13. ARCHITECTURE AND RHETORIC IN MUSIC OF THE AGE OF VICTORIA

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*M*Y INVOLVEMENT with Renaissance music as both scholar and performer has engendered an abiding interest in some of the larger questions concerning its essential nature, its beauty, and the deep personal satisfaction that it provides to those who experience it. This has drawn me to explore some underlying premises of music of the sixteenth century, particularly its architecture and the way that it functions in the temporal dimension to create meaningful discourse. Through my Renaissance interests, I have come increasingly to marvel at the achievements of Classical Antiquity and the extraordinary way in which knowledge and understanding of the world advanced in all spheres: from the most external to the most internal parts of human experience in science, philosophy and the arts. Even though we know today that the planets and stars do not revolve around the earth, there is certainly merit if not truth in the concept of the harmony of the spheres, in the belief that a natural order does exist, and in the idea that the soul is capable of inner harmony through the assimilation of natural and rational order of the world. Renaissance humanists shared this view and devoted their energies to bringing Antiquity into the present. Sixteenth-century society assimilated classical philosophy, science, mathematics, art, architecture, poetry and drama. Particularly evident in the arts, pagan Classical ideals were adapted to serve the new age, although moderated to some extent by the need to coexist within a deeply Christian society. The resultant tensions were reconciled rather than rejected in recognition of the profundity of knowledge and insight that accompanied the rebirth of the Classical past.

One of the problems that has faced scholars of Renaissance music is the way that music fits in to the notion of rebirth that is implicit in the very term. While it is understood that the revival of the music of Antiquity was not possible in a manner analogous to what was possible in other art forms, there has never been any reason to question the aesthetic connection between them. The purpose of this study, then, is to explore this relationship and to try to explain why Renaissance music sounds like Renaissance music. I am interested not only to explore the way that music exists as a completely autonomous entity, but also to investigate how it parallels the aesthetic and cultural values of its time, and how these contribute to giving music composed in the sixteenth century its identity and its sense of historical place. My argument is based, firstly, on the observation that the design of many sixteenth-century musical works is parallel to the symmetry and proportionality found in many other areas of Renaissance art and architecture. At the same time, I recognise that a study of the spatial dimension alone is insufficient, and that any meaningful explanation of music needs also to consider the temporal dimension. This involves exploring musical narrative, understood and expressed in the early modern period through the prism of rhetoric, and the conjunction between the spatial and temporal dimensions that occurs in music of the sixteenth century. The second part of this study examines music by Tomás Luis de Victoria within this framework and in celebration of the fourth centenary of his death, showing aspects of his work that shows him, too, to be a child of his times.

My first investigation of these ideas was in the context of instrumental music, as part of the research for my dissertation on the vihuela fantasia[1]. One of the most surprising findings of that project was the large number of works that appeared to be based on formal architecture that could be understood through ideas of proportionality. This was in contrast to existing notions of the fantasia as a free flight of fancy, the product of an improvisatory practice of free extemporisation in real time. In general, no organisational rationale was thought to govern the fantasia-ricercar genre even though it was predominantly constructed from imitative points and other more idiomatic devices assembled together in a way analogous to the motet.

The methodology I developed for this work in the 1970s drew from various other scholarly areas. Mainstream writings on music history and analysis were of little use as the fantasia was usually dismissed as an indeterminate musical form, and the idea of formal proportionality in Renaissance music had only been explored in exceptional cases, particularly concerning isorhythmic motets. Among such studies, of course the most famous is the 1973 article by Charles Warren that argues for an direct relationship between Dufay's motet *Nuper rosarum flores* and the new cathedral in Florence designed by Brunelleschi, and for whose consecration it was composed in 1436[2]. Indeed, the pioneering work in the architecture of Renaissance music that awakened my interest was a remarkable pilot study by Otto Gombosi, a brief but brilliant analysis of formal organisation in a ricercar by Francesco Canova da Milano[3]. Gombosi's premature death in 1955 was to curtail this line of investigation with reference to instrumental music for a further twenty-five years although its memory was preserved by Arthur Ness in his 1970 edition of the music of Francesco da Milano[4], and expanded a decade later by Jean-Michel Vaccaro in his investigation of fantasias in sixteenth-century French sources. In his analyses of works by Albert de Rippe and other composers, Vaccaro lucidly demonstrated structure through architecturally distributed transcriptions[5]. In addition to formal considerations, he also acknowledged the discursive rhetorical dimension of the music through analogy with poetry, although he did not attempt to pursue it further: 'The motivic and imitative fantasia is built from a succession of segments (groups), terminated by a cadence and exploiting a particular rhythmic or melodic idea (the motif). [...] In an instrumental composition, everything seems to happen as if the author assumed the existence of an underlying poetic structure. The fantasia can then be understood as a poem; various groups band together to form larger units (sections) just as the verses can be grouped into stanzas; cadences play the role of punctuation...'[6].

At the time I started to work with Renaissance musical structures, studies on rhetoric and music were still largely focussed on baroque music and the analysis of detailed surface structure through *Figurenlehre*, the study of melodic figures and their specific affective associations according to

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[1] John Griffiths: *The Vihuela Fantasia: A Comparative Study of Forms and Styles*, Ph.D. diss., Monash University, 1983.

[2] Charles Warren: "Brunelleschi's Dome and Dufay's Motet", *The Musical Quarterly*, 59, 1973, pp. 92-105. The findings of Warren's study were later challenged and revised by Craig Wright: "Dufay's *Nuper Rosarum flores*, King Solomon's Temple and the Veneration of the Virgin", *Journal of the American Musicological Society*, 47, 1994, pp. 395-441.

[3] Otto Gombosi: "A la recherche de la Forme dans la Musique de la Renaissance: Francesco da Milano", in Jean Jacquot (ed.): *La Musique Instrumentale de la Renaissance*, Paris, CNRS, 1955, pp. 165-176.

[4] Arthur J. Ness (ed.): *The Lute Music of Francesco Canova da Milano (1497-1543)*, Cambridge MA, Harvard University Press, 1970.

[5] Jean-Michel Vaccaro: *La musique de luth en France au XVIe siècle*, Paris, CNRS, 1981.

[6] *Ibid.*, p. 384: 'La fantaisie à motifs et imitations se construit par une succession de segments (les groupes), terminés par une cadence et exploitant une idée mélodique ou rythmique particulière (le motif). [...] Dans une composition instrumentale, tout paraît se passer comme si l'auteur supposait l'existence d'une structure poétique sous-jacente. La fantaisie peut alors se comprendre comme un poème; les divers groupes s'associent pour former des ensembles plus vastes (les sections) tout comme les vers peuvent être rassemblés en strophes; les cadences y jouent un rôle de ponctuations...'.

codifications made by seventeenth and eighteenth-century theorists[7]. Apart from the greater relevance of this approach to music of later centuries, the study of figures pertains to the artifice of rhetorical delivery, to its *elaboratio* rather than to the structure of argument, or *dispositio.*

It was only later, in the early 1990s, that writings on rhetorical discourse in the sixteenth century began to emerge and that were to help provide a theoretical basis for the more intuitive explorations of musical narrative, such as my own had been. One of the first provocative works in the field was Warren Kirkendale's study of the preludial function of early sixteenth-century ricercars[8]. Other pioneering works addressing rhetoric and musical narrative in Renaissance music include a book by Mark Bonds on 'wordless rhetoric', and studies on English solo lute music and songs by Robin Headlam Wells and Robert Toft[9].

The application of Humanist rhetoric to the study of vocal polyphony developed around the same time as the studies cited relating to instrumental music. A 1972 article by Claude Palisca was among the first within a study arguing for musical mannerism in the late sixteenth century[10]. Growth of interest in the area was acknowledged by Cristle Collins Judd in her 1985 survey of the analytical challenges facing the study of Renaissance polyphony and was addressed by Stephen Krantz shortly thereafter in his doctoral dissertation on Josquin, and a volume of 1988 conference proceedings edited by Marco Gozzi[11]. The application of rhetoric to music is also informed by modern scholarship dealing with musical narrative, particularly along the lines enunciated over half a century ago by Leonard B. Meyer in his influential *Emotion and Meaning in Music,* that extended information theory into the musical domain by looking at the listener's expectations of normative behavioural patterns associated with particular musical styles[12]. In the area of Renaissance polyphony and as an extension of Meyer's ideas, the methodology for the analysis of narrative continuity by Arnold Salop provides a useful means for examining music with logical explanation of the critical moments in works that can be seen to correspond with key points in rhetorical discourse[13]. These studies are some of those that have helped me come to understand some of the processes used by composers in the sixteenth century to shape their music, and are the springboard for my own ideas. These are issues that face all performers wishing to produce deeply satisfying interpretations of Renaissance music, and deserve greater presence in current musicological discourse.

One of the impediments in the study of the large-scale architecture of sixteenth-century music is that the topic is all but absent in the theoretical writings of the period. Many sixteenth-century treatises

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[7] For an appreciation of the development of contemporary scholarship, see Patrick McCreless: "Music and rhetoric", in Thomas Christensen (ed.): *The Cambridge History of Western Music Theory,* Cambridge, Cambridge University Press, 2002, pp. 847-849.

[8] Warren Kirkendale: "Ciceronians versus Aristotelians on the Ricercar as Exordium", *Journal of the American Musicological Society,* 32, 1979, pp. 1-44.

[9] Mark Evan Bonds: *Wordless Rhetoric: Musical Form and the Metaphor of the Oration,* Cambridge MA, Harvard University Press, 1991; Robin Headlam Wells: "The Art of Persuasion: A Note on the Lyric 'Come again: sweet love doth now invite' ", *The Lute Society Journal,* 16, 1974, pp. 67-69; Robin Headlam Wells: "The ladder of Love: Verbal and musical rhetoric in the Elizabethan lute-song", *Early Music,* 12, 1984, pp. 173-189; Robert Toft: "Musicke a sister to Poetrie: Rhetorical artifice in the passionate airs of John Dowland", *Early Music,* 12, 1984, pp. 190-199; Robert Toft: "An Approach to Performing the Mid 16th-Century Italian Lute Fantasia", *The Lute,* 25, 1985, pp. 3-16; and Robert Toft: *Tune thy Musicke to thy Harte: the Art of Eloquent Singing in England 1597-1622,* Toronto, University of Toronto Press, 1993.

[10] Claude Palisca: "*Ut Oratona Musica:* The Rhetorical Basis of Musical Mannerism", in E. W. Robinson & S. G. Nichols (eds.): *The Meaning of Mannerism,* Hanover NH, University Press of New England, 1972, pp. 37-59.

[11] Cristle Collins Judd: "Some Problems of Pre-Baroque Analysis: An Examination of Josquin's *Ave Maria... Virgo serena*", *Music Analysis,* 4, 1985, pp. 201-240; Steven C. Krantz: *Rhetorical and Structural Functions of Mode in Selected Motets of Josquin des Prez,* Ph.D. diss., University of Minnesota, 1989; and Marco Gozzi (ed.): *Struttura e retorica nella musica profana del Cinquecento: Atti del Convegno, Trento, Centro S. Chiara, 23 ottobre 1988,* Rome, Edizioni Torre d'Orfeo, 1990.

[12] Leonard B. Meyer: *Emotion and Meaning in Music,* Chicago, University of Chicago Press, 1956.

[13] Arnold Salop: *Studies in the History of Musical Style,* Detroit, Wayne State University Press, 1971.

that deal with the elements of musical composition –notation, intervals, rhythm, counterpoint, mode, cadences, etc.– but, concerning questions of musical structures, however, sixteenth-century music theorists are remarkably taciturn. Among the few who contemplate aspects of compositional process not even the early seventeenth-century theorist Pietro Cerone comes close to addressing the questions that are of interest to us here[14]. To my knowledge, no single sixteenth-century writer addresses the bigger question of how to combine all the parts into a coherent whole. Perhaps it was considered unnecessary to elucidate such questions simply because the musico-rhetorical relationships that determined the shape of musical structures were widely understood and the procedures were self-evident, particularly in vocal polyphony where the text determines the narrative discourse. Given the absence of theoretical corroboration, the evidence must be drawn from within the music itself and it is for this reason that external references to architecture and rhetoric are useful so that the examination of the music does not become overly self-referential. Concepts associated with Renaissance architecture and rhetoric can therefore help us answer the unanswered questions about compositional process, narrative and structure in Renaissance polyphony.

The conceptual framework of my discussion is summarised in Figure 1. The ideas are still in an experimental phase, distilled from my own personal experience of music, from intuitive responses tempered by historical and stylistic knowledge. I am confident in asserting that this represents a valid way for viewing sixteenth-century vocal and instrumental polyphony music, but make no claim for wider application. It is derived from specific architectonic and rhetorical ideas that were extensively taught and practised during the sixteenth century, and the observation that such qualities of the music can be 'heard' –perceived or experienced– in both the temporal and spatial dimensions. By 'temporal experience' of music I am referring to the direct experience of listening to music as a series of sounds and events that proceed through time, and that become logically connected into some kind of narrative discourse, or rhetoric. Without any incompatibility, music can also be perceived in the 'spatial dimension', outside the real time of performance, converted into an image or impression a musical work that is retained in the memory after it has been heard. On the one hand, this allows melodies and other specific musical features to be recalled at a later time, and also enables abstract images to be created that permit musical works to be contemplated in their totality and conceptualised on a single canvas outside the dimension of time. The temporal dimension is thus intimately connected with narrative or rhetoric, while the spatial dimension allows the perception of the proportional aspects of balance and design.

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[14] Pietro Cerone: *El melopeo y maestro. Tractado de musica theorica y practica,* Naples, Gargano e Nucci, 1613; rpt. Bologna, Forni, 1969. These topics are considered above all by Cerone in book 12 *'Unos avisos muy necessarios para mayor perfección de la Compostura'* (*Ibid.,* p. 652). Despite the promise of chapter titles such as *'Captitulo V. De cómo el imitar con el canto el sentido de la letra, adorna muy mucho la Composición'* (*Ibid.,* pp. 665-672), subsequent chapters on individual compositional genres are hardly more revealing. In the chapter on motets, for example, *'La manera que se ha de tener para componer un Motete. Cap. XII'* (*Ibid.,* pp. 685-687), the ten rules he offers are superficial and provide very little real guidance of the type that we might wish to find. The first four are concerned with the note values that should be used to create music of appropriate solemnity, while the fifth *suggests that the melodic material should be newly invented rather than borrowed. The final five pertain to the nature of cadences:* that the motet should have its closing cadence on the modal final, that the same music can be used to conclude the prima and secunda pars of a motet if the text is the same for both, that cadences ending sections or partes within the motet may finish on other notes, particularly the fifth, and that successive cadences should not be made on the co-final. These hint at structural concerns but go no further. Subsequent discussion of the composition of Masses, revolves around the parody or imitation process, while his guidance for psalms, canticles and hymns explains how to incorporate plainsong melodies, and how to set text according to liturgical practice. Translation of this chapter is in Oliver Strunk: *Source Readings in Music History: The Renaissance,* New York, Norton, 1965, pp. 263-265.
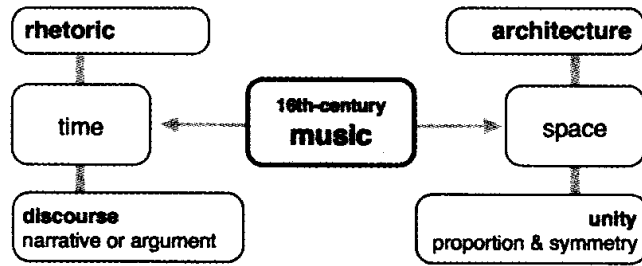
Figure 1. *Music in its rhetorical (temporal) and architectural (spatial) dimensions*

ARCHITECTURAL & RHETORICAL MODELS

The eye easily discerns 'the Renaissance' in art and architecture. The spatial dimension in sixteenth-century design was governed by Classical aesthetic values based on rational organisation according to laws of proportion, balance and symmetry. Beauty, knowledge and proportion were closely linked by values ultimately derived from Pythagorean theories of cosmic harmony that attempt to explain the rational order of the universe expressed through number. Art and design based on unity through balance and proportion predominate in the creative endeavour of sixteenth-century artists. In the same way, Renaissance musical works perceived in spatial terms become the sonic embodiment of the same principles of proportion and balance. Above all else, this is what connects the polyphony of the sixteenth century to its cultural context to make Renaissance music a child of its time.

In considering style and innovation in sixteenth-century music, mainstream music history focusses on advances in polyphonic writing and the new increased levels of expressiveness that was achieved by composers of the period. Humanist culture, however, was equally interested in number and proportion, and while considerable attention has been directed to some aspects of musical structure, particularly regarding cyclic Mass composition, insufficient attention has been devoted to the way that ideas derived from the study of number were used in music to mirror aspects of the numerical harmony of the Pythagorean universe. In other spheres such as architecture, buildings were designed drawing inspiration from Classical models, nearly always derived from principles drawn from numerically explicable proportions. A church such as Basilica di Sant'Andrea in Mantua (begun 1471) is a paradigmatic example of a building conforming to simple numerical ratios that give a sense of unified, harmonic proportion. Humanist architect Leon Battista Alberti (1404-1472), renowned for his study of the proportions of classical models, based the design of the basilica's façade on a square that divides into 4 on both its vertical and horizontal axes (Figure 2). Every other element of the building is planned around this central geometrical construct. Consciously or perhaps in unconscious response to the dominant ideas of the time, Renaissance polyphonists constructed their works based on analogous designs and concepts.

Adapting architectonic paradigms to fit polyphonic musical compositions is quite straightforward. The principles and the resultant proportionality are the same even if musical structures occupy time rather than space. For the sake of making a hypothetical example, let us consider a set of four arches that could easily be drawn from an architectural construct such as part of a bridge or colonnade (Figure 3). The proportionality of this set of arches is self evident. The length of the imaginary colonnade is eight times the height of the arches, and the division of the length into four equal parts has both symmetry and proportion of a kind that can be both sensed empirically and explained rationally. My contention is that the human mind can make the same judgements of proportion in the temporal dimension with the same facility as it can in the spatial dimension. In this case the senses should be able to perceive four temporal units equivalent to the arches and the mind should be able to comprehend their proportional relationship rationally, whether it be a representation of time or space.
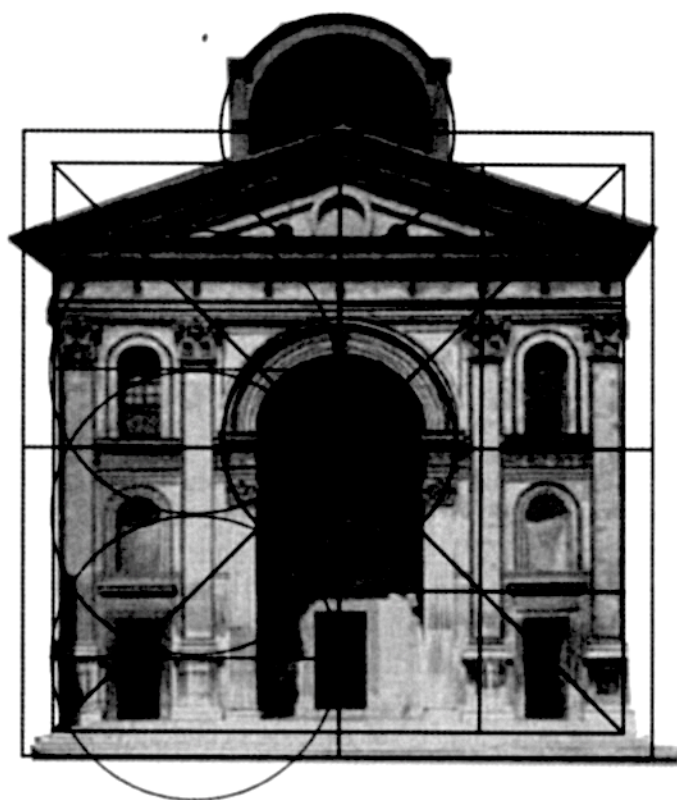
Figure 2. *Leon Battista Alberti, Façade of the Basilica di Sant'Andrea in Mantua*

As codified discourse designed principally for oration, Classical rhetoric is concerned mainly with the argumentative mode, segmented into a number of parts –its *dispositio*– that encompass a mood-setting introduction (*exordium*), the enunciation of the main topic of discussion (*propositio*), a summary of received opinion (*narratio*), the speaker's argument (*confirmatio*), rebuttal of anticipated criticism (*refutatio*), and an ending that hits home the point (*conclusio*). This scheme implies a gradual intensification of dramatic tension to a climactic point close to the end of the discourse and which abates during the *conclusio*. There are obvious direct analogies between this model and musical discourse, but it would be unrealistic to expect them to be literal. Not only is music too abstract to be strictly divisible into the parts of a rhetorical *dispositio*, but the texts set to music are customarily expressed in a narrative mode rather than through argumentation. In music, then, the classic model might respond to a simpler structure that does not require either a *narratio* or *refutatio*.

Figure 3. *Structural arches*

To represent musical structures graphically in a way that incorporates the rhetorical dimension as well as the architectonic, the most obvious way is to consider the height of the arches as a variable that can show dramatic intensity. Thus, the diagrammatic representation becomes something of a coaxial graph in which the horizontal x-axis indicates time, and the vertical y-axis is a measure of narrative or rhetorical intensity (Figure 4). Given that there is also usually some kind of fluctuation of intensity

within each period the symmetry of the arches can also be distorted so that they more closely represent the life cycle of each musical episode: their genesis, extension, culmination and conclusion.
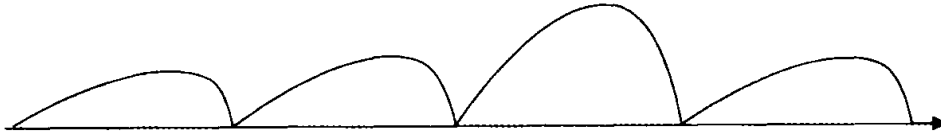

Figure 4. *Abstract heightened, asymmetrical representations of musical structure*

The asymmetrical distortion of the arches represents the continual dynamic movement that takes place during the performance of narratively conceived music, yet the narrativity does not destroy its proportionality. As the music progresses forward through time, the periodicity of its proportional distribution is perceived, along with the rhetorical structure of its narrative that is a principal factor in being able to comprehend to entire musical work as a rational whole. This dynamic distortion, in fact, is essential in order to avoid the music becoming overly predictable. It could even be said that the composer's craft consists of continually looking for ways to vary the pattern, to preserve a tension between expectations and eventuality, as well as the interplay between novelty and conformity.

Still remaining within the abstract and using the same diagrammatic model, Figure 5 presents a representation of a typical rhetorical argument in which each segment of the rhetorical scheme is considered an independent unit as it unfolds through time. In the upper version of the diagram, the intensity levels correspond to an archetypal description of rhetorical delivery, with the arches distorted for the reasons indicated above. The lower version of the same diagram includes a second arch that extends over the entire work in order to show that the individual sections are not independent of one another and that the discourse should be understood as a single unified and cohesive unit. Coherence is a fundamental part of the art of persuasion.
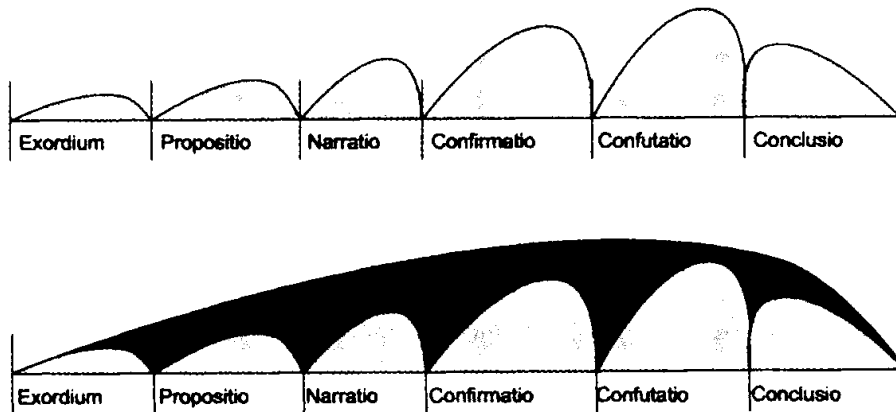
Figure 5. *Intensity and the rhetorical argument*

In music, coherence is achieved by a variety of associations, sometimes analogous to rhetorical discourse, occurring at different levels of the musical fabric. Each musical episode in Renaissance polyphony is usually built from a single thematic idea and, in vocal music, a single verse of poetic text. Successive episodes are often connected, especially when the new verse of text is part of the same sentence as the one that precedes it. Composers often linked these with interlocking cadences so that no momentum is lost while using the cadence at the same time to signify a division between one idea and the next. Through processes such as this, individual musical episodes become linked together into

larger continuous units. These were specifically designed so that the listener could perceive both the points of sectional division as well as the narrative continuity of larger units. The lengths of the episodes vary according to textual requirements, but it is highly significant here to note that these larger units –sections comprising a number of separate episodes– are frequently of related proportion. This can be demonstrated in hundreds of sixteenth-century musical works and appears to be a common technique in the formal design of works that otherwise appear to have no design plan. The most common design is one in which the principal internal cadence occurs exactly at the midpoint of the work, and with these cadences respectively on the modal dominant or *repercussio* [R], and the modal *finalis* [F]. This is noted by Cerone in the passage of *El melopeo y el maestro* that discusses how to compose motets, cited above. This type of structure is also the dominant pattern in instrumental fantasias, and therefore the abstract scheme shown in Figure 6 could represent equally a short motet by Morales or a vihuela fantasia by Fuenllana. It suggests a work composed of four separate episodes built on individual ideas that form two internal paired groups, separated by a strong cadence. In this sense the episodes are linked into longer periods, and the periods in combination make up the entire work, linked together by their literary sense and their musical content in a way that can be expressed as a conjoined architectural and rhetorical scheme.
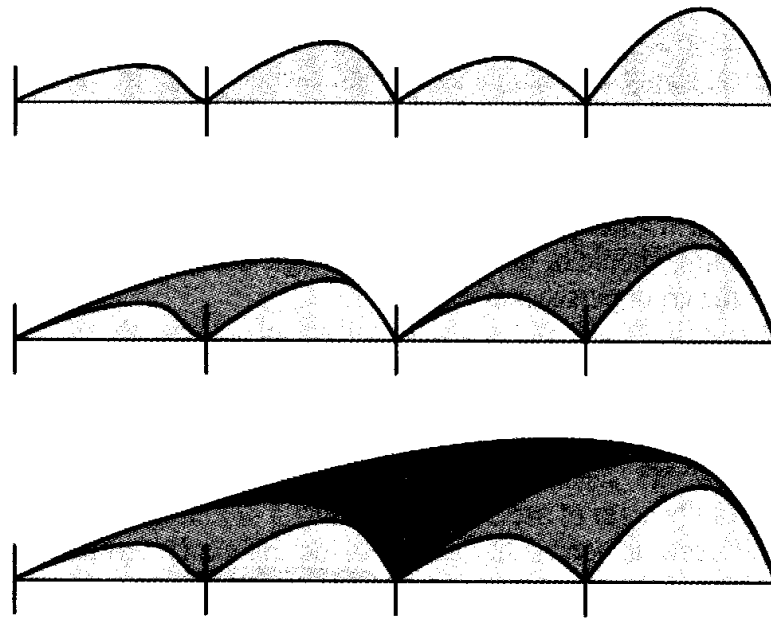
Figure 6. *1 Episodes – 2 Periods – 3 Complete composition*

Awareness of this dimension of compositional practice or compositional style in the sixteenth century has been conspicuously absent from music studies. As an example, let us consider briefly Cipriano de Rore's well-known madrigal *De le belle contrade del Oriente* from his *Quinto libro di madrigali* (1566), which has been used widely in undergraduate university teaching of Renaissance polyphony throughout the world for over half a century and reprinted many times in historical anthologies of music[15]. It is astonishing, however, that the even the most recent discussions of this piece and other similar music never allude to its architecture.

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[15] The work has appeared in Archibald T. Davison & Willi Apel (eds.): *Historical Anthology of Music*, Cambridge MA, Harvard University Press, 1949; and has been reprinted as recently as in the sixth edition of J. Peter Burkholder & Claude V. Palisca (eds.): *Norton Anthology of Western Music*, New York, Norton, 2010.

Published posthumously, this is a mature work composed late in Cipriano's life, a work that shows an unusual level of chromatic experimentation, and that is often used to exemplify the genesis of Monteverdi's so-called *seconda prattica*. Claude Palisca's commentary on this piece in the *Norton Anthology of Western Music* typifies customary discussion of Renaissance polyphony. It underlines the textural variety within the five-voice texture, the use of pictorial madrigalisms to accent individual words for expressive purposes, and the bold harmonic language including the use of triads as extreme as E major and D-flat major in a piece composed in F. Regarding structure, there is only one observation concerning the clarity with which the quatrains and tercets are separated by cadences, and that there is a rest in all parts to divide the octave from the sestet[16]. What has been missed is that this major point of division is placed at the exact arithmetical midpoint of the music, even though the textual division of the sonnet –octave and sestet– is unequal. As can be observed in Figure 7, this imbalance is countered by the extended setting of the final verse of the poem. Apart from this one exception, each verse is set concisely as between 8 and 12 semibreves. The perfect proportion of the work is completely ignored.

Da le belle contrade d'oriente	8
Chiar' e lieta s'ergea Ciprigna, ed io	10
Fruiva in braccio al divin idol mio	10
Quel piacer che non cape' humana mente,	12
Quando senti dopp'un sospir ardente:	8
"Speranza del mio cor, dolce desio,	10
T'en vai, haimè! Sola mi lasci' Adio!	12
Che sarà qui di me scur' e dolente?	10
Ahi crudo amor' Ben son dubbios e corte	10
Le tue dolcezze, poi ch'anchor ti godi,	8
Che l'estremo piacer finisc' in pianto."	12
Ne potendo dir più cinseme forte	12
Iterando gl'amplessi in tanti nodi,	10
Che giamai ne fer più l'edra o l'acanto.	28

40 → 80 ← 40

30 → 80 ← 50

(semibreves)

Figure 7. *Cipriano de Rore, text distribution in* Da le belle contrade d'oriente

Figure 8 attempts to represent the madrigal in terms of its overall architecture and rhetoric. The diagram approximates the work by showing the two temporal halves corresponding to the text, octave and sestet. The shape of the curves is highly individual rather than typical. This is due to the narrative nature of the text and, thus, the fact that it does not have to conform to the pattern of intensity that occurs frequently in argumentative rhetoric. Here, instead, are two high points of similar intensity near the beginning and end of the work, with more restrained musical moods towards the centre of the composition, other than the opening of the sestet.

[16] J. Peter Burkholder & Claude V. Palisca (eds.): *Norton Anthology of Western Music*, Fifth Edition, New York, Norton, 2006, pp. 287-288.
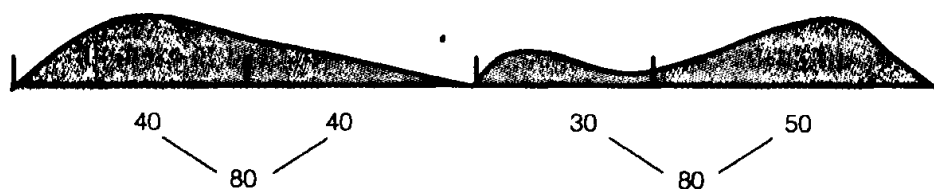
Figure 8. *Cipriano de Rore*, Da le belle contrade d'oriente, *narrative plan*

VICTORIA

My preliminary investigations give reason to believe that the music of Tomás Luis de Victoria also has a similar degree of order and proportion in the way it is constructed. My examination of six masses is only a reconnaissance mission to assess proportionality in his structural architecture and is admittedly superficial. Of the thirty movements in this set of masses, at least eighteen of them exhibit seemingly incontrovertible proportional structures, and a further five movements could also be considered as possibly proportional. This represents between 60% and 77% in total and, surprisingly, includes all of the Gloria and Credo movements in which the length and the nature of their texts might be more likely to interfere with architectural proportions in comparison to the greater freedom that composers found in setting the shorter texts of the Kyrie and Agnus Dei. The proportions are summarised in Figure 9. The movements with strongly proportional sections are indicated in dark grey while those with less certain proportionality are indicated in light grey.

	Missa Ave maris stella	Missa Simile est regnum coelorum	Missa de Beata Maria Virgine	Missa Gaudeamus	Missa Quam pulchri sunt	Missa O quam gloriosum
Kyrie	1:1:1	1:1:1	1:1:1*	3:2:2*	1:1*	2:2:3*
Gloria	1:1	1:1	1:1*	1:1	3:1	1:1
Credo	2:1:2	2:1	2:1	2:1		2:1
Sanctus	1:1	1:1		1:1		
Agnus	1:1		1:1	1:1		

Figure 9. *Tomás Luis de Victoria, sectional ratios in selected masses*

Figure 10 gives the lengths of each of the principal sections in each movement of this group of masses, the figures used to calculate the ratios in Figure 9. All are all given in *tactus* units, normally semibreves in the original notation, except for sections using proportional signatures. This means that the proportions approximate the time scale of performance time rather than bar numbers in a score. The most highly proportional among the masses given here is the *Missa Ave maris stella*. As can be seen, each movement is strongly proportional if allowance is made for minor mathematical discrepancies. Differences of 2 or 4 *tacti* between sections is hardly perceptible when the measurement is being made in the temporal terms of performance. Both the *Missa Simile est regnum coelorum* and *Missa Gaudeamus* demonstrate proportional planning in four of their five movements. At the other

extreme, the *Missa Quam pulchri sunt* is the one that demonstrates less concern with internal proportionality. In this Mass, the only clearly proportional movement is the Credo that shows a ratio of approximately 3:1, but it seems unlikely that a composer would ever intend that listeners perceive such a proportion audibly. The *Missa O quam gloriosum* shows strong proportionality in its Gloria and Credo and in the first two parts of the Kyrie, and the evidence for proportional planning in the *Missa de Beata Maria Virgine* is somewhat ambivalent.

	Missa Ave maris stella (4vv)	Missa Simile est regnum coelorum (4vv)	Missa de Beata Maria Virgine (5vv)	Missa Gaudeamus (6vv)	Missa Quam pulchri sunt (4vv)	Missa O quam gloriosum (4vv)
KYRIE						
Kyrie 1	44	34	32	56	44	22
Christe	44	30	36	42	36	22
Kyrie 2	44	32	42	40	36	30
GLORIA						
Et in terra	132	104	120	150	148	90
Qui tollis	130	100	135	146	124	92
CREDO						
Patrem	140	202	288	330	220	188
Et resurrexit	70					
Et in spritum	144	108	142	166	69	98
SANCTUS						
Sanctus	90	96	121	116	110	100
Benedictus	92	100	100	112	88	78
AGNUS DEI						
Agnus 1	74	64	76	76	68	68
Agnus 2	74	78	74	76	56	----

Figure 10. *Tomás Luis de Victoria, sectional lengths in selected Mass movements*

Victoria's motets are generally short, concise, and to the point. Although he was a master of the intensity of his expression, it is difficult to analyse these pieces in narrative terms because there is limited place for rhetorical development and detailed analysis therefore runs the risk of appearing trivial. On the other hand, examination of outer structure and sectional length shows considerable attention to questions of proportion. Among the small number of Victoria's motets composed in two *partes*, three have *partes* of similar enough length for them to be recognised as of equal proportion in performance.

O regem caeli	62 + 63 bars (based on the Anglés edition)[17]
Ascendens Christus in altum	71 + 67
Dum complerentur	86 + 76

[17] Tomás Luis de Victoria: *Opera omnia. Primera edición por Felipe Pedrell, nueva edición corregida y aumentada por Higinio Anglés,* Monumentos de la música española XXV, XXVI, XXX, Rome, CSIC, Delegación de Roma, 1965-1968.

The most precise is *O regem caeli* with *partes* of 62 and 63 bars, respectively. The jubilant five-voice motet *Ascendens Christus in altum* is less exact, but the difference of only four bars is less than ten seconds in performance time in a work of nearly four and a half minutes and would therefore sound quite well balanced as two equal units. Less compelling is the case for *Dum complerentur* in which the two *partes* are respectively 86 and 76 bars. This difference is possibly too large for them to be perceived as equal.

Of the single-movement motets, perhaps the two that are most clearly proportional are the well known works *O vos omnes* and *O magnum mysterium*. Not a great number of the other motets exhibit obviously immediate proportional design, but those worthy of consideration include the haunting *Vere languores*, composed as two equal 30-bar sections with an added 10-bar coda and *Descendit angelus Domini* which exhibits a 2:1 proportional design.

O vos omnes	33 + 35 bars
O magnum mysterium	38 + 36
Vere languores	28 + 30 + 10
Descendit angelus Domini	40 + 20

To demonstrate the way in which these ideas of conjoined architecture and rhetoric can be used to explain and illuminate design features in Victoria's music, I have selected one of Victoria's best-known motets, *Nigra sum sed formosa*, a six-voice work first published in 1576 and his setting of this ambiguously sensual antiphon derived from the Song of Songs and sung at Marian Vespers[18]. Typical of the concision of Victoria's motets, the text comprises eight verses of differing length, set to music in phrases of between four and thirteen bars, and has a total length of 69 bars that occupy three to four minutes in performance. The text is distributed in the following way[19]:

Verse		Length (bars)
1	*Nigra sum sed formosa, filiae Ierusalem:*	4
2	*ideo dilexit me Rex,*	9
3	*et introduxit me in cubiculum suum,*	9
4	*et dixit mihi:*	10
5	*Surge, amica mea, et veni:*	13
6	*iam hiems transit, imber abiit, et recessit.*	9
7	*Flores apperuerunt in terra nostra,*	3
8	*tempus putatitionis advenit.*	12

By examining text and music together and reading them within the frame of architecture and rhetoric, I have constructed a diagrammatic representation of the work (Figure 11) along the lines of the abstract models presented earlier in this study[20]. The initial sectional divisions are based on the distribution of the text. Given the brevity of the work and the semantic organisation of the text, it makes more sense to

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[18] *Thomae Ludovici de Victoria abulensis collegii germanici in urbe roma musicae moderatoris. Liber primus, qui missas, psalmos, Magnificat, ad Virginem Dei Matrem salutationes. Alia que complectitur*, Venice, A. Gardano, 1576. A facsimile of the work is available online at <http://www.uma.es/victoria/1576/1576.html (accessed 7 May 2011).

[19] In English, the text reads: 'I am black and beautiful, o daughters of Jerusalem. / The king has come to me / and taken me into his chamber / and says to me: / Arise, my love, my fair one, and come; / For, lo, the winter is past, the rain is over and gone, / the flowers appear on the earth, / the time of the singing of birds is come'.

[20] A transcription of the piece is not included here as copies of the score are readily available both in the collected editions of Felipe Pedrell revised by Higinio Anglés (see note 16), and the edition Tomás Luis de Victoria: Motetes, transcripción de Samuel Rubio,

divide the text and the 69 bars of music into five sense units instead of eight separate units. There is internal evidence in the design of the music to suggest that Victoria saw it this way himself, for example, in the way that he joins the first two verses together by eschewing a strong cadence between them, and by using the initial motive of the opening homophonic phrase as the imitative head motive for setting the second verse. The motet, then, is divided into sections of almost identical length, indicated in the diagram with Roman numerals. The initial bar number of each section is shown in italics, and the length of each is shown within the shaded areas representing the sections. With the exception of section II of nineteen bars, the sections are of twelve or thirteen bars, therefore giving the work balance and a sense of internal symmetry. The longer second section is also explicable as part of the work's rhetorical scheme. The outer framework also shows considerable balance, being divisible into two large architectural sections of similar proportion, 32 and 33 bars, plus a four-bar cadential extension from bar 65. The main point of sectional division occurs at the beginning of verse 5, the mid-point of the poetry, and precisely on the first statement of the key word 'Surge'. This structure is reinforced by parallel final cadence patterns (indicated on the diagram) in the sequence d'- g / d - D - G /.

The rhetorical dimension of the motet is evident in the close relationship between music and text, the way that all musical elements are marshalled in service of the textual declamation and affect. This includes both the contrapuntal and harmonic organisation of the music and, in particular, the manipulation of texture. Although there is often not a strong literal correspondence between musical texts and the parts of rhetorical *dispositio*, the first sections of this motet are more readily analogous to an *exordium* and *propositio* than is often the case. Each of these sections is complete in its own right, built from paired verses of text that are developed with textural parallelism: verses 1 and 3 are set to a form of homophony, and their complements (verses 2 and 4) are set imitatively. These are represented on the diagram with the letters H (homophony) and I (imitation), and with arrows beneath that indicate the parallelism. This is in contrast to the second half of the work that begins and ends with imitative textures and that employs predominantly homophonic textures, mainly contrasting block voice groups in its central bars 37-57.

As outlined above, the two verses of section I are skillfully linked together to make a single unit that blossoms from its opening homophonic declamation in five voices into imitations of the same principal motive, but with new text. The same textural program is applied to section II, but with the opening homophony changed into homophonic trios, S-S-T interlocking with A-T-B, and with a prolongation to 19 bars through the insistent although inexact imitations of the phrase 'et dixit mihi'. This gives section II a greater sense of weight than the previous one, a heightened sense of development, as well as a certain suspense through detaining arrival at the exclamatory phrase 'Surge, amica mea', the beginning of section III. The affinities in the structure and content of these two sections as well as the clear sense • of narrative continuity between them function together to give a strong sense of cohesion that makes them readily associable as a larger unified structural entity.

The second half of the work commences with the madrigalian setting of verse 5, it is three sub-groups treated with three different textures: imitation of a rising 'Surge' motive (spanning as much as a ninth in some voices), grouped voices S-S-A and T-T-B on 'amica mea', and brief imitations on 'et veni', then bridging the colon that separates it from the following verse through a weak half cadence to the animated homophony of 'iam hiems transit' that announces the passing of winter at the opening of

Madrid, Unión Musical Española, 1964. Other transcriptions can be consulted online, such as the Petrucci Music Library <http://imslp.org/wiki/Nigra_sum_(Victoria,_Tomás_Luis_de)> (accessed 9 May 2012) and on the site dedicated to the music of Tomás Luis de Victoria authored by Nancho Álvarez <http://www.uma.es/victoria/pdf/Nigra_Sum_Sed_Formosa.pdf> (accessed 9 May 2012). Following Rubio's transcription, this latter version is transposed a fourth lower than written pitch in line with the performance practice associated with the use of *chiavette*. Numerous recordings are also available on YouTube.

section IV. This is arguably the highpoint of the musico-poetic utterance of the music, continuing as free polyphony in all voices, then with the texture gradually losing intensity through the reduced texture of the four-voiced homophonic sound blocks (S-S-A-T / A-T-T-B) that announce the optimism of spring. In the closing verse that declaims that the 'time of pruning has arrived' Victoria returns to imitative text setting, but crafts them in a way that slows the harmonic rhythm of the passage to counter its rhythmic intensity. This is done by static repeated harmonic progressions in bars 59-60, 61-62 and beyond, with a final cadence at bar 66, followed by a coda with a pedal in two voices and a characteristic set of reiterations of a plagal progression.
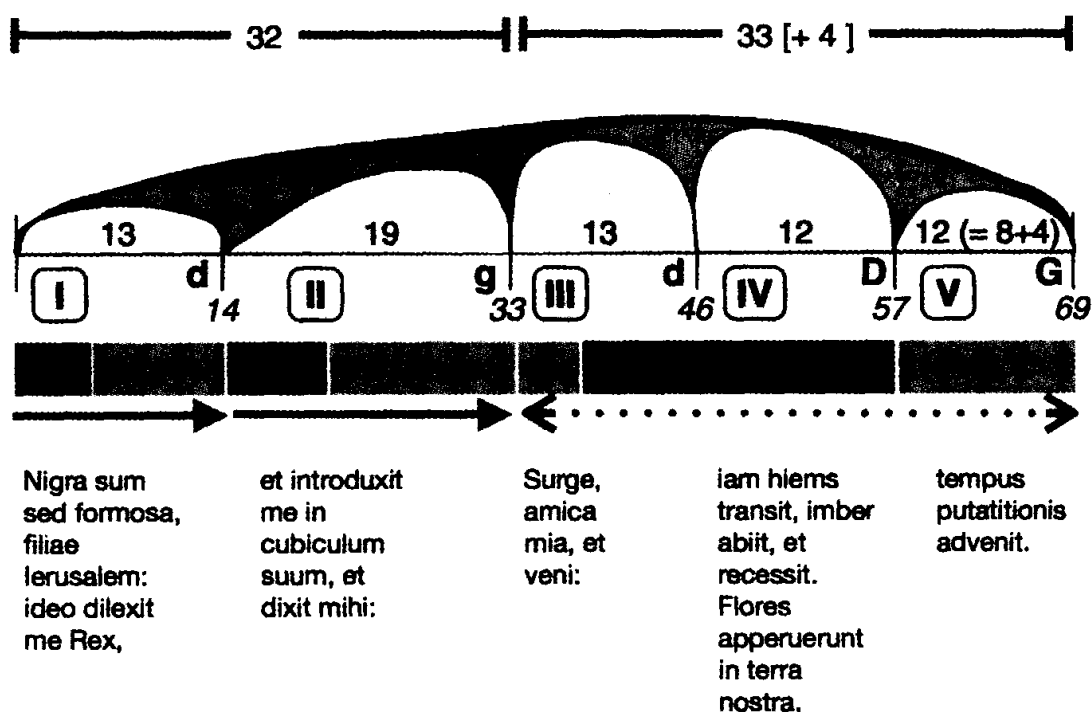
Figure 11. *Architectural-rhetorical model of Victoria*, Nigra sum sed formosa

My main aim in this study has been to raise some questions about the way Renaissance composers approached the structural aspects of their craft within the prevailing artistic climate of their age. Victoria has been a testing ground for ideas, my vehicle rather than my direct object. His music has not been explored in depth with regard to its architecture and rhetoric of his music yet, as is the case with so many other composers of his time, the preliminary findings derived from an almost random scratching of the surface are positive. They suggest that it has the potential to bear fruit and reveal something new about Victoria's music and the style of his age. At the moment the proposition that the architectural principles of the Renaissance were assimilated and used by Renaissance polyphonists remains unproven. It requires a comprehensive and systematic study if the proposition is to gain widespread acceptance. There is good reason to be optimistic, and more comprehensive studies are also likely to refine our observations and help draw much more subtle conclusions that cannot be predicted at this stage.

As has been observed, the theorists are silent concerning the notion of how all the components –musical and non musical– were to be assembled into cohesive balanced objects of sonorous beauty. This has been the prime focus of the discussion, a deliberation about the way that we choose to

contemplate Renaissance music today, and a search for a meaningful way of discussing musical works in their wholeness. Architecture and rhetoric are analogies that encourage a way of considering musical works in both space and time, giving consideration to their perception in both the senses and the mind, emotion and intellect combined.

Javier Suárez-Pajares, Manuel del Sol (eds.)

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