent, Salop's term for an opposing force where a climax "seems more significant if it has the strength to conquer an obstacle thrown in its path."[47] This is how the function of the brief fourth episode may be interpreted. Two rapidly expanding paired duos are launched with ascending parallel tenths in the outer parts and a sequence of ascending fourths that create a 5-6 harmonic chain. The second duo arrives at its point of destination as a fully expanded cadential formula, having indeed conquered the opposing force.

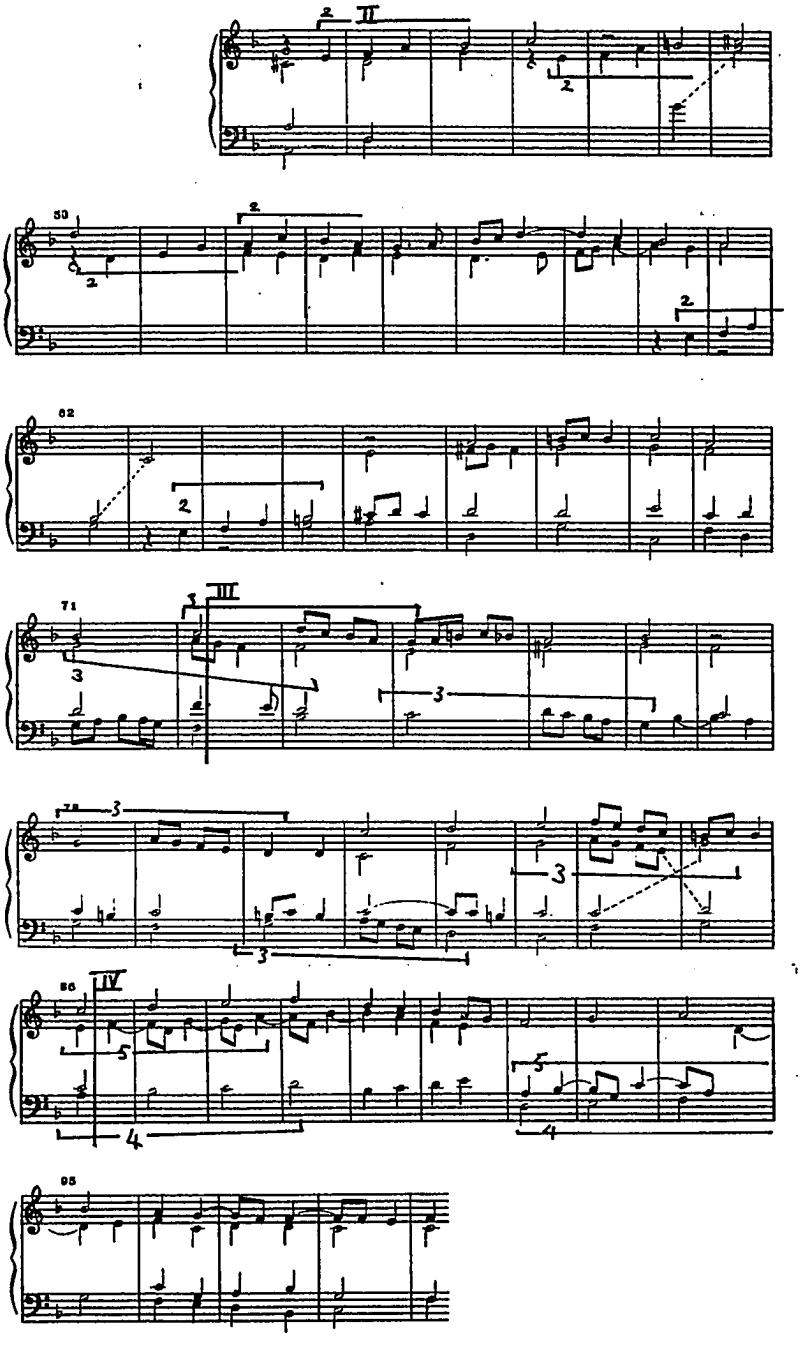
Duos with dissimilar themes commence episode V, and the second large period of the fantasia. The new motion shows the restraint and expansive quality of a new exposition, the six bar superius-alto duo giving way to a repeat in the lower octave with the superius continuing at first in tenths with the bass, then freely. A weak cadence introduces the sixth episode with consecutive statements of a new theme in a full four-voiced texture. Six statements

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[47]A. Salop, Studies in the History of Musical Style, (Detroit: Wayne State University Press, 1971), p.36.

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Ex.7.15, Fuenllana, Fantasia 20 (b.46-99).



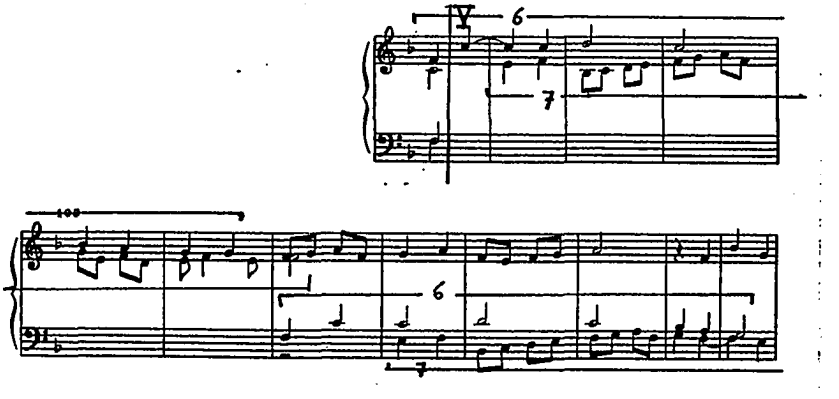
of this shorter motive are given in a texture which gradually admits more free writing. The conclusion of the superius, bars 130-3, foreshadows the theme

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of episode VII, creating a 9-8 suspension over the other voices.

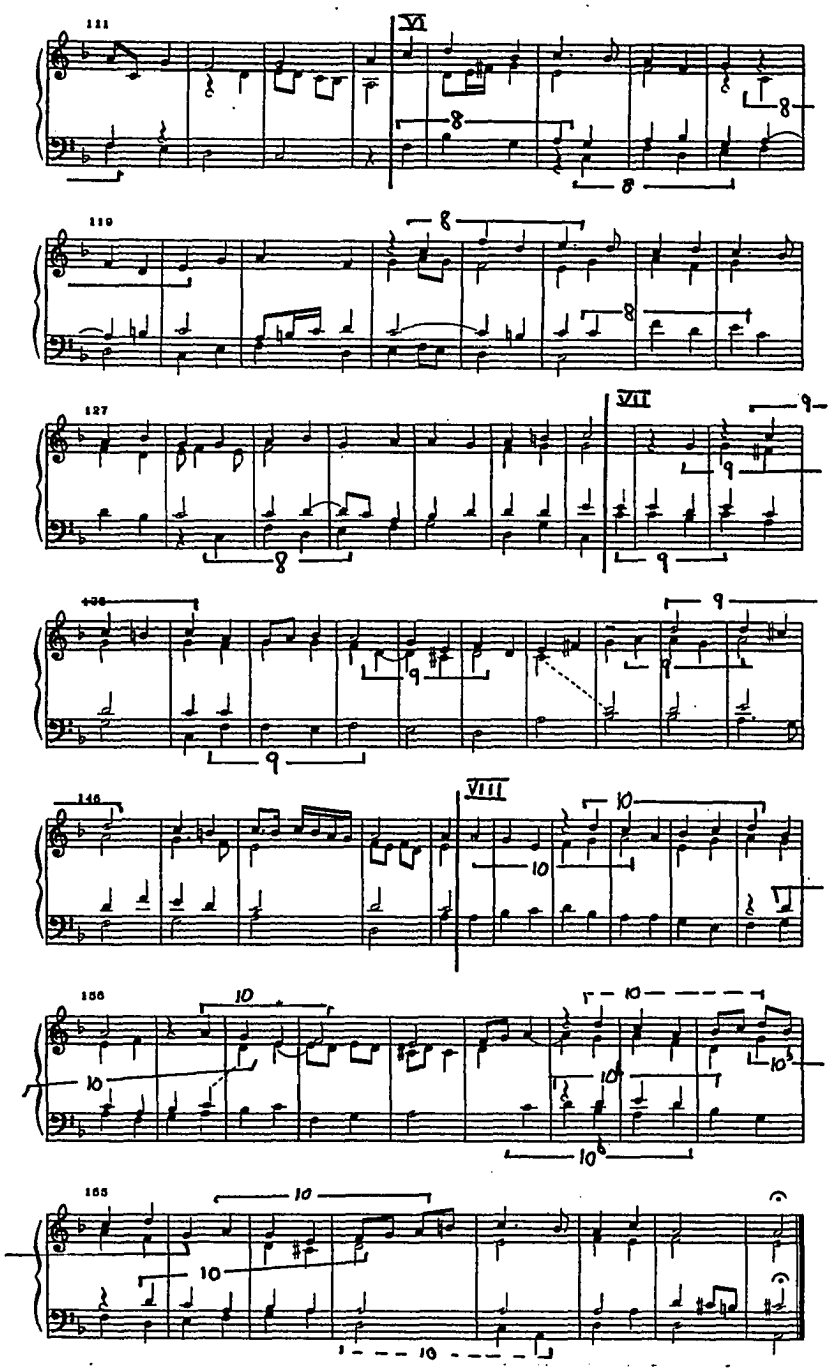
Episode VII takes a standard sub-semitone cadential motive as its theme, first in concurrent then consecutive statements. Direction is focused harmonically by cadences which occur every second bar on C, G, C, F, D, G, A and D. A final four-bar phrase concludes the episode with a IV-I cadence on A. The theme of the final episode VIII begins with an anacrusis as do the previous two, and moves in pairs with less impetus than the preceding episode towards a cadence on the modal dominant D. It then issues forth in a brief close stretto of five entries to another cadence of D, a brief five-bar coda using the theme head in the bass, and a return to the tonal centre of A by another IV-I cadence. More restrained than the first period, and never reaching the intensity of the first climax, the shorter second period nonetheless displays careful control in its evolution.

Ex.7.16, Fuenllana, Fantasia 2Ø (b.99-172).



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Ex.7.16, contd.



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Parody Fantasias

Among the twenty-three fantasias Fuenllana includes in his libro primero and libro segundo, paired with intabulations, Nos 14 and 23 are indicated as remedando the preceding motets. Both are set as polythematic fantasias and draw extensively from their models. Limited by space and purpose, Ward described them with enthusiasm and insight:

> The two fantasias might well be called diferencias or variation parodies, since they are composed entirely of elements drawn from the motets; literal quotation is rare and unimportant, yet every aspect of the parodies - structure, motives, texture, spirit - is fashioned after the models.[48]

He describes them as "more instrumental than their models", more condensed with "a few pasos" and with "continuous movement with cadences taken 'in motion'."[49]

The Fantasia del author remedando esta ave Maria, no.14, parodies the motet Ave Maria by Willaert.[50] Intensively fashioned after its model as Ward suggests, it combines parody technique akin to that used by Valderrábano with more pervasive modelling. Themes based on those of the model are used, textures are emulated in order to achieve unity of spirit, and passages of borrowed music are grafted into the essentially new construction. Most

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[48]Ward V, p. 236.

[49]ibid.

[50]Both works are reprinted in Jacobs F, pp.146-55.

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conspicuous is Fuenllana's use of the final section of the model for his own final episode. Borrowed passages do not always fulfill their original function in the new context, but are generally quoted in the order they appear in the motet. Fuenllana's fantasia encompasses the broad gestures of its model without recourse to slavish copying.

The opening of the fantasia is loosely modelled on the motet, with a similar expansion of the texture. While Willaert used voice pairs of the same theme, Fuenllana's are not matched. Voice entries are in the same order and virtually at the same interval of time. The upper voice of Fuenllana's duos quotes the first four semibreves of the motet's theme. Similarly, the coda of the motet (b.163-67) provides a model which Fuenllana freely reworks (b.169-75). Four of the five quotations from the motet are shown to be brief allusions.

Fantasia 14		Willaert, Ave Maria
25-31	=	42-48
57-61	=	74-76
72-72	=	106-07
98-100	=	87-90
116-26	=	138-45

The first of these passages links episodes I (bars 1-28) and II (bars 28-41) of the fantasia and incorporates a theme which Fuenllana repeats in the second episode. The second quote occurs within episode III of the fantasia (bars 41-73), as a cadential complex which includes the head of the

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episode's theme in the tenor. The theme itself appears to be drawn from that used by Willaert to set the final line of the motet text, ut cum electis te videamus, from bar 134. An incidental borrowing from the motet of bars 106-07 furnishes Fuenllana with the theme of his fourth episode (bars 73-107). The final episode of the fantasia (bars 107-75) is almost entirely drawn from the motet. Fuenllana reintroduces Willaert's final theme, quotes an ornamental passage from it in bars 116-26 which uses Fuenllana's favourite descending motive, then he freely builds the remaining fifty bars from the motet's theme.

Fantasia 23 is a parody of Morales' motet Veni Domine.[51] More than Fantasia 14, it closely mirrors the architecture of its model and relies less on direct textural quotation. Morales' work is an excellent example of architectonic motet design, composed episodically according to its text and dividing into periods almost at its mid-point. Three characteristics stand out: the use of the initial theme throughout the motet in conjunction with repetitions of the words Veni Domine especially at the end where the entire first line of text is restated; the use of the same nine bars of music to conclude both periods of the work, and an extended passage of free, animated homophony above an ostinato. These features are all incorporated into

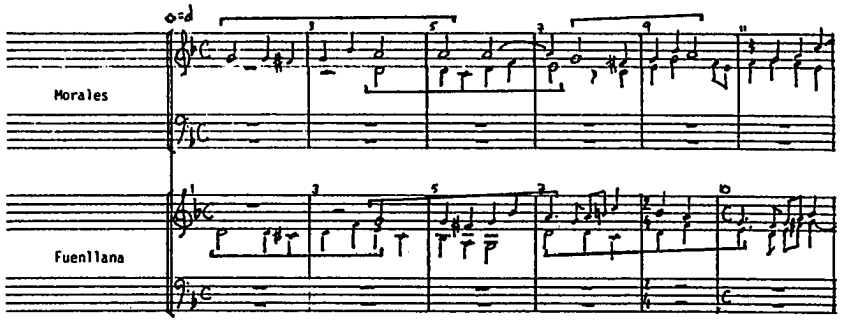
[51]Both works are reprinted in Jacobs F, pp 259-69.

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the fantasia, adapted where necessary. Other material used comes from the most crucial areas of Morales' structure. Above all, the parody is an acknowledgement of Fuenllana's profound comprehension of Morales' motet.

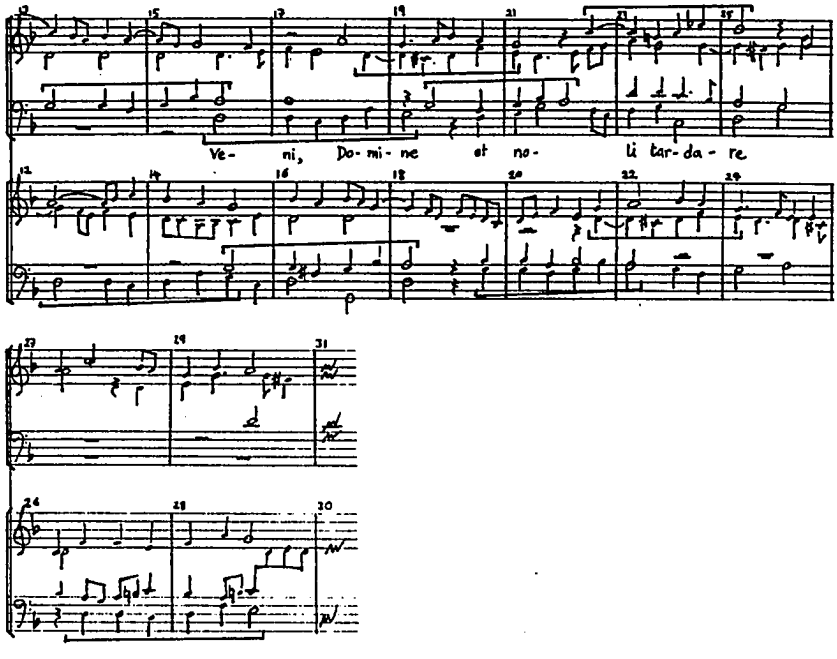
The most precise borrowings come at the beginning of the fantasia and just before its end. Morales' opening duos commence the fantasia although Fuenllana inverts their parts : Morales' S/A - T/B configuration is given as A/S - B/T and the distance between duos is shortened from thirteen to twelve semibreves (Ex.7.17). Morales' coda (b.151-57) is reproduced exactly by Fuenllana (b.117-121), but he then adds another short coda of his own, using the customary I-IV-I progression. This plays the part of a commentary on Morales' coda set in the form of a reiteration of the first theme (Ex.7.18).

Ex.7.17, Morales, Veni Domine (b.1-31) and Fuenllana, Fantasia 23 (b.1-30).

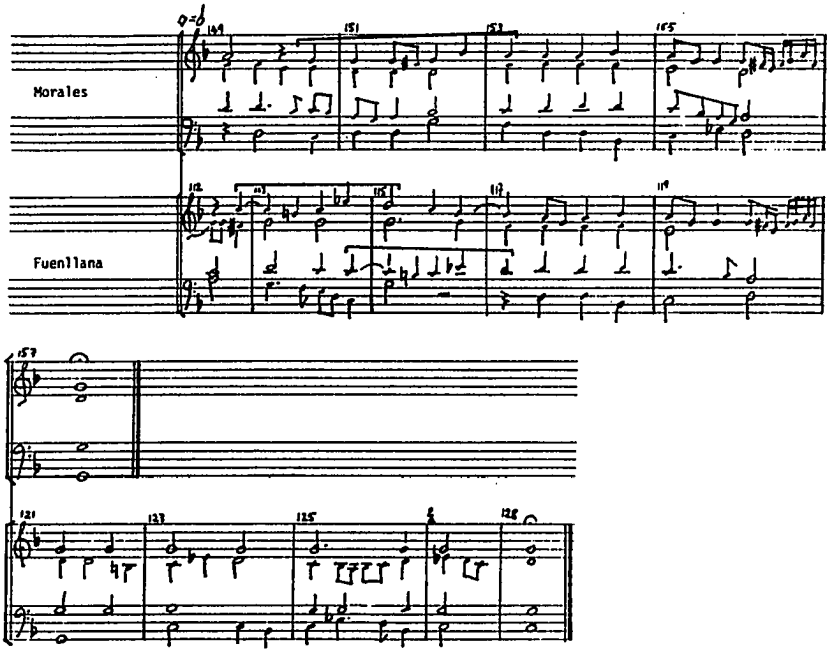


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Ex.7.17, contd.



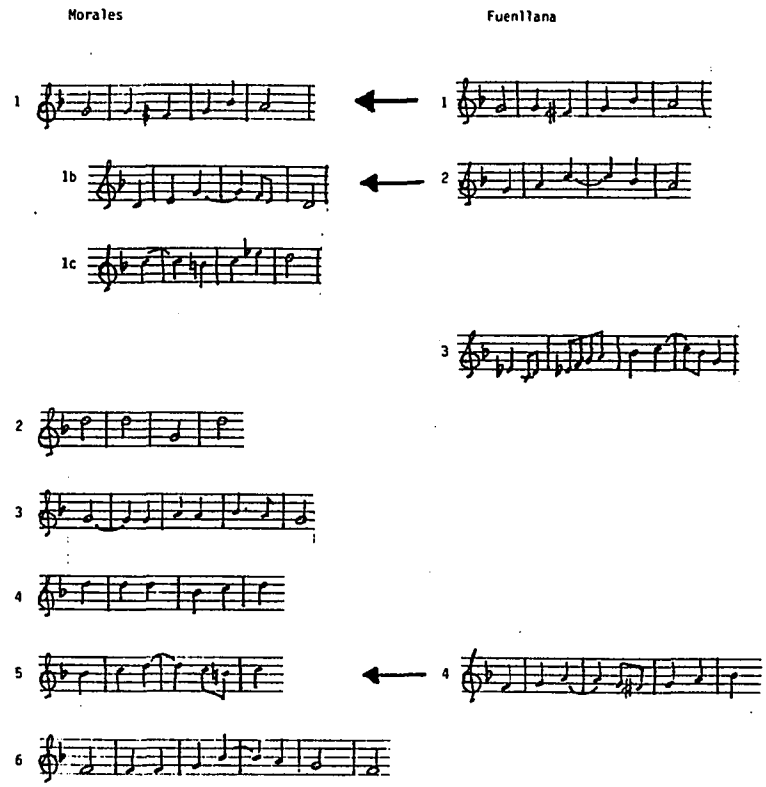
Ex.7.18, Morales, Veni Domine (b.149-57) and Fuenllana, Fantasia 23 (b.112-28).



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Ex.7.19 gives the themes of both works numbered in their order of appearance, and Ex.7.20 illustrates the form of both model and parody and the relationships between them. Two sub-themes are derived by Morales' from his first theme. Motive 1b is a decapitated and rhythmically altered version of it, while Motive 1c modifies the theme by the addition of a tie so that it begins with a cadential formula. After commencing with the parody of Morales' opening duos, Fuenllana develops his theme freely, in a manner unrelated to the development of the model but for a passage of equivalent length. Fuenllana's second episode begins with imitations of

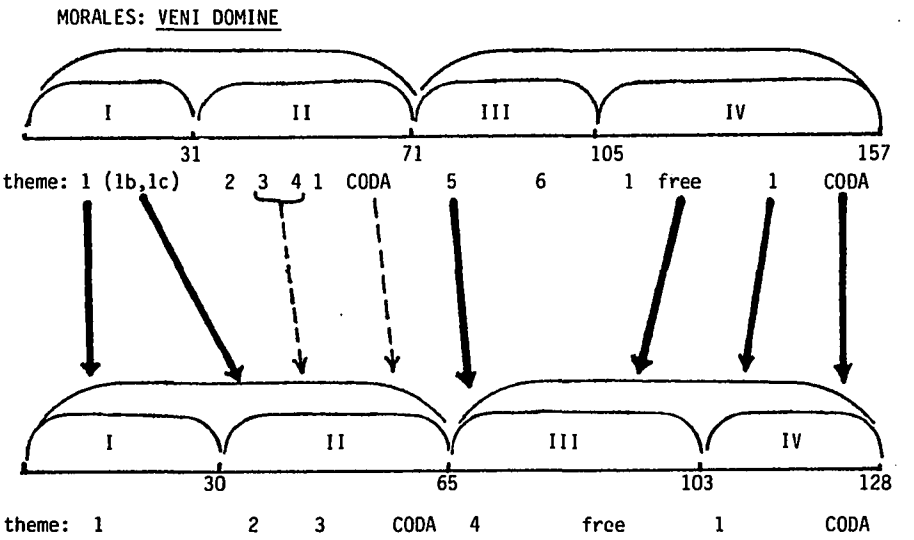
Ex.7.19, Morales, Veni Domine and Fuenllana, Fantasia 23, themes.



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a second theme apparently modelled on motive 1b of Veni Domine, and at bar 46 passes to his third theme which is given three consecutive statements, B-B-A. The episode is concluded with a homophonic coda introduced by an ascending redoble. The procedure of this episode is directly analagous to that of Morales' motet. Morales' episode begins with imitations of themes 2 and 3, then changes from concurrent to successive imitation with the introduction of theme 4 at bar 45. Its nine-bar coda (bars 63-71) is homophonic, introduced by bass

Ex.7.2Ø, Morales, Veni Domine and Fuenllana, Fantasia 23, formal models and parody relationships.

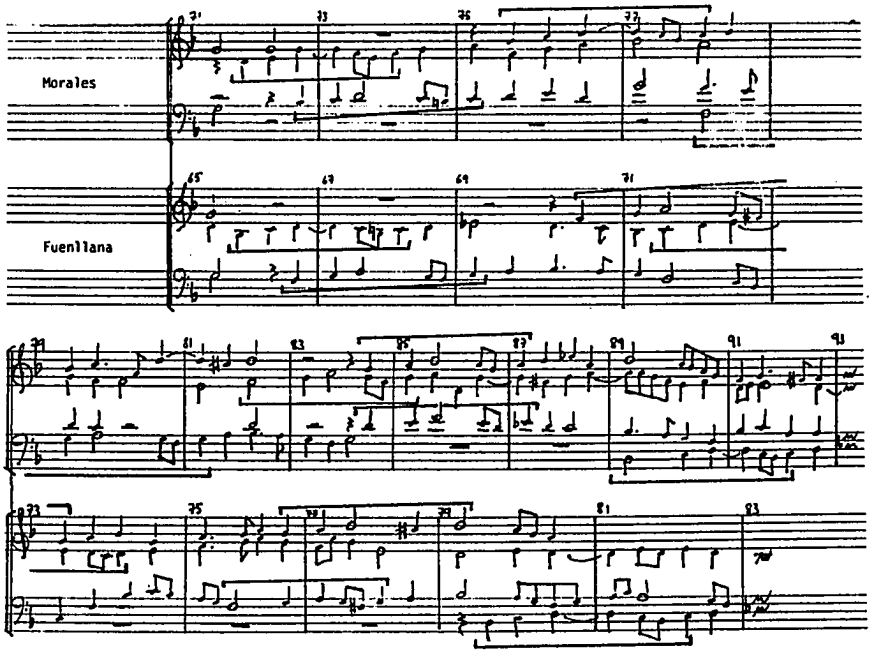


and superius imitative statements of theme 1, for the setting of the line Veni, Domine et noli tardare.

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The analogy is continued in the second period of both works. Morales introduces a fifth theme which is imitated A/T - S - B. Fuenllana uses an identical sequence of entries for his theme 4 which is clearly derived from Morales' theme (Ex.7.21). The motet then develops with further imitations of theme 5 and introduces its theme 6 leading to the renewed acclamation of the opening text as the final episode. Fuenllana develops his third episode by means of free counterpoint.

Ex.7.21, Morales, Veni Domine (b.71-93) and Fuenllana, Fantasia 23 (b.65-83).



The fourth episode of the motet is predominantly homophonic. It is free polyphony above a bass line which, functioning as an ostinato,

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restates the opening theme to the four recurrences of the words veni Domine. The motet concludes with a restatement of the line veni, Domine et noli tardare for which Morales gives an exact repetition of the material he used for its previous setting at the end of the first period. In adapting this to a textless situation, Fuenllana builds his final episode from the opening theme of both model and parody, but as consecutive imitation leading to the quotation of Morales' coda, (Fuenllana, bars 117-121; Morales, bars 153-157) with his own brief epilogue.

Monothematic Fantasias

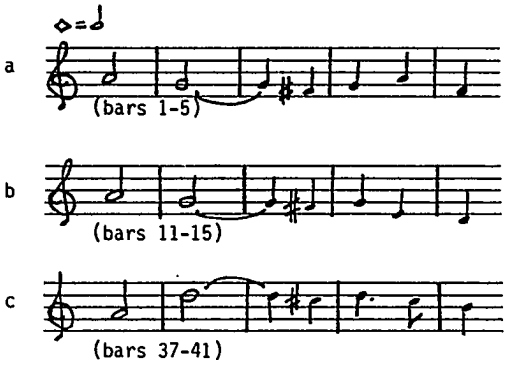
Four monothematic fantasias are included in Orphenica Lyra. Fantasias 34 and 50 are built on cantus firmus melodies solmized by Fuenllana in their titles. Fantasias 6 and 45 are short works of sixty-one and sixty-three bars respectively, in which a number of the techniques characteristic of longer polythematic works is applied to a single theme. In Fantasia 6 the shape of the theme is modified for each of its three imitative points beginning at bars 1, 12 and 38. This gives variety without diminishing thematic identity (Ex.7.22).[52] The work concludes with an extended coda of eighteen bars.

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[52]Reprinted in Jacobs F, pp.51-52.

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Ex.7.22, Fuenllana, Fantasia 6, thematic variants.



One of the works for four-course guitar, Fantasia 45, shows a similar approach.[53] Seven statements of its theme are given in the first sixteen bars prior to the music continuing at bar 19 with a freely developing melody, and a statement of the theme head in the bass accompaniment in bars 23-25. The second episode gives six rapid imitative entries of the theme head commencing at bar 30. It is effective writing for the guitarra, making excellent use of the instrument to bring the music to a climax with four-voiced homophony. The addition of one note to the front of the theme transforms it: it assumes a more recessive character for the final episode (bars 46-63), and brings the brief musical discourse to a peaceful conclusion after five imitative statements and a brief coda.

Fantasia 50, Fuenllana states, is composed "con un passo forçoso ut sol la sol el qual dize siempre

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[53]Reprinted in Jacobs F, pp.943-44.

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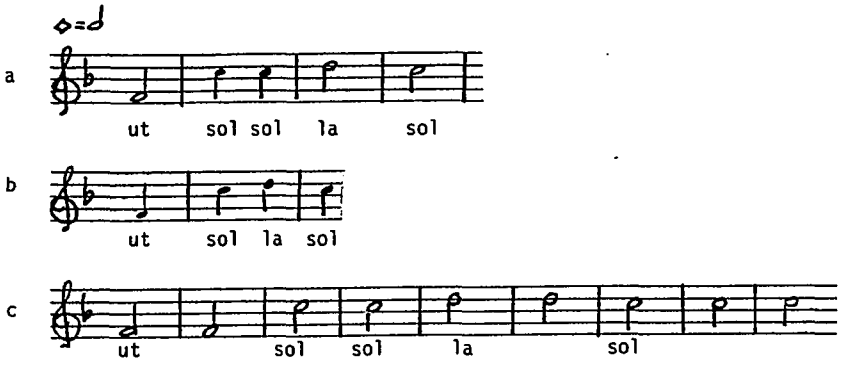
el contrabajo."[54] Predominantly built above its ostinato theme, the work is not entirely monothematic as it introduces two secondary themes. Continuous in Fuenllana's usual fashion, the 123 bar work can be arbitrarily divided into four sections according to the treatment on its ostinato. The fantasia begins imitatively with S/A - T/B duos, each of which gives a secondary theme above the ostinato. The fantasia proceeds until bar 61 with intermittent appearances of the cantus firmus which are always given in the same rhythmic form (Ex.7.23,a). A short second section (bars 61-72) acts as a coda to the first, with three repetitions of the ostinato in a condensed form (Ex.7.23,b). The third section (bars 72-91) is distinguished by rhythmic augmentation of the passo forçado (Ex.7.23,c) and quicker, more intense movement in the other parts created by a third theme. This theme is a variant of Fuenllana's favourite precipitating, descending motive (Ex.7.1i). The final section (bars 91-123) reintroduces the original rhythmicization of the ostinato, and includes two statements of it that are transposed a fourth. A five-bar coda concludes the fantasia with the customary I-IV-I progressions. In total, sixteen appearances of the ostinato occur to support the otherwise freely invented polyphony.

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[54] Orphenica Lyra, fol.167. In the table of contents, Fuenllana describes the ostinato as a passo forçado. The fantasia is reprinted in Jacobs F, pp.955-58 and Ward V, exx. pp.35-36.

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Ex.7.23, Fuenllana, Fantasia 5Ø, Themes.[55]



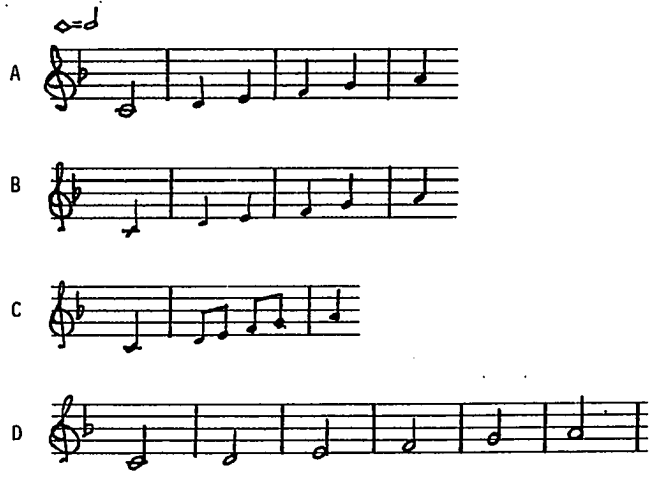
Fuenllana's other Fantasia...sobre un passo forçado ut re mi fa sol la, no.34, is more finely poised on the boundary between monothematic and polythematic style than the works discussed so far.[56] Particularly in its opening passages it closely resembles the polythematic style, and like Fantasia 5Ø, two subsidiary themes are introduced to complement the cantus firmus. Unlike the preceding work, however, the cantus firmus is shared between all voices. The fantasia divides into five episodes: I(1-34), II(34-49), III(49-73), IV(73-97), V(97-122). The cantus firmus is rhythmicized in the four ways shown in Ex.7.24. Version A is used to open the work then its first note value is halved for subsequent appearances as version B in episodes I, IV, and V. The diminished version is used in episode II, and the augmented version D forms the basis for episode III and its restatement in episode V.

[55]Transposed according to Jacobs' transcription.

[56]Reprinted in Jacobs F, pp.53Ø-33.

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Ex.7.24, Fuenllana, Fantasia 34, cantus firmus forms.



Episode I begins with a typical exposition. Opening duos in the configuration S/A-T/B place the cantus firmus below a second theme. Consecutive imitation and free polyphony conclude the episode with statements entering on both C and F. The short second episode is also built from duos but with the cantus firmus used as the upper voice of the B/T-A/S pairs. Episode III contrasts with each of those preceding, and emphasizes the fantasia as a type of hexachord study (Ex.7.25). Bass statements of theme are harmonized in tenths with a rhythmically disjunct middle voice creating an ascending sequence of 5-6 harmonies.

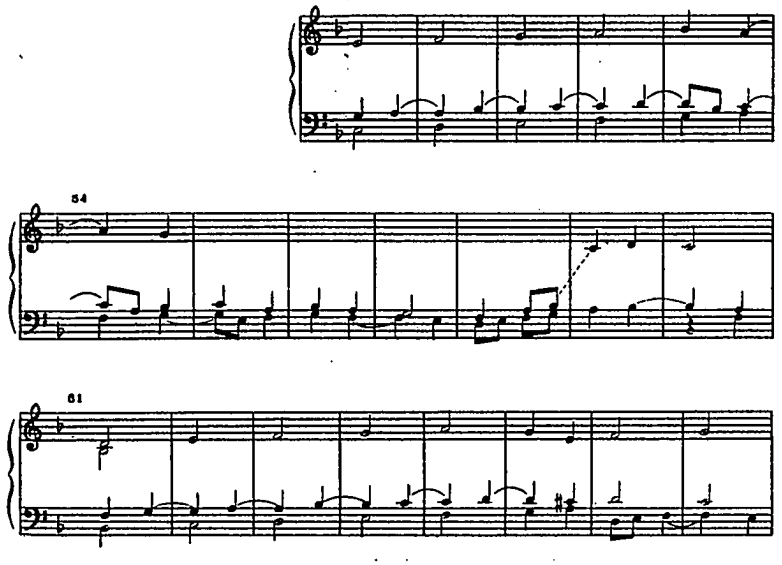
Varied reiteration in episode V shows more clearly the use of the same formula which concludes the first period of Fantasia 20.[57] Episode IV is a series of statements of version B of the theme as a

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[57]See Ex.7.15, above.

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Ex.7.25, Fuenllana, Fantasia 34 (b.49-67).



paso suelto in a passage of homophonic orientation. An interrupted cadence at bar 97 introduces a final set of duos in the pattern S/A-T/B with the first duo using version B of the cantus firmus and the lower duo using version A. These duos are followed by a third augmented thematic statement and twelve bars of free polyphony including a final V-I cadence at bar 117-18, to which is added the usual four-bar plagal coda. This monothematic fantasia shows the variety of technique and the contrasts of texture and sonority that are the hallmarks of Fuenllana's polythematic style. Varied rhythmicization of its passo forçado effectively makes the work polythematic. Stylistically, the work is only distinguished from Fuenllana's other fantasias in that a single pitch sequence furnishes its thematic material.

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Idiomatic fantasias

The two idiomatic fantasias included in Orphenica Lyra present diametrically opposed aspects of vihuela idiom. The Fantasia de consonancias, no.49, is a long non-imitative work, based on chordal progressions, which makes consistent use of denser textures than any other of Fuenllana's fantasias. It predominantly utilizes all four voices in its textures. No.51 is a Fantasia de redobles, Fuenllana's briefest fantasia, and one which he describes as being "of much use for developing the hands, and to gain some idea of sprightly redobles and of good diminution."[58] It is built from figural passages in a light texture. At places it is cast in an imitative framework, and moves largely in fusas.

In one sense it appears almost a misnomer to call the Fantasia de consonancias an idiomatic work.[59] It is not a study in chords, rather an exercise in harmonic composition. The progression of consonances and the polyphonic cradle that supports them appears more central to the work than the use of idiomatic devices. However, the work does extensively exploit the vihuela's harmonic resources, utilizing its full range and many of the fingering possibilities along the length of its fingerboard. Absent is the extrovert virtuosity and elan that usually typifies idiomatic style.

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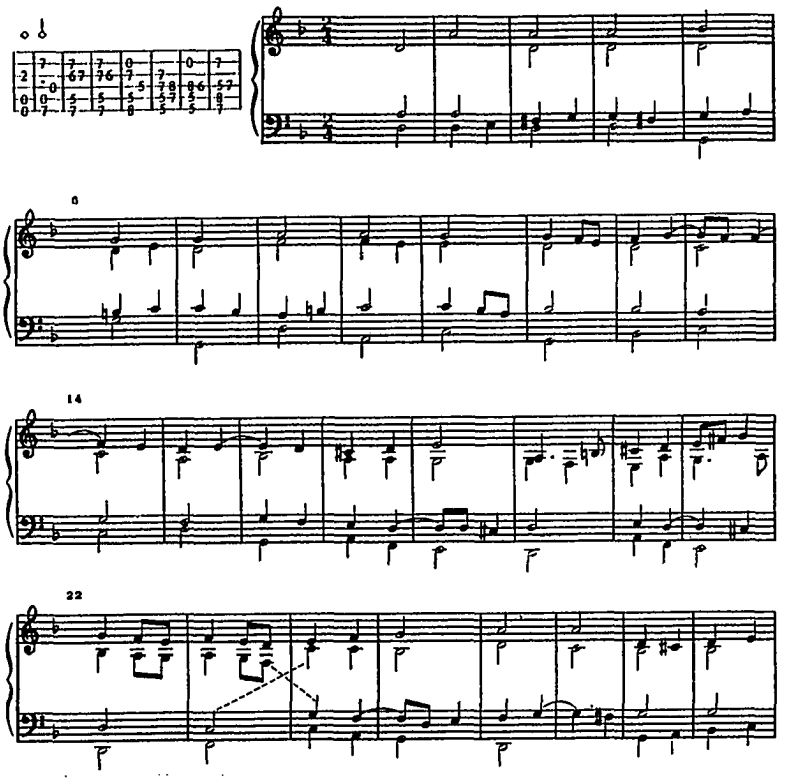
[58]Orphenica lyra, fol.169[v].

[59]Reprinted in Jacobs F, pp.951-55.

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The composition of 177 bars is characterized by continuous motion of a lightly decorated homophonic texture with an almost complete absence of imitative devices. Example 7.26 quotes the opening of the through-composed work.

Ex.7.26, Fuenllana, Fantasia de consonancias, (b.1-29).

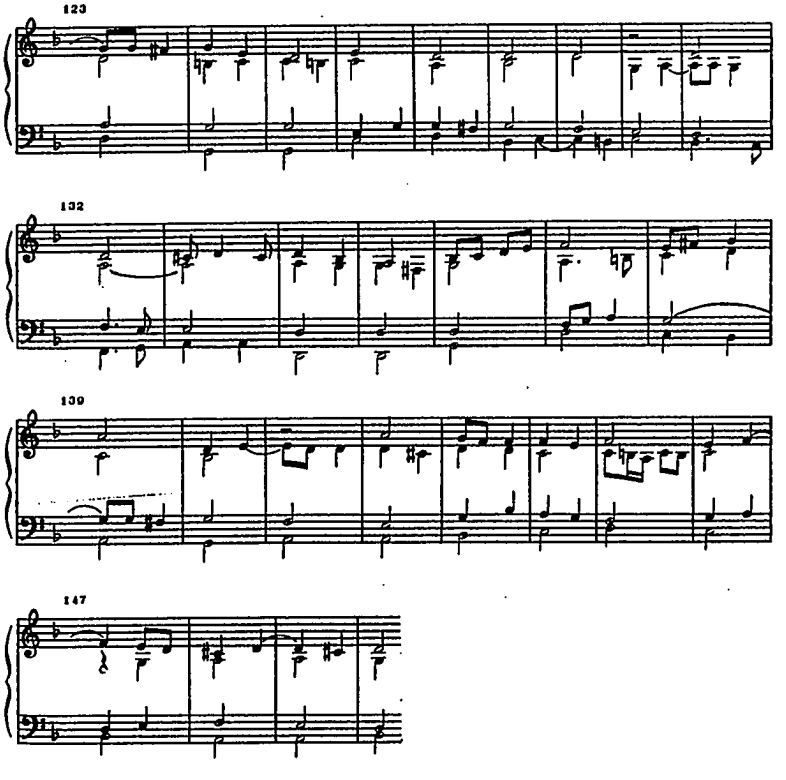


Only two cadences onto semibreve chords break the continuity of the work's slow rhythmic flow, at bars 45 and 107. Fuenllana's music does not move in the broad melodic sweeps that animate Valderrábano's free polyphony. It is propelled by functional harmonic relationships. Continuous motion is

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achieved by a rapid succession of cadences on different notes, the addition of dissonance to cadential resolutions to form cadential chains, and to a lesser degree, by cadential interruption. Example 7.27 gives an excerpt from the fantasia which begins with a succession of fully resolving cadences (to bar 140), and follows with a cadential chain where each resolution introduces a new dissonance.

Ex.7.27, Fuenllana, Fantasia de consonancias, (b.123-50).

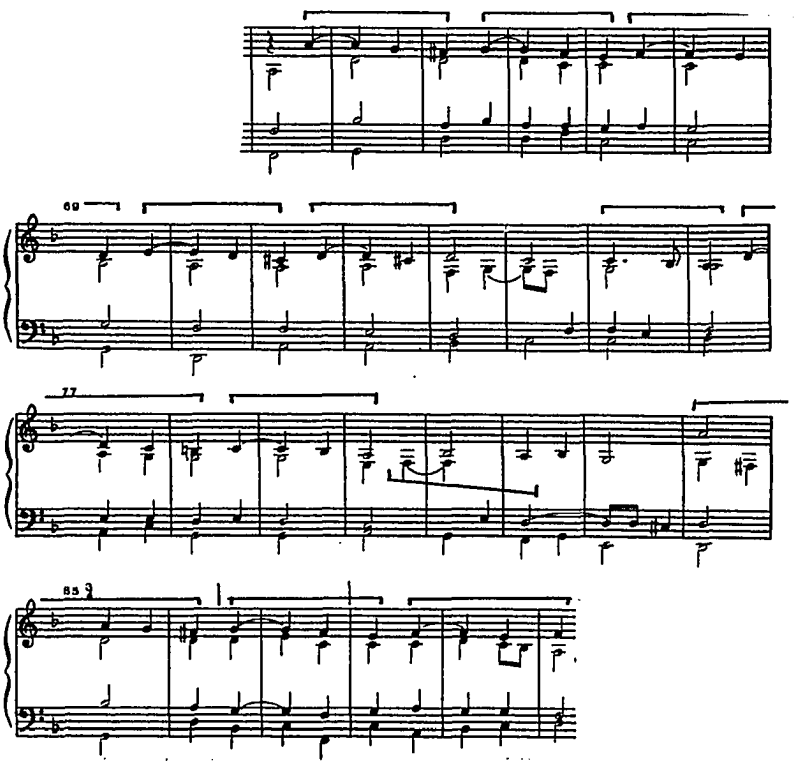


In the quoted passage, contrapuntal interplay is created by a change of leading voice at nearly every cadence, giving strength to the work's internal

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relationships. Small points of passing dialogue occur incidentally within the piece, also functioning to tighten its focus. Compare, for example bars 94 and 97, 101-02 and 103-04, 108 and 109, and 110 and 111 where, within a short span, four different motives are shared, each time between a different pair of voices. A long passage of sequential writing occurs in the superius from bar 63 to 90 (Ex.7.28). The use of a simple motive which descends gently by step obscures the sequential device and maintains the melodic character of the surrounding passages. Never does the work lose the breadth of phrase and polyphonic freedom which ally it so closely to the expansive spirit of vocal polyphony.

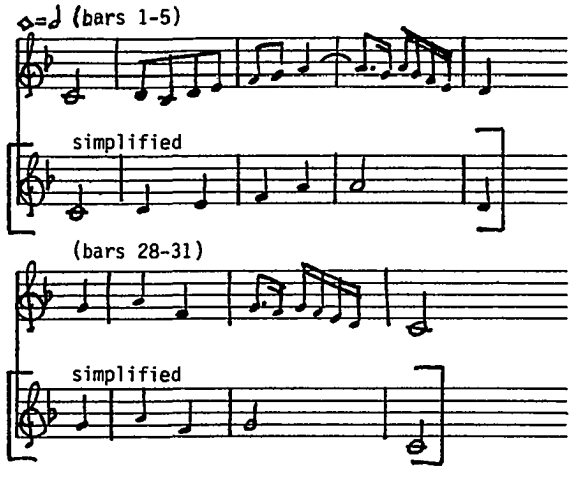
Ex.7.28, Fuenllana, Fantasia de consonancias, (b.63-90).



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Fuenllana's Fantasia de redobles is readily identified with the florid idiomatic style of similar works by Milán, Mudarra and Daza.[60] It is brief and direct, little more than a gesture in an idiomatic direction compared to the grandeur of the polythematic works. That it is cast in an imitative mould reflects the extent to which polyphonic principles permeate Fuenllana's musical conception. It is a diminution study built from redobles galanos using the same structural principles as his polythematic works. The marriage of two styles is successful. The fantasia comprises two episodes of similar length, bars 1-29 and 29-53. Each episode proceeds with ease through an imitative exposition to a free extension and conclusion. The expositions employ embellished versions of typical thematic constructions, shown in Example 7.29 both in the form they occur and also simplified to their essential skeletal form.

Ex.7.29, Fuenllana, Fantasia de redobles, themes.

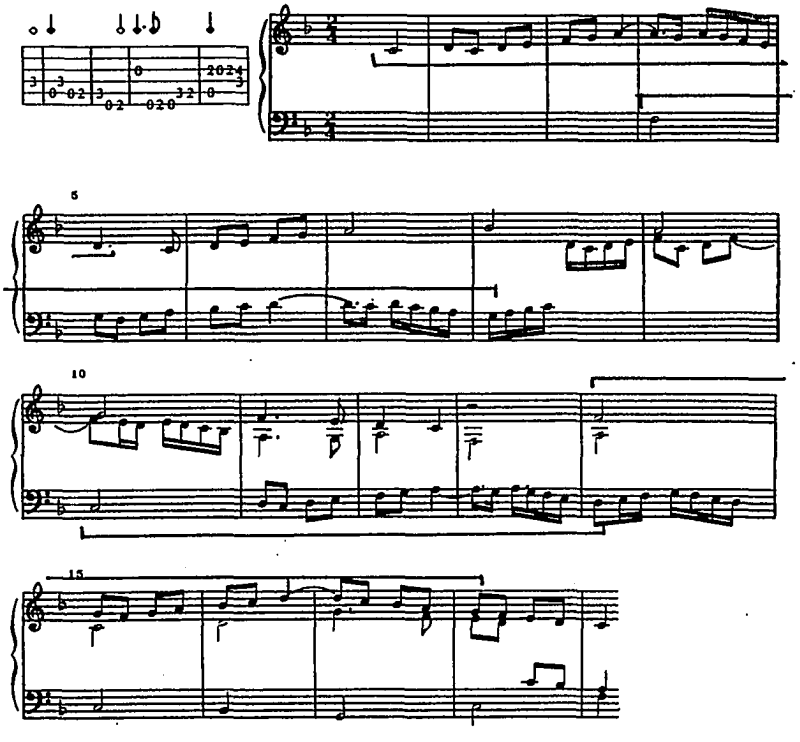


[60] Reprinted in JacobsF, pp.972-74.

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Both episodes use variants of the same formula for their entries. The first episode opens in the sequence A/T-B-S, while the second reorders the voices in the pattern T/A-S-B. Example 7.30 gives the opening exposition.

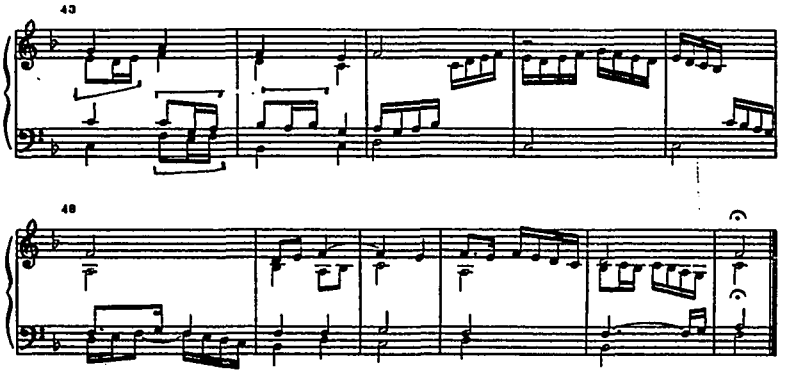
Ex.7.30, Fuenllana, Fantasia de redobles (b.1-19).



Both episodes are completed by free passages of accompanied diminution exhibiting a greater proportion of two-voice writing than was Fuenllana's custom. The extension of the second episode, Ex.7.31, begins with imitations of a tiny cell before dissolving into buena diminución.

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Ex.7.31, Fuenllana, Fantasia de redobles (b.43-53).



Comparative assessment

Fuenllana's fantasias achieve a level of polyphonic complexity previously unknown among vihuelists. The composer's own statements in the commentary to Orphenica lyra clarify the source of his inspiration. They show him not to be an emulator of other vihuelists, lutenists, or any other composer of instrumental music, but of composers of vocal music.[61]

Fuenllana's fantasias are very much part of the Spanish tradition that blossomed into full maturity in the mid-sixteenth century. They are born of the same impulses as those of Narváez and Mudarra, and of course, the keyboard composers of whom Antonio de Cabezón is the most outstanding. It is not that Fuenllana's fantasias are better than those of

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[61]Fuenllana's acknowledgement of this is quoted on p.374.

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Narváez and Mudarra in any qualitative sense, but they do push further aside the boundaries between vocal and instrumental style. Formally, the music of these three vihuelists is directed by identical principles. This study modifies the judgment made by Ward when he compared Fuenllana's seventh fantasia with those of the earlier two composers.[62] He suggested that the episodes of Fuenllana's fantasia proceed by contrast whereas those of Mudarra and Narváez operate implicitly, by a process of extension. The finding here determined from the entire body of fantasias is that the only perceptible difference in the handling of form is the direct result of the scale of the works involved.

Mastery is reflected in Fuenllana's fantasias on one hand by their elegance and formal beauty, but also it stems from their unique balance of conceptual and instrumental forces. Fuenllana expands the vihuela's resources to a new plateau in part through the breadth of his own intellect, but unlike the amateur Pisador, he does not overstep the limits of physical possibility. His works may greatly challenge the performer, but they are conceived within physical and artistic reach. The performer can do more than play the written notes; Fuenllana leaves enough room for him to shape the

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[62]Ward V, p.268-69.

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musical gestures.

The statistical study of Fuenllana's fantasias confirms the assessment made. His works average a Concept score of 74 percent, nine points higher than both Pisador and, more significantly, Narváez. This score is nearly thirty percent higher than the fantasias of Luis Milán. On the Idiom scale, Fuenllana's fantasias achieve a mean score of 43 percent. This is twenty percent lower than the averages for Narváez and Mudarra, for example, and is only surpassed by the idiomatically ill-conceived music of Pisador, and the complex textures of Daza. The difference in Idiom scores compared with the earlier composers is due to Fuenllana's apparent desire to maximize the use of his conceptual impulses. This results in music of denser texture and greater performance difficulty. The difference in textural density may also be due in part to broader historical style changes: Orphenica lyra places a much greater emphasis in its intabulations on composers of the generation of Gombert and Morales whose textures are appreciably denser than those of Josquin and Willaert, the composers almost exclusively represented in the earlier tablatures. The general trend in Fuenllana's fantasia style is that it approaches the technique and spirit of the vocal polyphony of the so-called mainstream much more closely than does the music of any previous vihuelist.

The Concept and Idiom scores given in Table 7.6

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and graphed as Example 7.32 reflect the stylistic consistency of Fuenllana's fantasias. The range of his Concept scores is thirty-six, from a maximum of 94 down to 58, similar to the score ranges of Milán and Valderrábano on the same parameter. Idiom scores show a slightly greater range, a difference of forty between minimum and maximum scores of 28 and 68. This range is most appropriately compared with Mudarra. The diversity of style in both composers' work is similar given the variety of genres used. Narváez, Valderrábano and Pisador all show a narrower range in their Idiom scores. The graph qualifies these observations further. Despite the similarity of ranges, this most prolific of vihuelists shows a much higher degree of stylistic uniformity than any other composer. Expressed statistically, the standard deviation is smaller in both parameters of Fuenllana's scores than for other vihuelists. His Concept scores show a standard deviation of 8.2 from the mean, while for Narváez, for example, it is 12.0. Mudarra's Idiom scores which show a similar range to Fuenllana's, have a standard deviation of 12.2 while for the latter vihuelist it is calculated as only 7.3. Valderrábano is perhaps the most comparable with Fuenllana in this respect.

The works located towards the fringe of the group of works shown on the graph are the more consciously atypical contributions. No.51, the Fantasia de redobles hovers at the extreme right,

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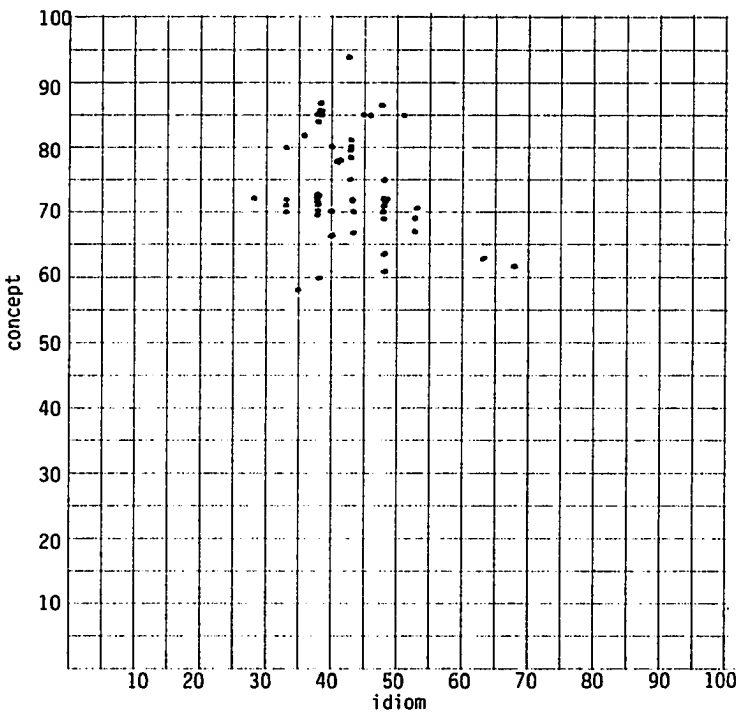
TABLE 7.6

FUENLLANA: CONCEPT AND IDIOM SCORES

Fantasia	Concept	Idiom	Fantasia	Concept	Idiom
1	81	43	28	67	40
2	80	43	29	85	51
3	84	38	30	94	43
4	85	45	31	85	38
5	72	48	32	67	38
6	70	43	33	71	48
7	80	40	34	61	48
8	72	43	35	72	48
9	78	43	36	71	53
10	72	33	37	60	38
11	70	38	38	70	38
12	87	48	39	67	43
13	80	33	40	63	63
14	72	28	41	85	38
15	72	38	42	63	48
16	67	53	43	71	38
17	69	48	44	70	33
18	85	38	45	87	38
19	75	43	46	72	48
20	85	46	47	70	48
21	82	36	48	75	48
22	71	33	49	58	35
23	80	43	50	78	41
24	85	38	51	62	68
25	70	40			
26	72	38			
27	69	53			

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Ex.7.32, Fuenllana, Style Graph.



neighboured by Fantasia 40, one of the easy works for five-course vihuela. Fantasia 14, at the extreme left of the graph, reflects both an astringent idiomatic style and a constant solid texture which makes continuous technical demands on the executant. At the top of the graph is Fantasia 30, not noted as a particularly extraordinary work except for an unusually high percentage of imitative writing. Table 7.3 shows it to be the only fantasia with more than ninety percent imitation. The fantasia's Idiom score is exactly the mean score of

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43. The lowest Concept score is attained by the Fantasia de consonancias, No.49. Its score of thirty-five on the Idiom scale highlights the paradox of its classification as an idiomatic fantasia. It is noteworthy that as an example of free polyphonic style, its score on the Concept scale is identical with the mean score of fifty-eight achieved by Valderrábano's fantasias with which it shares considerable similarity. Within the central cluster of the graph, Fantasia 19 shows itself to be the work closest to the average scores on both axes. It is, in fact, a highly typical work in every respect. Around it, the works appear to cluster on the graph into groups within close proximity of the mean. No particular stylistic significance has been attached to any of these smaller groups. The relevant observation is their closeness to the central style which the mean point represents. The graphic data confirms the observations made throughout the study of Fuenllana's works. His fantasias show a highly consistent style based more rigorously on mainstream polyphonic principles than those of any other vihuelist. They are more impervious to idiomatic inspiration, and mark the culmination of mid-century style of the vihuela fantasia.

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CHAPTER 8

ESTEBAN DAZA

Twenty-two fantasias by Esteban Daza survive in his Libro de Musica en cifras para Vihuela, intitulado el Parnasso (Valladolid, 1576), published by the same printer responsible for the vihuela books of Narváez and Valderrábano, and Sancta María's Arte de tañer. It is the last printed source of vihuela music, and the only known source of music by its author. More than twenty years separate the book from the previous contributions to the vihuela literature.

Daza is known to us only through el Parnasso. No other known source makes any reference to him. He is described in el Parnasso as a vezino of Valladolid, a citizen and tax-payer. Genealogical sources show the surname Daza to be of noble lineage,[1] and books survive by three contemporaries

[1]Julio de Atienza, Nobilario Español, (Madrid: Aguilar, 1959), p.333.

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of his with the same surname.[2] Two of these four books were published in Valladolid. It thus appears likely that Daza was a member of a wealthy or noble family.[3]

Daza's fantasias form the contents of the first of the three libros which comprise el Parnasso.[4] They are expert works in a restrained style which represents a classical, closing phase in the history of the fantasia. Refined and of balanced proportions, they are composed as a series of interlocking imitative episodes formed of clear, concentrated textures. Four works combine imitative episodes with passages of idiomatic passos largos, and proceed by contrast rather than continuity. They are all economical, concise works of more even, tempered spirit than the magnificent discursive works of the middle generation composers.

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[2]Alfonsus Daça, Libri tres de ratione cognoscendi caussas & signa (Seville: Apud Alfonsi de la Barrera, 1577); Antonio Daça, Excelencias de la ciudad de Valladolid (Valladolid: Juan Lassus de las Penas, 1627); Antonio Daça, Historia, vida y milagros, extasis y revelaciones de la bienaventurada virgen Santa Juana de la Cruz. (Zaragoza:Lucas Sánchez, 1611); Dionisio Daça Chacon, Practica y theorica de cirurgia (Valladolid: Herederos de Bernardo de Santodomingo, 1595).

[3]Further genealogical confirmation is given by Ronald Purcell in a Masters thesis on Daza written c.1970 (Place and title unknown). I am grateful to Mr. Purcell for the extracts of the thesis he provided for me.

[4]Griffiths D, pp.vii-x, provides a description of the source, an explanation of its relationship to Narváez's Delphin, and a translation of the prefatory folios.

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Daza is revealed as an inspired yet conservative musical personality. His musical expression is fluent and eloquent, and he shows great competence and thoroughness in his compositional technique.

Ward's dissertation provided the first modern critical examination of Daza's fantasias.[5] In that work he discussed their style by means of extensive quotations from Sancta María's treatise, demonstrating Daza's conservatism by the manner in which his fantasias closely conform to the theorist's prescriptions. Ward has described the works more recently in a manner which clearly reinforces his earlier opinion:

> Daza's fantasias are elegant, reserved in manner, usually consisting of a series of points of imitation, each set off from the other by a full cadence. Unlike fantasias of earlier vihuelists, these are rather predictable; they lack the thematic variety, strong expressive contrasts and the cogent musical arguments of such masters as Narváez and Fuenllana.[6]

It is clear, however, that Daza's objectives were different to those of his predecessors and it is consequently a misreading of them to measure them by the same criteria. Daza's fantasias are more cohesive than Ward suggests. They are cumulative structures with musically and dramatically related episodes, but they are not discursive. Daza shows no interest in the mammoth structures of Fuenllana,

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[5]Ward V, pp.272-82.

[6]John Ward, "Daza, Esteban", The New Grove.

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nor in the extension devices of Narváez; he is content to create refined, concentrated miniatures, and in this art he proves himself excellent. His fantasias are not expansive discourses which rival broad motet structures, they are restrained works which provide the performer with challenging, yet fully realizable gems of classical counterpoint.

Features of the fantasias are summarized in Table 8.1. The titles of the works indicate their mode, the transpositions of nos.14-16 and the idiomatic character of nos.19-22.

Type

Eighteen of Daza's fantasias are polythematic imitative works while nos.19-22 combine imitative and idiomatic procedures. Works of each type consistently conform to a standard formal model.

Mode

Daza's adherance to modal principles is conservative. He generally abides by the rules governing finals, range, and cadences as expounded by early and mid-sixteenth-century theorists.[7] He shows a typical sixteenth-century preference for mode 1. Seven fantasias are in this mode. Modes 5 and 8 are each used three times, only one piece is in mode 3, and the remaining four modes are each

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[7]Samuel Rubio, La Polifonía Clásica (El Escorial: Biblioteca 'Ciudád de Dios', 1956) contains a study of sixteenth-century modal theory based substantially on Spanish theoretical writings.

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TABLE 8.1

DAZA: SUMMARY OF FANTASIAS

Fantasia	Work	folio	title	type	mode	voices	difficulty	tuning	length
1	1	1	Fantasia por el primer tono	ImP	1	4	D	A	87
2	2	2[v]	Fantasia por el segundo tono	ImP	2	4	D	A	83
3	3	4	Fantasia por el tercero tono	ImP	3	4	E	A	101
4	4	6	Fantasia por el quarto tono	ImP	4	4	D	F#	82
5	5	7	Fantasia por el quinto tono	ImP	5	4	D	G	87
6	6	8[v]	Fantasia por el sexto tono	ImP	6	4	D	F	83
7	7	10	Fantasia por el septimo tono	ImP	7	4	E	A	49
8	8	11	Fantasia por el octavo tono	ImP	8	4	D	G	81
9	9	12[v]	Fantasia a tres por el primer tono	ImP	1	3	E	D	79
10	10	14	Fantasia a tres por el quinto tono	ImP	5	3	E	G	81
11	11	15[v]	Fantasia a tres por el septimo tono	ImP	7	3	E	A	74
12	12	16[v]	Fantasia a tres por el octavo tono	ImP	8	3	E	G	90
13	13	18[v]	Fantasia por el primer tono	ImP	1	4	E	G	78
14	14	20	Fantasia por el primer tono por gesolreut	ImP	1	4	E	C	89
15	15	21[v]	Fantasia por el segundo tono por gesolreut	ImP	2	4	D	G	84
16	16	23[v]	Fantasia por el quarto tono por alamire	ImP	4	4	E	G	80
17	17	24[v]	Fantasia por el sexto tono	ImP	6	4	E	G	79
18	18	26	Fantasia por el primer tono	ImP	1	4	E	D	72

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Table 8.1 (continued)

Fantasia	Work	folio	title	type	mode	voices	difficulty	tuning	length
19	19	27	Fantasia para desemvolver las manos	Id +Im	1	4	D	(G)	90
20	20	29^{v}	Fantasia de passos largos para desemvolver las manos	Id +Im	1	3	D	(G)	56
21	21	31	Fantasia de passos largos.. para desemvolver las manos	Id +Im	5	4	D	(G)	84
22	22	33	Fantasia de passos largos para desemvolver las manos	Id +Im	8	4	D	(G)	64

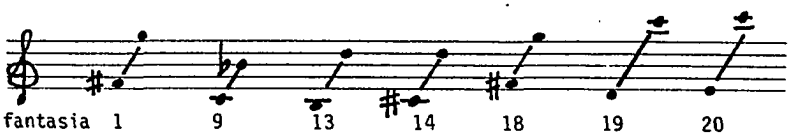
used twice. The works have a strong tonal orientation. Apart from modes 3 and 4 which were not adapted into modern practice, Daza's works show strong diatonic tendencies. Taking the seven mode 1 fantasias as a sample, there is a total of sixty cadences on the final, twenty-eight on the dominant and fifteen on other modal degrees. Cadential reinforcement of the tonal centre is thus virtually twice that of the dominant and four times the total of all other cadences.

Melodic range of the modes is the most inconsistent feature in Daza's hands. Example 8.1 shows the superius range of the mode 1 fantasias. The three transposed fantasias, nos.14, 19, and 20, are shown here untransposed. Only Fantasias 13 and 14 closely resemble the theoretical norm. Nos.19 and 20 have an extended range due to their idiomatic

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passage work.

Ex.8.1, Daza, Superius Range of Mode 1 Fantasias.



Voices

Eighteen of the fantasias are written in four voices; nos.9-12 are composed in three. Daza uses puntillos to indicate inner voices. These are small oblique dashes at the top right-hand corner of the tablature. In four-voice works they denote the tenor line, and in the fantasias a3, they show the altus.[8] On the title page of the libro primero Daza indicates that these parts are marked "so that they can be sung if desired".[9]

Difficulty

The letters D and F appear in the tablature to indicate works considered either difficult [difícil] or easy [fácil]. There are eleven of each in el Parnasso.

Tuning

Theoretical tuning is specified by Daza in the

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[8]See Griffiths D, Plate II, p.xx. The diplomatic facsimile of the edition also reproduces the puntillos.

[9]El Parnasso fol.1. Translated in Griffiths D, p.x.

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rubrics of the works by using the standard formula of citing the course and fret where either the F-clef or C-clef is located. Tuning indications are not given for the four idiomatic fantasias, but the G-tuning of the vihuela común gives readings for these works either in their proper modes or in mode 1 por gesolreut. Apart from these works, G-tuning is specified eight times, A-tuning five times, D-tuning twice, while F-tuning and C-tuning are indicated once each.

The specified tunings result in comfortable placement of the works on the vihuela to make use of the usual chord shapes and left-hand configurations found throughout its repertory. The términos of the fantasias, represented by the position of the root note of final chords, show seventeen of them to conclude on the open fourth, fifth or sixth courses. The remaining five works all end on the second fret on those courses.[10] Consequently, the términos make abundant use of open strings to lighten the load on the performer's left-hand.

Length

Concision of style makes Daza's fantasias shorter on average than those of most other composers. The longest fantasia has 101 compases, the shortest has 49, and their average length is 80.

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[10]Nos.3, 9, 13, 14, and 16.

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Style

The prefatory essay to my edition of Daza's fantasias gives a general picture of their style.[11] The following discussion briefly recapitulates that study, amplifying it where necessary before proceeding to a more detailed study of individual works.

It is argued there that Daza's counterpoint is so rigorous, and his attention to detail so great that the fantasias presented in el Parnasso are probably intabulations of works first notated mensurally, in a manner equivalent to the way they are presented in modern transcription. Two styles of writing are found in the fantasias: one based on imitative principles, but using shorter themes and a more compressed style than in contemporary vocal music; the other using procedures directly inspired by the instrument based on long scale passages, often written as sequences, with the other parts banded together into an accompaniment. Tables 8.2 and 8.3 serve to elucidate this characterization. Table 8.2 shows the marked difference between Daza's two stylistic types. The polythematic fantasias all show an extremely high imitative content. The majority rely on imitation for seventy to ninety percent of their material. The balance of material takes the form of free polyphony. Brief passages of accompanied melody occur in the three works which

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[11]See Griffiths D, pp.xi-xiv.

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TABLE 8.2

DAZA : POLYPHONIC PROCEDURES (CONCEPT)

Fantasia		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
IMITATION	⩾ 90%	X																					
	80-89%						X	X		X	X	X		X	X			X	X				
	70-79%			X	X				X				X				X						
	60-69%		X			X										X							
	50-59%																						
	25-49%																			X	X	X	X
	1-24%																						
NON-IMITATIVE POLYPHONY	⩾75%																						
	50-74%																						
	25-49%		X		X	X										X	X				X	X	X
	10-24%			X			X	X	X	X	X	X	X	X	X			X	X	X			
	1-9%	X																					
CANTUS FIRMUS with homophony	⩾ 75%																						
	50-74%																						
	25-49%																						
	10-24%																						
	1-9%																						
CANTUS FIRMUS with smaller notes	⩾75%																						
	50-74%																						
	25-49%																						
	10-24%																						
	1-9%																						
ACCOMPANIED MELODY sequential	⩾75%																						
	50-74%																						
	25-49%																						
	10-24%																			X		X	X
	1-9%		X																		X		
ACCOMPANIED MELODY free	⩾50%																						
	25-49%																				X		
	10-24%																			X		X	X
	1-9%		X					X								X							
SINGLE VOICE sequential	⩾25%																						
	10-24%																						
	1-9%																				X		
SINGLE VOICE free	⩾25%																						
	10-24%																						
	1-9%																						X

include some embellishment. The idiomatic fantasias, nos.19-22, show much less imitation, similar amounts of free polyphony, a substantially greater amount of accompanied melody, and two instances of unaccompanied redobles. None of the works use cantus firmus textures.

Table 8.3 shows the textural constitution of

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TABLE 8.3

DAZA : TEXTURAL TYPES (IDIOM)

	Fantasia	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
TEXTURAL DENSITY	varied a4-a1																						X
	>50% a2																						
	>50% a3			X						X	X	X	X					X		X	X	X	
	>50% a4	X	X		X	X	X	X	X					X	X	X	X		X				
HOMOPHONY	much (>20%)										X								X				
	some						X	X	X	X				X	X								
	little	X	X	X	X	X						X	X			X	X	X		X	X	X	X
FIGURATION	much (>10%)			X		X										X				X	X	X	
	little	X	X		X				X					X	X								X
ACCOMPANIED MELODY	much (>20%)																			X		X	X
	some																				X		
	little																						
ARPEGGIATION																							
EASE OF EXECUTION	extremely facile																						
	very facile																			X	X	X	
	facile			X		X	X			X	X	X	X	X	X	X	X	X	X				X
	difficult	X	X		X			X	X														
IDIOMATIC EFFECTIVENESS	excellent																			X	X	X	X
	good	X	X		X			X			X	X	X			X							
	average			X		X	X		X	X				X	X		X	X	X				
	poor																						

the works. The concentrated textures of the polythematic fantasias is made evident. Only two of them use fewer than the maximum number of voices for at least half of the work. Thinner and more contrasing textures occur in the fantasias de passos largos. Homophonic writing is frequently found in the precadential areas of episodes, in the four-voice extensions that direct the music from the end of its exposition to the cadence. Figuration in the polythematic fantasias normally takes the form of cadential decorations, apart from brief passages of diminution, for example, in Fantasias 2, 5, 8, 14, and 15. The idiomatic fantasias show greater use of figuration, and are the only works to use textures based on accompanied melody. Daza's fantasias are

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demanding to play; most call for a highly skilled performer. Even though he describes the fantasias de passos largos as difficult, they appear to be the most manageable works from a purely technical standpoint. These latter works are the most extroverted of his fantasias and make most demonstrable use of idiomatic elements. Consequently, in terms of instrumental idiom they are judged as more effective than the polythematic works. Even more than Fuenllana's, Daza's fantasias rely on polyphonic interplay for both their interest and beauty.

Form

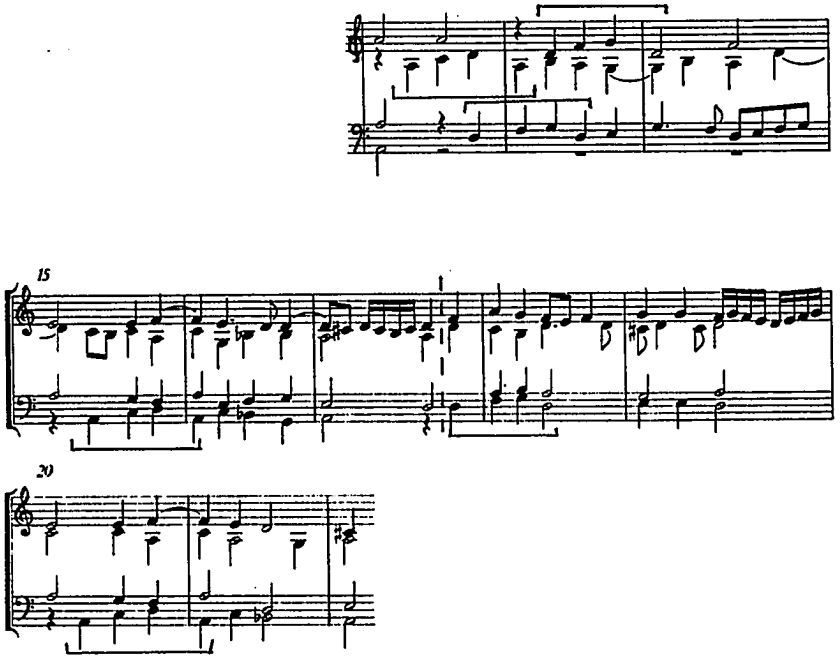
In the characteristic manner of the fantasia, Daza's are continuous, non-repetitive, episodic structures. They differ from the works of earlier composers by being assembled from episodes of similar content and equivalent value. Thus, they are even in temper and do not evolve by discursive development. Proportional balance and thematic interrelationships give them a more static formal architecture.

Daza's fantasias consist of between three and seven successive, independent episodes. Each episode of the polythematic works is based on imitative exposition of a single thematic idea. Daza's customary technique within episodes is to present the theme in each voice by imitation, and then dismiss the exposed complex by means of a

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standardized cadential formula. Variation of the sequence of voice entries in successive entries and the different shape of themes avoids predictability. Variation of the basic episode formula adds further interest. This usually consists of additional voice entries, sometimes a complete second cycle, but more frequently one or two further statements in consecutive form, separated from the opening cycle of the exposition by a cadence. The subsequent entries usually occur in the lower parts as a quasi-cantus firmus accompaniment to free polyphony, or sometimes a final more emphatic statement is given in the superius. Example 8.2 shows the extension of the second episode of Fantasia 13 by two bass

Ex.8.2, Daza, Fantasia 13 (b.12-22).



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statements of its four-note motive. Such extensions are designed to intensify and prolong the musical discussion in the same way that other vihuelists added free polyphonic extensions. Daza uses free counterpoint infrequently. Apart from some latitude immediately before cadences, it is difficult to find places in the polythematic works where there is no closely controlled thematic activity.

Extended episodes are usually followed by others based on simple, unextended expositions. Apart from this, there is virtually no difference between the materials and processes used at any given place in the formal plan of Daza's works. The differences between the initial, intermediate and concluding episodes which shape the structures of earlier vihuelists are only slight in his polythematic fantasias. They are subtle differences of style which have little impact on the shape of the works. Initial episodes are distinguished firstly by the rhythm of their themes. They usually begin with a semibrevis on a strong beat and then continue primarily in the minima movement that characterizes Daza's themes. Thirteen of the polythematic fantasias have extended initial episodes. In ten works this involves a complete second exposition of all voices.[11] Fantasias 1, 8 and 9 are extended by two or three additional

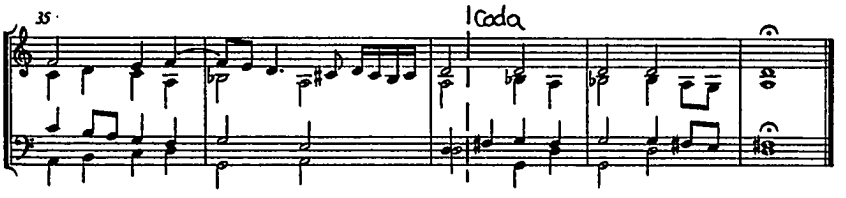
[11]Nos.3, 6, 10, 12, 13, 14, 16, 17, and 18.

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entries. The stately semibrevis of the opening themes is usually halved in entries following to the completion of the first exposition. This modification generates rhythmic propulsion and allowes the theme to assert itself with some presence. It is a common feature of Franco-Flemish vocal polyphony. The apparent reason for frequently extending initial episodes is to consolidate and stabilize mood and movement before proceeding to new material. Opening passages effectively provide a settling-in period for the consciousness of the performer or auditor. Internal episodes are usually based either on the simple exposition formula or extended in the manner already described. In a small number of instances dissimilar voice pairs are used in inner episodes, as occurs in bars 31-36 of Fantasia 1, for example. Concluding episodes are usually given a slightly longer final extension in order to fulfill their closing function. It is in this position that free passages are most likely to occur in the fantasias. Daza is also less formulaic about his codas than most other vihuelists. In Fantasia 13, he uses the harmonic formula typical of many Spanish and Italian fantasias. He makes a cadence on the mode 1 final at bar 37, to which is appended a I-IV-I progression with a pedal in the superius. This fantasia is, incidentally, one of the four by Daza that conclude on a triad instead of a perfect consonance.

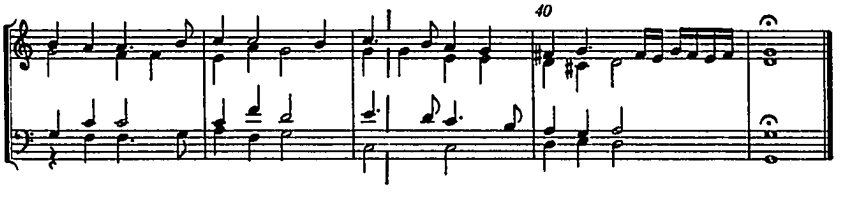
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Ex.8.3, Daza, Fantasia 13 (b.35-39).



In other fantasias, Daza closes the imitation of the final episode on the modal dominant and uses the free coda as a means of returning to the modal final. In Fantasia 8, for example, a bass statement of the final theme brings the fantasia to a cadence on the mode 8 dominant (C) at bar 37. That chord becomes the first of a IV-V-I progression which is the harmonic basis of the brief coda.

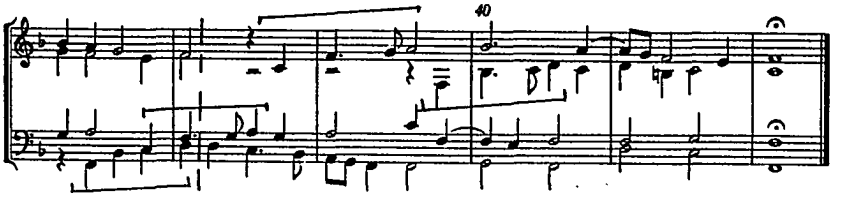
Ex.8.4, Daza, Fantasia 8 (b.37-41).



Another type of conclusion used by Daza eschews a cadential suffix, instead extending the final episode with further thematic statements in a harmonically stable context. The F-tonality of mode 6 in Fantasia 6, for example, is seldom brought into question during the work. An interrupted cadence in bar 38 is thus only a propelling device to extend the work and permit a further three statements of its theme directly before the final cadence.

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Ex.8.5, Daza, Fantasia 6 (b.37-42).



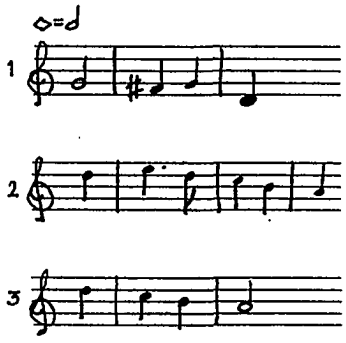
Cohesion in Daza's fantasias is achieved principally by continuity. Consistency in the control of primary musical elements, particularly rhythm and tonality, guarantees homogeneity. Further homogeneity is created by the melodic extensions that prolong each voice after its thematic contribution to an episode is completed. These lines are filled with common formulae of sixteenth-century musical language as well as brief cells whose rhythmic or intervallic shape is often related to the principal thematic material. Such motives are complementary to the thematic ideas; they unify the musical context but have insufficent identity to play more than a secondary role.

Whether by conscious or intuitive design, Daza's fantasias are finely balanced works. Thematic resemblances and architectonic proportional relationships suggest a concern with outer formal structure as well as with the internal polyphonic movement of parts in each episode. Some works achieve unity of character and almost a sense of discursive development through the use of related themes. Three related themes from Fantasia a3, no.11, are reprinted in the preface of Griffiths D, p.xiii. The first three themes of the same work are

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also derived from a common idea. Themes 1 (bars 1-3) and 2 (bars 4-9) are both presented briefly in a simple three-voiced exposition, while a fourth entry of theme 3 (b.10-14) in the superius is used to bring the music to a more forceful close. As shown in Example 8.6, theme 1 is based on a descending fourth, G-D, with the first note decorated by the sub-semitone. Themes 2 and 3 both move down the same interval, theme 2 first making an upper decoration of its opening notes. Theme 3 comprises the last four notes of the previous theme. Presented in consecutive order, the three themes link their respective episodes into a continuous, albeit brief, discussion lasting over one third of the work. The interrelationship of the second group of themes provides similar unity to the remainder of the work. The theme of the sixth episode of the fantasia (bars 26-31) contains a cadential motive also related to themes 4 and 5.

Ex.8.6, Daza, Fantasia 11, themes.



A previous study by the author also shows similar relationships between the six themes of Fantasia 2

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where alternate themes are closely related.[12] Resemblances between two or more themes can be identified in a further ten fantasias.[13]

Proportional relationships appear to exist between the episodes of the majority of the fantasias. In Daza's works, the grouping of episodes into periods is less conjectural than in the fantasias of Milán or Fuenllana, for example. There are also fantasias where proportion is not dependent of the association of episodes. Fantasia 20, for example, is constructed from three episodes of approximately equal length: 11 + 9 + 8 (bars).[14] Fantasia 16 is similar, but not as evenly constructed: 11 + 15 + 14. Another fantasia in three episodes, no.19, shows the ratio of 2:2:1 between its episodes: 18 + 18 + 9. Similarly, the four-episode Fantasia 9 shows near equality of section lengths other than a slight prolongation of its initial episode: 13 + 9 + 8 + 10. Of the fantasias whose episodes are grouped into periods according to thematic or dramatic criteria, six show a tendency towards division into approximately equal units.[15] The six episodes of Fantasia 5 divide exactly:

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[12]John Griffiths, "The Vihuela Book 'El Parnaso' by Esteban Daza," Studies in Music, 10 (1976), 42-43.

[13]Nos.1, 3, 5, 7, 8, 9, 12, 14, 18, 19.

[14]All figures are given in the bar numbers of the edition.

[15]Nos.1, 5, 8, 10, 13, and 18.

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$$\underbrace{6 + 9 + 7}_{22} + \underbrace{8 + 5 + 9}_{22}$$

Fantasia 1 has approximately equal parts offset by the four-bar coda within the fifth episode:

$$\underbrace{12 + 7}_{19} + \underbrace{12 + 5 + 9}_{22} \ (=5+4) \ (+4)$$

Five fantasias appear to be divisible into three approximately equal periods.[16] The five episodes of Fantasia 15 may be grouped in the following manner:

$$\underbrace{13}_{13} + \underbrace{7 + 7}_{14} + \underbrace{10 + 5}_{15}$$

Proportional relationships between periods also occur in ratios other than 1:1. Fantasia 4, for example, divides into two periods in the ratio 2:1:

$$\underbrace{9 + 7 + 10}_{26} + \underbrace{9 + 4}_{13}$$

The three periods of Fantasia 17 show an approximate ratio of 2:2:1 similar to the divisions of Fantasia 19. In Fantasia 17 there is also a thematic link between the second and fourth episodes:

$$15 + \underbrace{6 + 11}_{17} + 8$$

Another view of this work would be to regard it as an alternation of longer and shorter episodes.

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[16]Nos.3, 11, 15 and Fantasias 16 and 20 which are built from only three episodes.

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Themes

The themes employed in the fantasias are simple, formulaic and not of great individual character. The process by which they are woven into the contrapuntal fabric overshadows thematic individuality as a compositional priority. It is convenient and useful to divide Daza's themes into imitative "head-motives" and freely composed "tails". The head-motives are of fixed shape in all voices and provide the central imitative interplay of the compositions. The tails are different in each voice, and they fill the gap between head-motive and cadence, at the same time keeping the texture alive and on-going. Because of their repetition as fixed entities, the head-motives are the only part of the melodic material that can strictly be classified as "thematic". This manner of construction, with head-motives and tails, is both practical and musically effective: it emphasizes the entry of each voice, and it allows tails to be constructed that accommodate and enhance further head-motive entries.

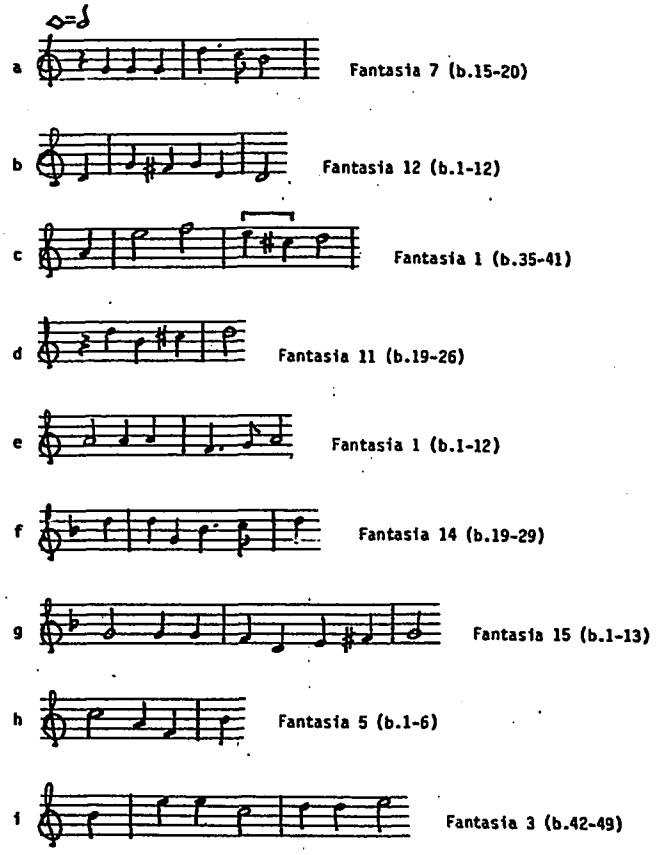
Daza's thematic formulae are similar to those used by the other vihuelists. Head motives are usually of one or two bars' length. They move predominantly by step and make good use of larger intervals but infrequently exceed a fifth. Apart from opening themes which customarily begin with a semibrevis (a minim in the transcriptions), the themes predominantly move in minimae and usually

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begin with an anacrusis on the weak beat of the tactus. Deliberately contrasting rhythmic motion in some themes creates the same effect as is achieved by Fuenllana's recessive themes. See, for example, Fantasias 1 (bars 19-31), 8 (bars 1-9) and 17 (bars 21-32). The melodic patterns most commonly used are those with strong harmonic implications. Repetitions of the same pitch are commonly used to begin themes and frequently are harmonized by a single chord, (Example 8.7a). The number of repetitions of a pitch can thus influence the harmonic rhythm of the entire texture. Ascending fourths also are common as an interval to commence a theme because of the V-I cadential motion they imply (Ex.8.7b). Bass entries, in particular, are harmonized in this manner. To give a theme a greater sense of repose, strong beats are often followed by ascending or descending thirds so that the rate of harmonic change can be slowed (Ex.8.7c). The simple cadential formula given as Example 8.7d is used many times, often expanded. Examples 8.7e, f, and g are typical variants. Daza also appears to have used triads as a basis for themes (Ex.8.7h). Themes making similar use of consecutive thirds also occur in Fantasias 10, 14 and 18. For themes of a more gentle character Daza used a formula which includes repeated pitches and sometimes descending thirds also. Example 8.7i is representative of the characteristic rhythmic and melodic movement of this type.

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Ex.8.7, Daza, thematic types



Texture

Ward's discussion of Daza's polyphony is a classic study in the relationship between theory and practice.[17] It sets out the stereotyped formulae described by Sancta María in the Arte de tañer and substitutes examples from Daza's fantasias for those of the theorist. The passages reveal as much about the conformism of late renaissance music as about

[17] Ward V, pp.272-82.

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Daza's fantasias. Examples from fantasias by Fuenllana, Narváez or Mudarra could have been substituted with equal ease. Their music however includes more free polyphony than Daza's. His is more frequently involved in thematic dialogue of the kind Sancta María describes and, therefore, identifies more consistently with the theorist's formulations. Some passages from Sancta María, however are more appropriately applied to the earlier vihuelists. Ward himself cites an example from Orphenica Lyra to exemplify what has been designated here as an expanding exposition.[18] Similarly, Sancta María's recipe of accompanying themes in sixths or tenths in passages a3 is more characteristic of the habits of both Fuenllana and Valderrábano. Daza exhibits imagination and skill to avoid such formulae.

To provide a commentary on Ward's study or to take issue with it is not the purpose of this study. His insights are of great value. Most notable among the central elements not examined, however, is the manner by which variety is achieved within the standardized procedures Sancta María describes. The subsequent analyses of individual fantasias in this chapter clarifies the present general observations. Together with the variety of the idiomatic fantasias, the diverse means of the imitative works encourages a more favorable view of Daza's

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[18]See Ward V, p.280.

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imagination and ability than Ward would infer.

Comparison of the opening expositions of the fourteen four-voiced imitative fantasias reveals that no two works use the same scheme of entries. Eight fantasias commence with identical duos, and all but no.8 introduce the voices S/A-T/B.[19] All make their imitations at the fourth or fifth but the time interval between the two voices of each duo, and between duos is different in every case. Of this group, nos.6, 7 and 13 additionally provide tonal answers in each duo. Fantasia 3 reverses the order of voice entries in its second pair as well as the interval: the alto and superius open with imitation at the octave followed by a tenor and bass duo at the fifth. Four fantasias begin with expanding textures where a duo of concurrent entries is followed by consecutive entries (nos.2, 4, 15 and 16). Of these, only Fantasia 16 retains the interval of imitation used in the first duo for the second pair. Fantasias 2, 4, and 15 are less regular. Fantasia 1 begins unusually with three duos: B/T - S/A - T/B. The second and third pairs form a normal, expanding exposition.

Within individual fantasias it is also customary to find each episode and theme introduced by a different combination of voices. The pattern of voice entries in each episode of Fantasia 13 is given as a typical example. Bar numbers are given

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[19]Nos.5, 6, 7, 8, 13, 14, 17, 18.

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in parentheses.

I (1-12) S/A - T/B/S - B

II (12-22) A/T/S - B/T - B - B

III (22-29) S/A - T/B

IV (29-39) A - S - T - B

Reserving the entry of the bass until last is a common characteristic of Daza's fantasias. Because his themes are so frequently based on motives with strong tonal implications, bass entries are particularly suited to a pre-cadential position. In effect, they function to consolidate the texture and direct the other voices towards the cadence in four part homophony.

Many of Daza's themes which include the standard cadential sub-semitone frequently omit the chromatic inflection from lower voice entries. Removing the cadential function serves to prolong the length of phrase. Daza consistently replaces the implied cadential progression of the semitone and its resolution with a root position triad built on the formerly chromatic leading note, and a first inversion triad on its former resolution. Instead of a $I-V^{b}-I$ progression, Daza gives a $I- VII-VI^{b}$ progression.[20] This instance is one of the few where Daza makes use of inverted triads.

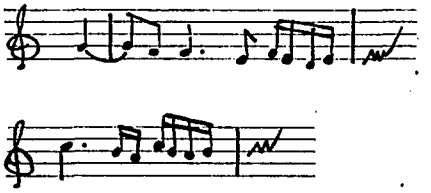
A number of cadential formulae are used to terminate episodes. As predictable as the cadences

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[20]For example, see Fantasia 2, bars 3 and 6; and No.13, bars 34-35.

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of eighteenth-century recitative, they serve as obvious points of structural demarkation. The formula that appears most often in the fantasias is a V-I progression, with an unembellished 4-3 suspension over the dominant, or frequently with the uppermost voice ornamented, using either of the following redoble formulae:



Leading-tone cadences over descending stepwise bass movement, VII^{b}-I, are often used. These progressions are the most common use of triadic inversion. Less frequent are cadences based on IV-I progressions, Phrygian cadences, or those made by unresolved reiteration of the dominant chord. Several of the varieties of interrupted cadence common in sixteenth-century style are also to be found. Occasionally, a descending octave scale figure immediately follows the resolution of a cadence, generally in places where the previous passage had gained considerable momentum. An example of this occurs in Fantasia 15 (bar 27) where the cadence is approached by a four bar prolongation of the dominant, the only dominant pedal found in Daza's fantasias.

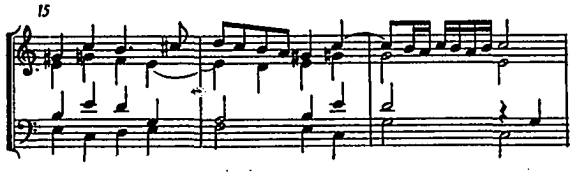
The harmonic and melodic technique of Daza's fantasias is conservative. His music usually

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changes harmonies once in each compás, that is, at the rate of the tactus (the minim in the transcription). It is accelerated to twice that speed for intensity approaching cadences or for variety. Faster harmonic rhythm before cadences usually involves successive unrelated chords, whereas decorative harmony normally places related chords in adjacent position. Most frequent are progressions where the adjacent chords share one common note, or I-III and IV-VI (also III-I and VI-IV) progressions where two notes are common to both chords. Harmonic rhythm is also frequently halved, but seldom for more than a single double tactus at a time.

Thematic and cadential patterns govern most melodic motion. Melodic dissonances and chromaticism occur only infrequently. A single precadential passage from Fantasia 3, Example 8.8, includes Daza's most common types. Two melodic tritones and one example of chromaticism occur in the superius, and there are two instances of false relations between the superius and alto.

Ex.8.8, Daza, Fantasia 3 (b.15-17).



[21]Passages of decorative diminution also occur in four of the imitative works, Fantasias 2, 8, 14 and 15.

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The idiomatic passages of passos largos in Fantasias 19-22 are vastly different in texture and style from the rest of Daza's works.[21] The passos occur most frequently in the highest sounding voice, or the lowest, moving predominantly in semiquavers (corcheas in original values). They are normally accompanied by two other voices of the texture moving in minims. The accompanying voices are arranged to form root position triads with the corresponding notes of the passos. The passos have wider range than Daza's slower imitative themes and all the fantasias have migrant passos that traverse the entire range of the instrument in a single gesture. These passages have little to do with the linear integrity of vocal music. The passos are developed into longer phrases by means of repeated rhythmic cells filled by a variety of melodic shapes. The rhythmic identity of the cells overshadows their melodic content. The two following patterns are the most frequent:



They are incorporated into continuous melodic motion, or are given a fixed melodic shape for a phrase or episode, and used sequentially. On occasion, they are used to form brief imitative interplay. The texture of the episodes of passos largos contrast with passages of imitative polyphony. Fantasia 19 is an exception due to the faster motion of its imitative passages which sustain the momentum of the long redobles rather

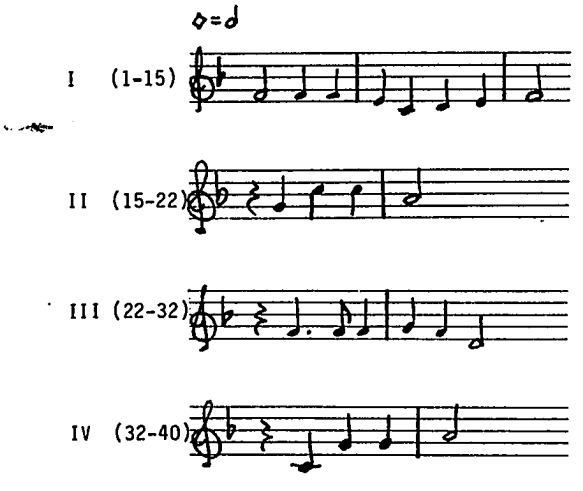
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than contrasting with them.

Polythematic fantasias

The Fantasia del sexto tono, no.17, is a typical example of Daza's polythematic style. It comprises four imitative episodes, each based on a different theme. The episodes, their lengths and themes are shown in Example 8.9.[22] The themes of the alternate episodes are closely related. The themes of episodes I and III begin with three unisons and include a descending third. The melodic and rhythmic similarity of the themes of episodes II and IV needs no explanation.

Ex.8.9, Daza, Fantasia 17, episodes and themes.



Cast in the sixth mode, the harmonic organization of the work is in no way different to

[22]Lengths are shown according to the transcription in Griffiths D, pp.32-33. In original values, the length of the fantasia is 79 compases.

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the diatonic key of F major. Strong dominant-tonic polarities provide the work's harmonic framework. Every thematic entry also begins either on F or C. The modal dominant is almost completely disregarded by Daza. A single interrupted cadence on A occurs in bar 37. Respect for modal principles is apparent only in the range of the superius. Example 8.10 shows the thematic entries and cadences of the work in schematic form. The bar number of each cadence is shown beneath each bracketed cadence pitch. Oblique slashes denote concurrent entries; hyphens show consecutive statements.

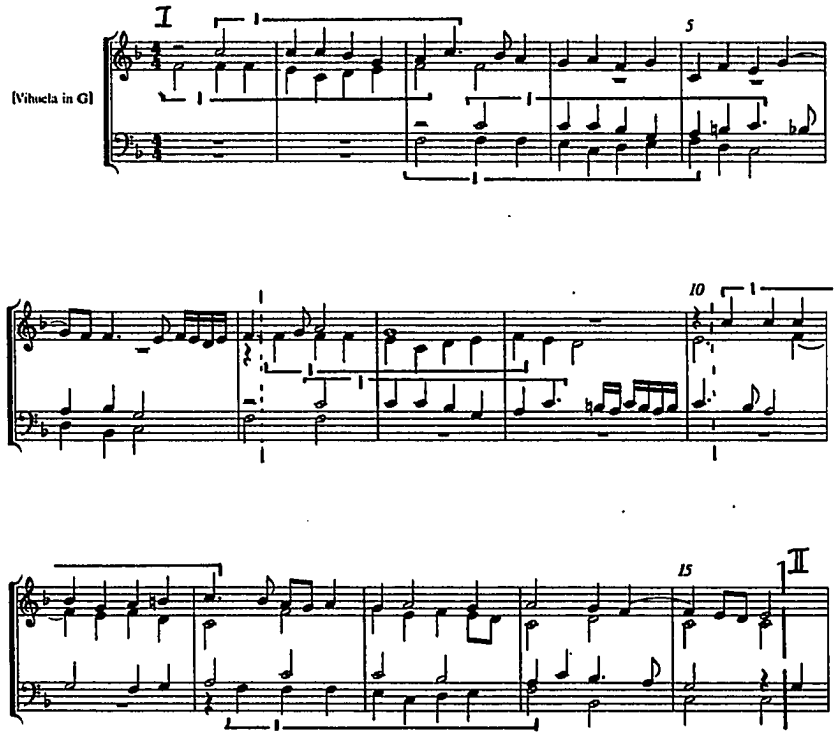
Ex.8.10, Daza, Fantasia 17, thematic entries.

I	A/S - B/T	[F]	A/T	[C]	S - B	[C]			
		7		10		15			
II	T/B - A - S	[F]							
		22							
III	S/A - T/B - S	[C]							
		32							
IV	A/T/S - B	[F]							
		40							

Each episode shows a distinct pattern of entries. Episode I (Ex.8.11) is given a customary double exposition, although the cadence after the first duo of the second exposition is uncommon. So, too, is its final cadence which is given as a 4-3 suspension over unresolving dominant chords. The gentleness of the cadence gives the episode a sense of completion.

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Ex.8.11, Daza, Fantasia 17, (b.1-15).

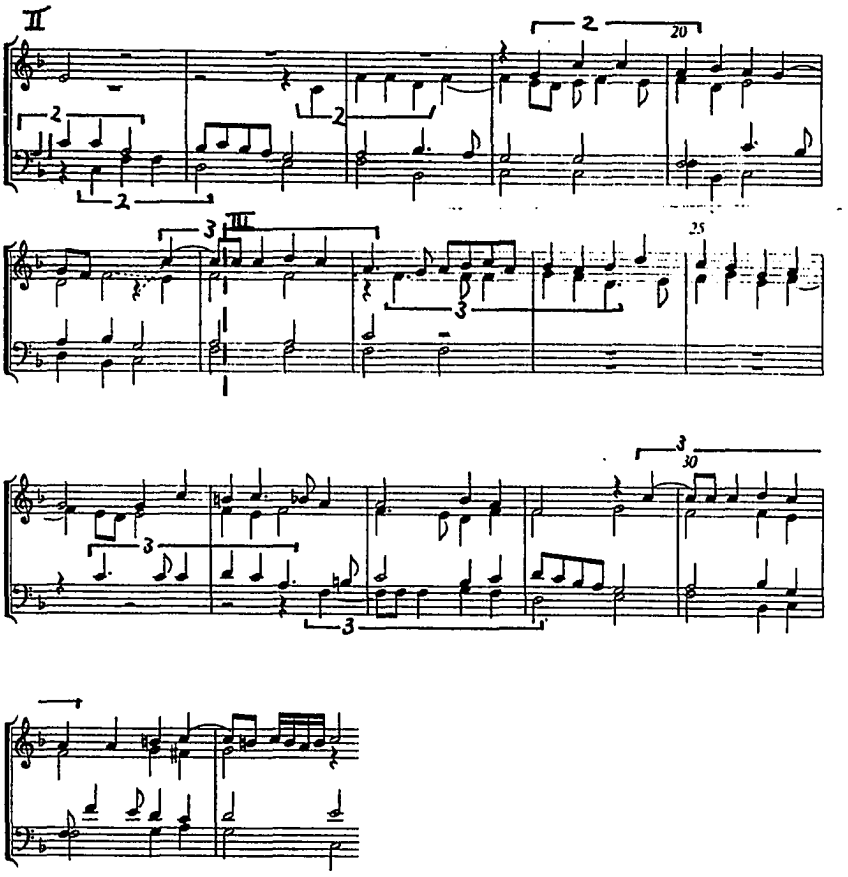


Episodes II and III form a single period (Ex.8.12). Episode II shows the Daza's typical technique of expansion: a duo followed by two consecutive statements. The first statement of the third episode's theme begins within the concluding cadence of the previous passage. It is one of the few places in any of Daza's fantasias polythematic to show irregularities in voice-leading of the kind that can only occur in a solo instrumental setting. The link of the two episodes effectively gives two consecutive thematic statements in the superius, a practice which Sancta María discourages.[23] The

[23]Quoted in Ward V, p.281.

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Ex.8.12, Daza, Fantasia 17 (b.16-32).

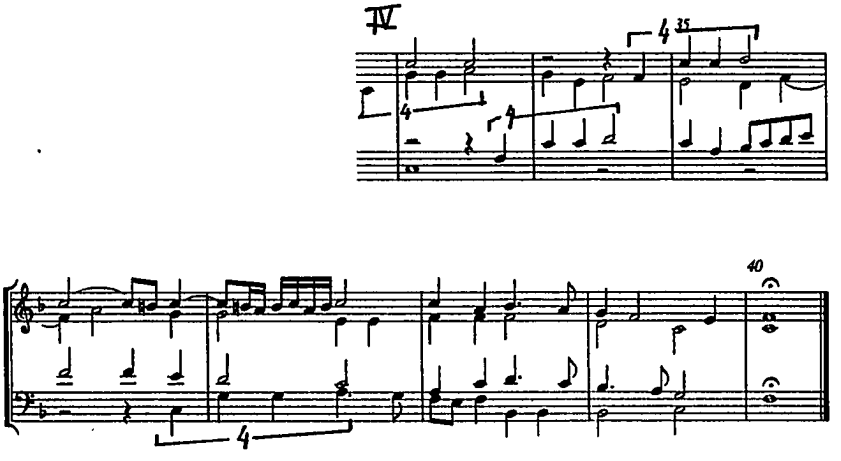


voice-leading, however, suggests a crossing of parts: that the first entry of the third episode is given by the alto. On the basis of Daza's usually impeccable polyphony it would appear that the alto and superius cross in bar 21, and that the alto remains above the superius until the voices come together in bar 29. Perhaps this is why Daza gives an additional superius statement in the following bars, although the reason seems more likely to be for dramatic purposes. The final superius statement is the culmination of the combined episodes. Its setting as the top part of four-voice homophony also

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represents the major climax of the fantasia. The final episode is half the length of the first, and also of the combined second period. Despite the thematic similarity with episode II, this brief section forms an apotheosis to the fantasia rather than a new beginning. After four compact entries, a three-bar phrase of free polyphony draws the work towards a final cadence.

Ex.8.13, Daza, Fantasia 17 (b.32-40).



Daza's Fantasia por el primer tono, no.1 displays the same formal characteristics as the previous work discussed.[24] The grouping of its five episodes into two periods of approximately equal length, the use of three duos in its opening exposition, and the uncommon use of dissimilar themes in the voice pairs of its fourth episode have already been mentioned earlier in this chapter. The episodes, their lengths and themes are given in

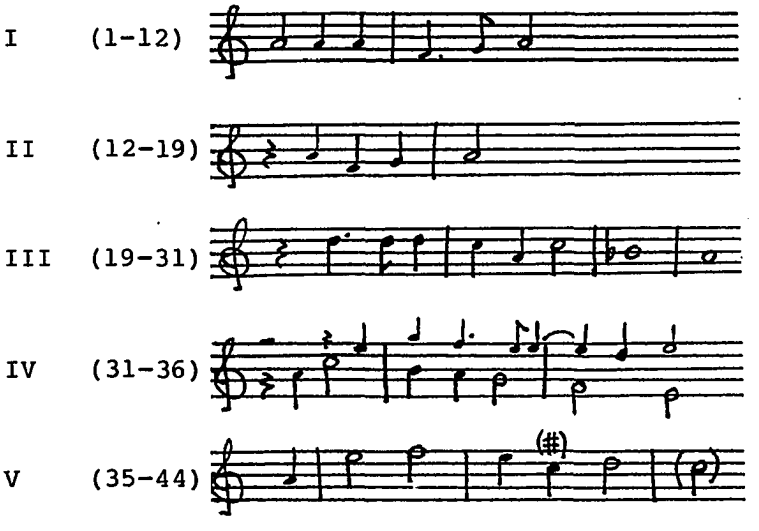
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[24]Reprinted in Griffiths D, pp.1-2.

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Example 8.14. The similarity between several of the themes of this work and those of Fantasia 17 illustrates the formulaic character of themes employed by the composer. The first theme of both works are variants of the same formula. They both begin with unisons, descend using a skip of a third, and conclude on their initial note. The third theme of both works begins with identical rhythm, and each also includes a descending third. In Fantasia 1, the first three notes of the fifth theme trace the same pattern as the fourth theme of Fantasia 17.

Ex.8.14, Daza, Fantasia 1, episodes and themes.



Representative of the fantasias in modes analogous to diatonic keys, this work shows Daza's diatonic preference. Even the normal melodic range of the mode 1 is not observed in either the superius or the tenor. The superius of Fantsia 1 uses the

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augmented octave from F-sharp to G, a fourth higher than theory dictates.[25] As the dominant of mode 1 and D minor coincide on A, the disparity between tonal and modal dominants observed in Fantasia 17 is not obvious here. Cadences centre exclusively on D and A. The most notable modal characteristic is the melodic preference for B-natural over B-flat, although both occur.

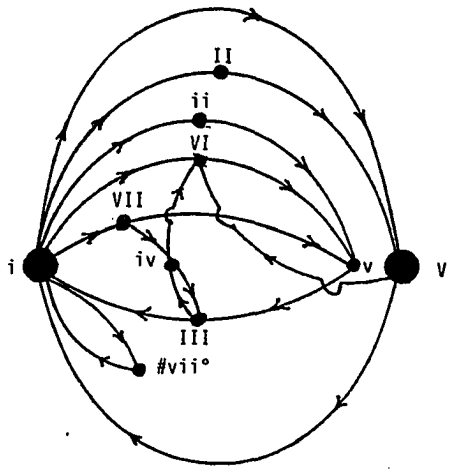
Chords occur in the fantasia on every degree of the mode, including both the natural and sharpened seventh degree, but only on the flattened sixth. Only 'minor' triads are built on the final D; 'major' chords occur on F, C, and B-flat; while E, G, and A serve as root note for both species. The diminished triad on C-sharp is also used, in first inversion, for cadences. B-flat, F-sharp, C-sharp, and G-sharp are thus the only chromatic tones found in the fantasia. Example 8.15 shows the most frequent harmonic progressions found in the work, expressed diagrammatically as alternate pathways between the numerous tonic and dominant chords that represent the polarities of the fantasia's tonality. Upper case numeral represent major triads; lower case is used for minor chords.

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[25]See Ex.8.1.

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Ex.8.15, Daza, Fantasia 1, harmonic progressions.



The Fantasia por el octavo tono, no.8, demonstrates some of the subtle means employed to obtain variety within Daza's conventional compositional style. It is composed of five episodes which, when viewed architectonically, may be seen as two periods of 19 bars, each separated by a three bar bridge; or when viewed dynamically, may be interpreted as approximately equal periods of 22 and 19 bars:

I	II	III	IV	V
(1-11)	(11-19)	(19-32)	(22-32)	(32-41)
19	+	3	+	19

OR:

22	+	19

The most interesting and uncommon devices occur in the first three episodes. Episode I exposes its theme using paired imitation in the sequence A/S -

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B/T. The theme is a motive of four notes and only two pitches. The second voice of each duo gives a tonal answer. The duos are unique in Daza's work as it is the only occasion that he introduces the second entry of each pair on the opposite beat of the tactus. The lower voice of the syncopated theme begins on the strong beat while the upper voice is introduced on the weak beat. The third bar is also unusually dissonant with both a sounded dissonance on the first beat of the bar, and a ninth sounding above the second note of the bass. Three additional thematic entries, beginning in bar 6, draw the music to a close on C at bar 9 with a regular decorated cadence. Normally, this would be the point for Daza to introduce his second episode, but here the leading note of the tenor at the end of bar 9 is not the first note of a new theme. It is the beginning of a brief extension taking the work back to its tonal centre of G at bar 11 with a much less impressive cadence. The first statement of the theme of episode II is dovetailed into this cadence. As well as upsetting the listener's expectations, this extension plays a functional role. The preceding passage is all placed high in the vihuela's register and intabulated high on the fingerboard. The extension serves to bring the player's left hand back from the seventh fret and enables the new episode to begin comfortably in first position.

In episode II, Daza's characteristic polyphonic

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zeal is not in evidence. Only two of the voices give complete thematic statements: the alto (bar 11) and bass (bar 15). The tenor makes an entry two beats after the alto commences, but the descending tail of the theme is replaced in order to suit the harmonic context. The superius attempts a statement (bars 12-13) but, after giving the initial three notes, is supplanted by a passage of parallel thirds in the alto and tenor, similarly unusual in Daza's style. The final cadence of the episode at bar 19 introduces a passage of redobles that extends the established momentum forward another three bars. While functioning as an extension to episode II, this third passage is a self-contained, cadentially separated episode in its own right, and uncommon in Daza's imitative works.

Episode IV marks the beginning of the fantasia's second period. After commencing in the lower middle register, the texture gradually unfolds and broadens. The episode's second phrase, from bar 27, shows imitation incorporated into a steady homophonic passage, joined to the final episode at bar 32 with a seamless cadence effected by parallel seventeenths between the outer voices. The wide compass is maintained for the first bars of episode V while the inner voices make their thematic statements in a spacious texture. Four thematic entries occur within the episode in which the superius is conspicuously absent. The coda of the work has been discussed earlier in the present

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chapter and is reproduced as Example 8.4.

Fantasias de passos largos

The idiomatic Fantasia por el quinto tono, no.21, illustrates the common characteristics of the four fantasias which conclude the libro primero of el Parnasso. These four works are all built from the same basic ingredients, but each is assembled according to its own plan. Fantasia 21 is of the same approximate length as Daza's polythematic imitative works, and divides into four episodes: I (1-16), II (16-24), III (24-30), IV (30-42). They are alternating sections of idiomatic and imitative writing. Episodes II and IV are in no way different in style from the episodes of the imitative works, and require no special discussion of their themes or polyphonic processes.

Both idiomatic episodes are in a light texture of two and three voices, with the fast redobles of the passos largos usually sounding in the uppermost part. Movement is predominantly in semiquavers, corcheas in the original notation. In both episodes, the direction of the redobles is controlled by harmonic movement in the diatonic progression I-IV-V-I. These progressions are indicated in examples 8.16 and 8.17. Episode I comprises five repetitions of the progression before a more complex conclusion. Episode III is shorter and simpler. A single appearance of the 'ground' gives way to a free polyphonic suffix of more

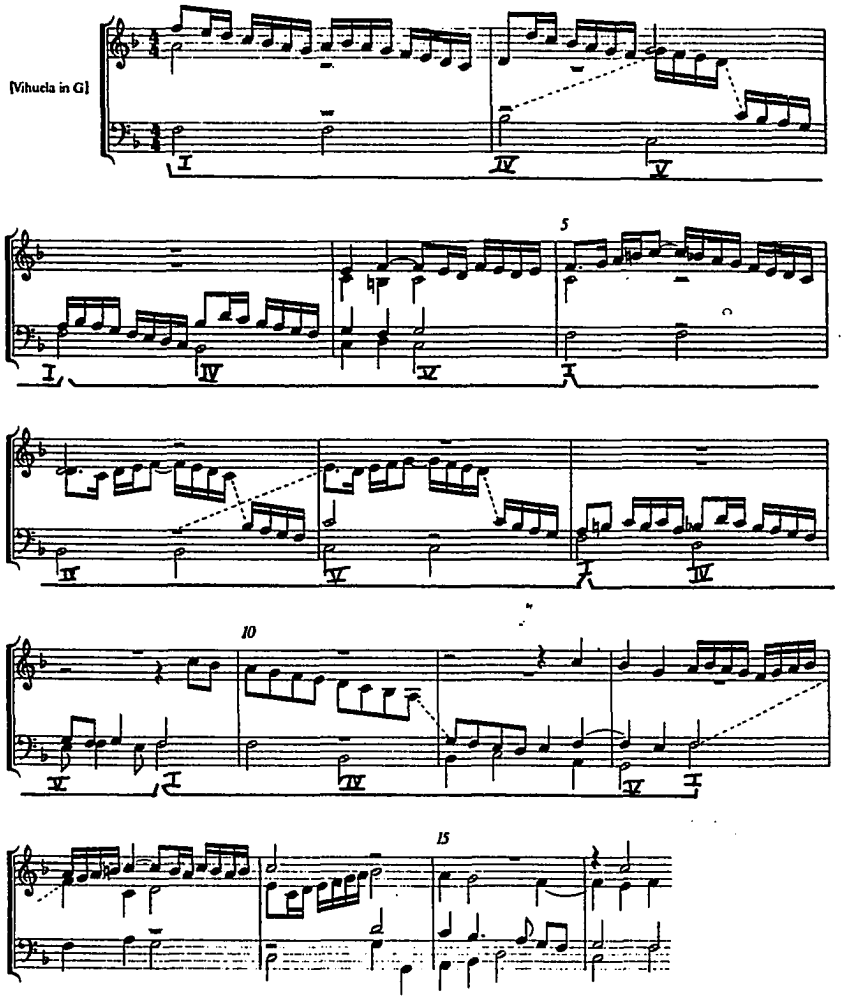
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complex harmonic structure.

The rhythmic unit which makes up the first half of the opening bar of the fantasia is influential in both redoble episodes. It is the most characteristic motive in the rapid descending passages which complete the first phrase of the work in bar 5 after two statements of the harmonic pattern. The following phrase which reaches its close in bar 9 is based on the second characteristic motive of the idiomatic fantasias. Its treatment above the harmonic ground is by sequential repetition. A third phrase provides contrast by moving in slower values but continuing the essential downward thrust of the episode's melodic direction. The conclusion of the episode attempts to move away from the strong centre of F, but a successful cadence on C in bar 14 is thwarted by an ascending redoble in the alto which redirects the now slower polyphony back to F and to the conclusion of the episode. The slowing down in the third phrase and the tonal tension of the C cadence are successful means of effecting a smooth transition from one episode to the next. The first entry of the theme of episode II is interwoven into the concluding cadence of the first episode.

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Ex.8.16, Daza, Fantasia 21 (b.1-16).

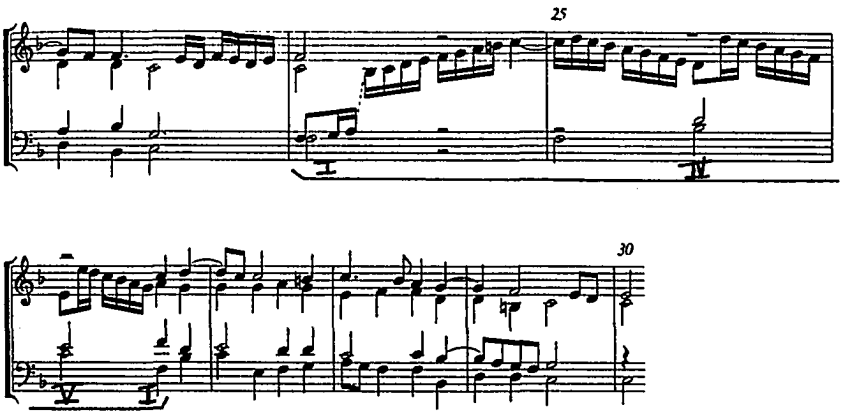


Episode III commences with an ascending redoble in the tenor. Beginning in the bottom of the texture, it too connects smoothly to the imitative episode. Characteristically, the redoble transgresses the vertical space normally inhabited by a single voice. In this particular instance, the passo moves from low tenor register to the upper limit of the superius range, also the upper limit of the vihuela's fingerboard. It settles in bar 26 to become the alto line of the homophonic conclusion to

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the episode, after sequential use of the motive with which the fantasia began. The episode terminates with an open cadence on C. The gentleness of the cadence again foreshadows the mood of the final imitative episode. Built from duos using one of Daza's common thematic formulae, it concludes the work in the tranquil mood associated with mode 5. This is achieved by the prominence of sixths and thirds in the light, alternating texture, and the almost complete absence of perfect consonances, a direct result of Daza's thematic design.

Ex.8.17, Daza, Fantasia 21 (b.23-30).



Daza's three other fantasias de passos largos are similarly constructed to no.21. Fantasias 19 and 20 are both tripartite, with an episode of imitative polyphony separating two of passos largos. No.22 follows a similar plan to no.21. The proportions of each fantasia are distinct, however. In all cases, the transition from one episode to another is within continuously moving texture, and is always effected with the same smoothness as shown

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in Fantasia 21. The use of a repeated harmonic formula in Fantasia 21 appears to be unique. The passos largos of the other fantasias are based on the most common chords of each of their keys modes or keys (I, IV, V, and natural VII), but are not organized as systematically.

From an idiomatic viewpoint, Daza breaks no new ground in the instrumental technique of these fantasias. The fast passages of redobles tend to use typical finger configurations remaining close to the nut of the instrument, that is, in first position. Passages extending into the upper register of the instrument run along the first course after leaving first position, or return by that manner from the upper end of the fingerboard. The opening passages of the Fantasia 21 are typical in this respect.[26] Only occasionally does Daza make exception to this procedure, and usually according to context. In the third episode, for example, the high register sequence (compases 49-51) is written in passages that move across the fingerboard to avoid unnecessary left hand position changes. In chordal writing, Daza displays an experienced knowledge of the instrument. This feature is brought more into evidence in the imitative fantasias than the idiomatic works. Fantasia 8 shows masterly handling of the upper end of the vihuela's fingerboard. It is clear that although

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[26]The tablature is reproduced in Griffiths D, pp.78-79.

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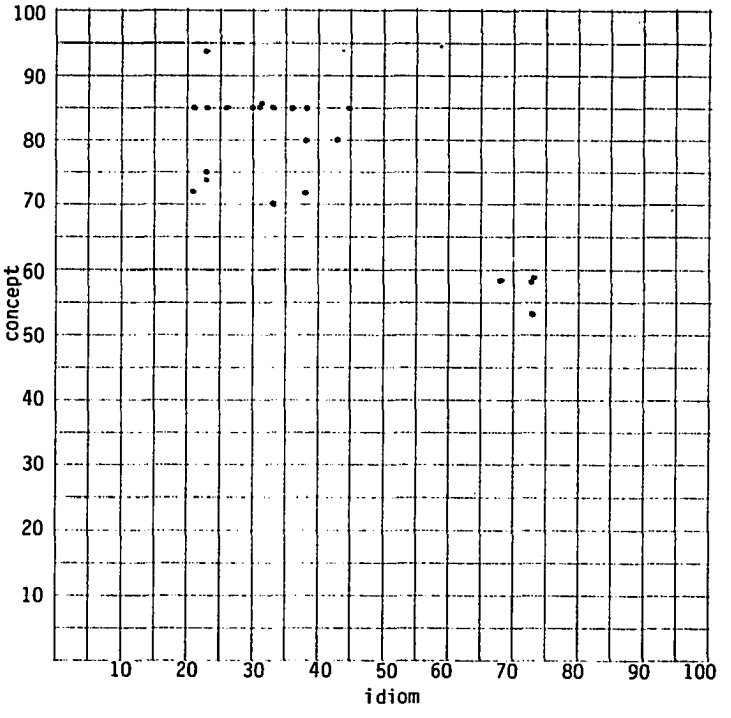
the evolution of the fantasia saw considerable stylistic change, there is no perceptible 'improvement' in instrumental technique. Daza's utilization of the vihuela is different to Milán's for stylistic reasons alone. The technique of the instrument appears to have been fully mature from the time of the first publication of music for it.

Comparative Assessment

Application of the statistical procedure to Daza's fantasias brings them into sharper focus, and allows them to be compared with the works of other vihuelists. The graphic presentation of computed scores permits them to be viewed accurately as a collected body of works. The graph presented as Example 8.18 plots the scores given in Table 8.4 calculated from the data of Tables 8.2 and 8.3. The most striking feature is the division of the fantasias into two clusters, representing the large stylistic gulf that separates the imitative and idiomatic works. The small group on the right shows the extent to which the fantasias de passos largos are more idiomatic than the imitative group. Such a clearly defined stylistic cleft is not found in the work of any other composer of vihuela music. Graphs of the fantasias of the other vihuelists all show the works to be scattered within a larger single area. Their works are all more closely related to a central ideal: the distinction between one style and another is not as polarized.

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Ex.8.18, Daza, Style Graph.



Each of the areas in which works are scattered on the graph is a tight cluster of narrow range and demonstrates the conformity of Daza's style. Within the imitative cluster, the range of scores on both axes is less than twenty-five. The four idiomatic works form an even tighter group. Taking both groups together, the range between highest and lowest does still not greatly differ from other composers. On the Concept scale, Daza's range is of a similar breadth to the works of Mudarra and Pisador, and is exceeded by Narváez.

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TABLE 8.4

DAZA: CONCEPT AND IDIOM SCORES

Fantasia	Concept	Idiom	Fantasia	Concept	Idiom
1	94	23	12	80	43
2	74	23	13	85	31
3	80	38	14	85	31
4	75	23	15	72	38
5	70	33	16	85	23
6	85	26	17	85	33
7	85	21	18	85	30
8	72	21	19	53	73
9	85	36	20	58	68
10	85	45	21	58	73
11	85	38	22	58	73

On the Idiom parameter, however, Daza's fantasias show the widest range of any vihuelist. The composers with similarly wide ranges are Milán and Mudarra.

The average scores of Daza's fantasias are 77 on the Concept scale and 38 for Idiom. His works show the highest Concept score of any composer, and are ony exceeded on the idiom scale by Pisador whose fantasias average only 35. By a large margin, the scores for Daza's fantasias show the largest difference between Concept and Idiom scores. Thirty-nine points separate them while thirty

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separate those of Pisador, and Milán's Idiom score is twenty-seven higher than for Concept. Daza's high score on the Concept scale is the product of his singular preference for imitative composition in a rigorous style, the small amounts of free counterpoint, and his apparent rejection of other stylistic possibilities. Low Idiom scores are born of the same preoccupation. The textures of Daza's works are dense as a result of his imitative style, and there are few concessions to idiomatic influences, except in the distinct fantasias of passos largos. No other vihuelist makes so few idiomatic concessions.

Viewed comparatively, Daza's fantasias represent the culmination of a tradition. More than the works of any vihuela composer, these fantasias show an almost total assimilation of vocal procedures into an instrumental context. They diverge from motet style not in technique but in breadth. Themes, episodes, complete works are compressed as a response to the transfer of compositional principles from one performance medium to another. Daza appears to have been aware of the difficulty of sustaining involved contrapuntal textures on the vihuela for prolonged periods. His music succeeds in maintaining interest during performance on an instrument whose power and dynamic flexibility are substantially more restricted than a vocal or instrumental ensemble. He compressed motet form without compromising its effect. Daza's music

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is conservative and makes no attempt to expand the boundaries of instrumental technique or composition style. It aspires to refinement, concision and balance. Competent and inspired, his instrumental transformations of vocal models are evidence of the evolution of the vihuela fantasia from a tradition of spontaneous improvisatory fantasy to one of conscious stylization.

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CHAPTER 9

THE RAMILLETE FANTASIAS

The only two fantasias preserved in a manuscript source are both included in the collection dated 1593 which bears the title Ramillete de Flores Nuevas, o Coleccion de Varias Cosas Curiosas kept by the Bibloteca Nacional, Madrid, MS 6001.[1] They are works by different authors, of totally different style and character, and probably composed as much as forty years apart. The older work is by a vihuelist named López, in all probability the same player included among Bermudo's list of notables, and described by him as a "musician of the Lord Duque de Arcos."[2] Of greater historical significance is the fantasia by an otherwise unknown vihuelist named Fabricio. It is a splendid work, the longest in the entire repertory, and would appear to be contemporary with the manuscript. It marks a turning point, taking the essential polyphonic qualities of the fantasia and placing them in an idiom whose proto-baroque

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[1]Juan José Rey, Ramillete. A facsimile version has been published, ed. Javier Hinojosa and Frederick Cook, Ramillete de Flores Nuevas (Zurich: Editio Violae, 1981).

[2]Declaración, fol.29v.

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characteristics are immediately obvious.

The Ramillete manuscript has been described in both modern editions of it, and in an article by Rey.[3] It contains ten works in tablature appended to what is primarily a literary collection. It brings to light works by four otherwise unrepresented vihuelists, Francisco Páez and Mendoza in addition to the two already mentioned. The manuscript's contents span a period of at least fifty-five years, and includes Narváez's diferencias sobre las vacas which first appeared in the Delphin in 1538. Six of the ten pieces are in fact variation sets, and this preference seems to indicate a changing musical taste in line with the pieces in the manuscript additions to the Vienna exemplar of Silva de Sirenas.[4] Ramillete is also notable as the earliest source to use the name folia for the harmonic ground subsequently known by that name.

Table 9.1 provides preliminary information about both fantasias. Tables 9.2 and 9.3 give details of the polyphonic procedures and textural types in both works.

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[3]Juan José Rey, "Ramillete de Flores Inedite per Vihuela," Il Fronimo, No.15 (?1975), pp.15-23.

[4]Brown, Instrumental Music, 1547_5 lists these pieces.

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TABLE 9.1

RAMILLETE: SUMMARY OF FANTASIAS

composer	folio	title	type	mode	voices	tuning	length
Fabricio	263^{v}	Fantasia de fabricio *Excelente a 4*	ImP	(1)	4	(G)	241
López	280^{v}	Fantasia de lopez	ImP	(6)	3	(G)	45

TABLE 9.2

RAMILLETE: POLYPHONIC PROCEDURES (CONCEPT)

	IMITATION						NON-IMITATIVE POLYPHONY				CANTUS FIRMUS with homophony				CANTUS FIRMUS with smaller notes				ACCOMPANIED MELODY sequential				ACCOMPANIED MELODY free				SINGLE VOICE sequential				SINGLE VOICE free			
	≥ 90%	80-89%	70-79%	60-69%	50-59%	25-49%	1-24%	≥ 75%	50-74%	25-49%	10-24%	≥ 75%	50-74%	25-49%	10-24%	1-9%	≥ 75%	50-74%	25-49%	10-24%	1-9%	≥ 50%	25-49%	10-24%	1-9%	≥ 25%	10-24%	1-9%	≥ 25%	10-24%	1-9%
López					x														x					x								
Fabricio						x			x						x					x				x								

TABLE 9.3

RAMILLETE: TEXTURAL TYPES (IDIOM)

	TEXTURAL DENSITY			HOMOPHONY			FIGURATION		ACCOMPANIED MELODY			ARPEGGIATION	EASE OF EXECUTION			IDIOMATIC EFFECTIVENESS			
	varied a4-a1	>50% a2	>50% a3	>50% a4	much (>20%)	some	little	much (>10%)	little	much (>20%)	some	little		extremely facile	very facile	facile	difficult	excellent	good	average	poor
López			x							x				x				x			
Fabricio			x		x			x			x						x	x			

The fantasia by López is a short, imitative, three-voiced work in a style reminiscent of the fantasias in the second libro of Narváez's Delphin. If it is, in fact, the work of the vihuelist whom

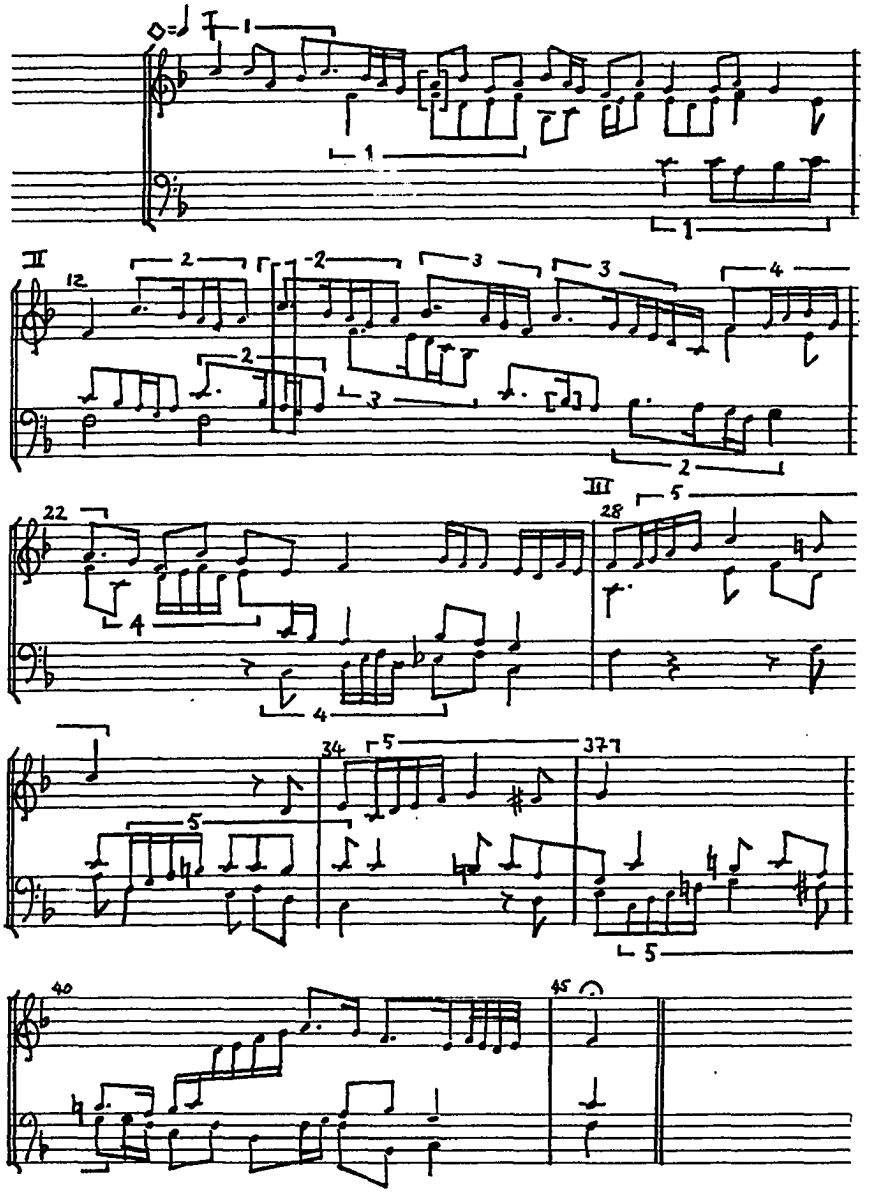
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Bermudo praised in 1555, then it is feasible for this work to be by a musician active in the 1540's or fifties. Transparent textures and a clearly articulated musical direction give the work considerable charm, even if it is finished almost as soon as it is begun. The fantasia, which is transcribed as Example 9.1, comprises three brief episodes. The outer episodes treat their themes imitatively as a paso suelto, while the inner section is a passage of stretto prolonged by sequential movement. The first episode is a simple exposition of the first theme which moves directly to the new episode on at the conclusion of the third entry. Three themes are introduced in the second episode. Only the inflection of their last note differentiates themes 2 and 3, while theme 4 is a new idea, slightly broader, and subjected to less intense imitation. The episode concludes the first period of the work. Episode III comprises four consecutive statements of a final theme to which is appended a short coda.

Tables 9.2 and 9.3 summarize the characteristics of the work. It is predominantly imitative, and uses some sequence and free, pre-cadential melodic extension. Its texture is primarily three-voiced but light. Consecutive imitation gives the effect of accompanied melodic writing, and the fantasia is both facile and effective. Converted to numerical values, it scores 60 on the Concept scale and 65 for Idiom. On a

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Ex.9.1, López, Fantasia.



comparative basis, these scores align closely with the average scores of the fantasias by Mudarra and Narváez. The Concept score of López's work falls between their scores, and the Idiom scores of the three are virtually identical. The statistical analysis, then, supports the stylistic and

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chronological assessments.

The fantasia by Fabricio is a highly individual composition without parallel in the vihuela repertory. Its style suggests it to be the sole survivor of a late phase of fantasia development, if not a unique vision of the future. The polyphonic technique of the work is readily identified with vihuela fantasia style, but its character, harmonic style and notation are indications of a later date of composition.[5] The dilated range of expression found in the fantasia is more closely associated with the spirit of a new age than with the immediate past fantasia tradition. It is achieved through the combination of greatly varied polyphonic procedures and idiomatic devices which, almost ironically, recall the music of Milán. The fantasia seems contemporary with the date of the Ramillete manuscript.

Seeking to identify the fantasia's composer, Santiago Kastner proposed the Neapolitan Fabrizio Fillimarino, "...a celebrated lutenist and chittarist and member of the Gesualdo accademia," as a likely candidate.[6] While Spain's political domination of Naples and the presence there of many

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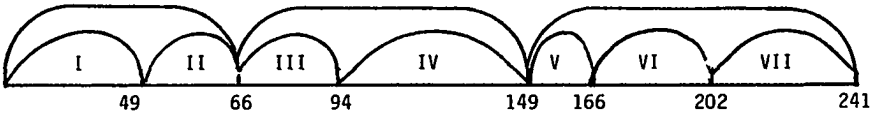
[5]The fantasia is the only work in the vihuela repertory to use the rhythmic value of the semifusa.

[6]Roland Jackson, ed., Neapolitan Keyboard Composers Circa 1600, CEKM, 24 (American Institute of Musicology, 1967), p.X. Kastner's attribution is given by Rey in Ramillete, pp.15,17.

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Spanish musicians encourages the association,[7] the difference in musical style between the work in question and the Canzona Chromatica, the only extant work by Fillimarino, makes this connection unlikely.[8] Even though stylistic criteria do not enable definitive identification of nationality, there appears no reason for the fantasia to be by an Italian. It occurs in a Spanish manuscript containing only Spanish works, including a number by otherwise unknown composers. Should future research confirm Neapolitan or Italian authorship, then the work would have to be seen as representative of a style which knew no Spanish counterpart.

The fantasia divides into three large periods, each of which subdivides in the customary manner into shorter episodes. Each of the periods commences with an imitative exposition which is extended and developed by free polyphony, with further imitation of often more fragmentary themes, sequences or other idiomatic devices. The structural divisions are shown in the following diagram:[9]



[7]See G.Reese, Music in the Renaissance, p.489.

[8]Reprinted in Jackson, Neapolitan Keyboard Composers, pp.23-26.

[9]Bar numbers differ slightly from those of the transcription in Rey Ramillete which inadvertently omits bar 36 of the tablature.

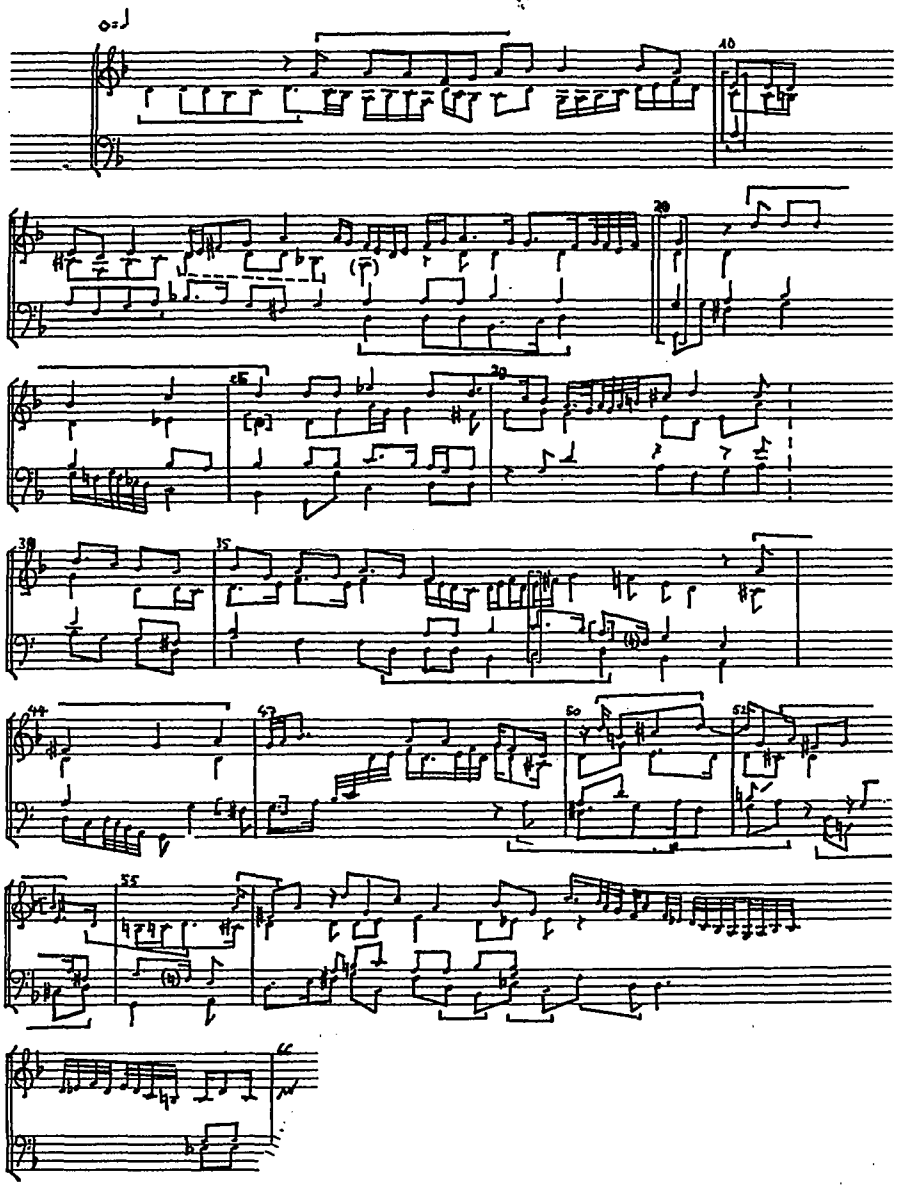
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Consecutive imitation is used to create a broad exposition to begin the work, taking the first twenty bars for the four voices each to present the theme. This is followed by two rhythmically augmented statements which occur within the context of a free polyphonic extension. The harmonic complexion of mode 1 is radically altered in episode II which proceeds imperceptibly from the first. This episode is based on a chromatically altered version of the opening theme. The thematic formula assumes greater harmonic drive in its altered form at the same time as effectively changing the music from a 'minor' to 'major' mode. By bar 58 the original mode is restored in a passage of extension based on a falling third, the essential element of the work's opening theme. This leads to an idiomatic closing phrase built on a free paso above a now Phrygian cadential formula. This first period of the work is given as an example of the fantasia's diverse means.

Episode III uses the Phrygian semitone foreshadowed in the previous cadence as its germinal idea, forming a head motive imitated in duos, and continuing in melifluous lines towards a conclusion in the instrument's low register. The contrast created by the modal change is of great dramatic effect. Episode IV is a conglomerate of non-imitative phrases utilizing diverse textures. Pitch, textural density, rhythmic activity and the speed of harmonic change shape the tensions which

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Ex.9.2, Fabricio, Fantasia (b.1-66).



control its progress.

Episode V begins the third period of the fantasia with paired imitation of a new theme whose opening intervals recall the opening of the second period. The texture expands rapidly to its most

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climactic moment and recedes with equal haste to its conclusion. The climax of the entire work occurs in episode VI. The 'major' version of the opening theme is reintroduced and used imitatively, culminating heroically with two homophonic statements in bars 189-95, and quitted by a long redoble which descends to a peaceful concluding cadence. In terms of the musical drama, episode VII is stable. It revolves around thorough and engaging imitation of a variant of the theme which commenced episode V. Woven into three statements of the theme is the climactic theme of the previous episode, attached as a tail to the new theme. Given twice in the bass and once in the superius in bars 208-28, it converts an otherwise independent episode into the epilogue of a large form.

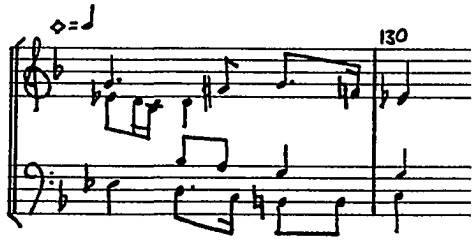
Cohesion is brought to the work not only by a cogent structure built by the association of ideas, of rising and subsiding tension, but also by its themes. The opening theme, in both its guises, plays a decisive role in controlling the musical events. The prominence of the descending third in all themes other than that of the third episode provides a sense of melodic cohesion that unifies the entire composition.

Among the harmonic features which separate Fabricio's fantasia form from those of other vihuelists, the use of first inversion chords as the dominant in V-I progressions is the most obvious. No fewer than twenty-two cadences of this type are

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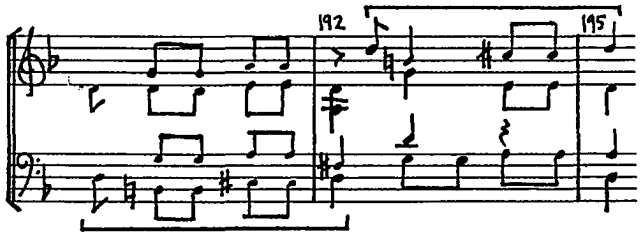
found in the work. Dominant sevenths do not occur, but passing sevenths are found in many cadential progressions such as the two in Ex.9.3 which serve to exemplify the inverted dominants.

Ex.9.3, Fabricio, Fantasia (b.127-30).



Occurrences of the 'major' version of the fantasia's opening theme are usually set into textures that form I-IV-V-I progressions. The strong tonal orientation of these progressions creates a sense of modernity. The homophonic passage that brings the work to its climax serves as an example:

Ex.9.4, Fabricio, Fantasia (b.189-95).



It is the spirit of this fantasia that distances it most noticeably from the works of earlier vihuelists. It reflects a changing aesthetic, pointing towards the expressive ideals of the early baroque, simultaneously remaining faithful to the polyphonic ideals of its own tradition. The

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classical style of its immediate forerunners is replaced by one governed by musical dramatics. Traditional formal and procedural principles are not changed, but dilated to produce a more dramatic effect through the use of greater extremes. Within this one work can be found examples of nearly every device successfully employed previously in the repertory. This is made obvious in Table 9.2 where an entry in every category indicates full utilization of available resources. Beyond this, the tonal system is pushed to its limits by the use of the emphatic functional relationships of cadential harmonic progressions as a basis for entire episodes, and using the three modal families, 'major', 'minor', and Phrygian in support of dramatic ends.

It is arguable that this fantasia reflects the reversal, or at least an alteration, of the historical trend that characterizes the development of the fantasia. It does not follow the pattern of increased conformity to vocal polyphony. According to the statistical method of comparison, this supposedly unique example of the late fantasia scores 65 of the Concept scale, and 60 for Idiom. The trend of an historically diminishing Idiom score and increasing Concept score is reversed. The Idiom score is much higher than would have been predicted, and the Concept score is similarly below expectations. The fantasia shows a score that most closely resembles the mean scores of Narváez's works

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where conceptual and idiomatic elements are combined more equally. The absence of further fantasias from late in the vihuela's lifetime precludes definitive conclusions being drawn on the basis of a single work. The absence of other works, however, may well be a true reflection of a declining interest in the fantasia. The preference for variation sets and music free of contrapuntal artifice in both Ramillete and the additions to the Vienna exemplar of Silva de Sirenas are indicators that, by the end of the sixteenth century, the vihuela fantasia was beyond reform and could not avoid its fall from favour in the new social and political conditions of the Spanish decadence.

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CHAPTER 10

CONCLUSIONS

The preceding chapters have been directed towards defining the constants and variables in the style of each composer of vihuela fantasias. The central tendencies and range of each composer's style has been shown in each separate study. Comparison of styles at a broader level facilitates both the delineation of personal idiosyncrasies and, when chronology permits, historical trends. Stylistic development within the forty years that separates Luis Milán's El Maestro and the fantasias of Daza's el Parnasso suggests a theory of evolution of the fantasia to which the works in Ramillete add a prophetic coda.

That the most important genre of vihuela music amounts to only 219 surviving works from a period of sixty years, and that all but two compositions survive in printed sources are circumstances which call for caution in making any theoretical postulations. On the basis of surviving written accounts and information regarding players and likely composers of further vihuela music, it is most probable that the surviving body of literature represents only a small proportion of the music

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actually composed for the instrument. Similarly, it does not necessarily follow that the printed sources contained the best available music. The music of Pisador is clear, even if exceptional, evidence. Venegas' inclusion of fantasias exclusively drawn from printed sources in the Libro de Cifra Nueva, however, inspires greater confidence in the superiority of the printed music. It does not, therefore, appear audacious that this study should attempt to draw conclusions on the basis of surviving material which may or may not be representative of a larger corpus of music now lost.

In essence, the constant characteristics of the entire repertory are the instrument and the musical language. Vihuelists all faced the same limitations and posibilities that their instrument inspired. Their music was notated by the same system, so similarly any quirks of the notational system, such as the semibrevis being the longest notated value, are common to them all. Instrumental technique has been shown to have been at a stage of full development by the time the first book appeared in 1536.

Composition of vihuela fantasias was based on a polyphonic procedure not exclusive to the instrumental domain. All the fantasias are to some extent indebted to the mainstream of vocal polyphony. It is, in fact, surprising that an instrument whose nature runs so easily towards vertical constructions remained for so long the

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object of linear thought. Although polyphonic in style, Valderrábano's are the only fantasias to remain largely uninfluenced by the central imitative process of sixteenth-century musical language. There is no apparent difference in the melodic material used by each composer, although personal preferences arise within what may be described as a common stockpile of thematic and motivic formulae.[1] There also appears to be no significant difference between the themes used by vihuelists and composers of music for any other medium. Melodically and texturally, vihuelists had at their disposal the same rhythmic vocabulary. Duple metre prevails throughout the repertory with the exception of passages of a number of works by Milán, and a single brief passages in fantasias by Narváez and Valderrábano. The harmonic vocabulary of chords and progressions is also a constant within their musical style, and all the vihuelists show a diatonically oriented application of the modal system of tonality.

The variables which distinguish the works of the various vihuelists are elements of musical language and style. Stylistic differences are compounded in the case of the fantasia by the absence of a formal archetype. Formal variables are of equal importance to those of style. The length of works, the number of their internal subdivisions,

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[1]See Appendix 1.

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and the nature of the relationship between episodes are the governing formal criteria. Of the technical devices employed in fantasias, imitation is the most central: procedure surpasses musical materials. The process by which themes are woven together gives stronger identity and individuality to a fantasia than does the shape of its themes. The rigour of imitation, the density of imitative textures, the balance between imitative and non-imitative passages, and the way the principle of imitation is reconciled with the instrumental medium are the chief criteria for distinguishing individual style. These are the dimensions which the statistically based part of this study has sought to assess in quantifiable terms.

Milán's fantasias are long, built from a large number of short episodes, often with major episodic subdivisions signified by a complete break in the continuity of the music. The episodes are loose associations of ideas derived from a personalized font of improvisatory formulae. They are driven by a strong harmonic force. Narváez's works are considerably shorter and more dependent on imitative technique. They are continuous in style, built from episodes of transparent imitation often prolonged by sequential extension. Similar characteristics are found in Mudarra's fantasias, although they are generally shorter than Narváez's, and make greater use of free counterpoint in the passages which extend each episode. Both composers show a sense of

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balance in the architectonic proportions of their works. Independent of their extensive use of parody, Valderrábano's fantasias are recognized by the almost complete preclusion of imitative material. They are fantasias of generous length; constantly evolving, unpredictable excursions in free counterpoint. Pisador's fantasias are of two styles. Half their number are monothematic, dominated by the use of cantus firmus themes, while the other half are attempts to create multi-sectioned imitative works similar to Narváez's, but with textures more akin to those used by Valderrábano. Their success is compromised by the limited ability of their composer. Fuenllana's fantasias are continuous multi-sectioned works in the tradition introduced by Narváez, but exceeding their forbears in breadth. They are written in the denser textural style which characterizes mid-century polyphony. Their grandeur and cogency is unrivalled in the repertory. Daza's are concise, reserved fantasias, almost exclusively reliant on imitation. No other vihuelist displays such a thorough and single-minded approach to imitative composition. Four idiomatic fantasias provide a marked contrast to his regular style. The fantasia by López in the Ramillete manuscript is a brief work analogous to the style of Narváez's short fantasias. The fantasia by Fabricio is a monumental work which uses all available means to amplify its expressive dimensions.

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Table 10.1 presents a comparison of the data given in the Summary Tables in Chapters 2 to 8 concerning the fantasias included in the seven printed sources. The table shows unequivocally the preference for polythematic imitative fantasias, except in the compositions of Valderrábano and Pisador. Mode 1 is shown as the most common tonality for the fantasias of all composers except Luis Milán. Where such information is provided by the composer, the proportional number of works in given tempi and of graded difficulty is shown. While Milán appears to have thought exclusively in terms of a vihuela with A-tuning, and Valderrábano shows equal preference for E and A-tuning, all the other vihuelists intabulated the greatest number of their fantasias using the G-tuning of the vihuela común. The average lengths show Milán's fantasias to be the longest, Daza's and Mudarra's the shortest, and those of the other vihuelists to be of similar average length.

The evolution of the vihuela fantasia is one of increasing conformity to the mainstream principles of sixteenth-century polyphony as represented by the tradition of sacred vocal polyphony. The spontaneous, improvisatory music of Milán gave way to a style that gradually grew more akin to the style of the motet, in a more condensed textless form. The lightly textured imitative polyphony of Narváez and Mudarra was followed by the enigmatic free polyphony of Valderrábano, which even without

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TABLE 10.1

COMPARATIVE SUMMARY OF FANTASIAS

	Mi	Na	Mu	Va	Pi	Fu	Da
total fantasias	40	14	27	33	26	51	22
predominant type (%)	ImP (75)	ImP (79)	ImP (70)	Par (58)	ImM (35)	ImP (84)	ImP (82)
predominant mode (%)	3+4 (18)	1 (29)	1 (22)	1 (30)	1 (31)	1&2 (55)	1 (32)
tempo (%) f	38	79	41	12	-	-	-
m	23	-	59	82	-	-	-
s	8	21	0	6	-	-	-
difficulty (%) e	-	-	-	18	-	55	50
m	-	-	-	36	-	-	-
d	-	-	-	46	-	37	50
preferred tuning (%)	A (100)	G (57)	G (33)	A&E (33 each)	G (77)	G (29)	G (55)
average length (compases)	157	111	80	117	108	112	80

the use of imitation, shows no more than a few traces of the improvisatory style. Increasingly, Pisador's music and the fantasias of Fuenllana and Daza approximate the ideals of vocal polyphony. The music of these latter two composers is dense and complex, and pushes the vihuela close towards its limits as an effective performing medium. This stylistic evolution is clearly demonstrated by the statistical measurements of Concept and Idiom.

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Table 10.2 gives the average (mean) scores of each vihuelist's fantasias. These are plotted in Example 10.1. The gradual increase in Concept scores and the corresponding decrease in Idiom scores occurs in a remarkably consistent progression over the span of the fantasia's existence. The line passing through the graph in Example 10.1 is effectively a negative coefficient of correlation passing through the points plotting the scores for Milán, Mudarra, Fuenllana, and Daza. Narváez's music, and the average of the two Ramillete fantasias, fall above this line, while the extrordinary music of Valderrábano and Pisador falls below it. Narváez's music demonstrates a particular formula which gives relatively high scores on both axes and symbolizes the qualities that gained his fantasias the greatest renown and the widest dissemination of any vihuela music. Narváez was able to maximize both aspects of his work, producing works of great beauty from both angles, and also giving the performer maximum result for minimum effort. In the historical sense, his fantasias correspond in idiomatic content to their chronological position; it is the conceptual element that appears in advance of its time. It is perhaps prophetic that the scores of the Ramillete fantasias, copied during the closing phase of the vihuela's existence, so closely approximate the combination of elements that Narváez utilized so effectively some sixty years earlier. The fantasias of Valderrábano and Pisador fall away from the line

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representing the central historical trend for reasons of their idiosyncratic style. Valderrábano's mean score is consistent with the chronological trend on the Idiom scale, but his non-imitative style gives him an average Concept score which appears historically out of step. Pisador's unusually low average Idiom score reflects his inept textural control, but his Concept score which mirrors his inexpertly realized aspirations is consistent with the pattern of the fantasia's evolution.

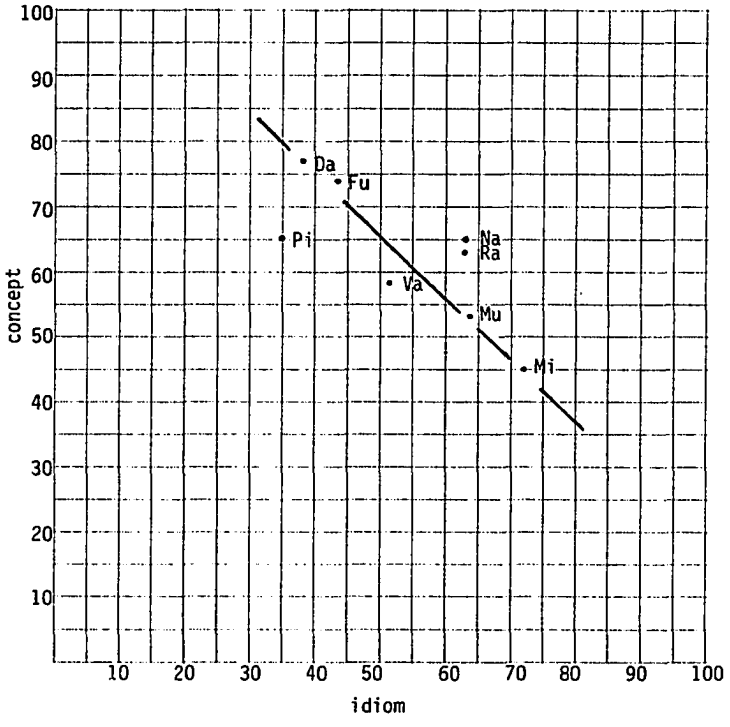
TABLE 10.2

AVERAGE CONCEPT AND IDIOM SCORES (MEAN)

Composer	Concept	Idiom
Milán (Mi)	45	72
Narváez (Na)	65	63
Mudarra (Mu)	53	64
Valderrábano (Va)	58	52
Pisador (Pi)	65	35
Fuenllana (Fu)	74	43
Daza (Da)	77	38
Ramillete (R)	63	63

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Ex.10.1, Graph of Average Scores.



Examples 10.2 and 10.3 restate statistical information discussed in previous chapters in a form which facilitates comparison. Example 10.2 gives the range of scores on each parameter for the fantasias from the seven printed sources. The mean score is drawn across the bars which represent range. Milán's works, for example, show a greater range in their Idiom scores than their Concept scores, indicating a smaller number of options used in the intellectual formulation of his fantasias. This is consistent with the quasi-improvisatory nature of his works. Narváez's fantasias show exactly the opposite trend. On the Concept scale, the fantasias of Milán, Valderrábano, and Fuenllana show percentage ranges of less than forty. The

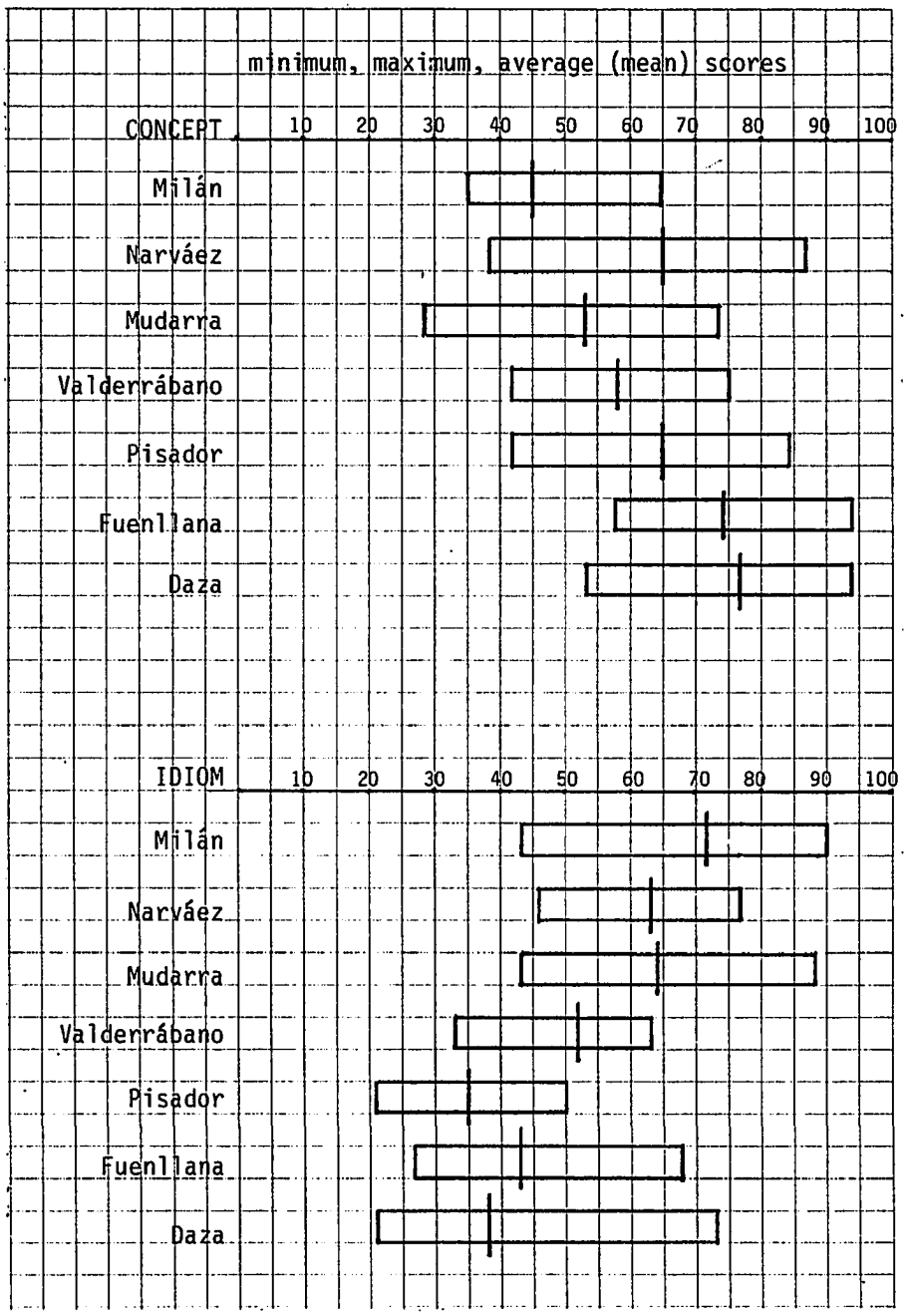
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other four composers display a greater range of style on this parameter. Similarly, a narrow range of Idiom scores of thirty or less reflects the consistent attitudes of Narváez, Valderrábano, and Pisador towards instrumental style. The breadth of ranges does not alter the conclusions concerning the fantasia's evolution that have been drawn from the mean scores. The substantial overlap in range between all composers, shows the close stylistic similarity of the whole repertory, even between the composers at either end of chronological period.

Example 10.3 gives the distribution of the scores in histogram form, again for the seven principal contributors. The scores for each parameter are classed in centile ranks. The number of works in each rank is expressed as a percentage of the total number of works by the composer in order to facilitate comparison. These diagrams are a more focused representation of the way in which scores are distributed on the scatter diagrams in Chapters 2 to 8. The majority show a fairly normal pattern of distribution with a central peak and gradual decline off to both sides, within the ranges shown in Ex.10.2. Significant factors in these distributions relate to stylistic concentration and abnormal distribution. In Milán's fantasias for example, the Concept scores show a high level of stylistic concentration within their narrow range. The percentage of works in the 40-49% rank is more than double those on either side. By contrast, the

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Ex.10.2, Comparative Score Ranges.



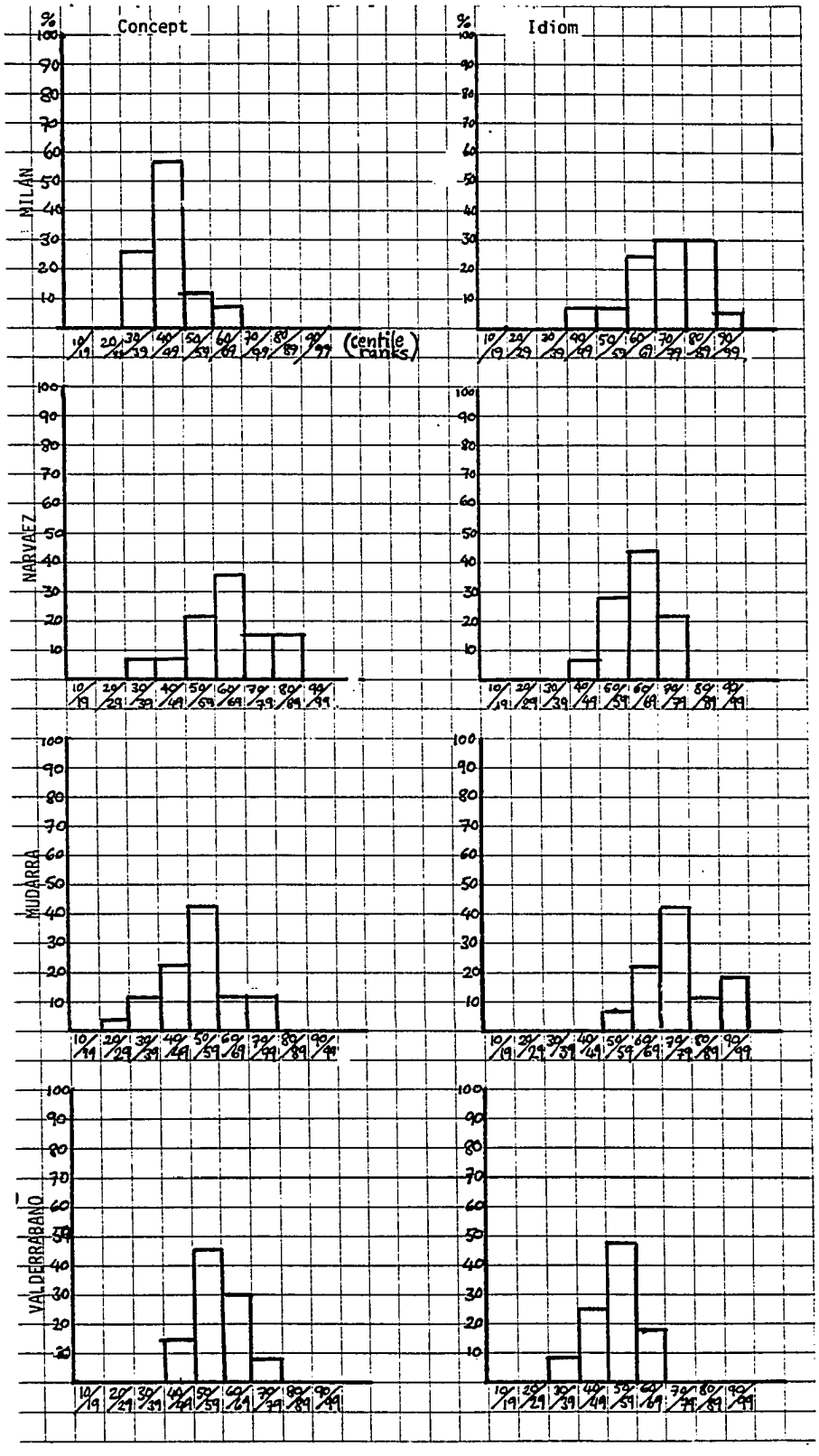
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Idiom scores of his works are far more evenly distributed through their wider range. These diagrams reflect more closely the manner in which Milán explored a wider range of idiomatic possibilities while relying on a smaller number of intellectually derived devices. Fuenllana's fantasias show a high level of concentration in both parameters as do those of Valderrábano. The abnormal distribution of Daza's scores is indicative of the wide stylistic gulf between his imitative and idiomatic works. Mudarra's Idiom scores show a similar, but less pronounced tendency. This is likewise due to the difference between his first fantasias para desenvolver las manos and those which follow.

Concomitant with the stylistic evolution of the vihuela fantasia and the technique of composition is a change in aesthetic. The increasing conformity to vocal style and to learned contrapuntal principles, was accompanied by an increase in seriousness and intellectualism. It is seen most clearly in the more rigorous application of imitative principles and the reduced importance of flamboyant virtuosity. Hence, in Daza's fantasias, these two elements are seen almost as independent polarities. Milán's fantasias are immediate and approachable. Their joyous spontaneity is not weighed down by intellectual complexity. The fantasias of Narváez and Mudarra share the overt emotiveness of Milán's works. There are sharp distinctions between their brisk witty works, those of a more benign, even

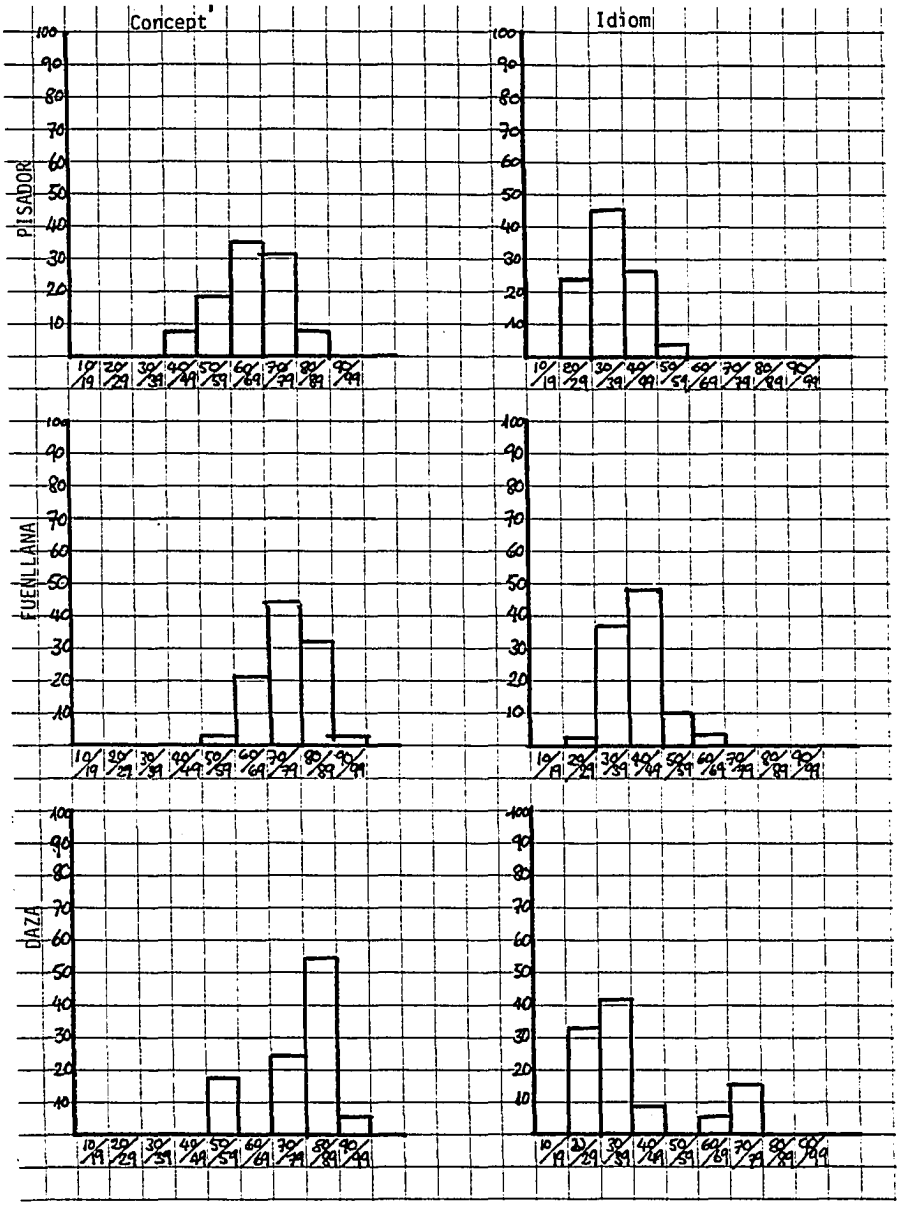
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Ex.10.3, Distribution of Scores.



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Ex.10.3 (continued)



temper, and the plaintive laments in modes 3 and 4. The apparent lack of focus in Valderrábano's fantasias results from the absence of imitation and makes them difficult to assess in the same terms. Their enigmatic quality makes them the first fantasias in the vihuela's repertory that

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consistently encourage the listener to look inwards. The artistic incompetence of Pisador's fantasias makes qualitative judgment virtually impossible, although they appear to aspire to similar values to those of Valderrábano and Fuenllana. Fuenllana's music is more expansive than that of previous composers. The grandeur of some of his fantasias is almost overwhelming, while others reflect similar qualities to those of Mudarra and Narváez, although they are to some extent reduced in dynamic ambit by their complexity. The intricacy of complex polyphony makes different demands on both performer and listener: it requires close concentration which, in turn, encourages introversion. The same may be said in respect of Daza's fantasias whose appeal to rationality is more immediate than is their emotiveness. The outward energy of his fantasias in idiomatic style serves, by contrast, to highlight the classical proportion of his imitative works. The Ramillete fantasias suggest a renewed preference for a more dynamic style.

The rapid decline of the vihuela in the closing years of the sixteenth century is evidence that vihuelists remained impervious to new trends, unable to respond to changing conditions. Vihuela music had reached its pinnacles of perfection and complexity. The fantasia had developed into a sophisticated genre within technical reach of only advanced performers. It grew beyond reform and was unable to respond to any new cultural or artistic

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impetus. No development similar to that of the canzona in Italy was able to transform the vihuela fantasia and redirect its energies. The response was by reaction instead: the courtly tradition of the vihuela was supplanted by its kindred five-course guitar with a simple, vertically based music of popular spirit. After a vigorous development, the fantasia achieved perfection, only to die of conservatism, obsolescence, and cultural irrelevance.

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APPENDIX 1

MOTIVIC INDEX OF VIHUELA FANTASIAS

This index provides a systematic catalogue of some 1170 motives and themes used in the repertory of vihuela fantasias. The index has been compiled with a view to provide a resource for further scholarship concerning the nature of thematic formulae used by vihuelists and its comparison with related repertories; contemporary Spanish keyboard music and lute music by Italian composers. Towards further research concerning parody in instrumental music it also provides a useful contribution.

The motives and themes included in the index are those used in the fantasias as the basis of imitation, ostinato, and cantus firmus. Also included are the incipits of the most prominent voice occurring in significant passages of free counterpoint. Each theme is given in coded form and in notation, and is referenced to the fantasia in which it occurs. Motives are generally quoted in the form they first appear, with regard to pitch, rhythm and chromatic inflection. Octave transposition has been freely applied to permit all motives to be presented using a G-clef. In certain instances where each of several appearances of a

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motive takes a different form due to ornamentation or variation, the form of the motive has been given in a simplified format to show its essential characteristics. Motives treated in this way are shown in the index by the word 'idealized'. In cases where repeated statements of a theme are markedly inconsistent, the most consistent form of the varying notes is given in parentheses. Accidentals enclosed in parentheses are those which also do not occur regularly.

Each motive, in coded form consists of its initial note, expressed by letter name, and the intervallic relationship of each subsequent note to the initial note up to a maximum of eight notes, expressed diatonically in numerical form. Negative numbers indicate descending intervals, and unisons are shown as 1. Hence, a theme ascending by step from A to D is coded 'a 2 3 4', and a theme with the shape G, D, E, F-sharp, G is coded 'g -4 -3 -2 1'.

Each motive is given in notation to show intervallic gender, chromaticism, and rhythmic distribution. Motives of more than eight notes are notated in full. All themes are notated using 2:1 reduction of the original rhythmic values. Duple metre is assumed unless otherwise indicated. Cantus firmus themes are notated as unbarred semibreves.

The index is arranged in an order which proceeds from the largest descending interval to the largest ascending interval. The same system is applied to the ordering of each subsequent interval.

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An entry 'g 4 2 3' thus precedes 'g 4 3 2'. Where the same code is shared by a number of motives, each is listed alphabetically by the letter name of the initial note: 'e 2 3 1 2 3' thus precedes 'f 2 3 1 2 3'.

The work in which each motive appears is identified by the composer's name and the fantasia number as shown in the tables included in the chapters discussing each vihuelist's works. As the fantasias are located in unique sources, no reference to these is given. A fantasia by Milán is necessarily drawn from El Maestro, and so forth. Composers' names are shown by the following abbreviations.

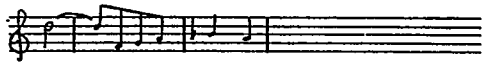
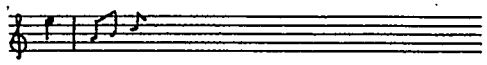
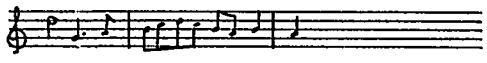
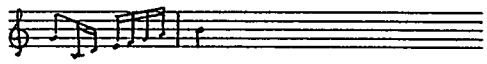
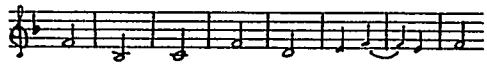
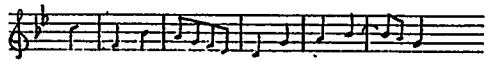
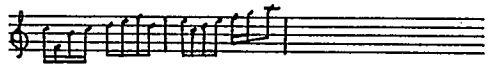
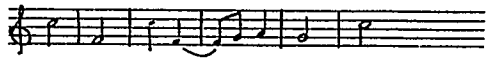
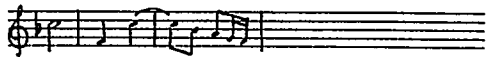
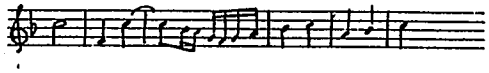
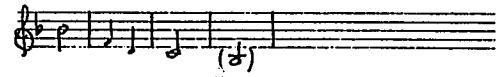
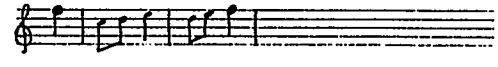
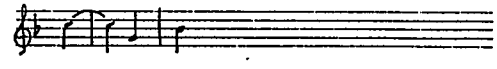
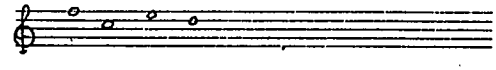
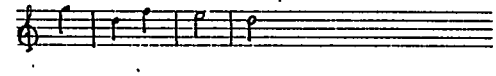
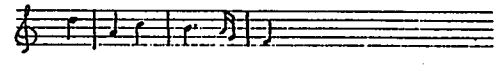
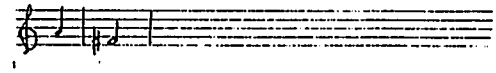
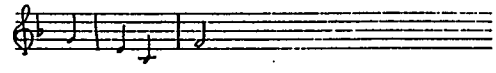
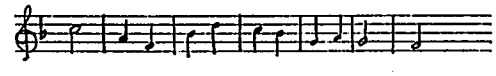
Da	Daza
Fa	Fabricio
Fu	Fuenllana
Lo	López
Mi	Milán
Mu	Mudarra
Na	Narváez
Pi	Pisador
Va	Valderrábano

The themes and motives in each work have been numbered in their order of appearance, and thus give an approximate idea of where they occur in each fantasia. In the location codes, each motive number follows the fantasia number, separated from it by a point. Hence, 'Mu 5.2' indicates the second theme of the fifth fantasia in Mudarra's Tres libros, and

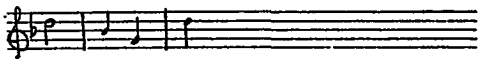
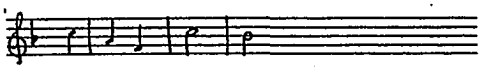
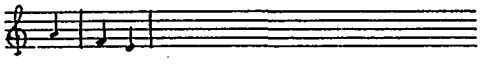
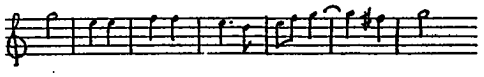
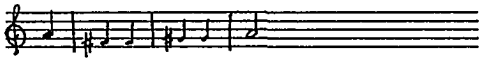
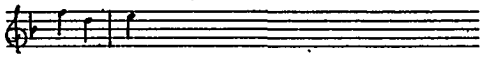
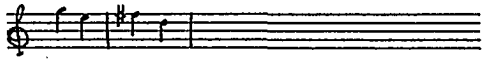
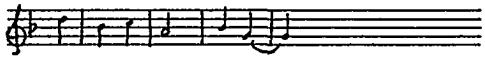
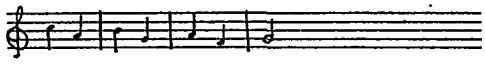
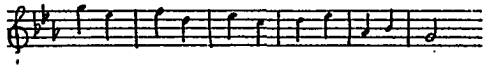
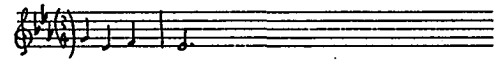
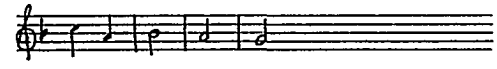
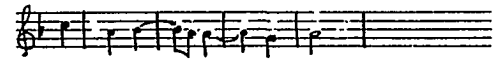
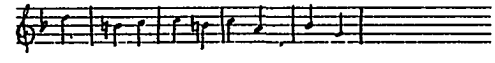
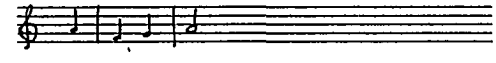
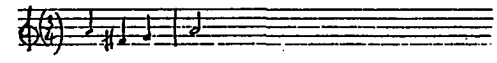
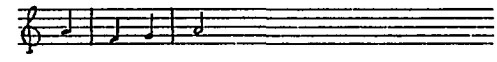
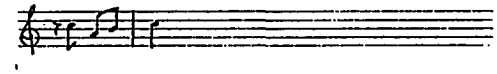
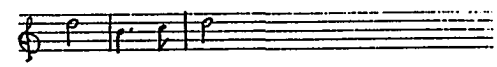
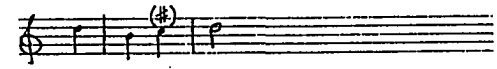
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'Fu 18.3' indicates the third theme Fantasia 18 by Fuenllana, the forty-sixth work to appear in Orphenica lyra. In some instances, location codes are qualified by a letter name suffix, for example 'Mi 40.2b'. Such themes are either important variants of a principal theme, or the second, less important voice of a duo.

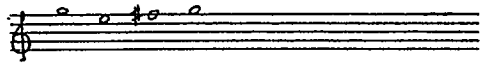
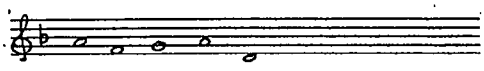
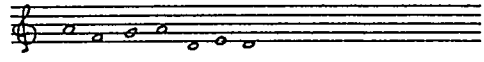
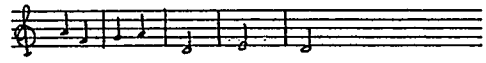
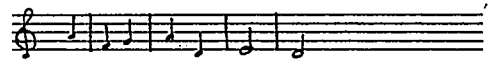
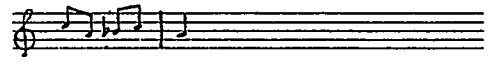
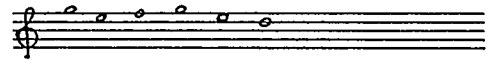
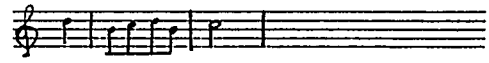
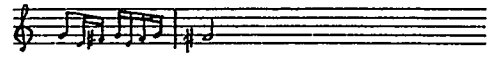
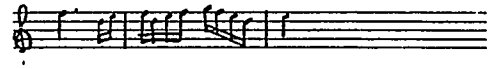
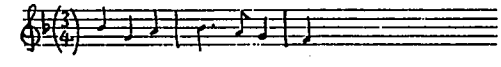
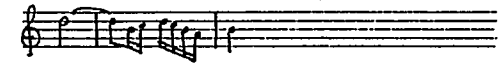
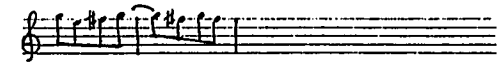
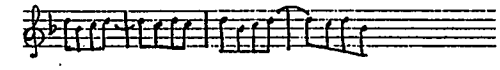
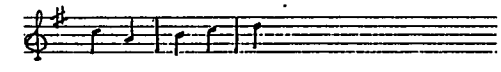
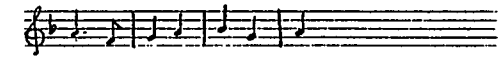
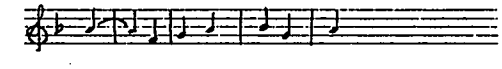
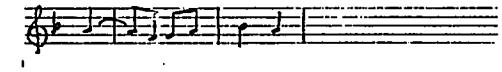
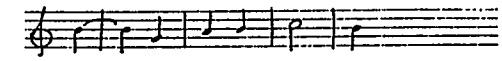
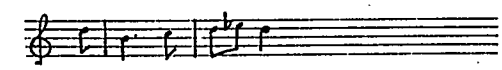
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g -5 -4 -3 -2 1 2 3		Da.22.2
f -5 -4 1 -3 -2 1 -2 1		Mu 4.1
c -5 -2 -3 -4 -5 -6 -7 -4		Fu 18.4
c -5 -2 1 2 3 4 2 3		Mi 16.6
c -5 1 -5 -4 -3 -4 1		Mu 19.2
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b -4 -6 -7 -8		Mi 17.1
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f -4 -2 -3		Na 6.1
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d -4 -2 -3 -4 -5 -6		Pi 15.3
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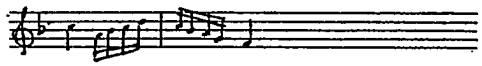
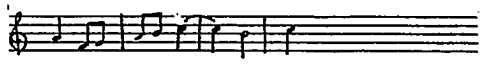
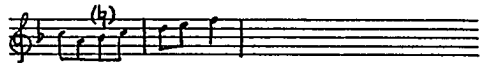
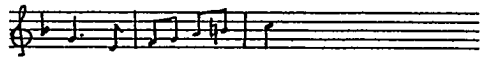
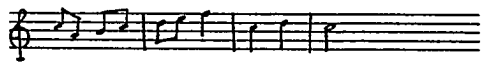
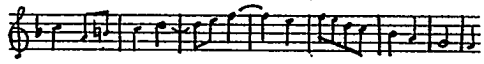
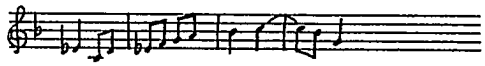
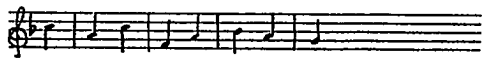
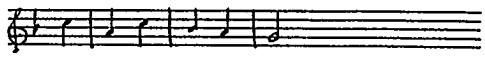
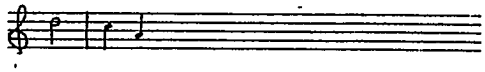
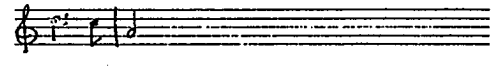
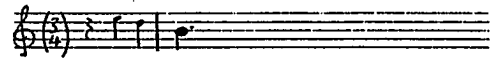
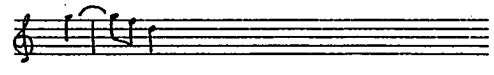
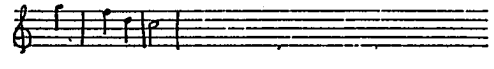
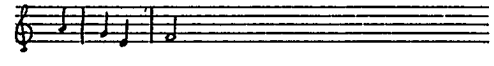
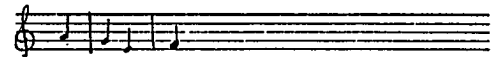
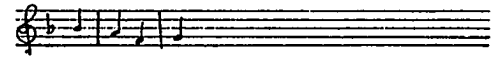
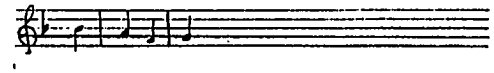
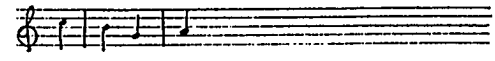
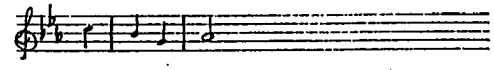
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a -3 -4		Pi 2.6
g -3 -3 -2 -2 -3 -4 -3 -2		Pi 26.1
a -3 -3 -2 -2 1		Fa 1.2b
f -3 -2		Fu 47.4
g -3 -2 -4		Mi 35.6
d -3 -2 -4 -3 -5		Na 1.8
c -3 -2 -4 -3 -5 -4		Va 1.3
g -3 -2 -4 -3 -5 -4 -3 -7		Mi 28.13b
g -3 -2 -3		Mi 28.10
c -3 -2 -3 -4		Mu 5.1b
c -3 -2 -3 -3 -4 -3		Na 12.3
d -3 -2 -2 -3 -2 -4 -3 -5		Fu 16.5
a -3 -2 1		Da 1.2
a -3 -2 1		Mi 36.10
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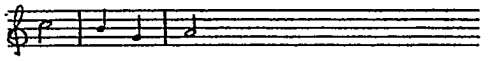
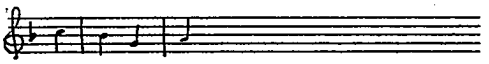
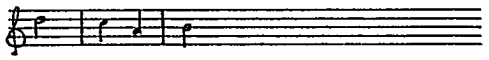
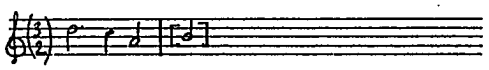
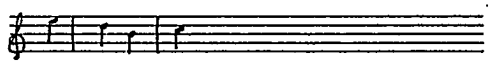
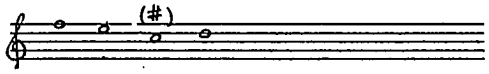
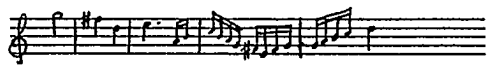
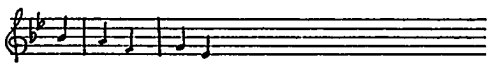
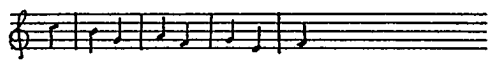
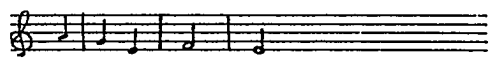
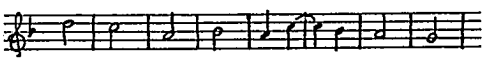
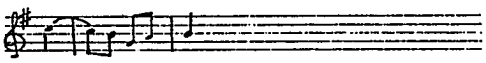
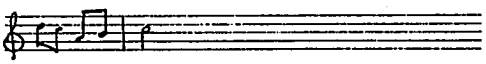
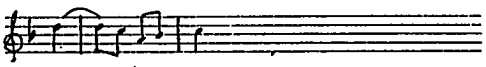
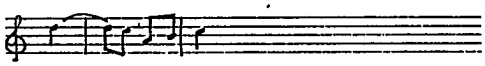
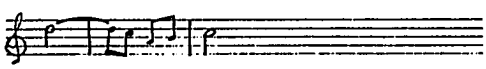
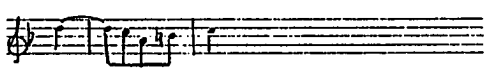
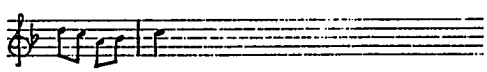
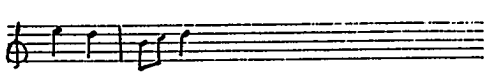
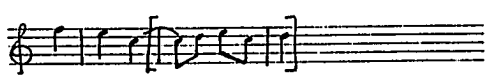
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a -3 -2 1 -5 -4 -5		Pi 3.1
a -3 -2 1 -5 -4 -5		Pi 3.1c
a -3 -2 1 -5 -4 -5		Pi 3.1e
c -3 -2 1 -3		Mi 15.2
g -3 -2 1 -3 -4		Pi 10.1
d -3 -2 1 -3 -2		Pi 25.4
g -3 -2 1 -3 -2 1 -2		Mi T4.6
f -3 -2 1 -3 -2 1 2 1		Mi T1.3b
b -3 -2 1 -2 -3 -4		Mi 31.7
d -3 -2 1 -2 -3 -4 -3		Mi 37.5
g -3 -2 1 -2 1 -2		Mu 10.6
d -3 -2 1 -2 1 -2 1 -3		Mu 10.4
c -3 -2 1 2		Fu 15.3b
a -3 -2 1 2 -2 1		Fu 22.5
a -3 -2 1 2 -2 1		Fu 26.4
a -3 -2 1 2 1		Mu 3.5a
b -3 -2 1 2 1		Fu 10.5
d -3 -2 1 2 1		Mi 40.4

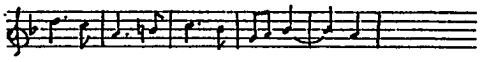
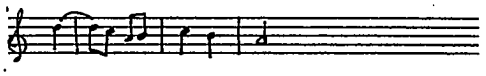
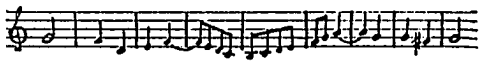
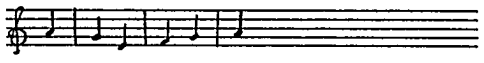
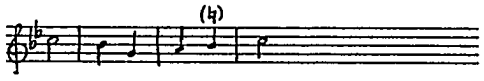
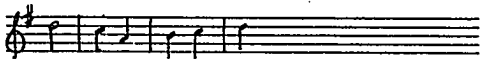
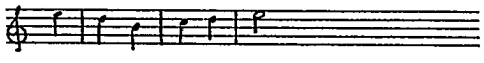
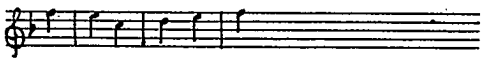
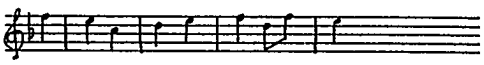
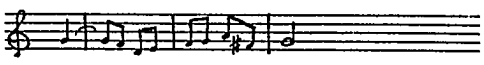
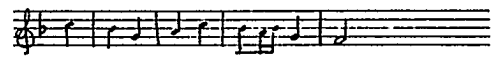
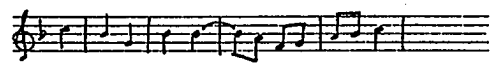
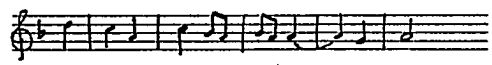
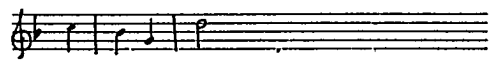
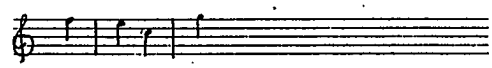
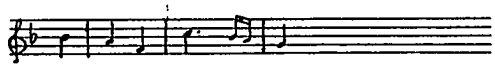
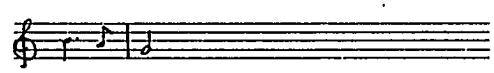
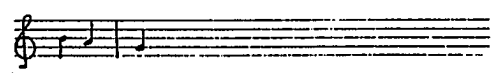
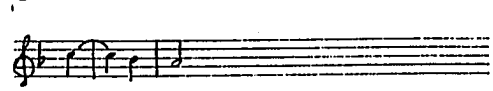
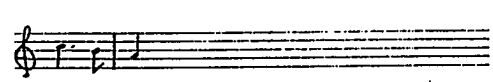
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c -3 -2 1 2 3 4		Mi 20.11
g -3 -2 1 2 3 4		Na 1.2b
c -3 -2 1 2 3 4 1 2		Mi 3.3
c -3 -2 1 2 3 4 3 4		Mu 23.1
e -3 -2 1 2 3 4 5 6		Fu 23.3
c -3 1 -5 -3 -2 -3 -4		Fu 33.2
c -3 1 -2 -3 -4		Fu 27.2
d -2 -4		Mi 11.5
d -2 -4		Na 2.5b
e -2 -4		Mi 40.14
g -2 -4		Pi 22.2b
g -2 -4 -5		Pi 22.2a
a -2 -4 -3		Fu 41.3
a -2 -4 -3		Na 2.3
b -2 -4 -3		Mi 39.8
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c -2 -4 -3		Mi 4.1
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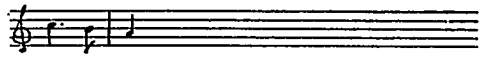
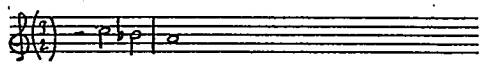
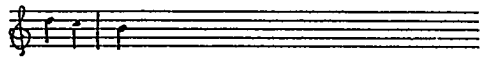
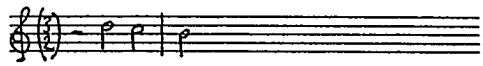
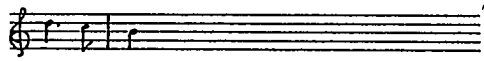
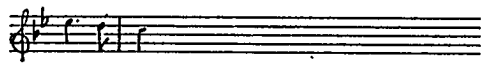
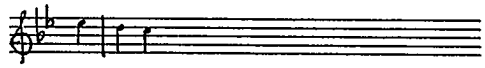
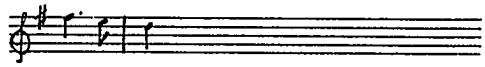
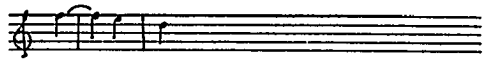
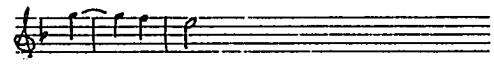
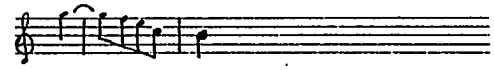
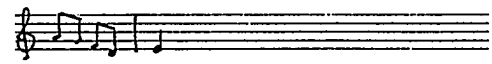
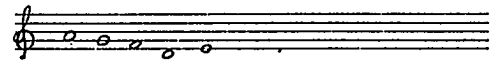
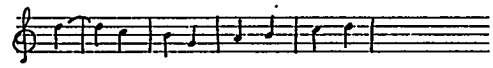
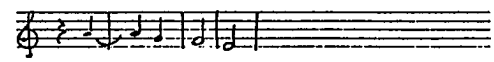
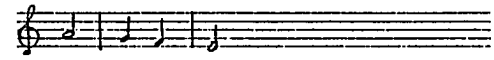
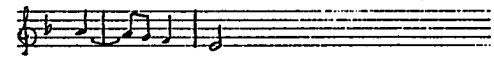
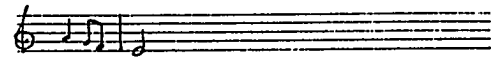
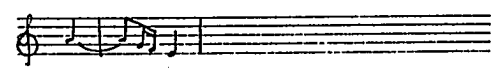
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d -2 -4 -3		Mi 1.1
d -2 -4 (-3)		Na 8.8
e -2 -4 -3		Va 20.3
f -2 -4 -3		Mu 18.1
g -2 -4 -3 -7 -6 -5 -6 -7		Mi T4.4
b -2 -4 -3 -5		Va 32.2
c -2 -4 -3 -5 -4 -6 -5		Na 8.5
a -2 -4 -3 -4		Da 4.4
d -2 -4 -3 -4 -2 -3 -4 -5		Fu 32.1
c -2 -4 -3 -2		Fu 7.5
d -2 -4 -3 -2		Fu 10.2
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d -2 -4 -3 -2		Fu 31.4
d -2 -4 -3 -2		Mi 5.2
d -2 -4 -3 -2		Na 13.4
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f -2 -4 (-3 -2 -4 -3)		Va 3.3

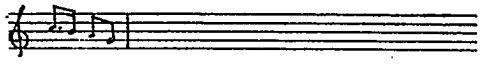
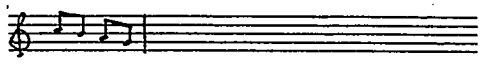
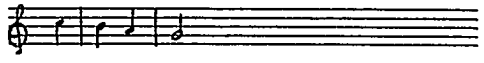
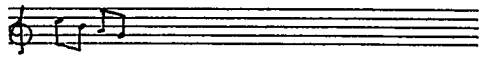
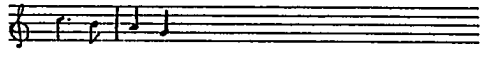
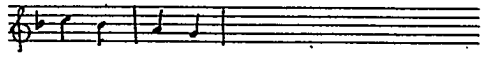
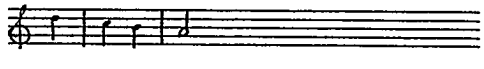
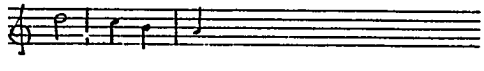
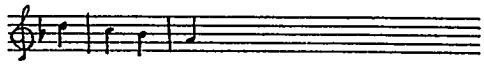
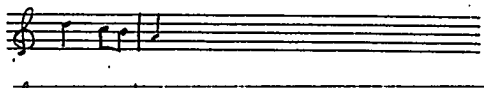
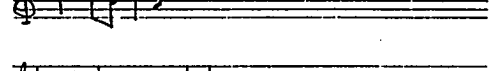
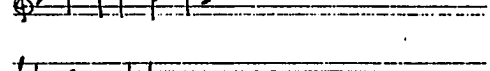
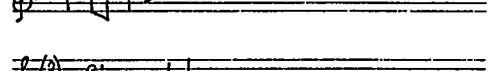
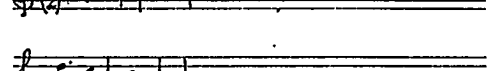
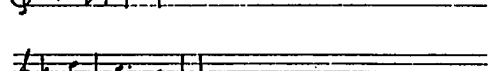
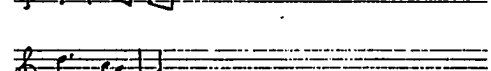
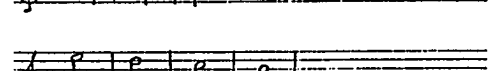
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g -2 -4 -3 -2 -3 -4 -5 -6		Fu 32.1b
a -2 -4 -3 -2 1		Fu 20.10
c -2 -4 -3 -2 1		Fu 14.4
d -2 -4 -3 -2 1		Fu 15.3
e -2 -4 -3 -2 1		Fu 10.3
f -2 -4 -3 -2 1		Na 11.2
f -2 -4 -3 -2 1 -3 1 -2		Fu 35.3
g -2 -4 -3 -2 1 2 -2 1		Pi 9.2
c -2 -4 -3 1 -2 -3 -2 -4		Na 11.6
c -2 -4 -2 -3 -5 -4 -3 -2		Pi 2.5
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c -2 -4 2		Pi 9.4
f -2 -4 2		Pi 20.2b
b -2 -4 2 1 -2 -3		Fu 28.2
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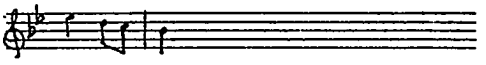
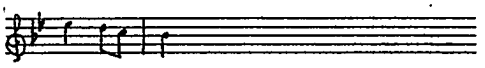
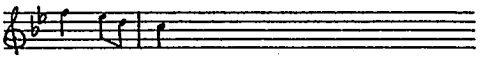
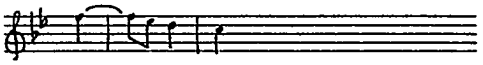
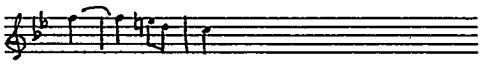
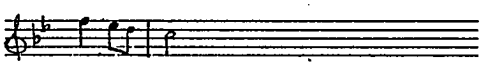
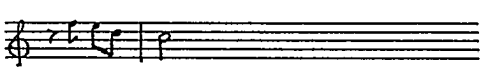
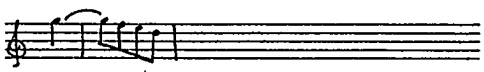
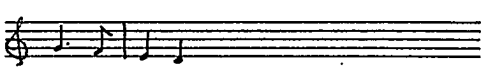
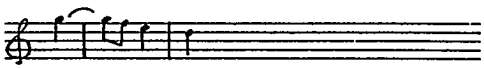
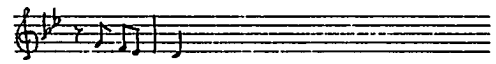
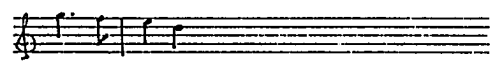
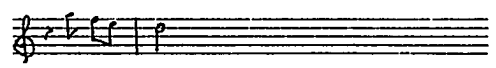
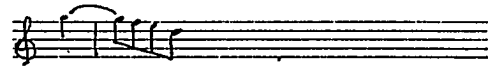
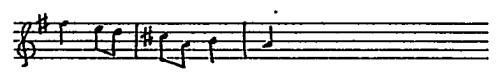
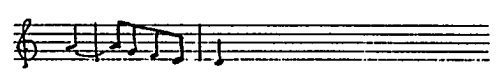
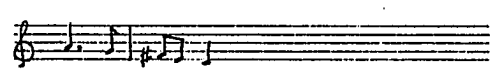
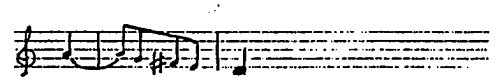
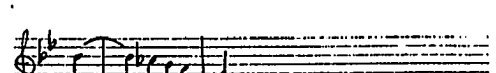
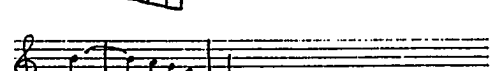
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d -2 -3		Mi 36.3b
d -2 -3		Mi 35.9
d -2 -3		Mi 37.2
e -2 -3		Fu 9.4
e -2 -3		Mi 24.6
f -2 -3		Mi 36.3
f -2 -3		Da 10.4
g -2 -3		Mu 10.1
g -2 -3		Va 6.2
c -2 -3 -5 -6		Va 26.2
a -2 -3 -5 -4		Pi 1.1
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d -2 -3 -5 -4 -3 -2 1		Fu 8.3b
a -2 -3 -4		Da 4.3
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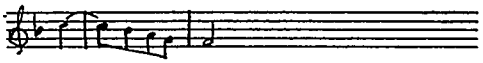
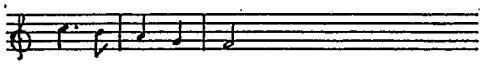
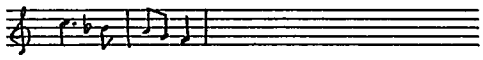
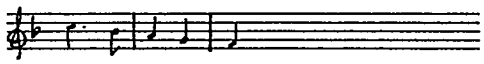
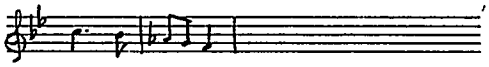
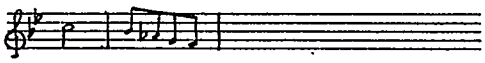
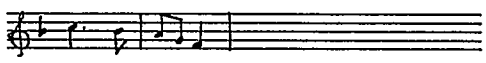
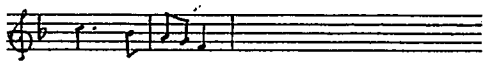
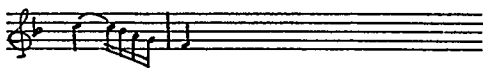
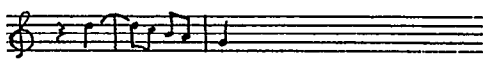
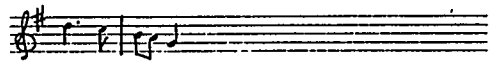
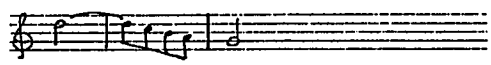
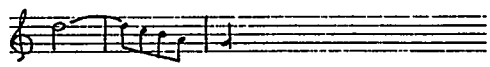
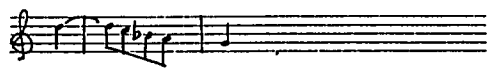
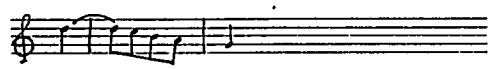
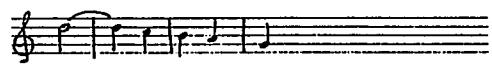
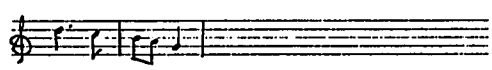
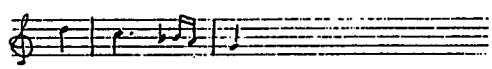
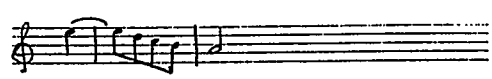
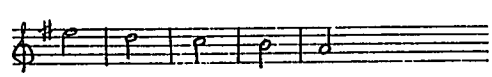
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c -2 -3 -4		Mi 38.5
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c -2 -3 -4		Va 12.3
d -2 -3 -4		Da 11.3
d -2 -3 -4		Da 18.1
d -2 -3 -4		Fu 19.4
d -2 -3 -4		Mi 2.x
d -2 -3 -4		Mi 9.2
d -2 -3 -4		Mi 19.6
d -2 -3 -4		Mi 39.11
d -2 -3 -4		Mi 40.15
d -2 -3 -4		Mu 15.2
d -2 -3 -4		Na 14.4
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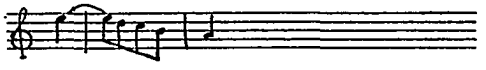
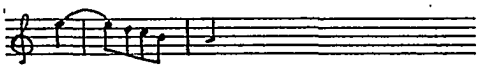
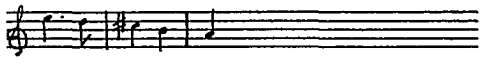
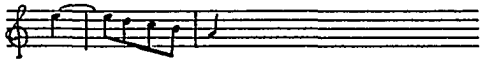
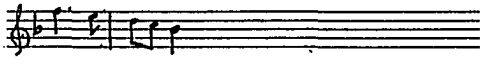
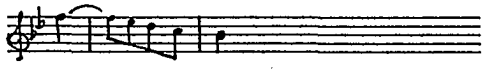
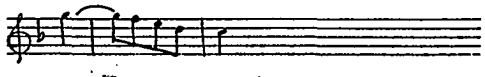
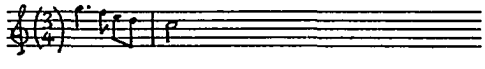
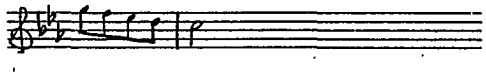
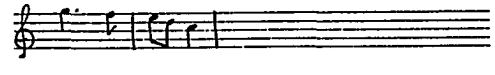
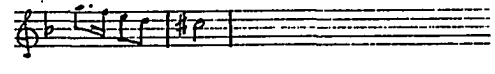
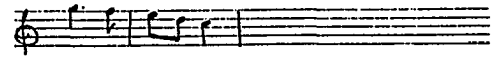
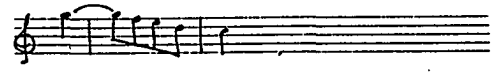
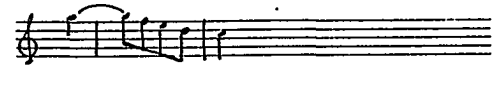
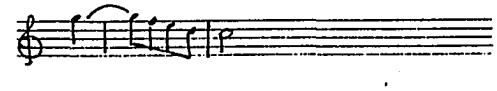
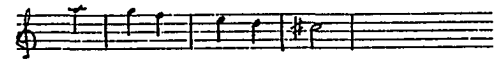
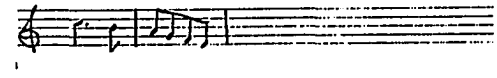
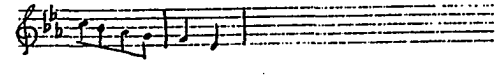
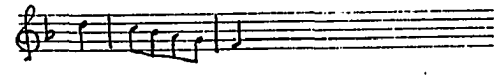
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f -2 -3 -4		Mi. 31.5
f -2 -3 -4		Mi 31.10
f -2 -3 -4		Mi 31.12
f -2 -3 -4		Mi 33.12
f -2 -3 -4		Mi 38.6b
g -2 -3 -4		Da 20.6
g -2 -3 -4		Mi 21.5
g -2 -3 -4		Mi 23.6
g -2 -3 -4		Mi 33.11
g -2 -3 -4		Mi 37.6
g -2 -3 -4		Mi 39.5
g -2 -3 -4		Va 10.2
f -2 -3 -4 -6 -5 -6		Mi T4.3
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a -2 -3 -4 -5		Mi 36.2
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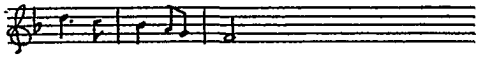
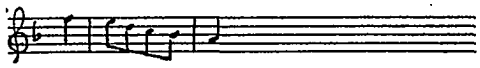
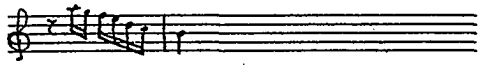
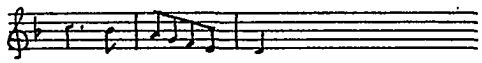
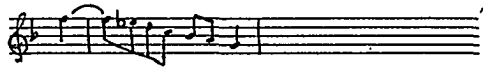
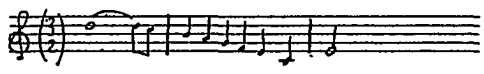
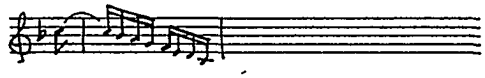
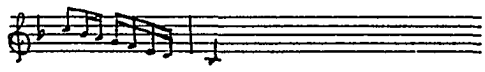
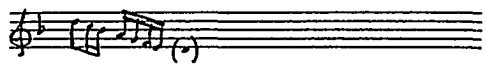
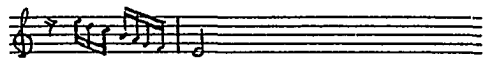
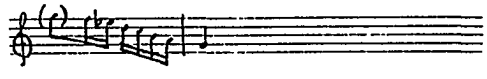
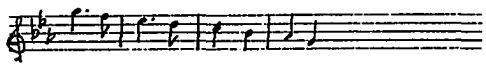
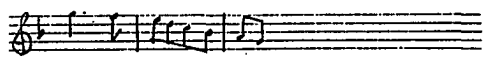
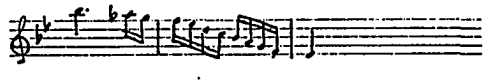
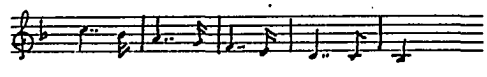
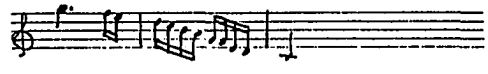
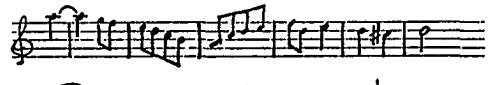
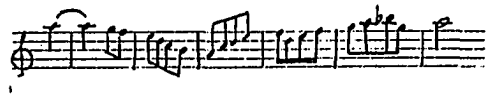
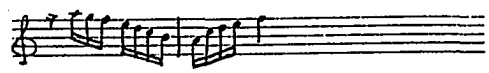
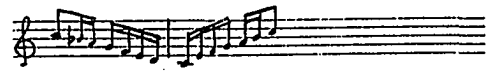
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c -2 -3 -4 -5		Mi 10.6b
c -2 -3 -4 -5		Mi 19.4
c -2 -3 -4 -5		Mi 23.10
c -2 -3 -4 -5		Mi 29.13
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c -2 -3 -4 -5		Mu 22.3
c -2 -3 -4 -5		Va 13.3
c -2 -3 -4 -5		Va 14.4
d -2 -3 -4 -5		Da 19.5
d -2 -3 -4 -5		Fu 15.6
d -2 -3 -4 -5		Mi 1.4
d -2 -3 -4 -5		Mi 12.6
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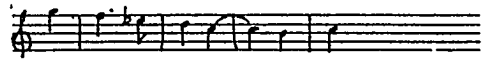
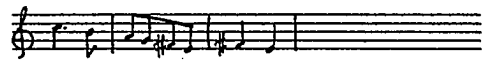
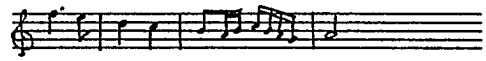
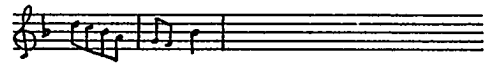
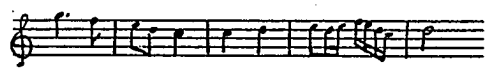
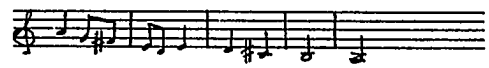
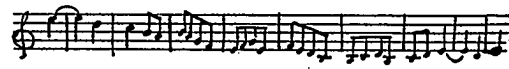
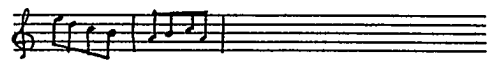
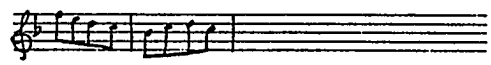
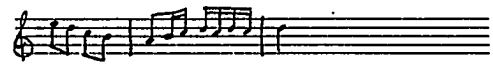
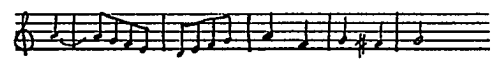
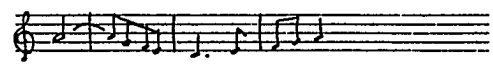
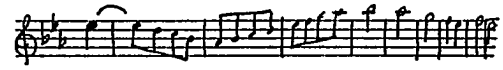
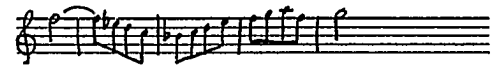
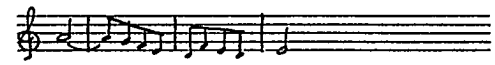
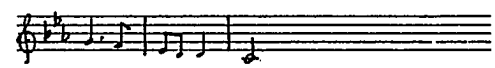
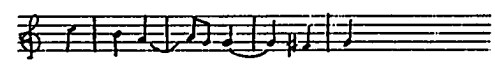
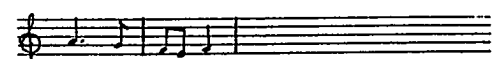
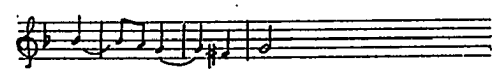
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e -2 -3 -4 -5		Mi T4.1
e -2 -3 -4 -5		Na 10.2
f -2 -3 -4 -5		Lo 1.3
f -2 -3 -4 -5		Mi 32.4
g -2 -3 -4 -5		Fu 21.5
g -2 -3 -4 -5		Mi 16.5
g -2 -3 -4 -5		Mi 44.12
g -2 -3 -4 -5		Mi 34.3
g -2 -3 -4 -5		Mu 17.2
g -2 -3 -4 -5		Mu 25.2
g -2 -3 -4 -5		Va 12.4
g -2 -3 -4 -5		Va 22.2
g -2 -3 -4 -5		Va 24.4
a -2 -3 -4 -5 -6		Mi 16.1
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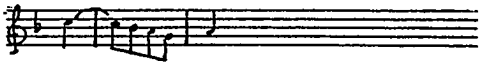
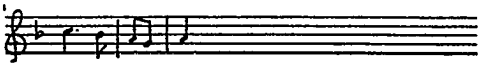
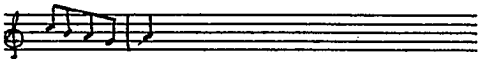
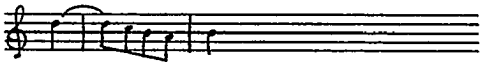
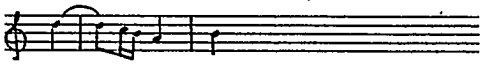
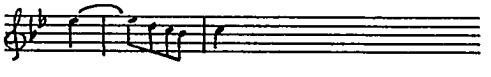
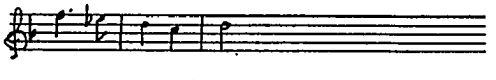
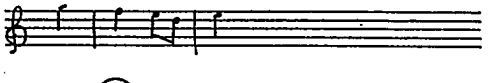
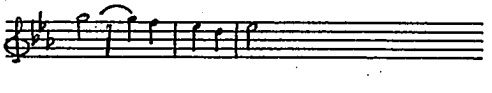
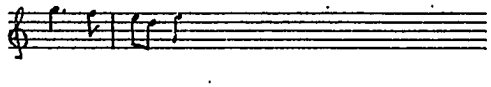
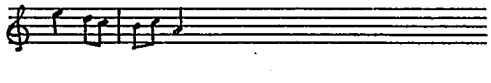
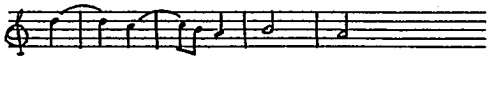
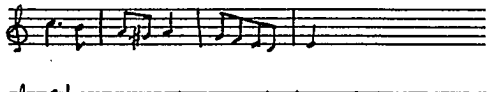
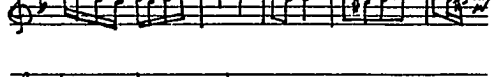
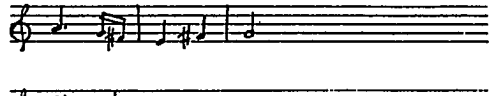
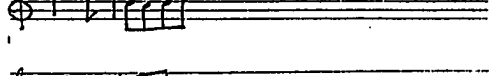
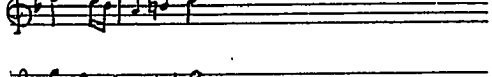
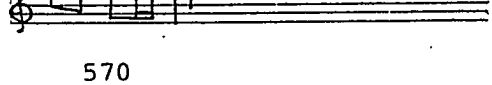
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a -2 -3 -4 -5 -6 -7		Mu 1.3b
c -2 -3 -4 -5 -6 -7		Mi 20.8b
f -2 -3 -4 -5 -6 -7		Va 28.2
d -2 -3 -4 -5 -6 -7 -9 -7		Mi 40.13
c -2 -3 -4 -5 -6 -7 -8		Fu 51.2
c -2 -3 -4 -5 -6 -7 -8		Mi 39.1
d -2 -3 -4 -5 -6 -7 (-8)		Da 19.3
e -2 -3 -4 -5 -6 -7 -8		Mi 22.8
(g) -2 -3 -4 -5 -6 -7 -8		Da 20.1
g -2 -3 -4 -5 -6 -7 -8		Mi 29.2
g -2 -3 -4 -5 -6 -7 -8		Va 27.5
b -2 -3 -4 -5 -6 -7 -8 -9		Mi 33.13
c -2 -3 -4 -5 -6 -7 -8 -9		Fu 27.3
g -2 -3 -4 -5 -6 -7 -8 -9		Mi 40.9
a -2 -3 -4 -5 -6 -7 -8 -6		Mi 5.5
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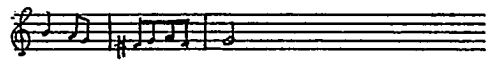
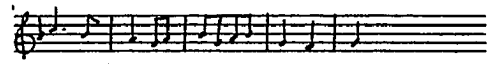
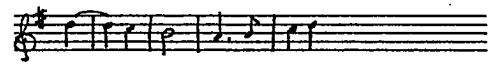
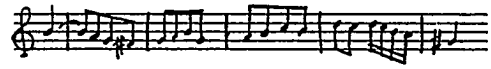
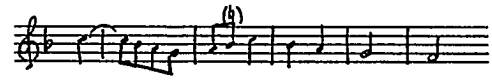
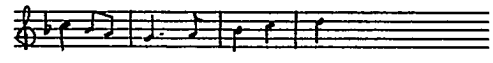
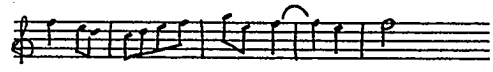
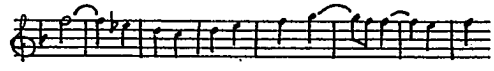
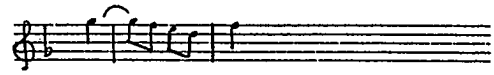
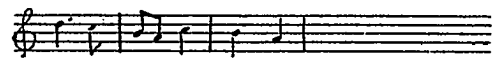
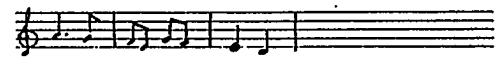
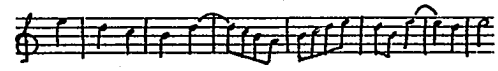
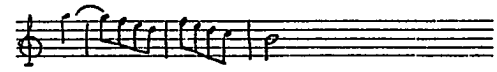
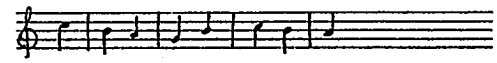
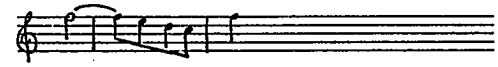
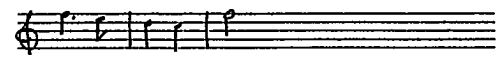
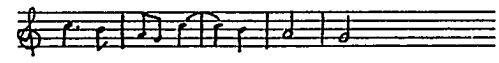
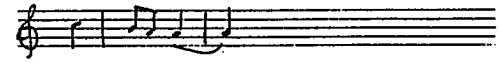
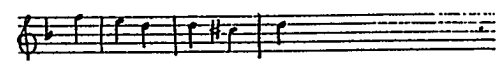
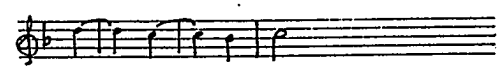
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c -2 -3 -4 -5 -6 -5 -6		Pi 17.2
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d -2 -3 -4 -5 -6 -3		Mi 31.6
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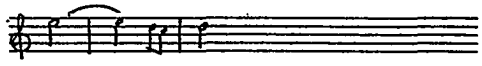
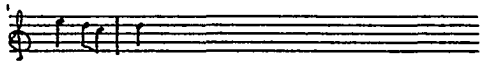
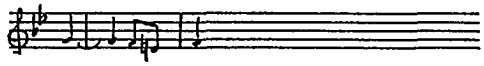
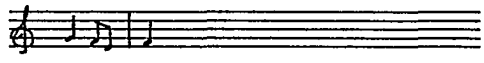
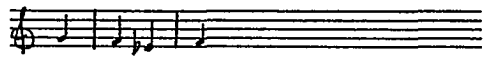
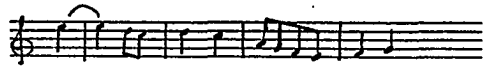
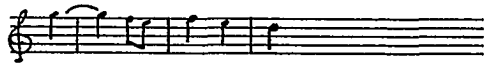
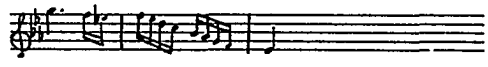
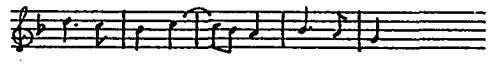
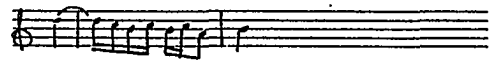
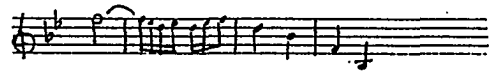
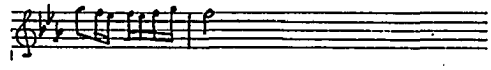
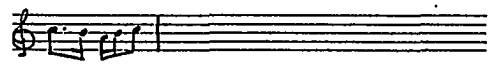
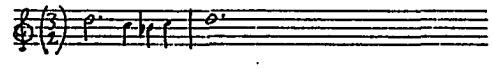
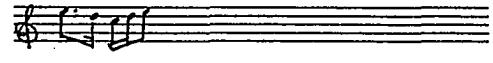
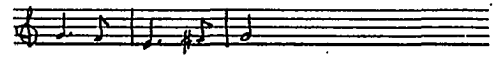
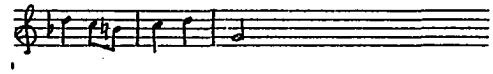
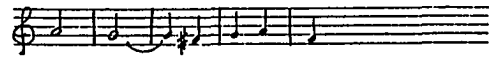
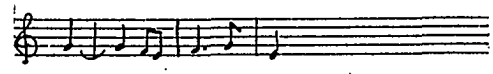
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c -2 -3 -4 -3		Mu 15.3
d -2 -3 -4 -3		Fu 17.3
d -2 -3 -4 -3		Va 17.4
e -2 -3 -4 -3		Mi T2.3
f -2 -3 -4 -3		Mi 20.4
g -2 -3 -4 -3		Mi 6.2
g -2 -3 -4 -3		Mi 27.3
g -2 -3 -4 -3		Va 4.2
e -2 -3 -4 -3 -5		Mi 14.4
d -2 -3 -4 -3 -4		Mi 1.6
c -2 -3 -4 -3 -4 -5 -6 -7		Va 22.4
f -2 -3 -4 -3 -4 -5 -6 -5		Mi T3.8
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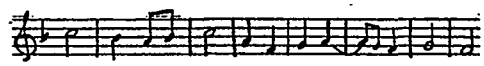
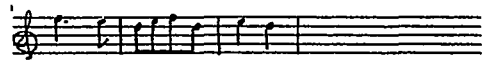
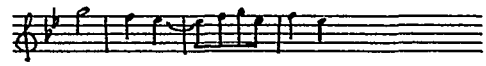
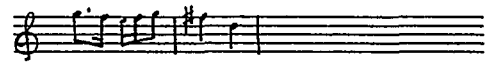
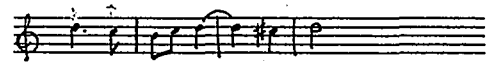
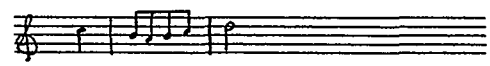
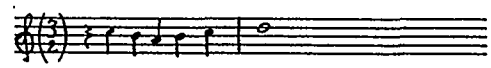
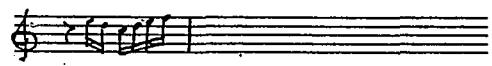
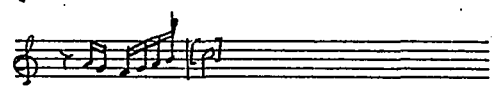
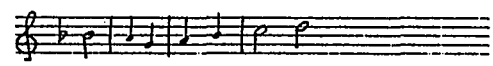
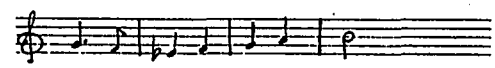
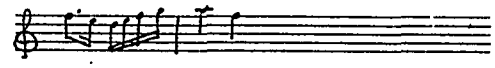
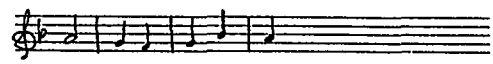
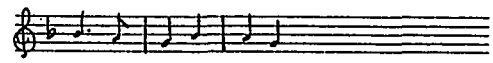
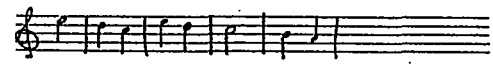
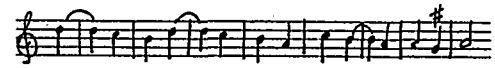
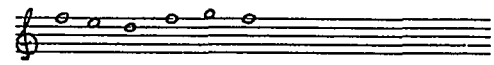
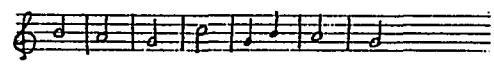
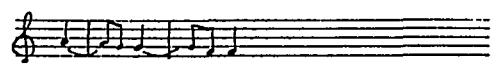
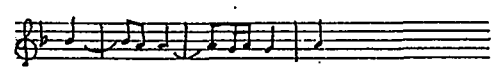
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d -2 -3 -4 -3 -2 1		Fu 8.3
b -2 -3 -4 -3 -2 1 -3 -2		Mu 19.4
c -2 -3 -4 -3 -2 1 -2 -3		Mu 6.1
c -2 -3 -4 -3 -2 1 2		Mi 23.5
f -2 -3 -4 -3 -2 1 2 -2		Mi 19.5
f -2 -3 -4 -3 -2 1 2 1		Mi 31.2
g -2 -3 -4 -2		Fu 48.4
d -2 -3 -4 -2 -3 -4		Va 24.3
a -2 -3 -4 -2 -3 -4 -5		Mi 21.2
e -2 -3 -4 -2 -3 -4 -5 -6		Mi 9.5
g -2 -3 -4 -2 -3 -4 -5 -6		Mi 40.3
c -2 -3 -4 -2 1 -2 -3		Pi 16.4
f -2 -3 -4 1		Mi 19.1
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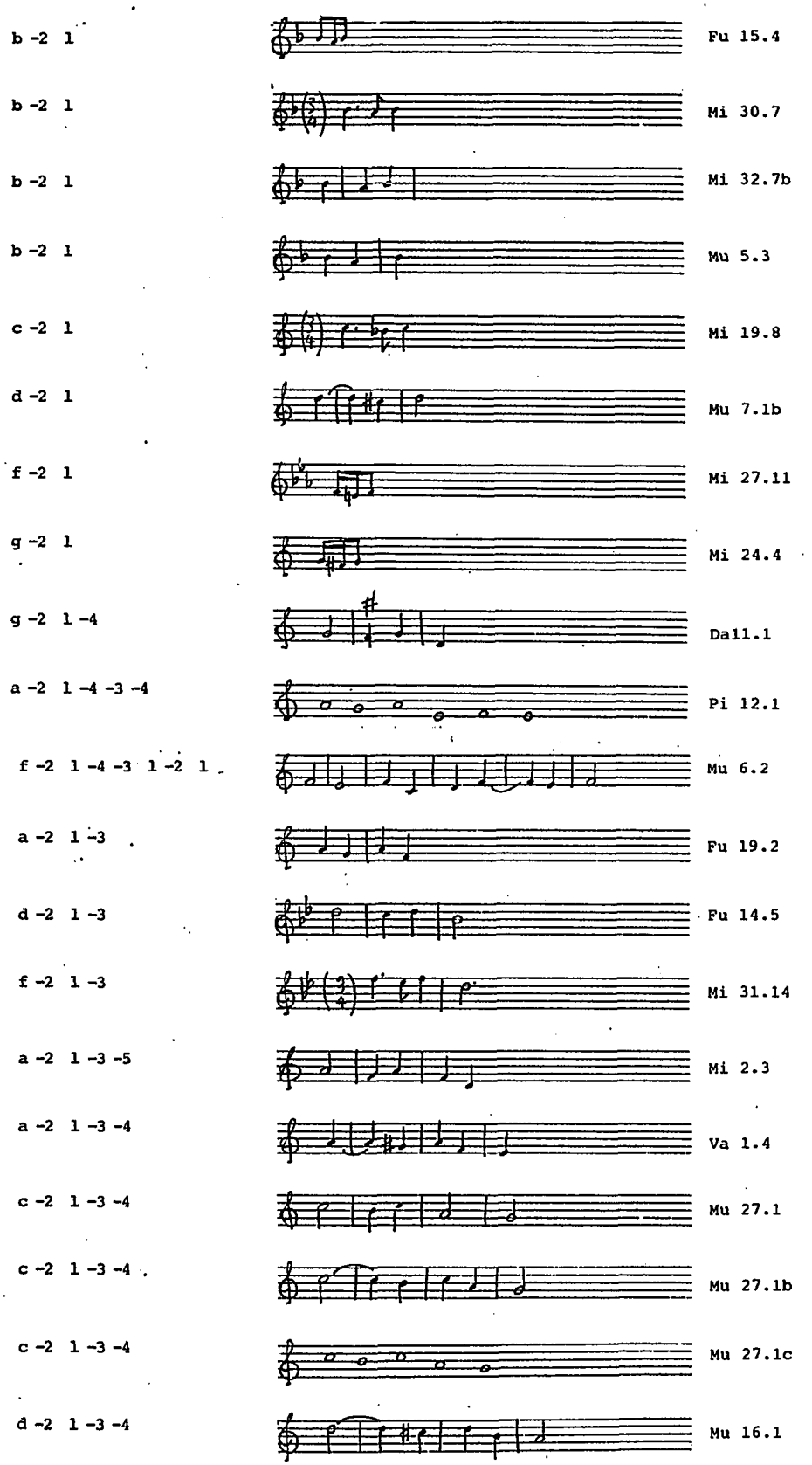
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g -2 -3 -2		Fu 46.4
g -2 -3 -2		Mi T2.5
e -2 -3 -2 -3 -5 -6 -7 -8		Mi 7.9
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g -2 -3 -2 -3 -4		Mi 39.10
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d -2 -3 -2 -3 -4 -3 -4 -5		Mi T3.6
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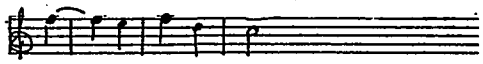
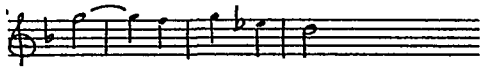
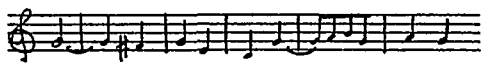
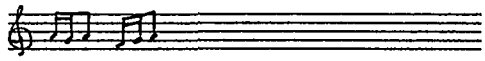
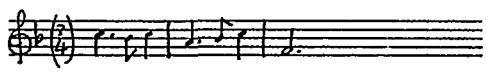
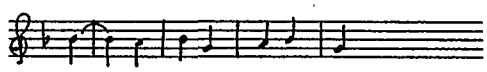
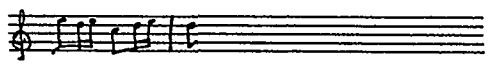
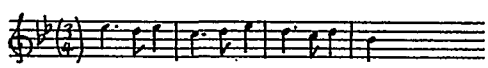
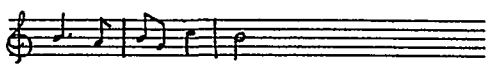
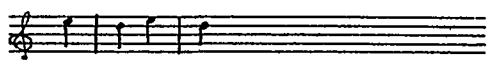
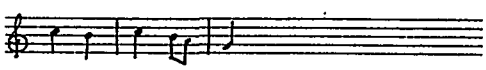
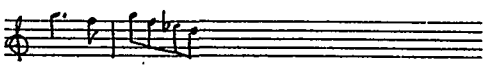
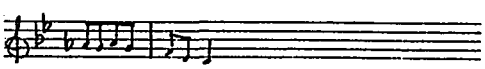
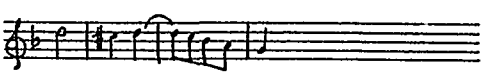
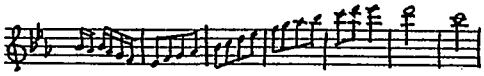
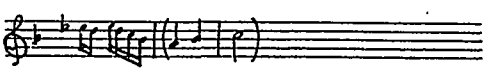
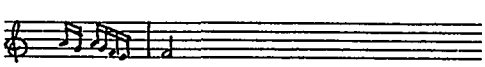
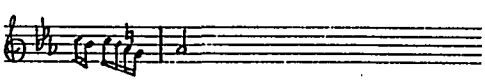
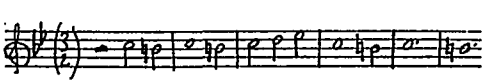
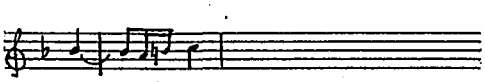
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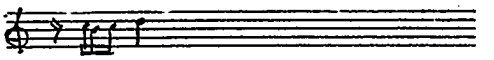
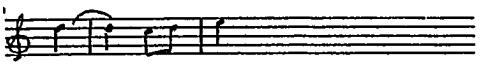
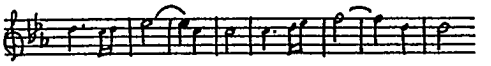
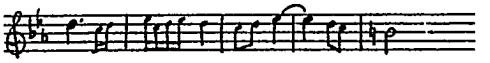
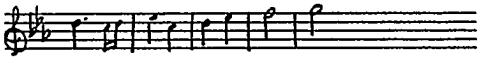
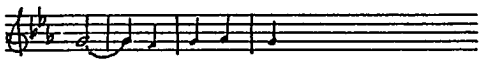
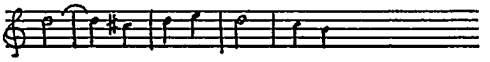
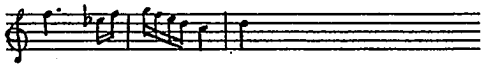
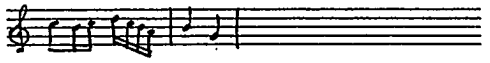
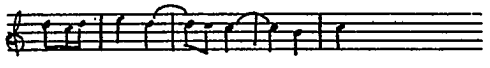
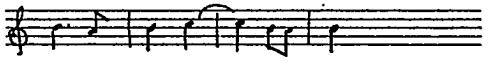
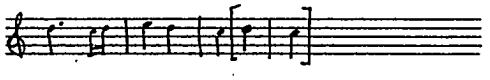
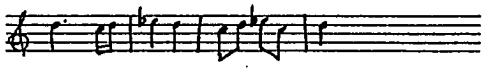
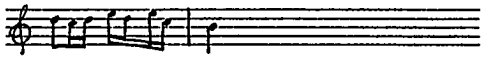
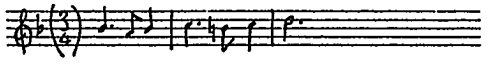
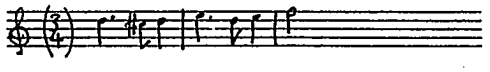
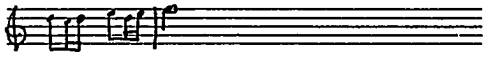
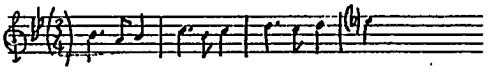
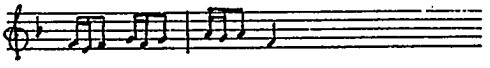
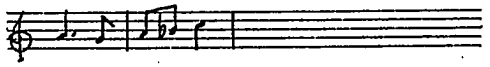
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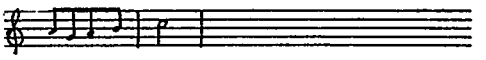
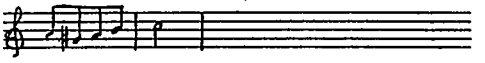
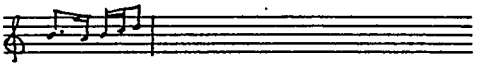
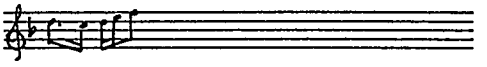
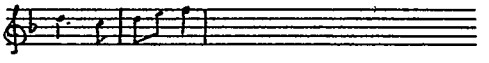
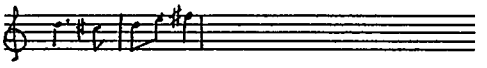
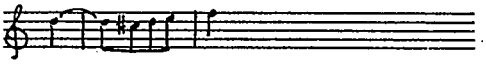
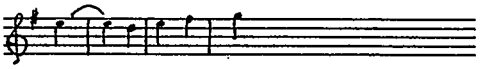
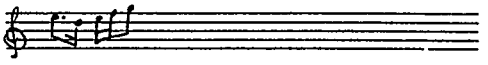
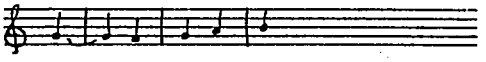
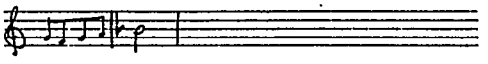
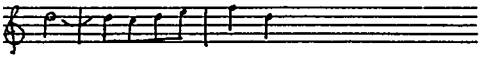
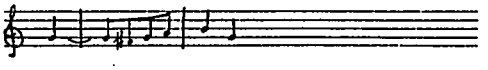
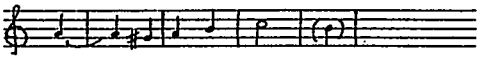
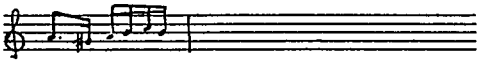
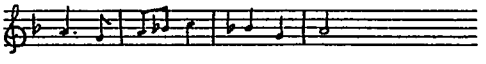
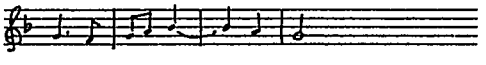
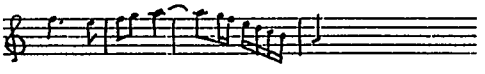
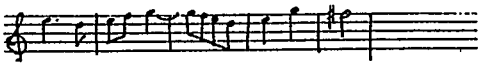
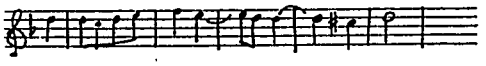
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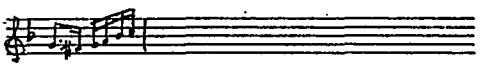
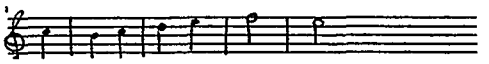
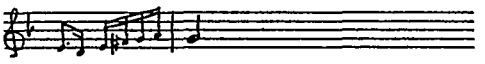
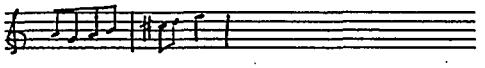
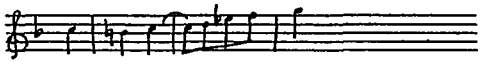
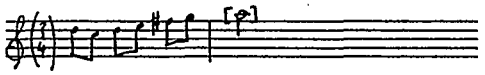
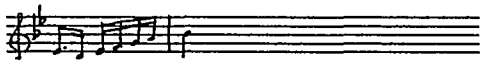
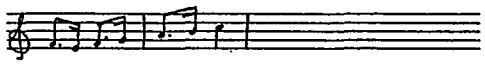
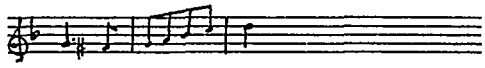
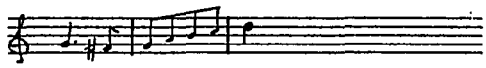
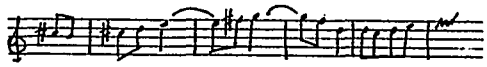
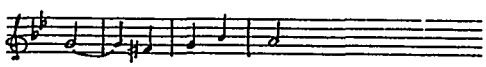
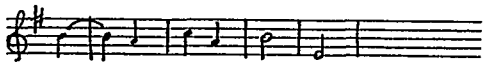
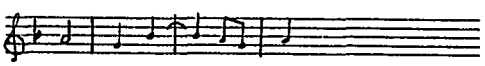
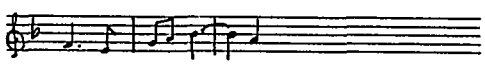
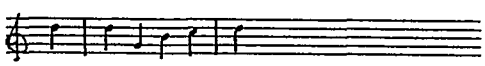
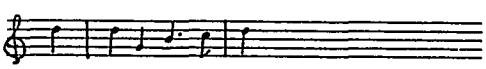
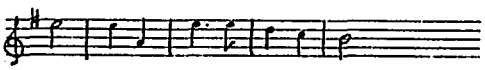
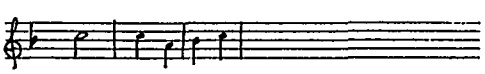
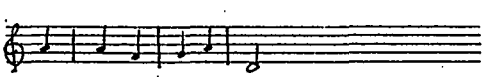
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g -2 1 2 1		Mi 28.1
d -2 1 2 1 -2 -3		Mi 40.1
f -2 1 2 1 -2 -3 -4 -3		Mi T3.1
c -2 1 2 1 -2 -3 -2 -4		Mi 38.3
d -2 1 2 1 -2 -2 -3 -2		Na 7.3
b -2 1 2 1 -2 1		Va 1.1
d -2 1 2 1 -2 (1 -2)		Mi 34.8
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d -2 1 2 1 2 -2 -3		Mi 37.1
b -2 1 2 1 2 3		Mi 20.13
d -2 1 2 1 2 3		Mi 35.5
d -2 1 2 1 2 3		Mi 39.4
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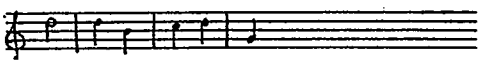
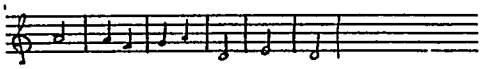
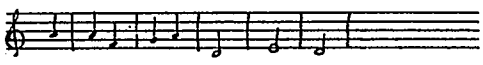
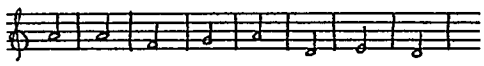
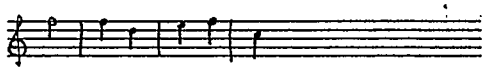
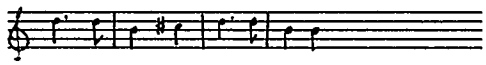
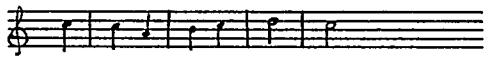
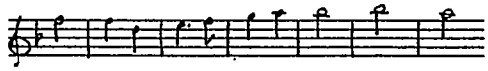
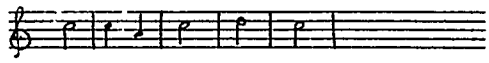
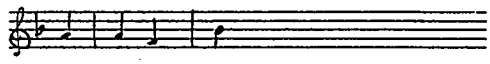
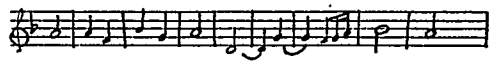
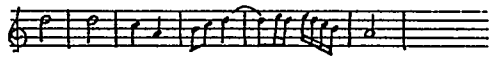
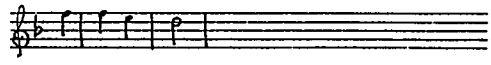
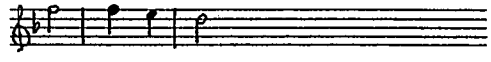
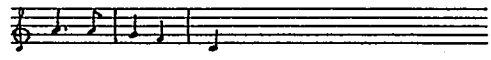
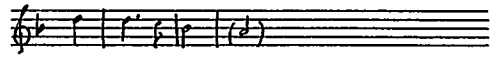
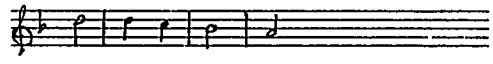
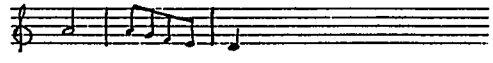
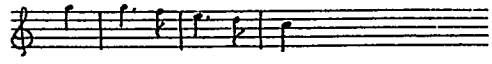
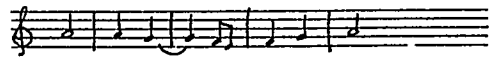
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d -2 1 2 3		Mi 20.2
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d -2 1 2 3		Mi 36.8
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e -2 1 2 3		Fu 8.5b
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d -2 1 2 3 1		Mi 1.3
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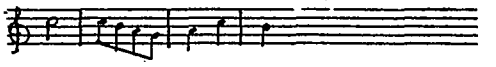
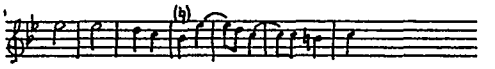
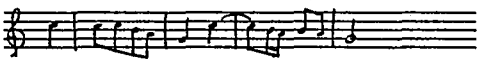
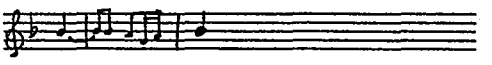
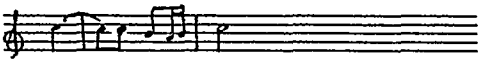
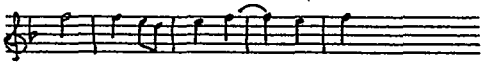
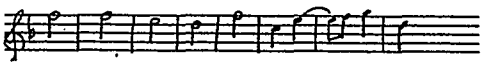
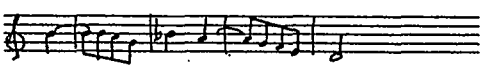
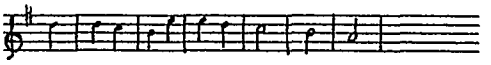
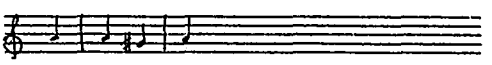
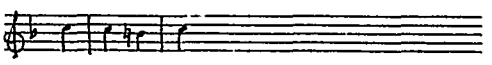
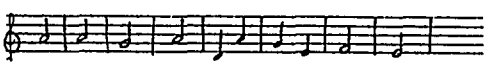
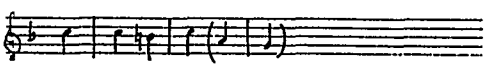
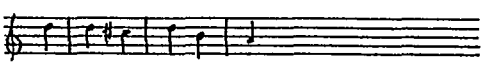
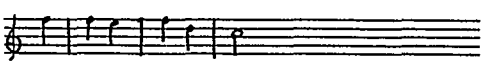
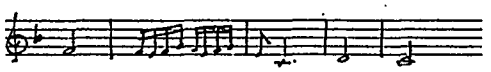
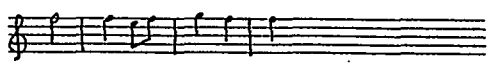
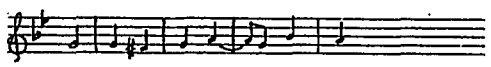
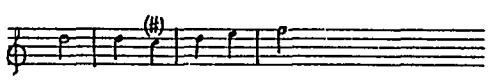
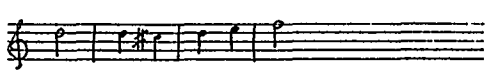
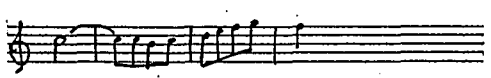
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a -2 1 2 3 4 5		Mi 36.6
c -2 1 2 3 4 5		Va 4.4
d -2 1 2 3 4 (5)		Na 8.9
e -2 1 2 3 4 5		Fu 12.4
f -2 1 2 3 4 5		Mi 38.9
g -2 1 2 3 4 5		Da 19.4
g -2 1 2 3 4 5		Mi 21.6
c -2 1 2 3 4 5 4 2		Mi 3.2
g -2 1. 3 2		Fu 9.3
b -2 2 -2 1 -5		Fu 15.4
a -2 2 1 -2 1		Fu 11.1
f -2 2 3 4 3		Mi 23.4
d 1 -5 -3 -2 1		Da 11.4
d 1 -5 -3 -2 1		Da 14.3
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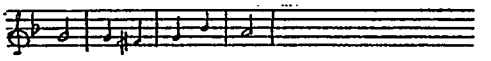
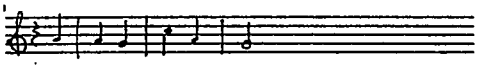
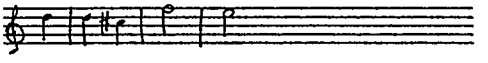
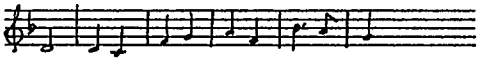
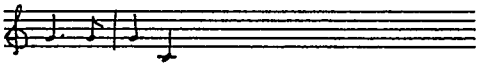
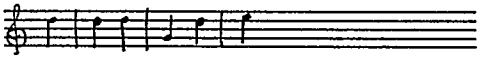
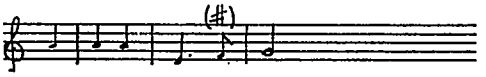
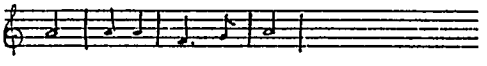
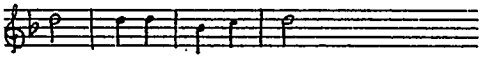
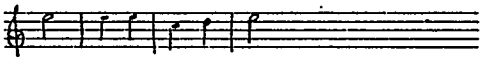
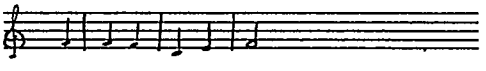
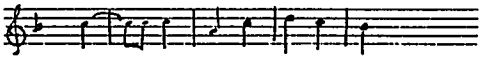
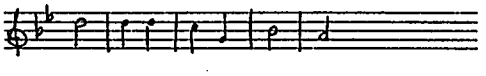
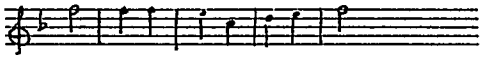
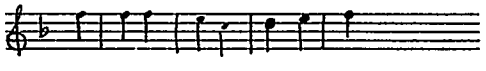
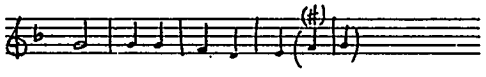
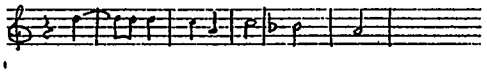
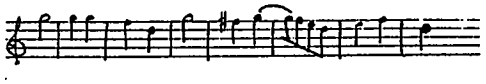
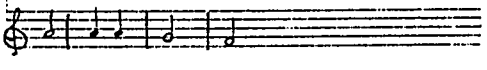
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a 1 -3 -2 1 -5 -4 -5		Pi 3.1d
f 1 -3 -2 1 -4		Pi 19.1
d 1 -3 -2 1 1 -3 -3		Na 2.4
c 1 -3 -2 1 2 1		Da 21.3
f 1 -3 -2 1 2 3 4 4		Mu 21.1
c 1 -3 1 2 1		Va 26.1
a 1 -3 2		Fu 21.2
a 1 -3 2 -2 1 -5 -2 -3		Fu 26.1
d 1 -2 -4 -3 -2 1 2 1		Mi 21.1
f 1 -2 -3		Fu 22.3
f 1 -2 -3		Va 30.1
a 1 -2 -3 -5		Pi 2.1
d 1 -2 -3 (-4)		Da 14.4
d 1 -2 -3 -4		Fu 11.8
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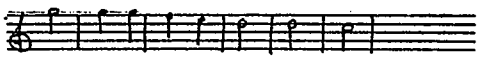
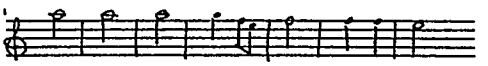
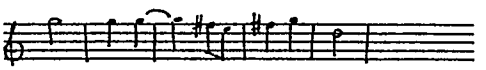
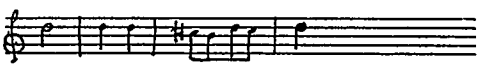
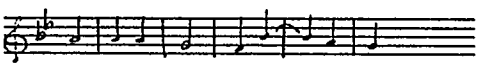
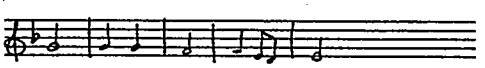
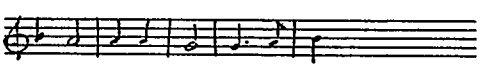
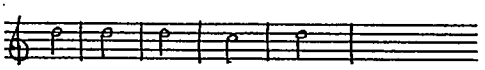
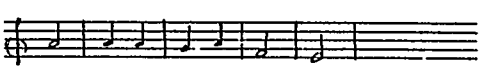
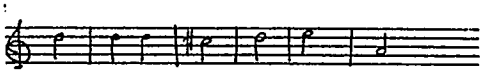
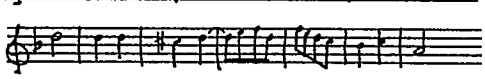
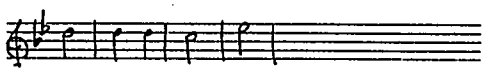
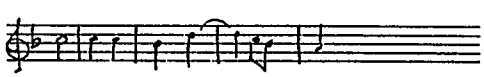
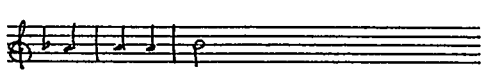
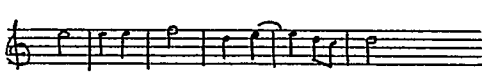
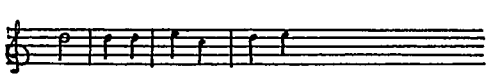
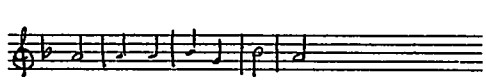
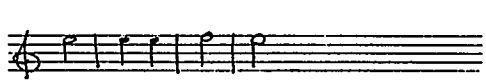
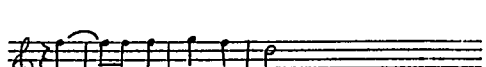
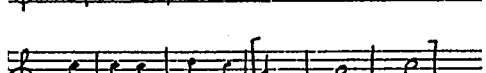
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b 1 -2 -3 -2 1		Mi 33.14
c 1 -2 -3 -2 1		Mi 36.11
f 1 -2 -3 -2 1 -2 1		Va 29.1
f 1 -2 -3 1 -4 -2 1 2		Pi 20.1
b 1 -2 -3 1 -2 -3 -4 -5		Va 19.3
d 1 -2 -3 2 2 1 -2 -3		Fu 7.3
a 1 -2 1		Na 8.3
c 1 -2 1		Va 31.2
a 1 -2 1 -5 1 -2 -4 -3		Va 20.2
c 1 -2 1 (-3 -4)		Fu 20.9
d 1 -2 1 -3 -4		Da 18.4
f 1 -2 1 -3 -4		Pi 19.2
f 1 -2 1 2 1 -2 1		Va 28.1
f 1 -2 1 2 1 1		Na 12.1
g 1 -2 1 2 1 3 2		Fu 9.1
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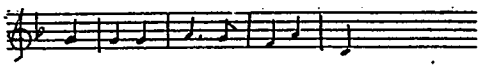
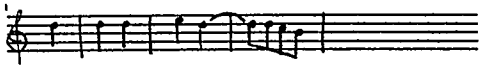
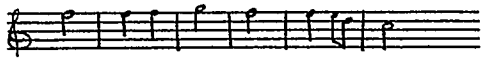
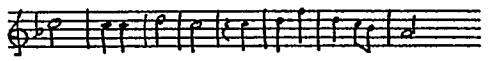
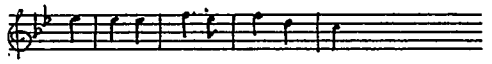
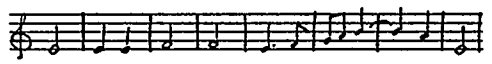
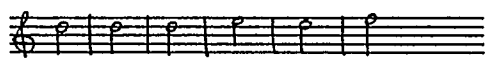
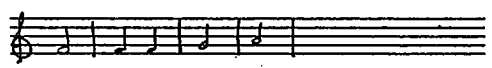
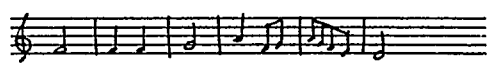
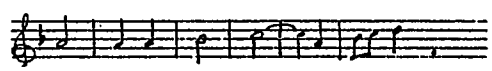
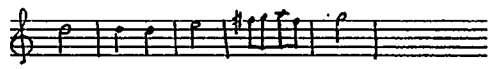
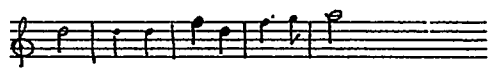
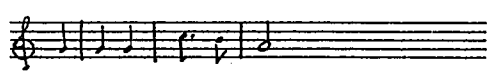
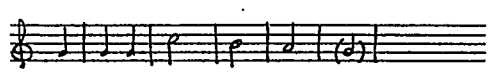
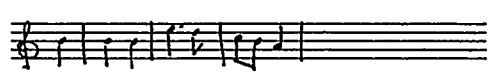
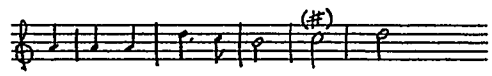
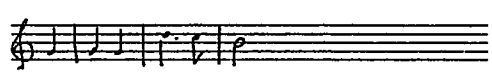
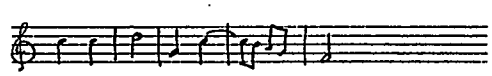
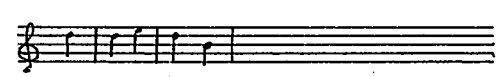
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c 1 -2 3 2 3 2		Fu 13.2
d 1 -2 3 4 5 3 6 5		Fu 5.1
g 1 1 -5		Da 8.1
d 1 1 -5 1 2		Da 11.7
a 1 1 -4 -3 -2		Da 3.3
a 1 1 -3 -2 1		Da 1.1
d 1 1 -3 -2 1		Fa 1.1
e 1 1 -3 -2 1		Mi 8.1
f 1 1 -3 -2 1		Da 6.2
c 1 1 -3 1 2 1 -2		Da 5.2
d 1 1 -2 -5 -3 -4		Va 32.1
f 1 1 -2 -4 -3 -2 1		Da 17.1
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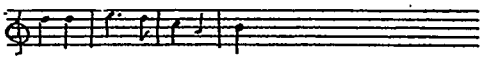
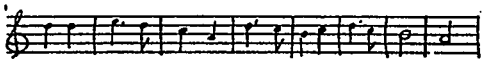
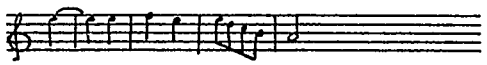
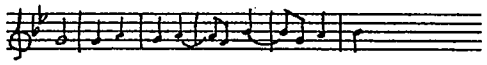
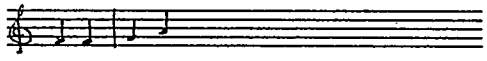
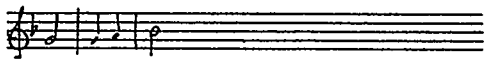
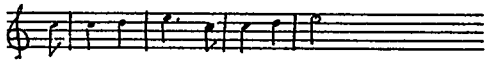
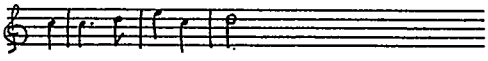
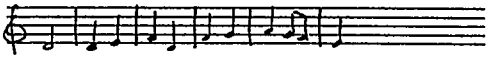
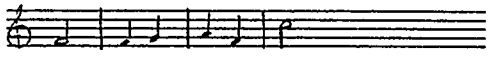
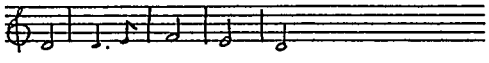
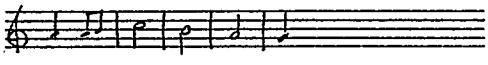
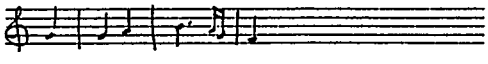
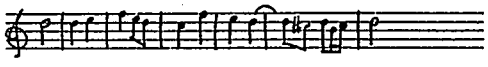
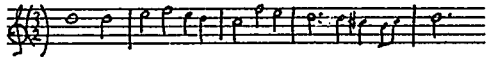
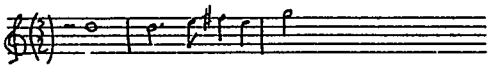
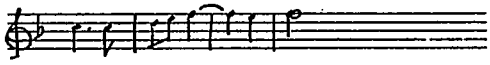
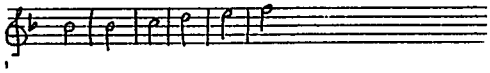
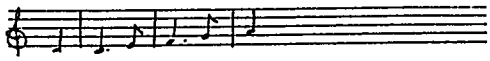
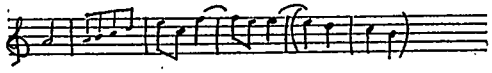
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g 1 1 -2 -3 -2 1 -4		Mi 23.1
d 1 1 -2 -3 1 -2 1		Va 20.1
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g 1 1 -2 -2 -3 -4 -3		Fu 43.1
a 1 1 -2 -2 1 2		Va 33.1
d 1 1 -2 1		Va 17.2
a 1 1 -2 1 -3 -4		Fu 46.1
d 1 1 -2 1 2 -4		Fu 8.1
d 1 1 -2 1 2 3 1 3		Fu Duo.1
d 1 1 -2 2		Fu 37.1
c 1 1 -2 2 1 -2 -3		Fu 47.1
a 1 1 2		Fa 1.3
e 1 1 2 -2 1 -2 -3 -2		Va 5.1
d 1 1 2 -2 1 2		Pi 16.2
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f 1 1 2 1 -3		Da 17.3
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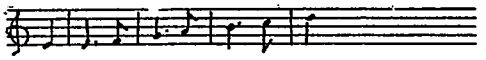
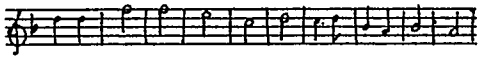
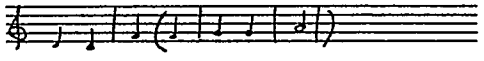
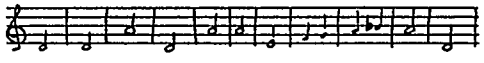
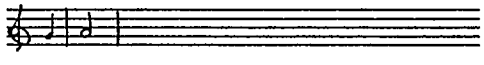
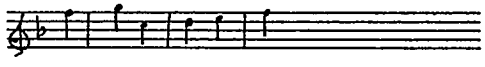
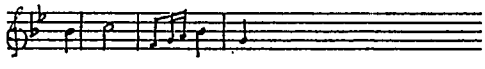
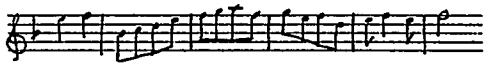
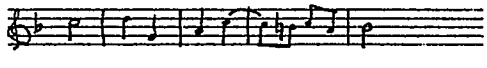
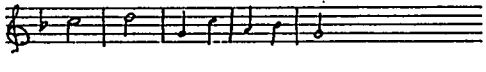
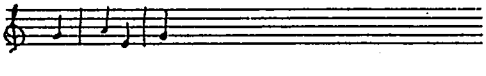
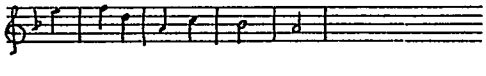
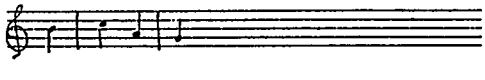
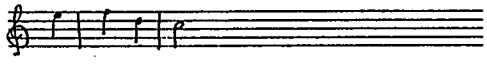
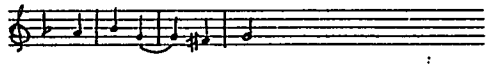
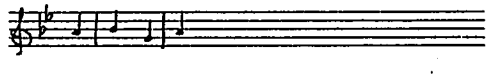
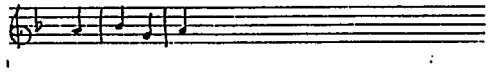
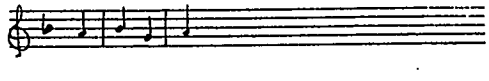
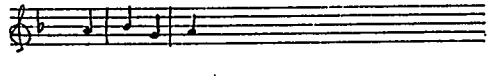
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g 1 1 2 1 -2 2 -4		Fu 21.1
d 1 1 2 1 1 -2 -3		Pi 25.3
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c 1 1 2 1 1 2 4 2		Fu 22.1
e 1 1 2 1 2 -2 -3		Fu 13.3
e 1 1 2 2 1 2 3 4		Pi 18.1
d 1 1 2 2 3		Mu 24.1b
f 1 1 2 3		Va 15.2
f 1 1 2 3 1 2 3 2		Va 13.1
a 1 1 2 3 1 2 3 4		Fu 19.1
d 1 1 2 3 4 5 3 4		Va 24.1
d 1 1 3 1 3 4 5		Na 2.1
g 1 1 4 3 2		Da 8.2
g 1 1 4 3 2 (1)		Da 12.2
b 1 1 4 3 2 1 -2		Da 3.4
a 1 1 4 3 2 3 4		Da 2.3
g 1 1 5 4 3		Da 7.3
c 1 2 -4 1 -2 -3 -4 -5		Na 11.1
d 1 2 1 -3		Da 7.2

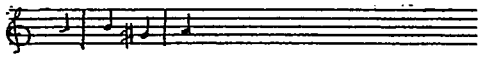
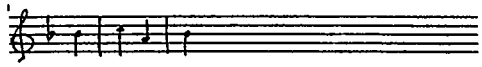
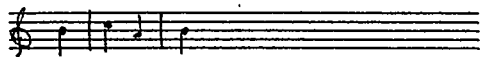
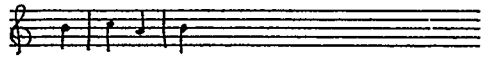
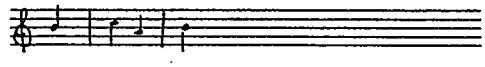
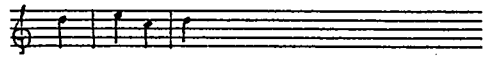
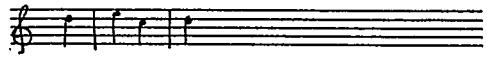
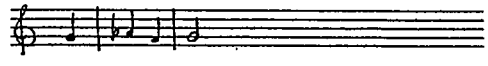
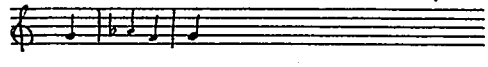
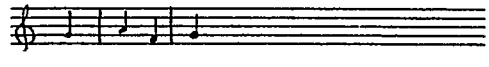
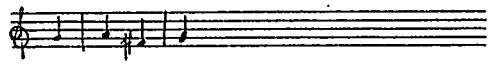
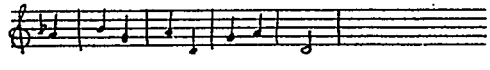
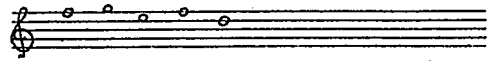
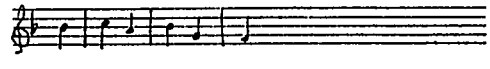
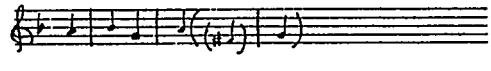
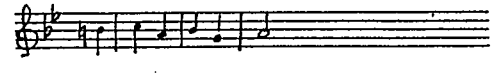
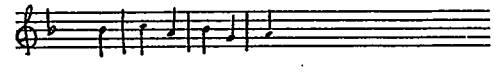
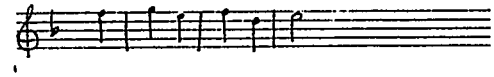
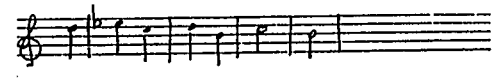
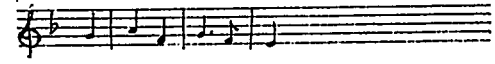
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d 1 2 1 -2 -4 1 -2 -3		Fu 8.6
e 1 2 1 1 -2 -3 -4 -5		Na 7.5
g 1 2 1 2 -2 3 1 2		Fu 14.3
f 1 2 3		Pi 2.4
g 1 2 3		Va 31.1
c 1 2 3 1 1 2 3		Na 11.3
c 1 2 3 1 2		Da 8.4
d 1 2 3 1 3 4 5 4		Fu 41.1
f 1 2 3 1 5		Pi 21.1
d 1 2 3 2 1		Mu 11.1
a 1 2 3 2 1 -2		Pi 17.1
g 1 2 3 2 1 -2		Pi 15.2
d 1 2 3 2 1 -2 3 2		Mi 34.1
d 1 2 3 2 1 -2 3 2		Mi 34.5
d 1 2 3 2 4		Mi 40.11
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b 1 2 3 4 5		Mi 32.9
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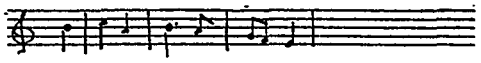
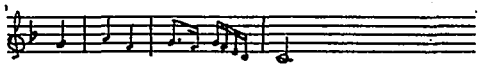
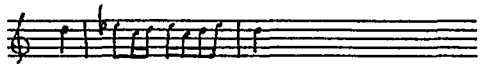
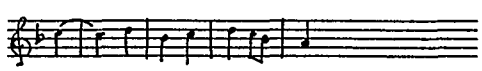
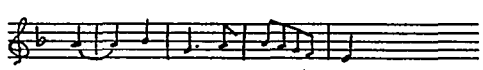
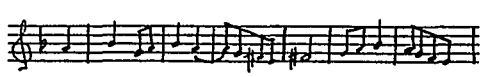
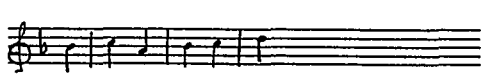
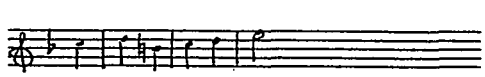
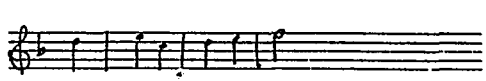
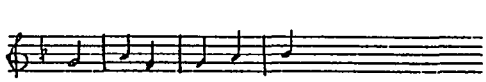
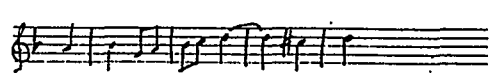
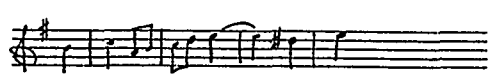
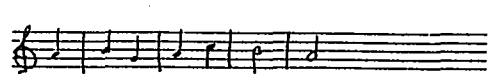
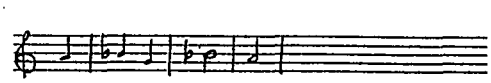
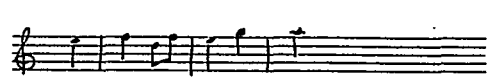
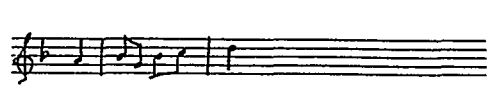
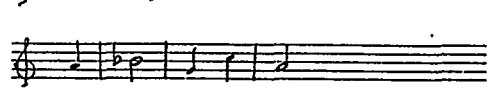
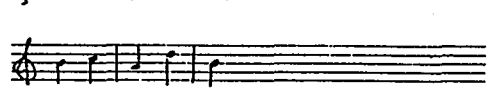
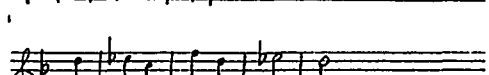
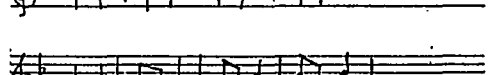
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g 1 2 3 4 5 6 7		Da 20.5
d 1 3 3 2 -2 1 -2 1		Fu 16.2
d 1 3 (3 4 4 5)		Pi 2.3
d 1 5 1 5 5 2 3 4		Mu 7.1c
g 2		Mu 21.2
f 2 -4 -3 -2 1		Fu 22.4
b 2 -4 -3 -2 1 -3		Fu 24.2
e 2 -4 -3 -2 1 2 3 4		Fu 20.7
c 2 -4 -3 1 -2 1 -3 -2		Na 11.1c
c 2 -4 1 -3 -2 -4		Na 11.1b
g 2 -3 1		Fu 1.3
e 2 -2 -5 -3 -4 -5		Na 12.4
b 2 -2 -3		Mi 7.5
e 2 -2 -3		Va 2.5
a 2 -2 -3 -2		Na 9.2
a 2 -2 1		Fu 18.5
a 2 -2 1		Mi 4.4
a 2 -2 1		Mi 24.5
a 2 -2 1		Mi 32.6

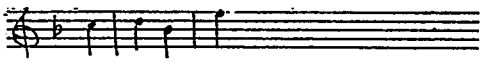
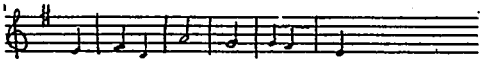
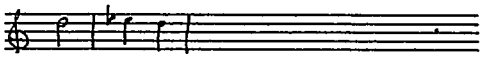
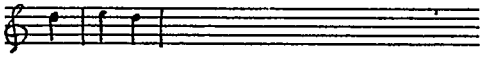
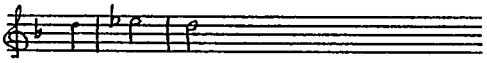
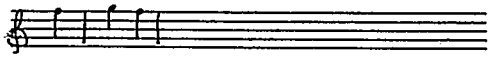
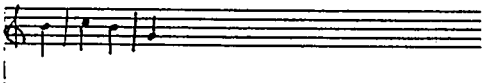
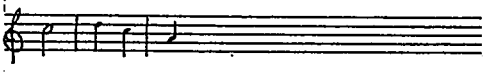
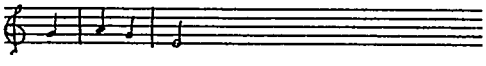
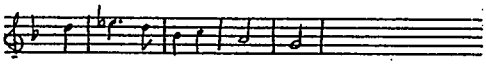
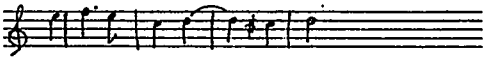
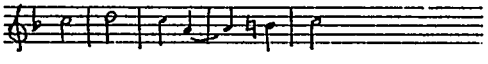
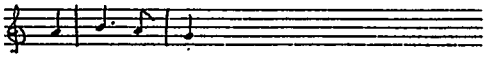
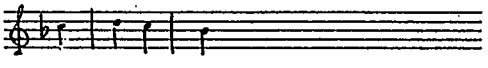
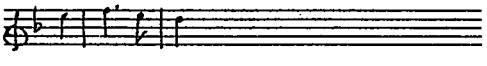
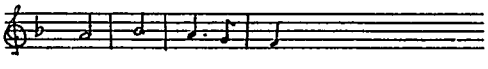
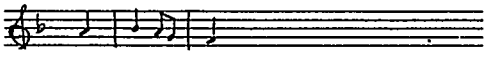
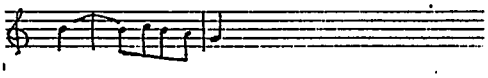
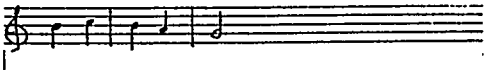
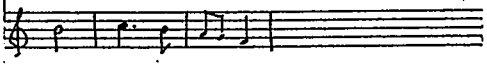
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b 2 -2 1		Mu 20.2
b 2 -2 1		Na 4.3
b 2 -2 1		Va 1.5
d 2 -2 1		Na 7.2
d 2 -2 1		Na 8.2
g 2 -2 1		Mi 29.7
g 2 -2 1		Mi 30.6
g 2 -2 1		Mu 22.4
g 2 -2 1		Mu 26.6
a 2 -2 1 -5 -2 1 -5		Mu 5.3b
f 2 -2 1 -3		Pi 7.1
b 2 -2 1 -3 -4		Mi 31.3
a 2 -2 1 ((-3) -2)		Na 9.2b
b 2 -2 1 -3 -2		Fu 12.2
b 2 -2 1 -3 -2		Fu 22.2
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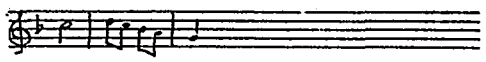
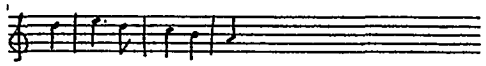
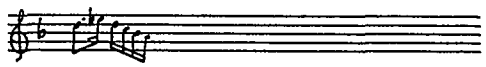
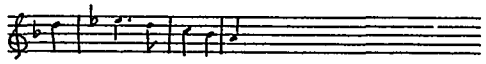
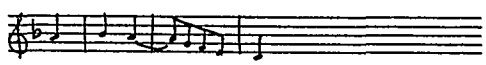
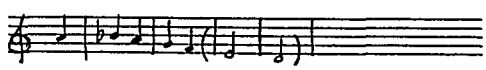
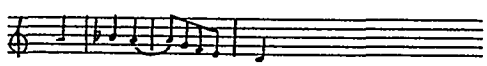
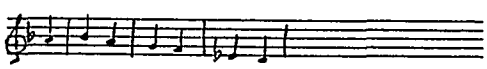
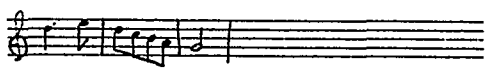
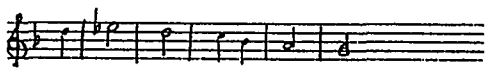
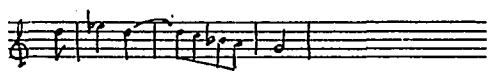
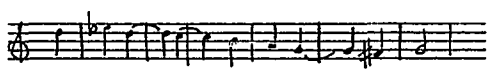
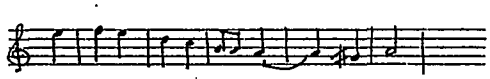
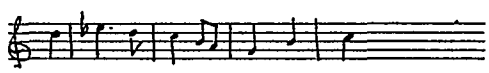
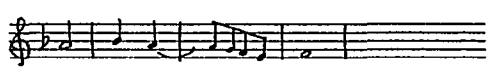
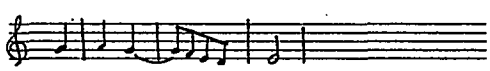
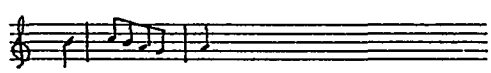
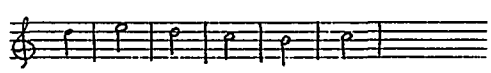
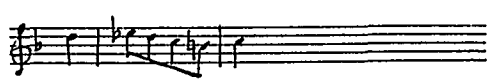
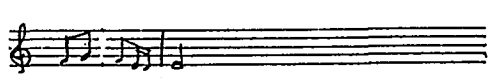
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g 2 -2 1 -2 1 -2 -3 -4		Fu 51.3
d 2 -2 1 2 -2 1 2 1		Mi 29.3
c 2 -2 1 2 1 -2 -3		Fu 29.2
a 2 -2 1 2 1 -2 -3 -4		Mu 7.3
a 2 -2 1 2 1 -2 -3 -4		Mu 7.6
b 2 -2 1 2 3		Fu 21.4
c 2 -2 1 2 3		Mu 22.5
d 2 -2 1 2 3		Fu 5.3
g 2 -2 1 2 3		Fu 45.1
a 2 -2 1 2 3 4 3 4		Fu 11.2
b 2 -2 1 2 3 4 3 4		Fu 7.4
a 2 -2 1 3 2 1		Fu 8.4
a 2 -2 2 1		Mu 15.6
e 2 -2 2 1 3 4		Fu 43.5
a 2 -2 2 3 4		Fu 2.3
a 2 -2 3 1		Pi 2.2
b 2 -2 3 1		Mi 7.1
d 2 -2 3 1 2 1		Va 31.3
e 2 -2 3 1 4 2 5		Fu 20.5

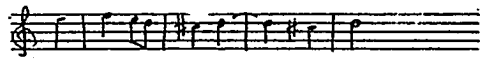
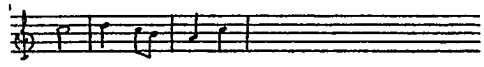
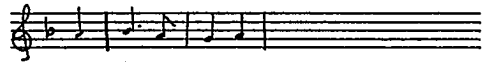
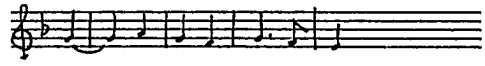
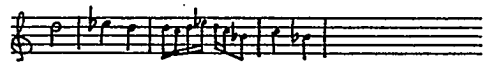
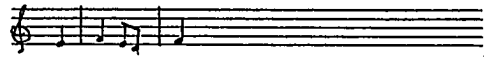
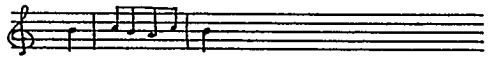
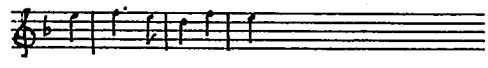
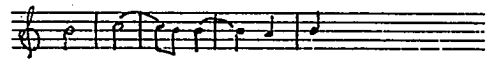
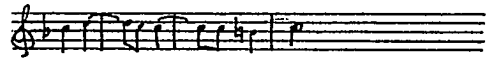
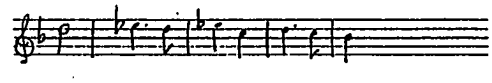
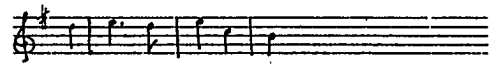
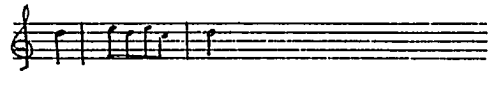
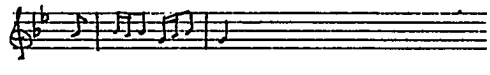
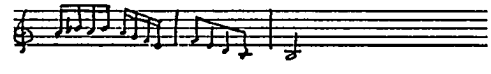
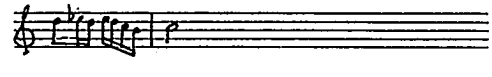
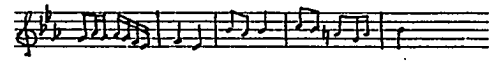
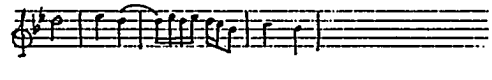
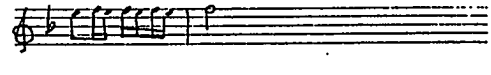
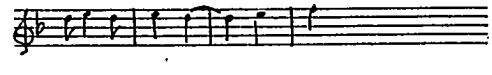
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d 2 1		Mu 11.2
f 2 1		Mi 32.7
b 2 1 -3		Pi 24.2
c 2 1 -3		Mi 15.5
g 2 1 -3		Da 12.4
d 2 1 -3 -2 -4 -5		Na 1.3
e 2 1 -3 -2 -3 -2		Mu 24.4
c 2 1 -3 -2 1		Va 12.1
a 2 1 -2		Va 33.4
c 2 1 -2		Va 27.2
e 2 1 -2		Fu 48.2
a 2 1 -2 -3		Fu 20.1
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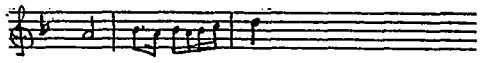
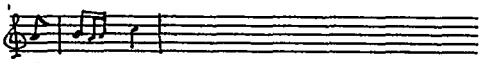
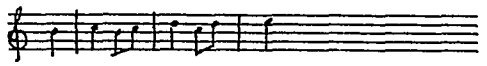
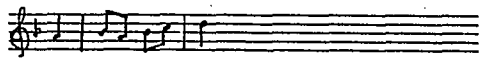
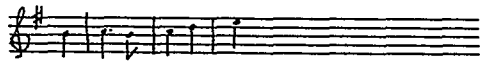
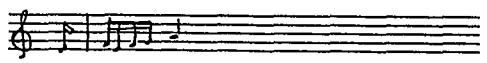
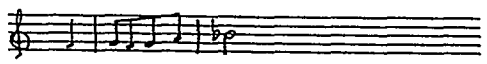
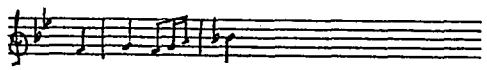
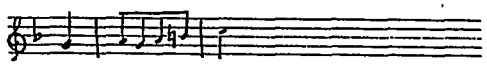
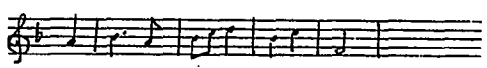
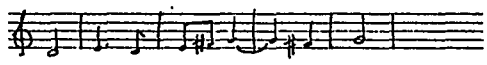
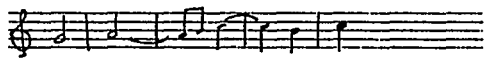
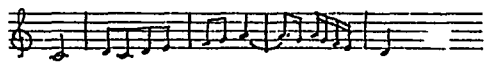
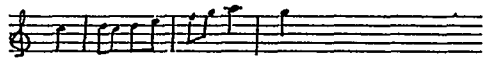
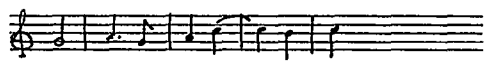
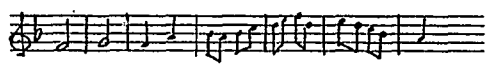
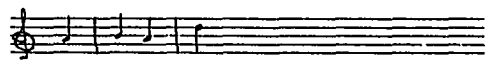
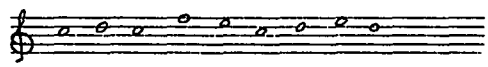
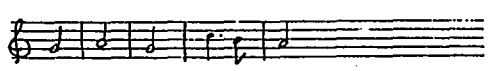
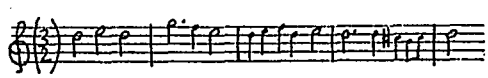
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d 2 1 -2 -3 -4		Na 19.3
a 2 1 -2 -3 -4 -5		Na 13.3
a 2 1 -2 -3 (-4 -5)		Pi 2.7
a 2 1 -2 -3 -4 -5		Va 18.3
a 2 1 -2 -3 -4 -5		Va 33.3
d 2 1 -2 -3 -4 -5		Mi 22.1
d 2 1 -2 -3 -4 -5		Mi 24.8
d 2 1 -2 -3 -4 -5		Mi 29.8
d 2 1 -2 -3 -4 -5 -6 -5		Va 7.2
e 2 1 -2 -3 -4 -5 -5 -6		Pi 17.3
d 2 1 -2 -3 -4 -5 -3 -2		Na 14.6
a 2 1 -2 -3 -4 -3		Mu 14.1
g 2 1 -2 -3 -4 -3		Mu 13.2
b 2 1 -2 -3 -2		Mi 7.8
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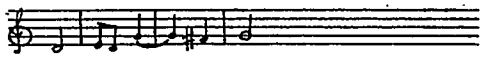
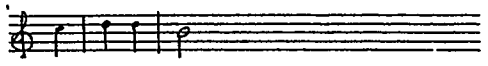
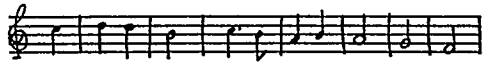
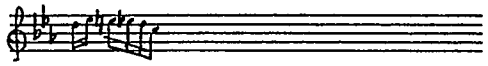
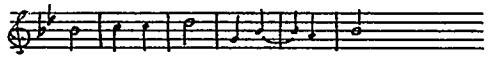
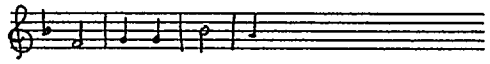
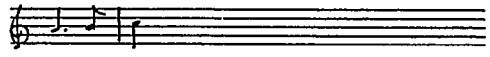
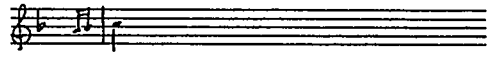
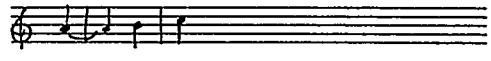
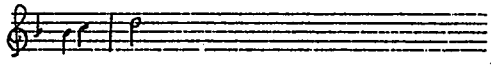
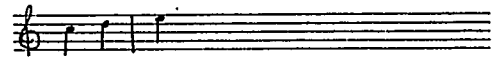
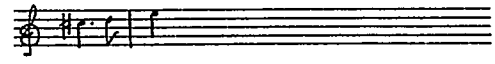
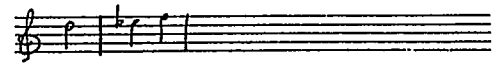
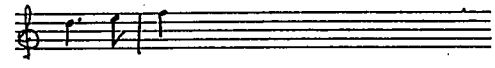
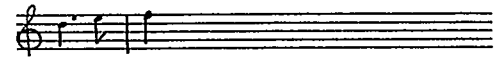
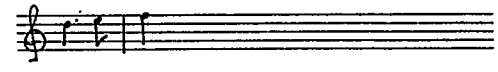
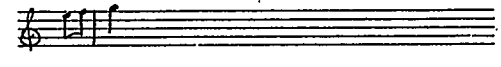
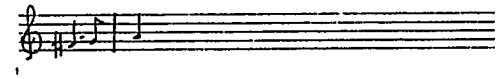
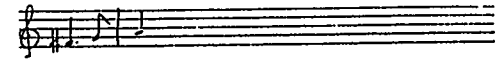
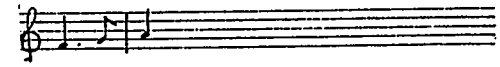
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c 2 1 -2 -3 1		Va 29.2
a 2 1 -2 1		Fu 19.5b
g 2 1 -2 1 -2 -3		Fu 48.3
d 2 1 -2 1 2 1 -2 -3		Mi 29.1b
e 2 1 -2 2		Mi T1.4
b 2 1 -2 2 1		Mu 13.1
e 2 1 -2 2 1		Fu 48.2b
b 2 1 1 -2 1		Mu 20.1
c 2 1 1 1 -2 1		Fu 40.2
d 2 1 2 -2 1 -2 -3		Fu 19.5
d 2 1 2 -2 -3		Fu 8.2b
d 2 1 2 -2 1		Mi 37.7
a 2 1 2 -2 1 2 -2		Mi 33.4
a 2 1 2 1 -2 -3 -4 -3		Na 4.2
d 2 1 2 1 -2 -3 -2		Mi 24.3
g 2 1 2 1 -2 -3 -2 -3		Mi 29.4
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d 2 1 2 1 2 3		Fu 34.3

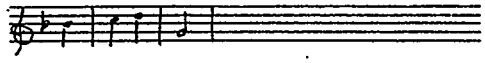
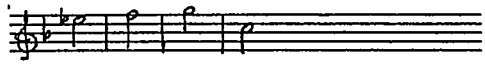
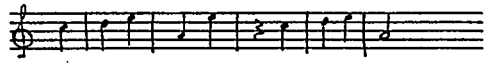
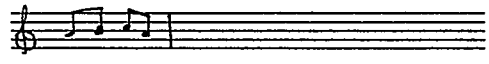
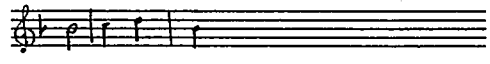
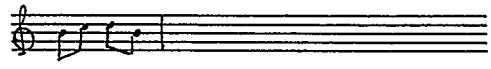
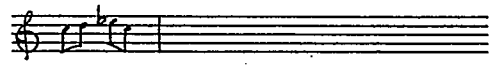
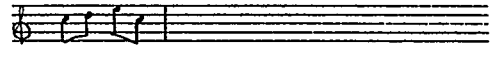
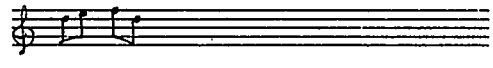
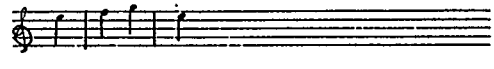
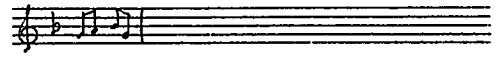
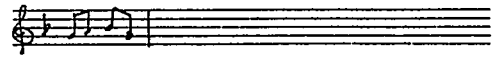
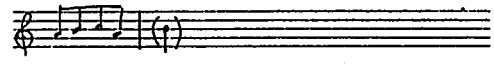
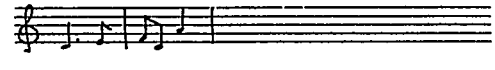
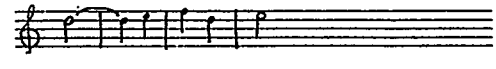
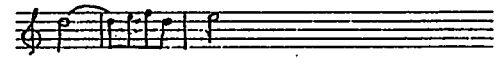
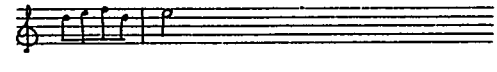
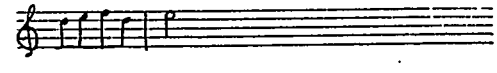
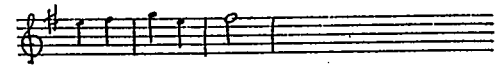
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a 2 1 2 3		Mi 40.6
b 2 1 2 3 2 3 4		Mi 7.6
a 2 1 2 3 4		Fu 44.3
b 2 1 2 3 4		Fu 8.2
e 2 1 2 3 4		Fu 46.2
f 2 1 2 3 4		Mi 32.3
f 2 1 2 3 4		Mi 33.3
g 2 1 2 3 4		Va 8.3
a 2 1 2 3 4 2 3 -3		Fu 36.2
d 2 1 2 3 4 3 4		Mi 21.8
g 2 1 2 3. 4 3 4		Mu 19.1
c 2 1 2 3 4 5 6 5		Fu 51.1
c 2 1 2 3 4 5 6 5		Mu 26.5
g 2 1 2 4 3 4		Pi 23.1
f 2 1 3 4 3 4 5 6		Fu 36.1
a 2 1 4		Mi 26.1
c 2 1 4 3 1 2 3 2		Pi 4.1
g 2 1 4 3 2		Pi 25.1b
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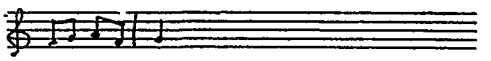
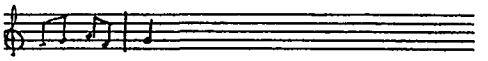
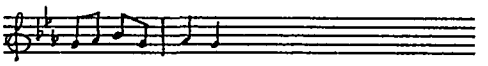
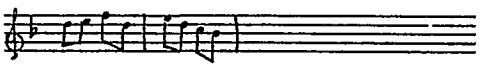
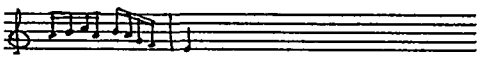
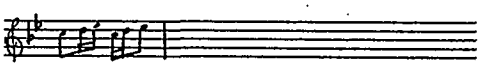
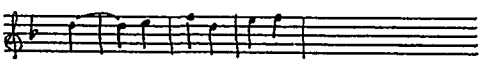
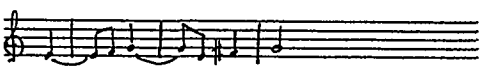
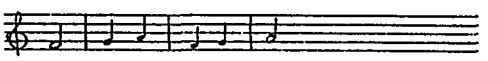
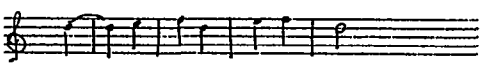
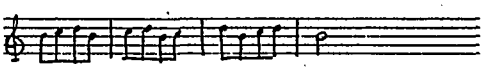
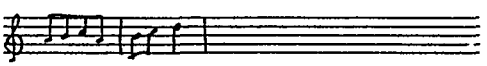
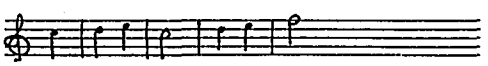
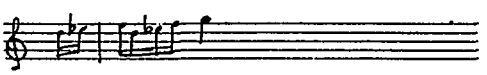
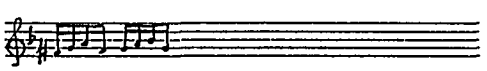
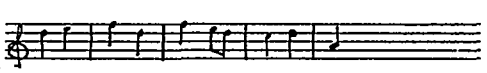
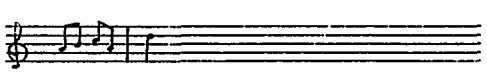
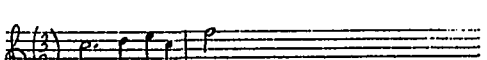
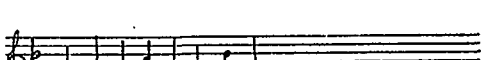
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c 2 2 -2		Da 21.5
c 2 2 -2 1 -2 -3 -2 -3		Da 21.5b
d 2 2 2 1 -2		Mi 27.4b
b 2 2 3 -3 1 -2 1		Fu 24.1
f 2 2 4 3		Fu 39.1
a 2 3		Mi 12.2
a 2 3		Mi 25.5
a 2 3		Va 5.2
b 2 3		Mi 20.14
c 2 3		Mi 36.4
c 2 3		Mi 36.4b
d 2 3		Mi 30.18
d 2 3		Mu 7.1
d 2 3		Mu 8.1
d 2 3		Mu 17.4
e 2 3		Mi 34.7
f 2 3		Mi 22.10
f 2 3		Mu 9.2
f 2 3		Va 2.4b

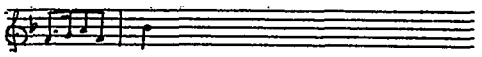
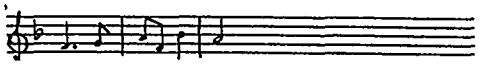
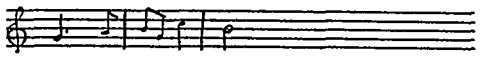
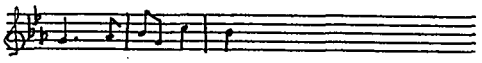
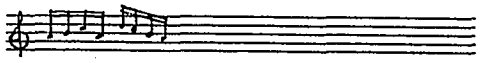
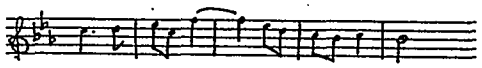
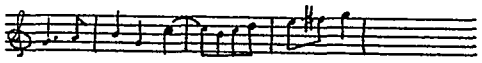
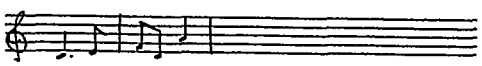
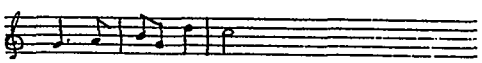
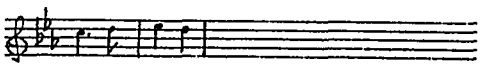
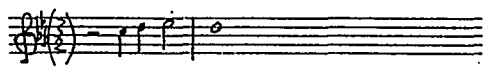
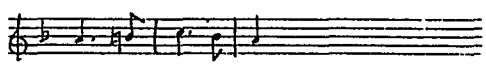
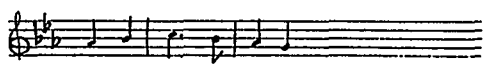
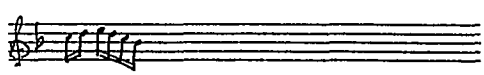
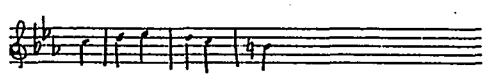
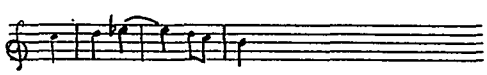
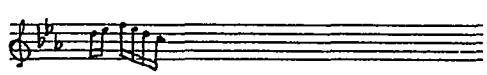
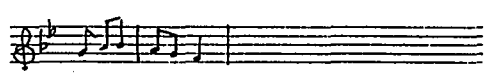
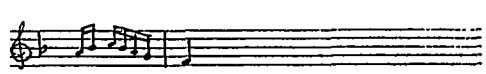
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e 2 3 -3		Fu 11.5
c 2 3 -3 3 1 2 3 -3		Pi 13.2
d 2 3 -2 2 1 -2 -3 -4		Va 27.7
a 2 3 1		Mi 26.12
b 2 3 1		Mi 20.1
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c 2 3 1		Mi 39.3
d 2 3 1		Mi 38.7
e 2 3 1		Na 10.3
g 2 3 1		Mi 20.3
g 2 3 1		Mi T3.9
a 2 3 1 (2)		Mi 10.3
d 2 3 1 2		Mi 2.2
d 2 3 1 2		Mi 3.1
d 2 3 1 2		Mi 4.3
d 2 3 1 2		Mi 40.2
d 2 3 1 2		Pi 17.4
e 2 3 1 2		Fu 4.1b

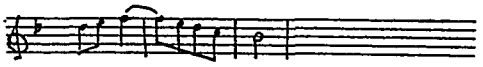
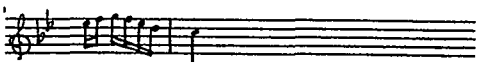
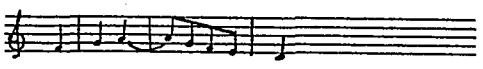
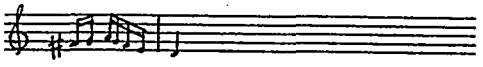
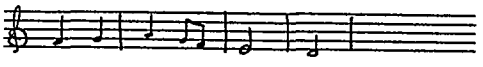
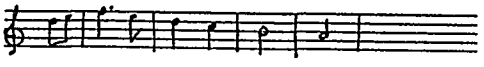
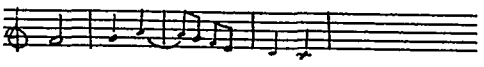
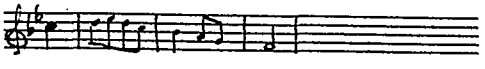
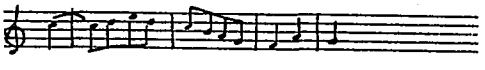
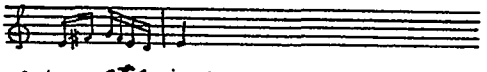
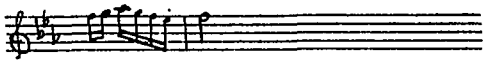
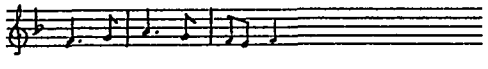
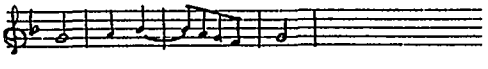
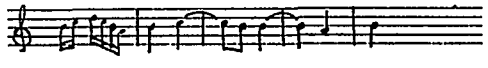
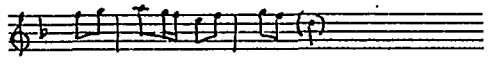
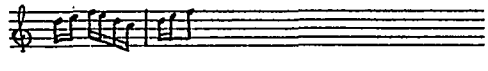
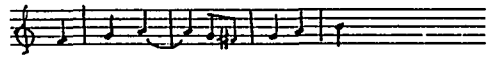
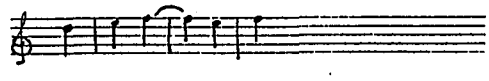
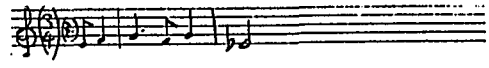
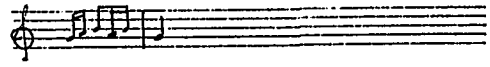
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d 2 3 1 2 1 -2 -3		Mu 4.2
a 2 3 1 2 1 -2 -3 -4		Mi 10.7
c 2 3 1 2 3		Mi 29.12
d 2 3 1 2 3		Fu 38.2
e 2 3 1 2 3		Fu 1.2
f 2 3 1 2 3		Mi 15.4
d 2 3 1 2 3 1		Fu Duo.3
b 2 3 1 2 3 1 2 3		Mi 22.5
a 2 3 1 2 3 4		Mi 21.3
c 2 3 1 2 3 4		Da 8.3
d 2 3 1 2 3 4		Mi 29.15
f 2 3 1 2 3 4 2		Mi 25.3
f 2 3 1 2 3 4 5 6		Mi 18.8
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c 2 3 1 4		Mi 31.8
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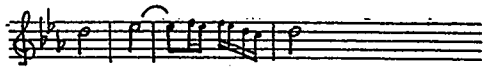
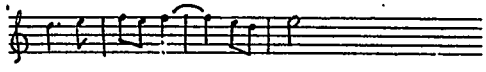
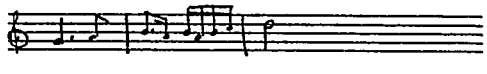
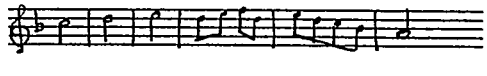
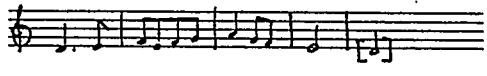
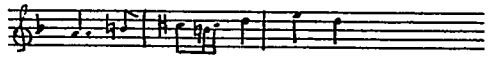
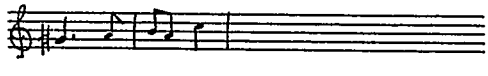
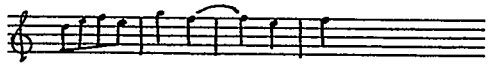
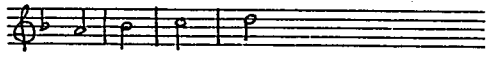
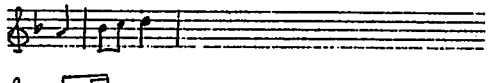
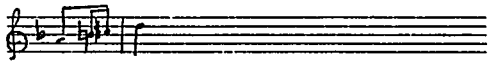
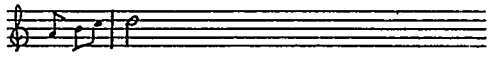
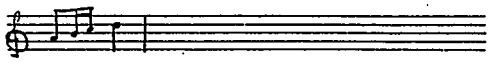
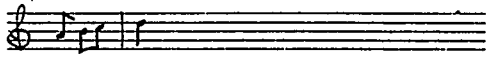
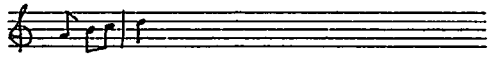
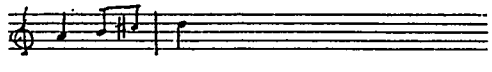
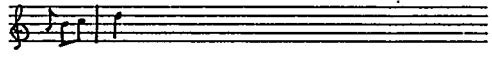
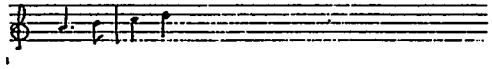
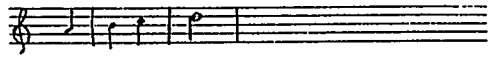
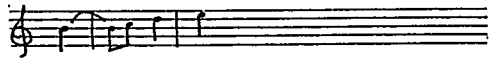
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g 2 3 1 4 3		Mi 27.14
a 2 3 1 4 3 2 1		Mi 8.3
c 2 3 1 4 3 2 1 -2		Mi 27.2
g 2 3 1 4 3 4 5 6		Va 10.1
d 2 3 1 5		Mi 2.2
g 2 3 1 5 4		Va 16.1
c 2 3 2		Mi 27.6
c 2 3 2		Mi 28.14
a 2 3 2 1		Va 12.2
a 2 3 2 1 -2		Mi 30.5
c 2 3 2 1 -2		Mi 20.6
c 2 3 2 1 -2		Mi 28.9
c 2 3 2 1 -2		Mi T2.6
d 2 3 2 1 -2		Mi 27.4
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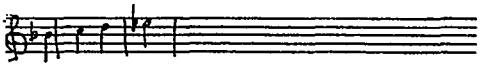
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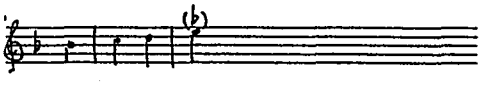
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f 2 3 2 1 -2 -3		Mu 16.2b
d 2 3 2 1 -2 -3 -4		Na 2.2
f 2 3 2 1 -2 -3 -4		Fu 25.2
c 2 3 2 1 -2 -3 -4 -5		Mi 32.1b
c 2 3 2 1 -2 -3 -4 -5		Mu 19.5
e 2 3 2 1 -2 1		Mi 35.4
f 2 3 2 1 -2 1		Mi 39.6
f 2 3 2 1 -2 1		Pi 20.3b
g 2 3 2 1 -2 1		Na 9.1
b 2 3 2 1 -2 1 2 1		Mi 35.7
f 2 3 2 1 -2 1 2 1		Va 11.2
d 2 3 2 1 -2 1 2 3		Mi 38.8
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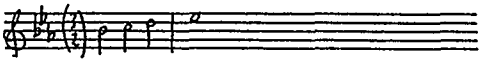
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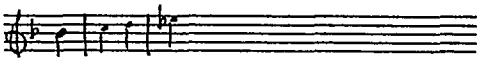
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d 2 3 2 3 4 5 4 3		Mu 7.5
a 2 3 2 3 4 5 4		Mi 26.6
g 2 3 2 4		Mi 8.7
d 2 3 2 4 3 2 3		Mi 20.7
a 2 3 4		Fu 20.4
a 2 3 4		Fu 43.2
a 2 3 4		Fu 43.6
a 2 3 4		Mi 5.3b
a 2 3 4		Mi 12.1
a 2 3 4		Mi 12.3
a 2 3 4		Mi 15.4
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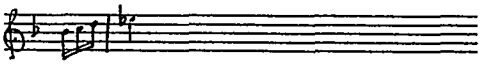
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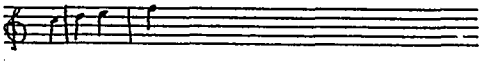
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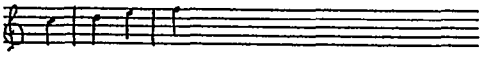
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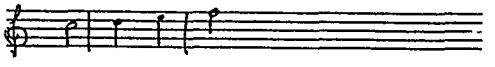
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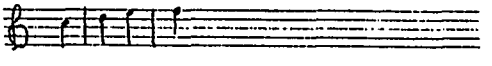
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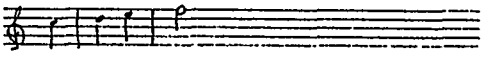
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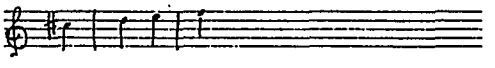
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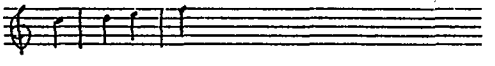
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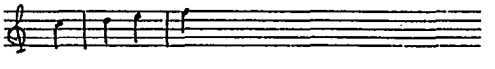
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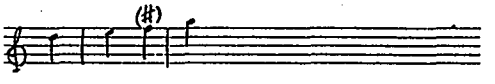
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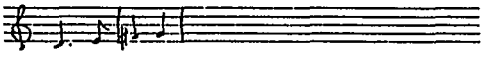
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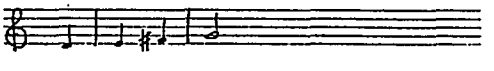
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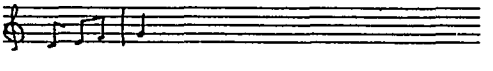
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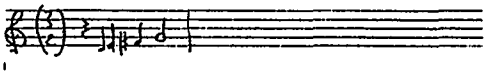
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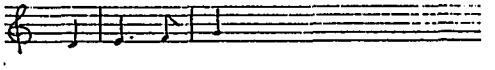
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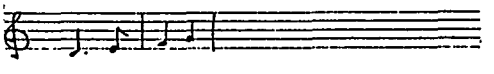
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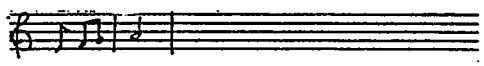
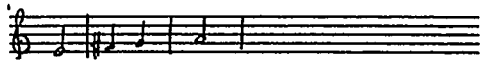
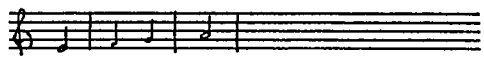
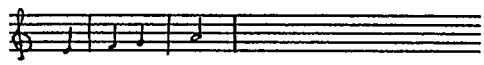
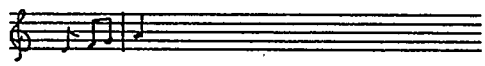
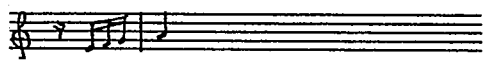
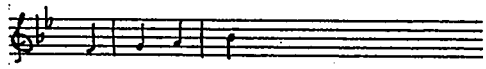
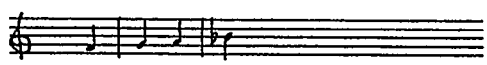
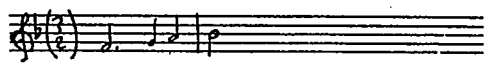
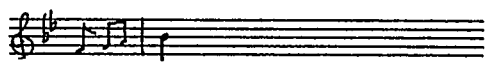
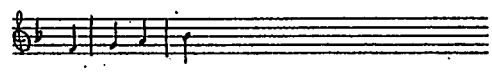
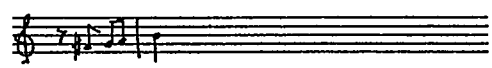
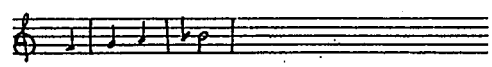
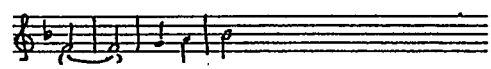
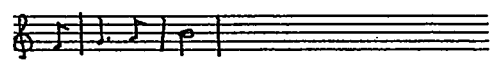
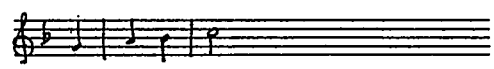
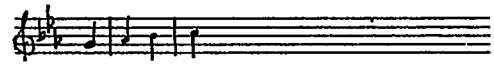
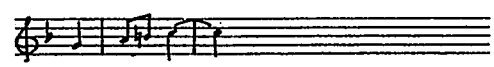
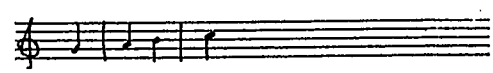
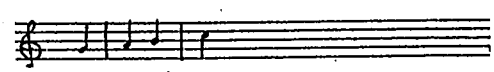
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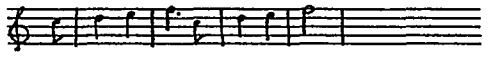
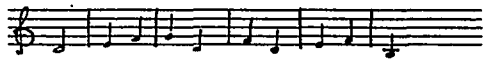
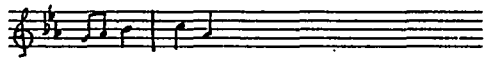
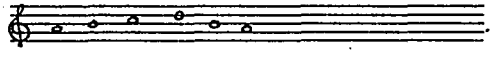
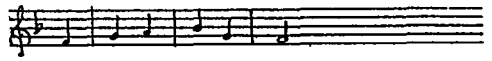
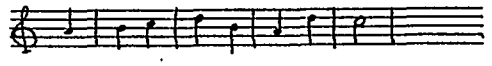
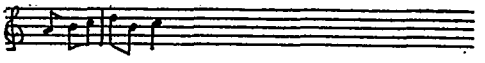
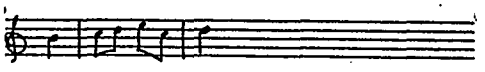
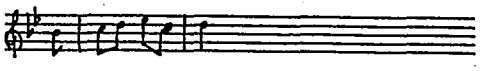
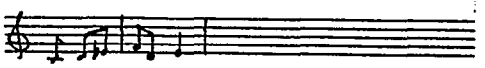
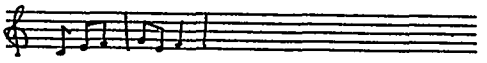
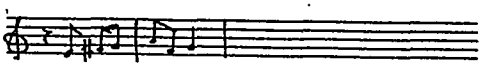
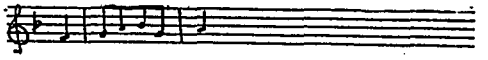
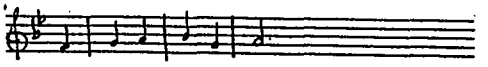
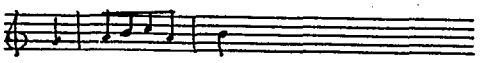
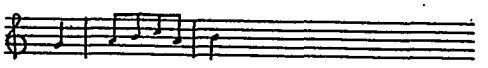
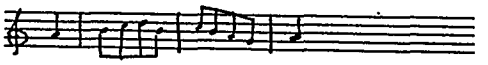
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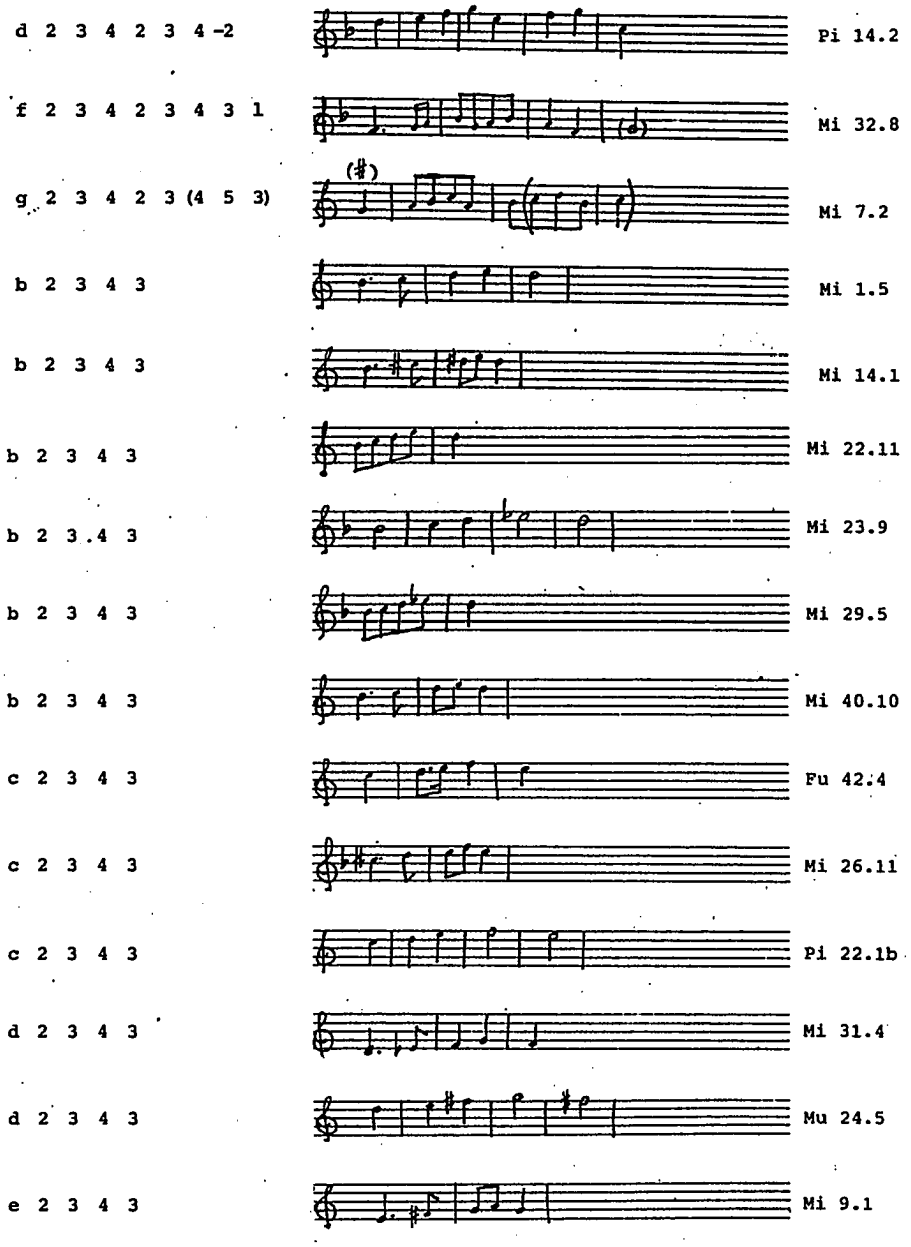
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e 2 3 4		Mi 6.3
e 2 3 4		Mi 10.6
e 2 3 4		Mi 15.13
e 2 3 4		Mi 16.4
e 2 3 4		Mi 26.9
e 2 3 4		Va 27.6
f 2 3 4		Fu 18.6
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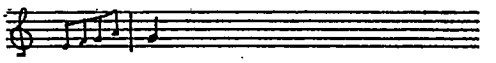
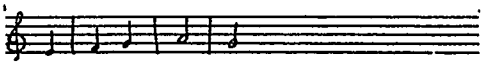
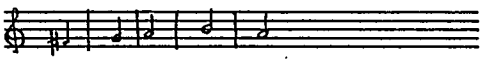
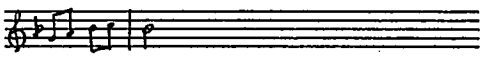
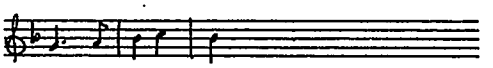
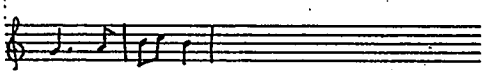
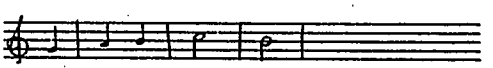
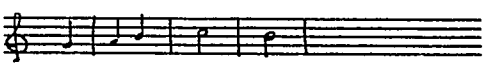
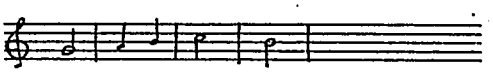
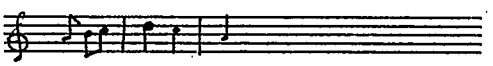
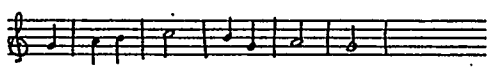
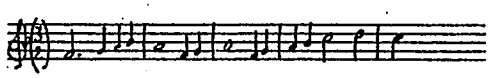
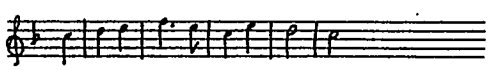
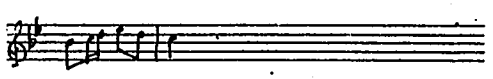
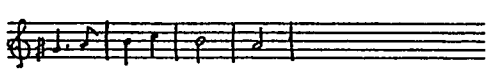
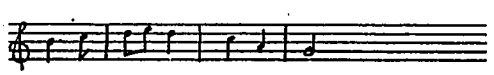
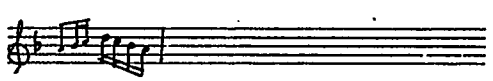
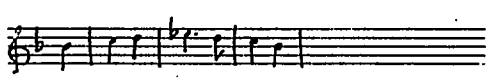
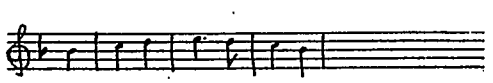
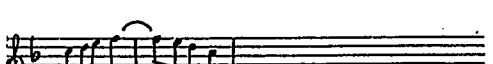
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a 2 3 4 2 1 4 3		Pi 16.3
a 2 3 4 2 3		Mi 15.7
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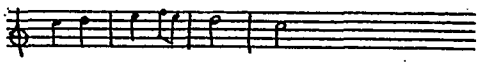
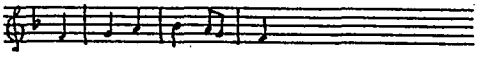
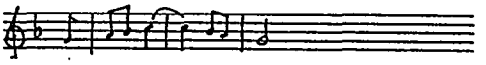
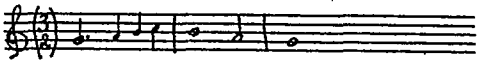
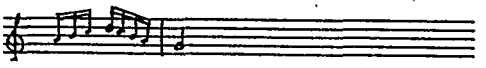
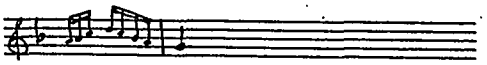
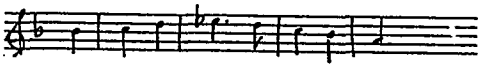
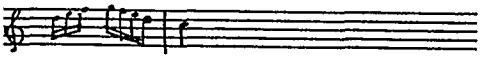
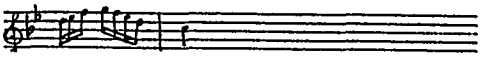
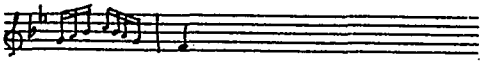
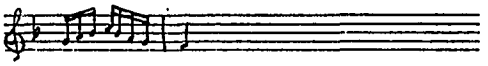
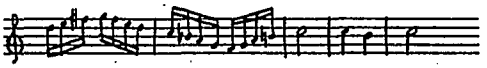
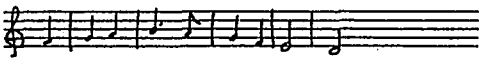
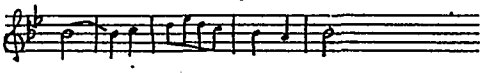
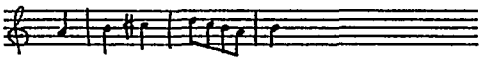
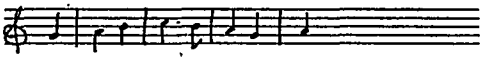
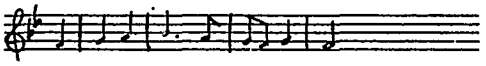
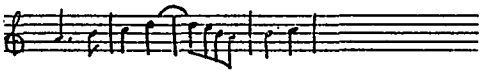
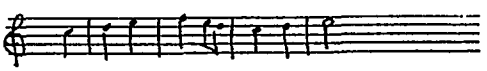
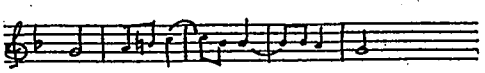
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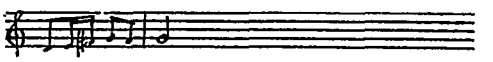
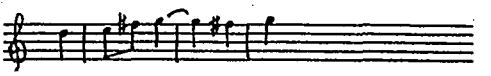
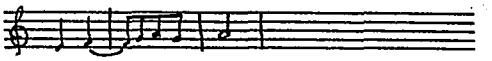
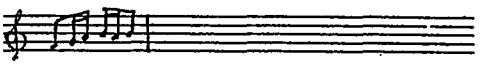
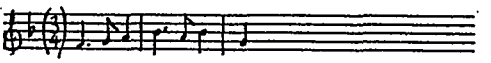
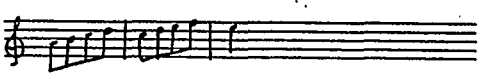
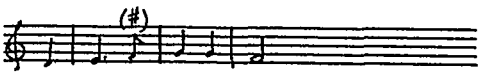
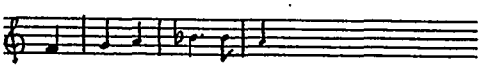
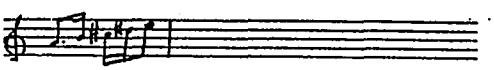
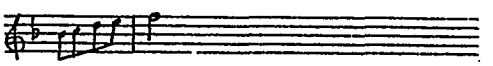
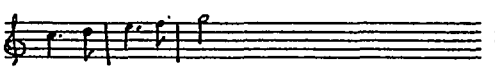
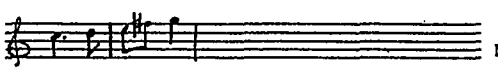
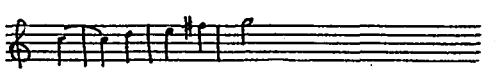
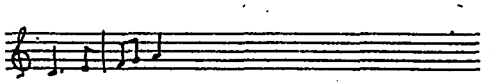
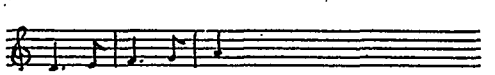
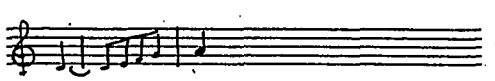
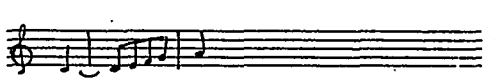
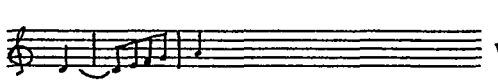
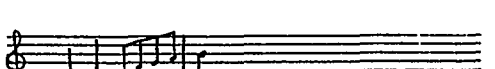
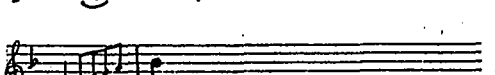
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c 2 3 4 3 1 3 2 1		Fu 30.3
b 2 3 4 3 2		Mi T2.1
g 2 3 4 3 2		Da 4.2b
b 2 3 4 3 2 -2 -3		Mi 22.7
a 2 3 4 3 2 1		Mi T3.7
b 2 3 4 3 2 1		Fu 21.7
b 2 3 4 3 2 1		Na 1.9
c 2 3 4 3 2 1		Fu 40.3

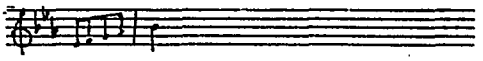
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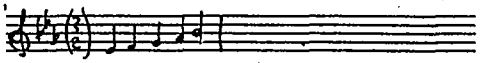
c 2 3 4 3 2 1		Mu 26.1
f 2 3 4 3 2 1		Fu 5.4
g 2 3 4 3 2 1		Mi 2.y
g 2 3 4 3 2 1		Mi 40.11b
a 2 3 4 3 2 1 -2		Mi 22.9
a 2 3 4 3 2 1 -2		Mi 26.4
b 2 3 4 3 2 1 -2		Na 9.3b
d 2 3 4 3 2 1 -2		Mi 16.2
d 2 3 4 3 2 1 -2		Mi T2.4
g 2 3 4 3 2 1 -2		Mi 33.2
g 2 3 4 3 2 1 -2		Mi T3.2
d 2 3 4 3 2 1 -2 -3		Mi 38.14
f 2 3 4 3 2 1 -2 -3		Pi 15.4
b 2 3 4 3 2 1 -2 1		Mi 32.1
a 2 3 4 3 2 1 2		Mi 22.2
g 2 3 4 3 2 1 2		Na 7.4
f 2 3 4 3 2 1 2 1		Fu 24,4
a 2 3 4 3 2 1 2 3		Pi 3.2
c 2 3 4 3 2 1 2 3		Va 1.7
g 2 3 4 3 3 3 2 1		Fu 35.5b

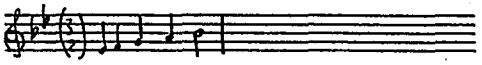
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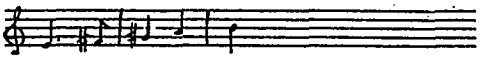
d 2 3 4 3 4		Mi 25.4
d 2 3 4 3 4		Mu 24.2
e 2 3 4 3 4		Mu 15.5
f 2 3 4 3 4		Mi 29.11
f 2 3 4 3 4 2		Mi 20. 13b
a 2 3 4 3 4 5 6 5		Mi 9.8
d 2 3 4 4 3		Da 11.6
f 2 3 4 4 3		Mu 16.3
a 2 3 4 5		Mi 14.2
b 2 3 4 5		Mi 25.8
c 2 3 4 5		Mu 4.3
c 2 3 4 5		Na 1.2
c 2 3 4 5		Va 8.2
d 2 3 4 5		Fu 2.5
d 2 3 4 5		Mi 23.2
d 2 3 4 5		Va 2.4
d 2 3 4 5		Va 10.3
d 2 3 4 5		Va 17.3
e 2 3 4 5		Fu 21.6
e 2 3 4 5		Mi 24.7

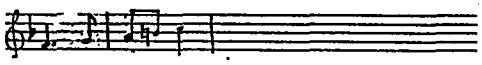
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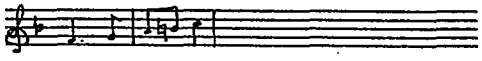
e 2 3 4 5  Mi 28.7

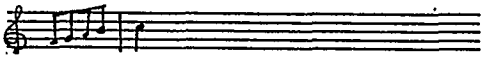
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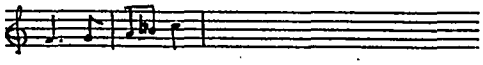
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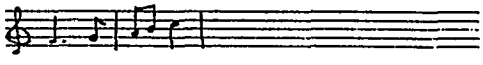
e 2 3 4 5  Mi 19.3

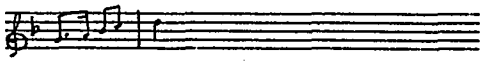
f 2 3 4 5  Da 10.3

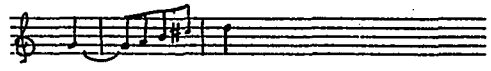
f 2 3 4 5  Fu Duo.5

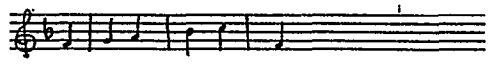
f 2 3 4 5  Mi 9.7

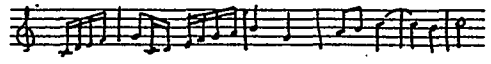
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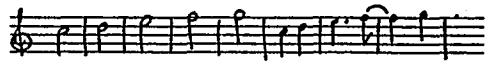
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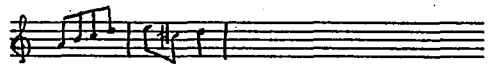
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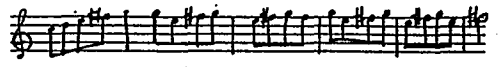
g 2 3 4 5  Va 25.3

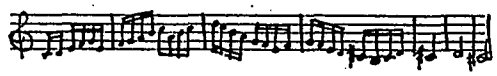
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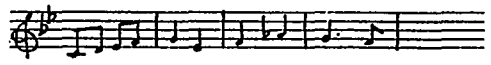
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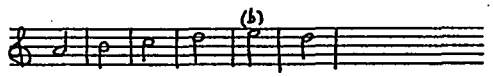
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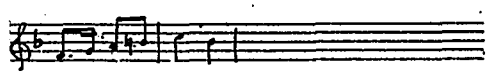
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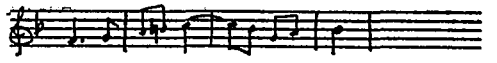
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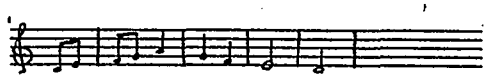
c 2 3 4 5 3 4 6 5  Fu 9.7

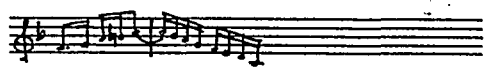
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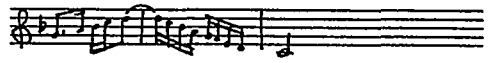
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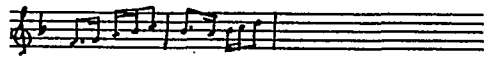
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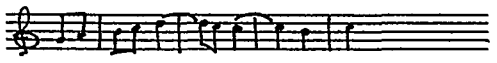
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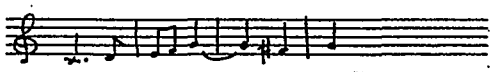
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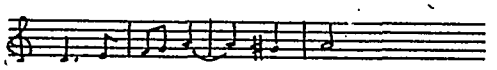
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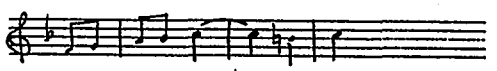
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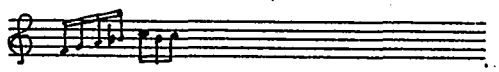
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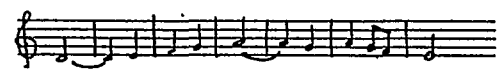
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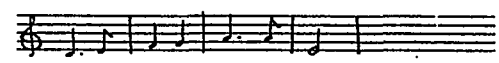
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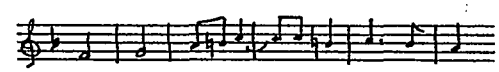
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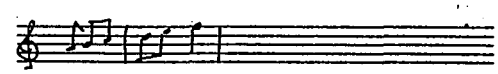
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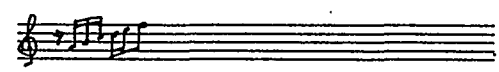
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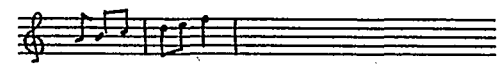
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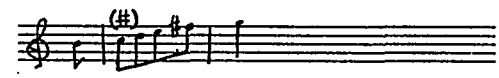
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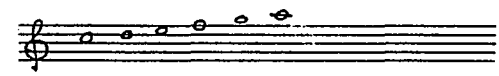
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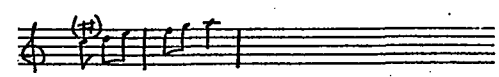
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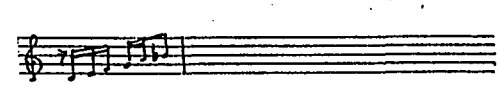
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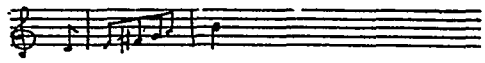
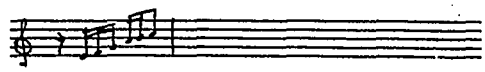
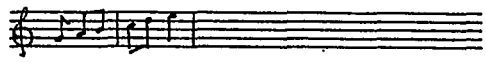
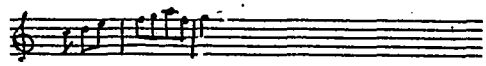
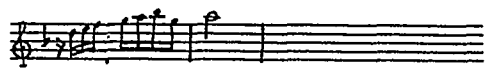
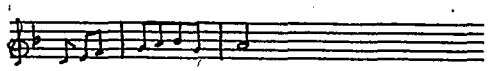
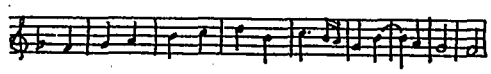
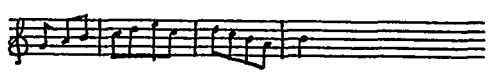
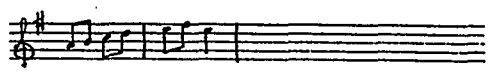
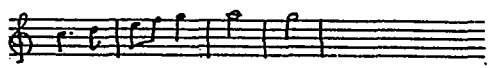
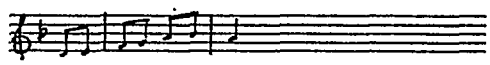
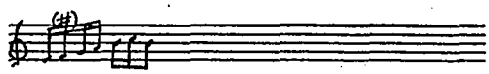
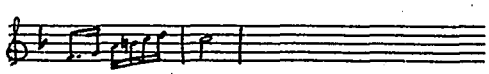
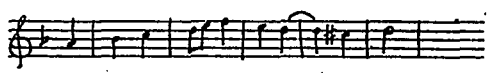
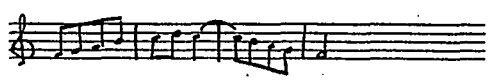
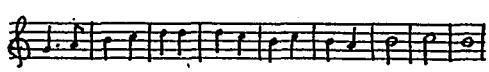
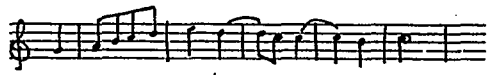
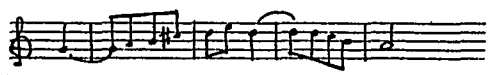
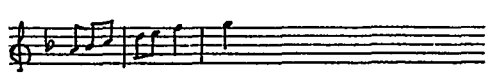
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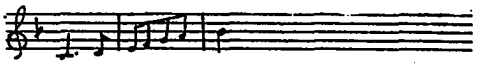
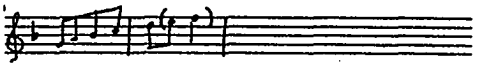
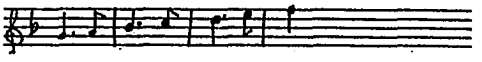
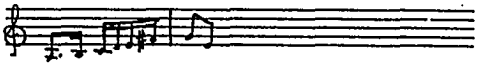
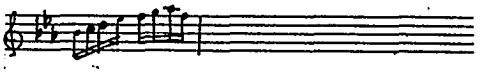
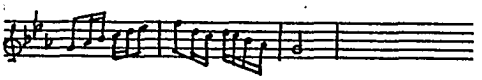
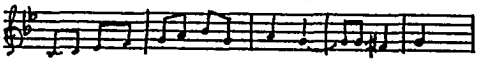
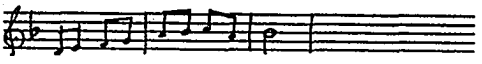
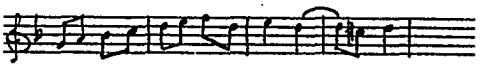
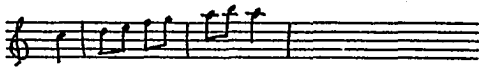
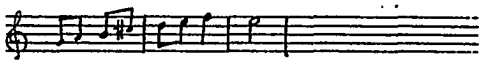
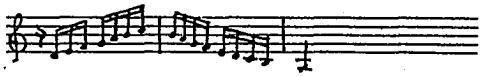
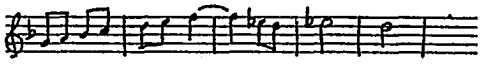
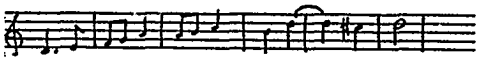
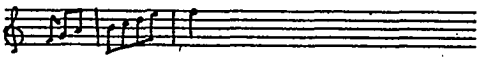
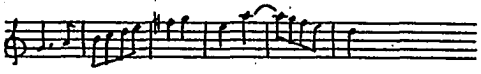
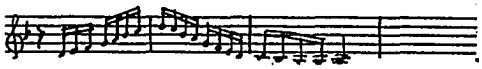
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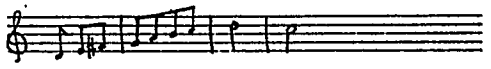
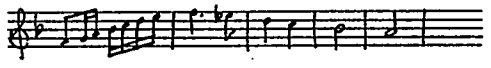
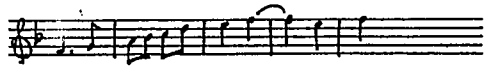
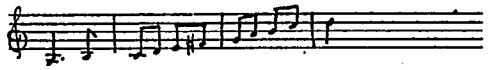
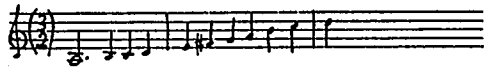
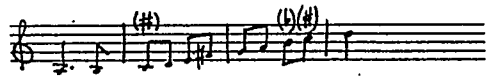
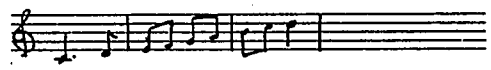
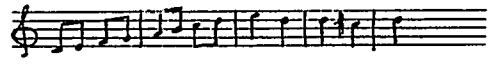
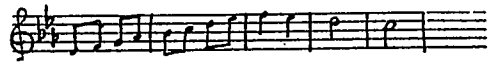
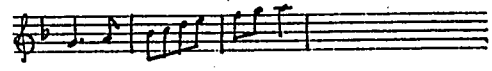
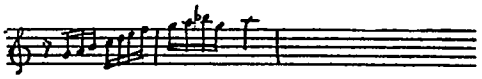
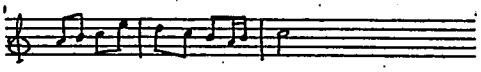
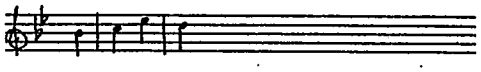
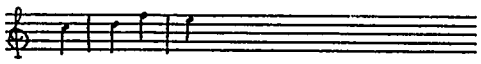
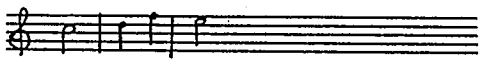
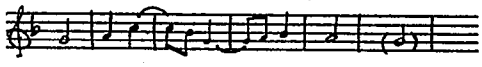
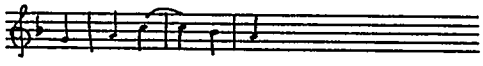
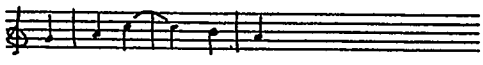
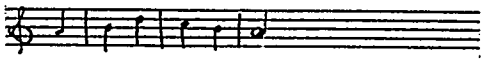
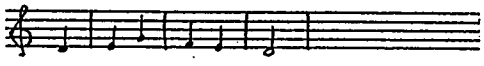
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g 2 3 4 5 6		Mi 12.4
c 2 3 4 5 6 4 5		Mi 19.7
d 2 3 4 5 6 4 5		Mi 15.11
d 2 3 4 5 6 4 5		Mi 31.13
f 2 3 4 5 6 4 5 4		Fu Duo.4
g 2 3 4 5 6 4 5 4		Mi 5.4
a 2 3 4 5 6 5		Fu 7.2
c 2 3 4 5 6 5		Mi 38.13
d 2 3 4 5 6 5		Fu 26.3
e 2 3 4 5 6 5		Mi 10.5
f 2 3 4 5 6 5		Fu 25.4
a 2 3 4 5 6 5 4 3		Mu 2.3
f 2 3 4 5 6 5 4 3		Mu 4.5
g 2 3 4 5 6 5 4 3		Mi 22.12
g 2 3 4 5 6 5 4 4		Mu 26.2
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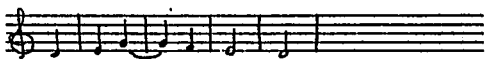
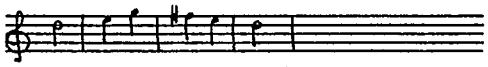
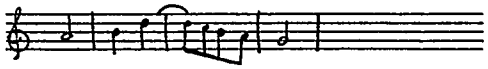
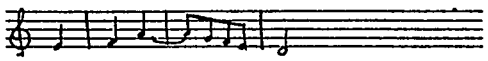
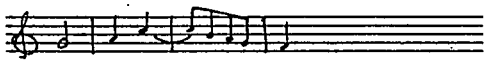
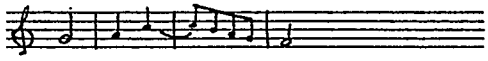
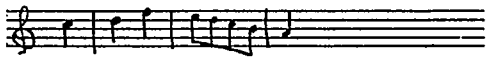
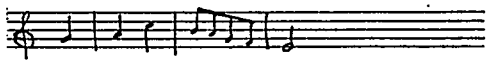
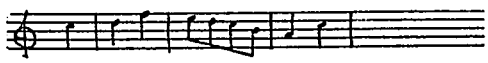
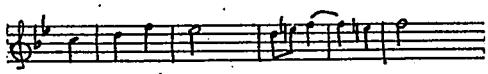
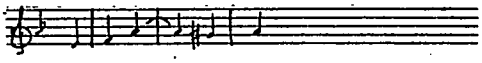
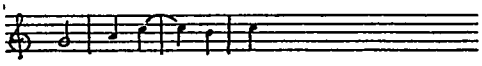
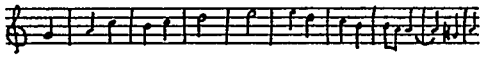
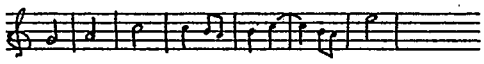
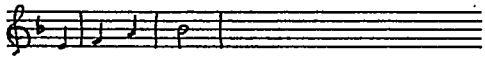
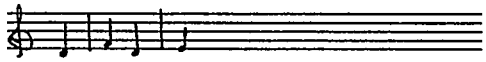
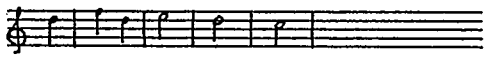
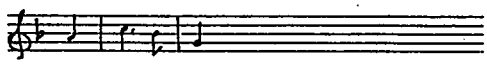
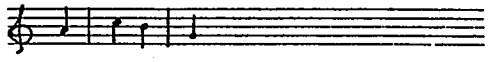
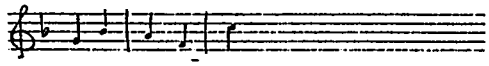
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a 2 3 4 5 6 7 5		Mu 1.3
b 2 3 4 5 6 7 5		Mi 27.9
g 2 3 4 5 6 7 5 4		Mi 27.10
c 2 3 4 5 6 7 5 6		Fu 12.3
d 2 3 4 5 6 7 5 6		Na 14.5
g 2 3 4 5 6 7 5 6		Mu 26.4
g 2 3 4 5 6 7 5 6		Na 6.2
c 2 3 4 5 6 7 6		Mu 21.3
g 2 3 4 5 6 7 6		Mu 8.2
d 2 3 4 5 6 7 6 5		Mi 18.1
g 2 3 4 5 6 7 6 5		Va 8.1b
d 2 3 4 5 6 7 6 8		Mu 1.1
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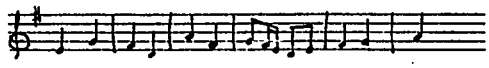
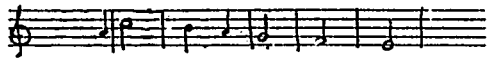
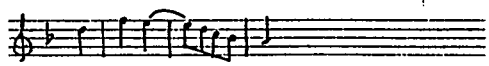
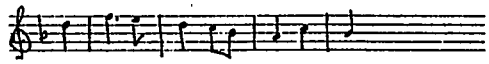
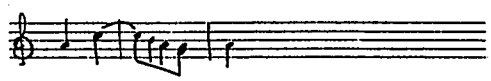
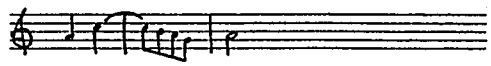
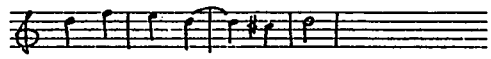
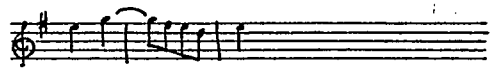
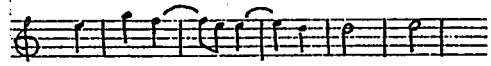
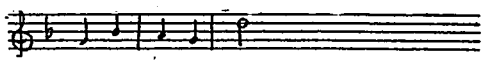
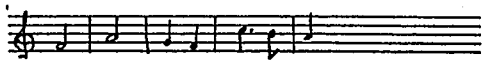
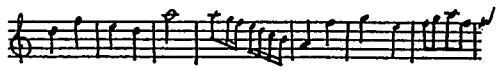
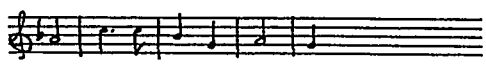
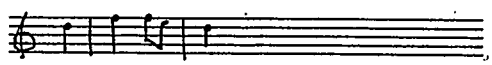
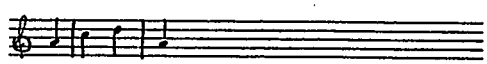
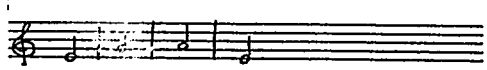
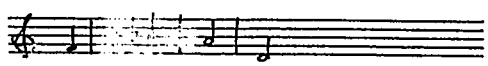
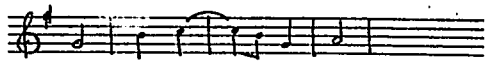
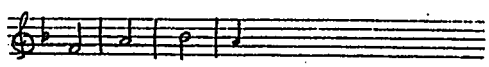
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f 2 3 4 5 6 7 8 7		Mu 3.1
f 2 3 4 5 6 7 8 7		Mu 22.1
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a 2 3 4 5 6 7 8 9		Mi 34.6
a 2 3 4 5 6 7 8 9		Na 2.5b
c 2 3 4 5 6 7 8 9		Na 13.5
d 2 3 4 5 6 7 8 9		Fu 16.4
e 2 3 4 5 6 7 8 9		Mi 28.8
g 2 3 4 5 6 7 8 9		Fu 26.2
g 2 3 4 5 6 7 8 9		Mi 15.3
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b 2 4 3		Mi 32.5
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g 2 4 3 1 2 3 2 (1)		Mu 9.1
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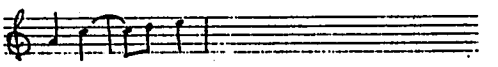
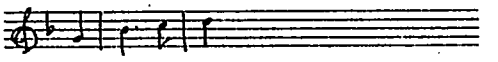
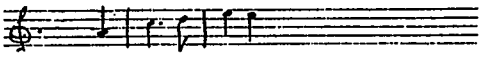
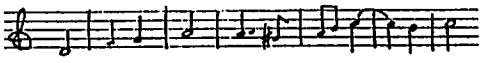
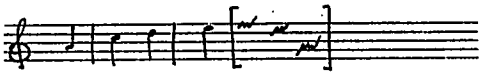
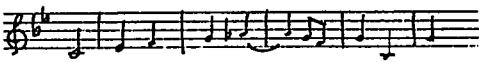
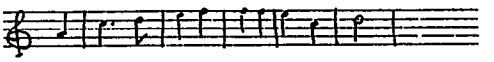
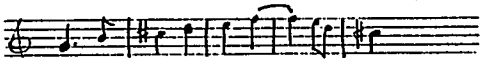
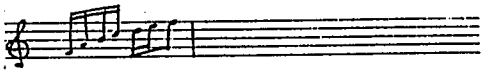
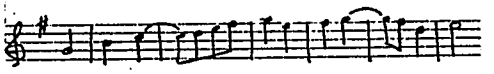
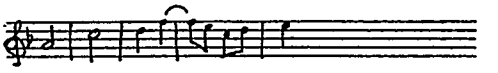
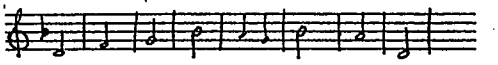
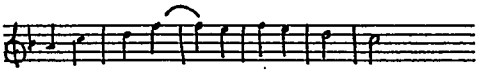
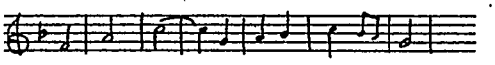
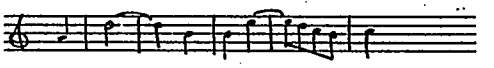
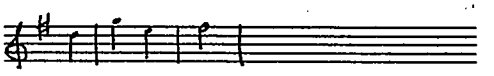
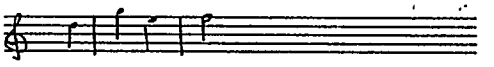
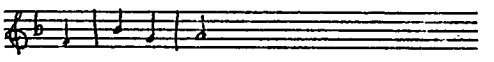
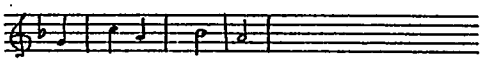
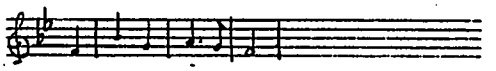
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e 2 4 3 2 1 -2		Da 13.3
g 2 4 3 2 1 -2		Fu 12.1
g 2 4 3 2 1 -2		Fu 33.3
c 2 4 3 2 1 -2 -3		Mu 6.3
g 2 4 3 2 1 -2 -3		Mu 5.4b
c 2 4 3 2 1 -2 -3 1		Mu 17.5
c 2 4 3 2 3 4 3 4		Fu 24.3
e 2 4 3 4		Da 16.2
g 2 4 3 4		Mu 25.1
g 2 4 3 4 5 6 6 5		Da 4.5
g 2 4 4 3 2 3 4 3		Pi 25.1
e 2 4 5		Fu 20.2
d 3 1 2		Fu 2.4
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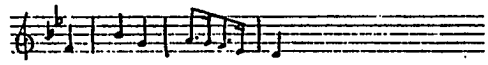
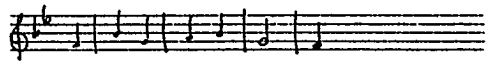
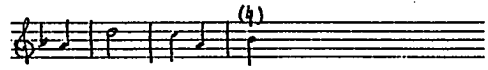
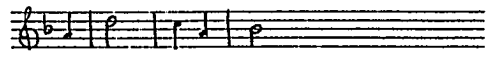
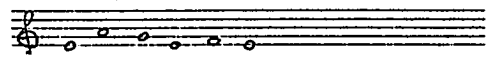
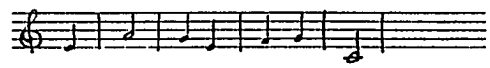
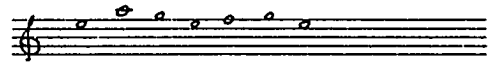
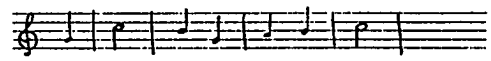
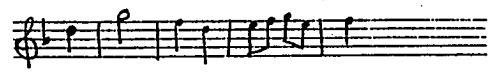
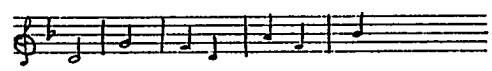
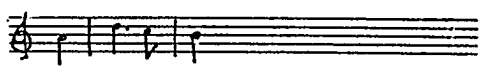
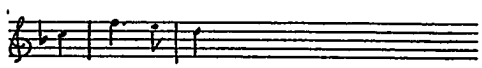
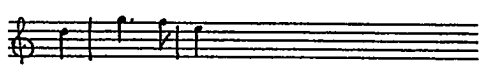
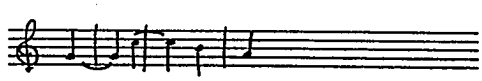
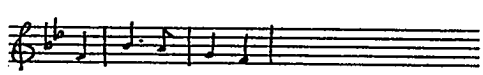
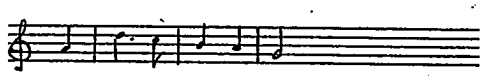
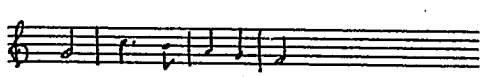
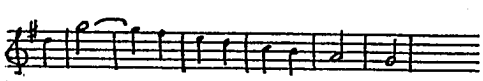
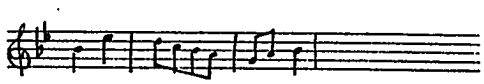
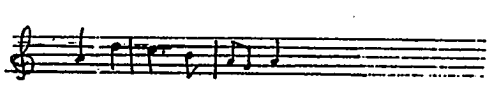
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d 3 2 1 -2 -3 -4 -2 -3		Fu 11.3
a 3 2 1 -2 1		Fu 50.3
a 3 2 1 -2 1		Mu 7.2
d 3 2 1 -2 1		Mu 7.4
e 3 2 1 -2 1		Fu 15.6b
d 3 2 1 -2 1 2 3 4		Fu 11.4
e 3 2 1 1 -2 -2 1		Da 1.4b
g 3 2 1 5		Na 1.1
f 3 2 1 5 4 3		Fu 35.1
d 3 2 1 5 4 3 2 1		Mi 11.1
a 3 3 2 -2 1 -2		Fu 35.2
d 3 3 2 1		Va 19.4
a 3 4 1		Da 13.2
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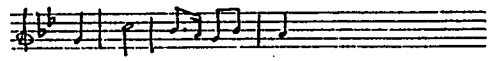
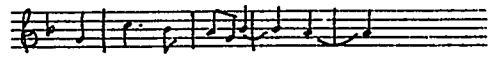
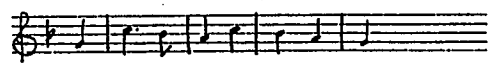
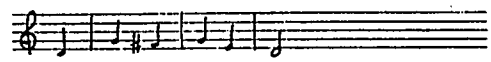
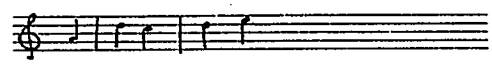
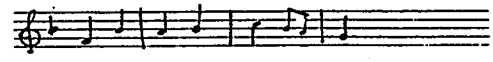
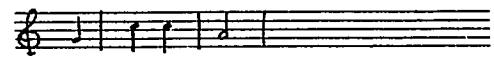
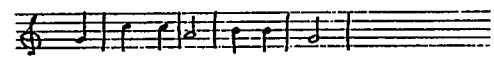
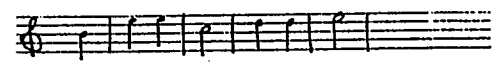
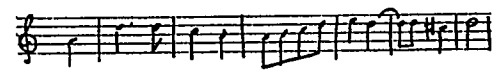
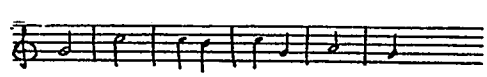
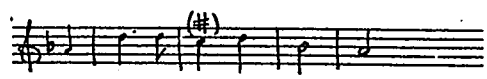
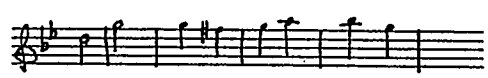
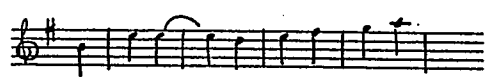
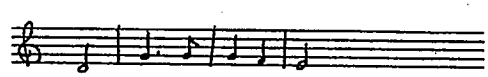
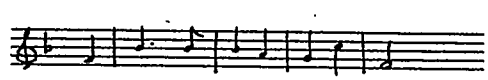
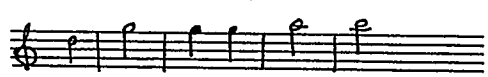
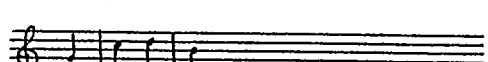
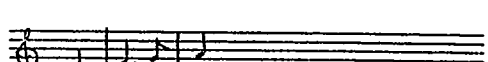
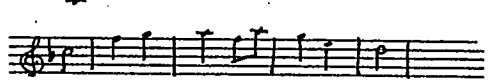
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f 3 4 5 6 7 8		Mi 14.5
g 3 4 5 6 7 8 6 7		Fu 4.1
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d 3 4 6 5 4 6 5 1		Na 13.2
a 3 4 6 5 6 5 4 3		Fu 3.3
f 3 5 2 3 4 5 4 3		Fu 29.1
a 4 2 2 5 4 3 2 3		Pi 1.2
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f 4 2 3		Fu 20.8
g 4 2 3 2		Fu 3.4
f 4 2 3 2 1		Fu 18.3

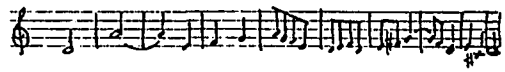
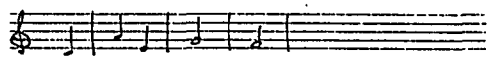
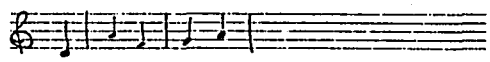
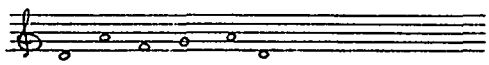
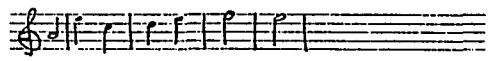
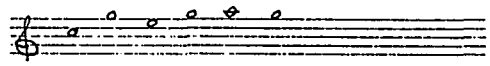
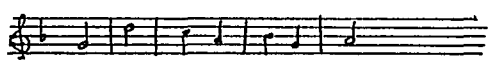
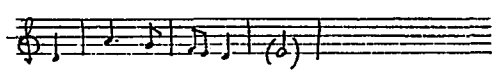
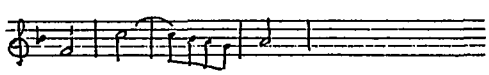
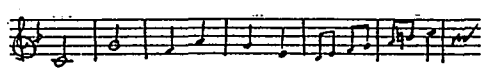
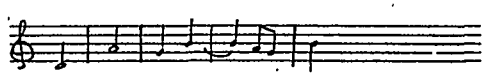
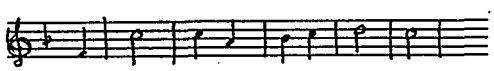
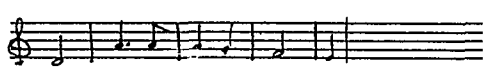
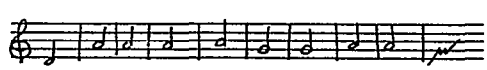
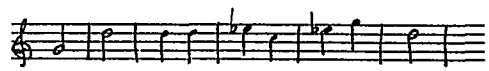
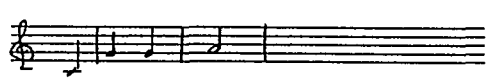
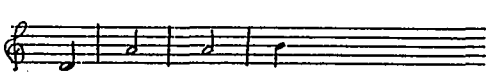
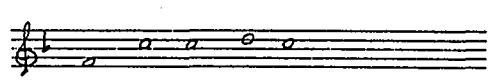
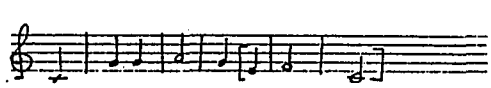
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f 4 2 3 2 1 -2 -3		Fu 24.5
f 4 2 3 4 2 1		Fu 18.3b
a 4 3 1 2		Da 14.2
a 4 3 1 2		Da 16.1
e 4 3 1 2 1		Pi 13.1
e 4 3 1 2 3 -3		Pi 13.1b
e 4 3 1 2 3 1		Pi 5.1
g 4 3 1 2 3 4		Fu 14.4b
d 4 3 1 2 3 4 2 3		Fu 44.1
d 4 3 1 5 3 6		Fu 2.1
a 4 3 2		Da 15.3
c 4 3 2		Fu 47.2
d 4 3 2		Fa 1.4b
g 4 3 2		Fu 13.4
f 4 3 2 1		Fu 18.2
a 4 3 2 1 -2		Fu 38.3
g 4 3 2 1 -2		Va 14.2
d 4 3 2 1 -2 -3 -4 -5		Fu 4.2
b 4 3 2 1 -2 -3 -2 1		Fu 18.4b
a 4 3 2 1 -2 1		Pi 20.3

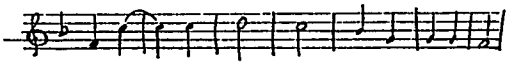
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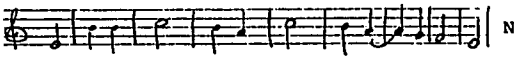
g 4 3 2 1 3 2		Fu 9.2
g 4 3 2 1 3 2		Na 1.5
g 4 3 2 4 3 2 1		Fu 30.2
d 4 3 4 2 1		Da 12.1
a 4 3 4 5		Pi 16.5
f 4 3 4 5 4 3 2		Fu 48.1
g 4 4 2		Da 17.2
g 4 4 2 3 3 1		Da 3.2
b 4 4 2 3 3 4		Da 3.6
a 4 4 3 2 1 2 3 4		Fu 31.2
g 4 4 3 4 1 2 1		Fu 1.1
a 4 4 3 4 2 1		Fu 3.2
d 4 4 3 4 5 6 4		Fu 18.1
b 4 4 3 4 5 6 7		Fu 8.5
d 4 4 4 3 2		Da 9.1
f 4 4 4 3 2 5 1		Da 10.2
d 4 4 4 5 6		Va 25.1
g 4 5 3		Mi 30.11
c 4 5 6		Da 6.3
c 4 5 6 4 6 5 3 2		Fu 30.1

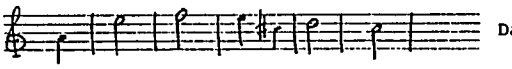
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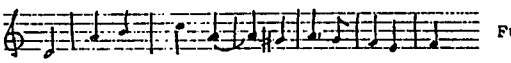
d 5 2 3 4 5 4 3 2		Mi 2.1
d 5 2 4 3		Da 2.2
d 5 3 4 5		Da 18.2
d 5 3 4 5 1		Pi 14.1b
a 5 3 4 5 6 5		Da 3.1
f 5 3 4 6 5 4 5 4		Fu 27.1
c 5 3 5 6 5		Pi 9.1
g 5 4 2 3 1 2		Na 14.1
d 5 4 3 2 1 (2)		Da 9.3
f 5 4 3 2 3		Mu 5.1
c 5 4 6 5 3 2 3 4		Fu 33.1
d 5 4 6 5 4 6		Fu 42.1
f 5 5 3 4 5 6 5		Da 6.1
d 5 5 5 4 3 2		Da 13.1
d 5 5 5 6 4 4 5 5		Fu 49.1
g 5 5 5 6 4 6 8 5		Va 8.1
c 5 5 6		Da 17.4
d 5 5 6		Va 3.1
f 5 5 6 5		Fu 50.1
c 5 5 6 5 (3 4 1) idealized		Da 5.3

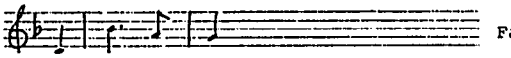
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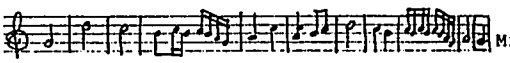
f 5 5 6 5 4 3 2 2  Fu 20.6

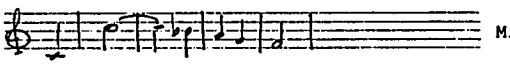
e 5 5 6 5 4 6 5 4  Na 3.1

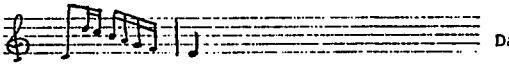
a 5 6 5 3 4 (3)  Da 1.5

d 5 6 7 5 4 5 4 3  Fu 31.1

d 6 5 4  Fa 1.4

e 7 6 5 6 5 6 5 4  Mi 24.1

c 8 7 6 5 4  Mi 2.4

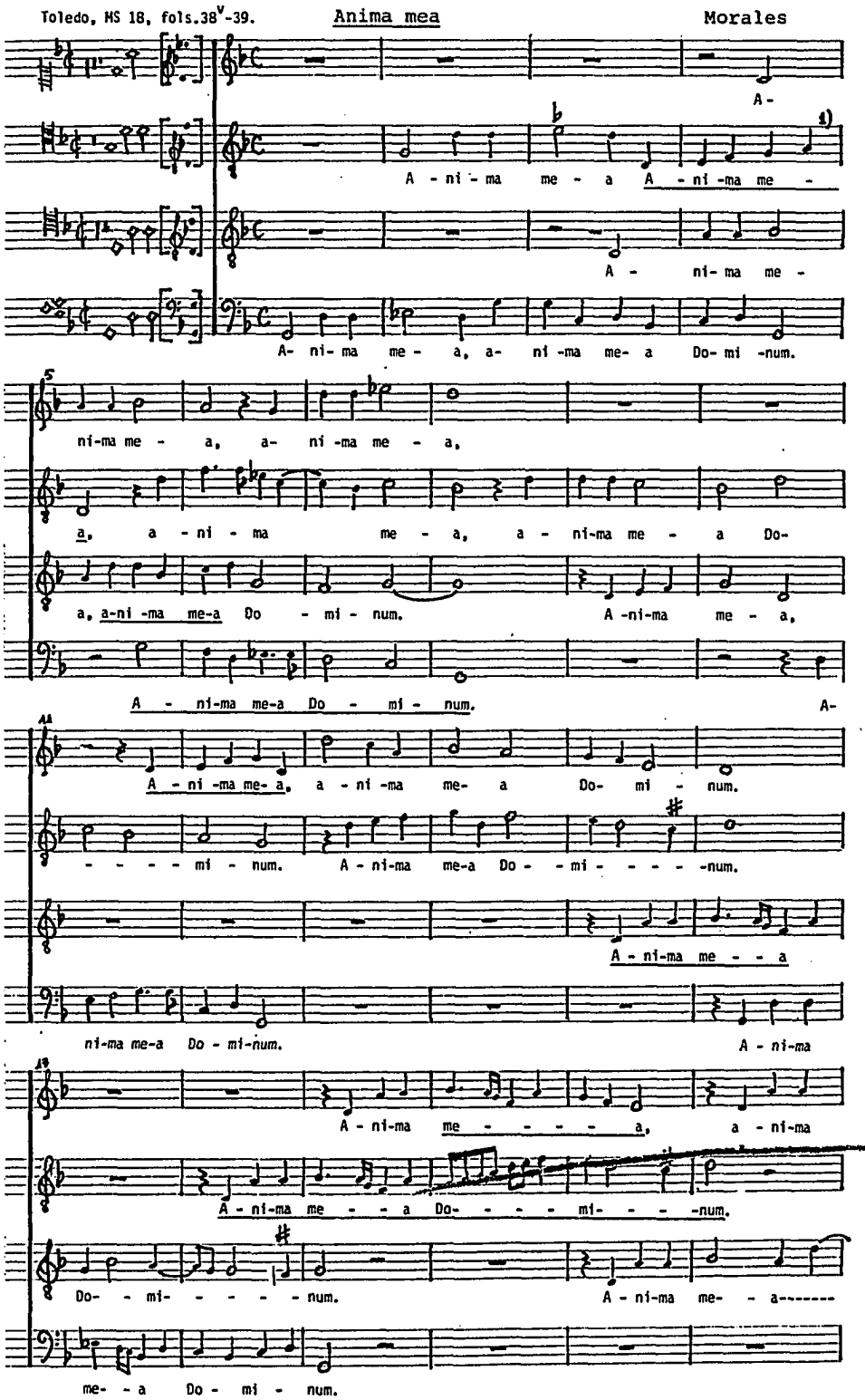
d 8 7 6 5 4 3 2  Da 21.4

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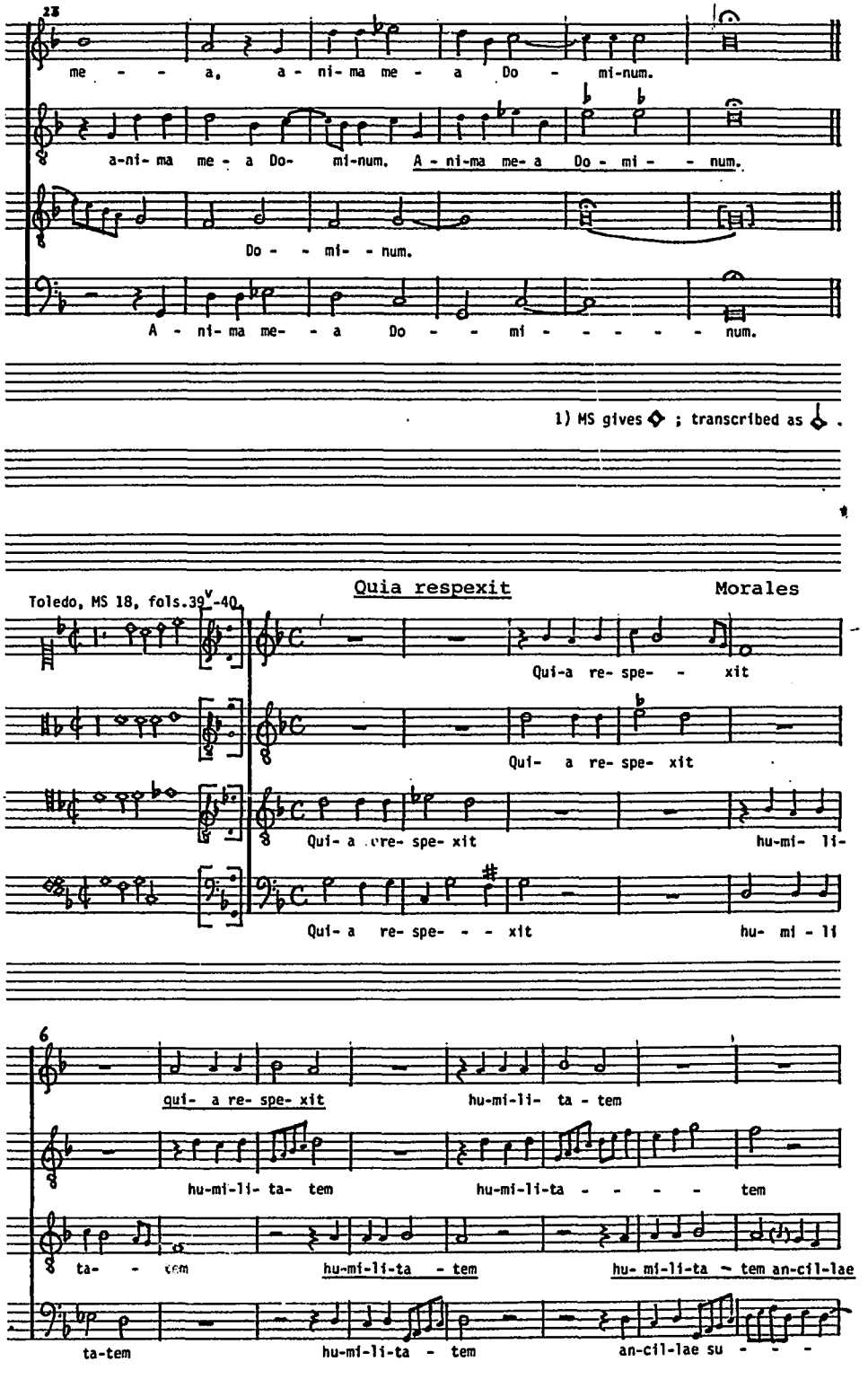
APPENDIX 2

MORALES, MAGNIFICAT FRAGMENTS

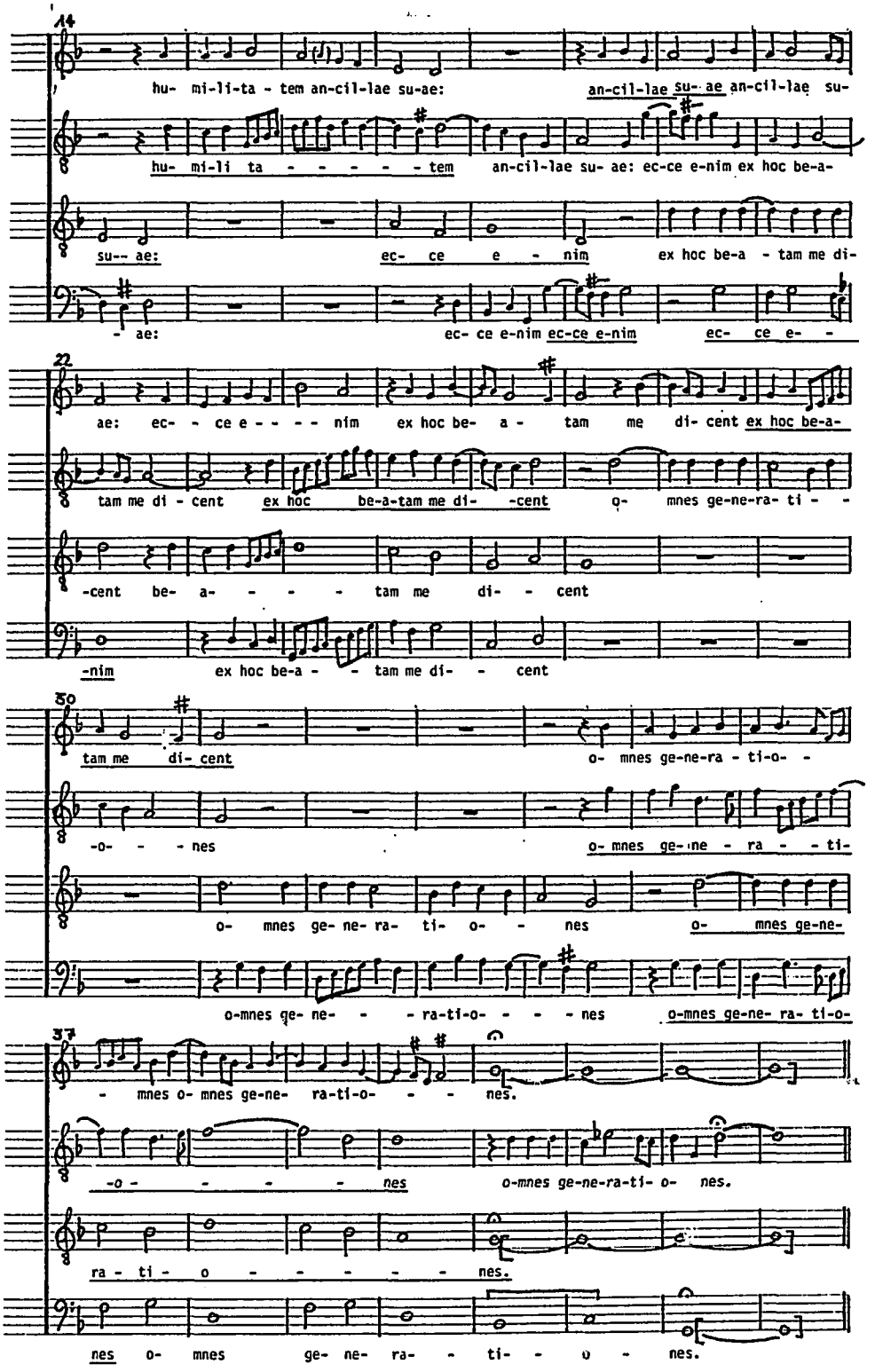
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SOURCES OF EXAMPLES CITED

Musical examples drawn from the published transcriptions of other scholars which have been included in this thesis are listed below:

Jacobs F Exx. 7.5, 7.10-7.16, 7.25-7.31,

Pujol Mu Exx. 4.2-4.16, 4.19-4.21, 4.25,

Pujol N Exx. 3.2, 3.4-3.8, 3.10-3.18,

Pujol V Exx. 5.1-5.8, 5.11, 5.34-5.36,

Schrade M Exx. 2.4, 2.5, 2.8-2.10, 2.12, 2.18, 2.19, 2.21-2.32, 2.34-2.40.

Examples of music by Francesco da Milano (ed. Ness), Albert de Rippe (ed. Vaccaro), Gombert (ed. Schmidt-Görg), Josquin (ed. Smijers et al), and Mouton (ed. Minor) have been acknowledged in the text. All other transcriptions are by the author.

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