

A Corpus Approach to Mode in Vicentino's Chromatic Madrigals

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2 October 2021

Outline

1 Introduction

2 Methodology

3 Analysis

- Congruent Finals
- Looking West to Mantua
- Back to Ferrara: Non-congruent Finals
- Levels of Congruence
- Limitations of the Approach

4 Future Work

5 Conclusion

Introduction

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- What implications might these findings have for analysis, performance, and even composition?
- How might computer-aided musicology help with these findings?

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Methodology

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 - Measure the frequency of pitch-class articulations

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 - Measure the frequency of pitch-class articulations
 - Compare with the Monteverdi corpus present in the music21 library

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Initial Calibration

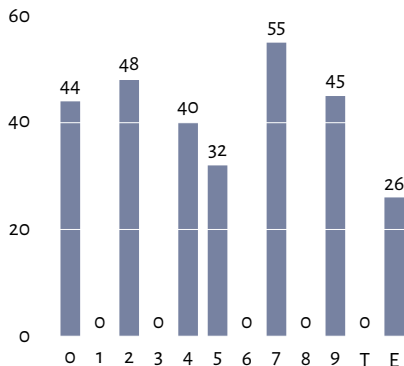


FIGURE 1: Pitch-class histogram for Vicentino's untitled diatonic madrigal with congruent G final

Initial Calibration

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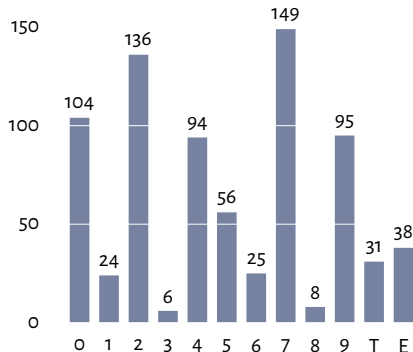


FIGURE 2: Pitch-class histogram for Vicentino's "Non s'incolpi la voglia," Book V, with congruent G final

Monteverdi Comparisons

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Back to Ferrara: Non-congruent Finals

Modal Discrepancies

Modal Discrepancies

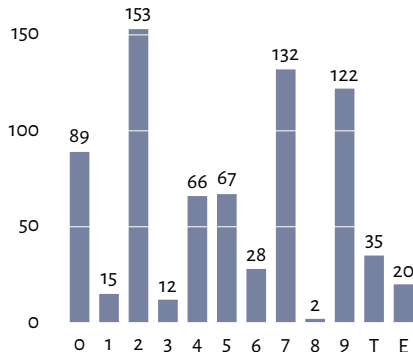


FIGURE 5: Pitch-class histogram for Vicentino's "Donna s'io miro," Book V, with non-congruent G final

Back to Ferrara: Non-congruent Finals

Modal Discrepancies

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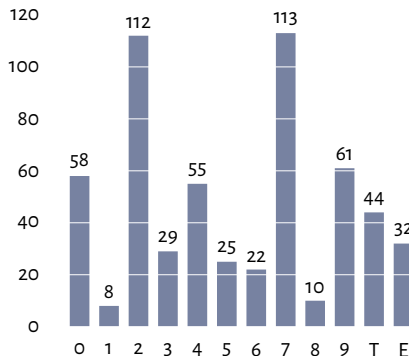


FIGURE 7: Pitch-class histogram for Vicentino's "Poi ch'el mio largo pianto," Book V with congruent G final

Modal Discrepancies

Modal Discrepancies

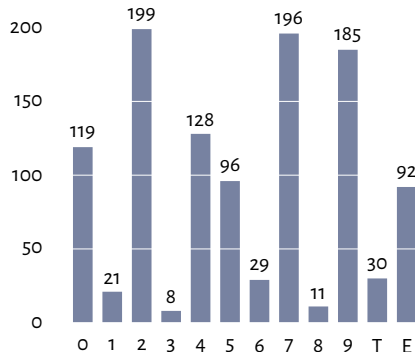


FIGURE 8: Pitch-class histogram for Vicentino's "Non pur quell' una bella ignuda mano," Book V, with congruent D final

Modal Discrepancies

Levels of Congruence

Modal Discrepancies

2 3 4 5 6 7 8 9 10

Hie - ru - sa - lem, Hie - - ru - sa - lem, con - - ver - te -

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

re, con-ver-te-re, con-ver-te-re, ad Do-mi-num, ad Do-mi-num De-um tu-um.

con-ver-te-re, con-ver-te-re, con-ver-te-re ad Do-mi-num, ad Do-mi-num, con-ver-te-re ad Do-mi-num De-um tu-um.

ver-te-re, con-ver-te-re ad Do-mi-num, ad Do-mi-num De-um tu-um, ad Do-mi-num De-um tu-um.

con-ver-te-re, con-ver-te-re ad Do-mi-num, con-ver-te-re ad Do-mi-num De-um tu-um.

ru - sa - lem, con - ver - te - re, con-ver - te - re ad Do - mi - num, ad Do - mi - num, De - um tu - um.

Modal Discrepancies

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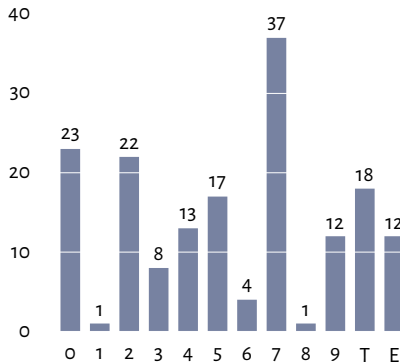


FIGURE 9: Pitch-class histogram for Vicentino's chromatic madrigal "Hierusalem"

Three Main Limitations

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- 3 Not congruent with how a sense of mode is actually created and/or determined

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New Avenues

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- Considerations of other corpora: Luzzaschi, Gesualdo, di Lasso

di Lasso Comparisons

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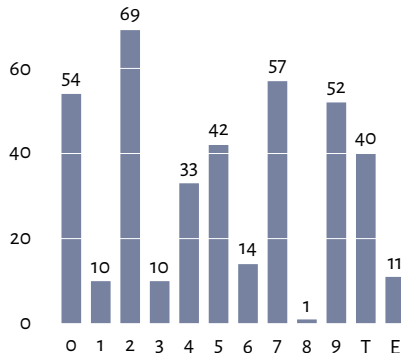


FIGURE 10: Pitch-class histogram for di Lasso's fifth Sibylline Prophecy, "Sibylla Samia," with congruent D final

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- Preliminary findings suggest that this differs from both Monteverdi and di Lasso
- Not a verdict on compositional acumen, but rather on nuances of style

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