MADRIGAL

Most important genre of Italian Secular Music
Not Strophic - Through Composed setting of a short poem
Poetry
- Francesco Petrarch (1304-74) revival led by Pietro Bembo (1501)
- Serious Texts (Sentimental or Erotic usually)
Music
- Music aimed to match seriousness of poetry
- Primarily for several voices - Chamber Music
- Entertainment for formal and informal courtly social gatherings
  » discussed literature, science, art, music etc.
Composers
- Franco-Flemish Composers at first (1530-65)
- Italians Dominated afterward (1565-1600+)

Early Composers (1530-65)
- Verdelot (c. 1480-1545)
- Arcadelt (c. 1505-1568)
  » around 200 madrigals
  » NAWM 36 (p. 155)
    » between Frottola and Madrigal
    » Homophonic
    » square rhythms
    » adherence to form of verse
    » Full of expressive touches

To communicate feeling was the primary goal
Adrian Willaert

- Musica Nova (1540’s/1559)
  - Contained 25 Madrigals
  - Poetry by Petrarch
  - Complete Cycles Set
    » Every Stanza of the Poem
- NAWM 37 (p. 158)
  - Musical Imagery
    » Quando é ‘l de chiarto (C major)
    » e quando é notte oscura (a minor)

Cipriano de Rore (1516-1565)

- Successor to Willaert at St. Mark’s
- Innovator of new techniques
- NAWM 38 (p. 166)
  - Shifts of:
    Texture Homophony/Imitation
    Tempo Duple/Triple
    Note values Long/Short
  - Sudden Modulations
  - Dramatic depiction of Text
  - Poetry chosen for ability of composition

Chromaticism

- Revival of more Greek Ideas
- Experimentation
  - Nicola Vicentino
    » L’antica musica ridotta alla moderna prattica (1555)
    » Ancient Music Adapted to the Modern Practice
    » Invented a microtonal keyboard
  - Chromaticism
    » smaller time signature (blacker notes)
    » differences visually
Later Composers (1565-1600)

- Northern Composers fade out
  - Orlando di Lasso (1532-94)
    - More important as a church composer in Italy and Germany
  - Philippe de Monte (1521-1603)
  - Giaches de Wert (1535-96)

  *The last of their kind*

- Italians Dominate
  - Luca Marenzio (1553-99) NAWM 39 (p. 171)
  - Carlo Gesualdo (1561-1613)
  - Claudio Monteverdi (1567-1643)

Later Composers (1565-1600)

- Gesualdo
  - Prince of Venosa
  - Luzzaschi/Vicentino connection
  - NAWM 40 (p. 184)

- Monteverdi
  - 5 books of Madrigals (into 1600’s)
  - Best of the Era
  - Most Famous
  - Crossover to Baroque Period

Madrigal Traditions in other Countries

- England
  - English Madrigal
    - Not as dramatic as Italian
    - Vocal and/or Instrumental
    - Fa-la-la refrains
    - NAWM 43 (p. 209)
    - English Lute Songs
    - Solo Songs with Lute accompaniment
    - NAWM 44 (p. 218)