

SYLLABUS

Ornamentation & Improvisation MUMH 5610

Improvisation and ornamentation practices of the Renaissance, baroque and classical periods.

Students write and perform ornamentations weekly.

Prerequisite(s): Admittance to MM in musicology, DMA or MM related fields in early music or consent of instructor.

SPRING SEMESTER 2023

INSTRUCTOR: PROF. PAUL LEENHOUTS

CLASSES: Music Building, Organ Recital Hall

WEDNESDAY: 4:15 - 6:45 pm

OFFICE: Music Building, Room 231 / OFFICE HOURS: Tue & Thu 2:00 - 4:00 pm

OFFICE PHONE: 940-565-2382 (w) / **512-6535839** (c)

E-MAIL ADDRESS: paultomleenhouts@gmail.com / paul.leenhouts@unt.edu

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EMBELLISHING & IMPROVISING 16TH & 17TH CENTURY MUSIC: SOURCES

1535 Sylvestro di Ganassi (dal Fontego) (1492 - mid-16th c.)

Opera Intitulata Fontegara. La quale i[n]segna a sonare de flauto cho[n] tutta l'arte opportuna a esso i[n]strumento massime il diminuire il quale sarà utile ad ogni i[n]strumento di fiato et chorde: et a[n]chora a chi si diletta di canto.

[Work entitled 'Fontegara', which instructs in playing the recorder with all the proper art of this instrument, especially the creation of diminutions that will be useful for all wind and string instruments as well as those who practice singing.]

Venice, the author, 1535 (recorder)



Ganassi - Opera Intitulata Fontegara

1542 Sylvestro di Ganassi (dal Fontego)

Regola Rubertina; Regola che insegna Sonar de viola d'arco, Tastade de Silvestro ganas dal fontego

['Regola Rubertina', rule [book] teaching to play [the] bowed and fretted viol by Silvestro ganas[s]i]

Earliest known tutor on playing the viol named after the author's aristocratic pupil, Roberto Strozzi.

Venice, 1542 (viola da gamba, including recercate)



Ganassi - Regola Rubertina

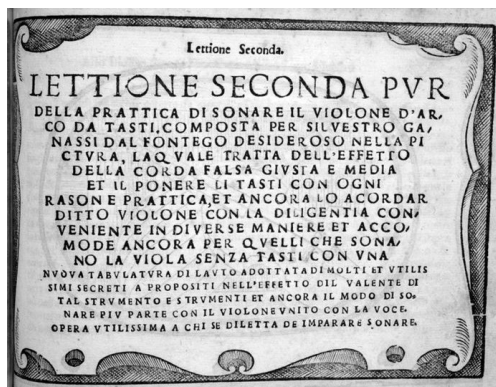
1543

Silvestro di Ganassi (dal Fontego)

Lettione Seconda pur della prattica di sonare il violone d'arco da tasti, composta per Silvestro dal Fontego desideroso nella pictura, laquale tratta dell' effetto della corda falsa giusta e media et il ponere li tasti con ogni rasone prattica, et ancora lo acordar ditto violone con la diligentia conveniente in diverse maniere et accomode ancora per quelli che sonano la viola senza tasti con una nuova tabulatura di lauto adottatadi molto et utilissimi secreti a propositi nell' effetto dil valente d ital strumento e strumenti et ancora il modo di sonare piu parte con il violone unito con la voce. Opera utilissima a chi se diletta de imparare sonare.

Forms the second part of the author's Regola Rubertina

Venice, 1543 (viola da gamba, including recercate)



Ganassi - Lettione Seconda

1552

Adrian Petit Coclico (1499 - after 1562)

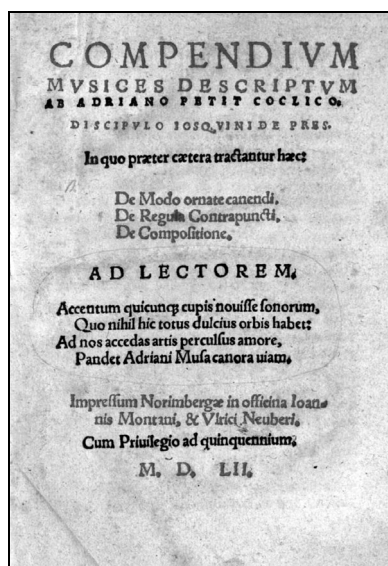
Compendium musices descriptum ab Adriano Petit Coclico, discipulo Josquini de Pres
In quo praeter caetera tractantur haec; Ad Lectorem. Accentum: quicumque cupis nouisse sonorum, Quo nihil hic totus dulcius orbis habet: Ad nos accedas artis percussus amore, Pandet Adriani Musa canora uiam. Cum Privilegio ad quinquennium.

[Musical compendium]

Nuremberg, Joannis Montani & Ulrici Neuberi , 1552 (theory)

Quote: 'My teacher Josquin ... never gave a lecture on music or wrote a theoretical work, and yet he was able in a short time to form complete musicians, because he did not keep back his pupils with long and useless instructions but taught them the rules in a few words, through practical application in the course of singing. And as soon as he saw that his pupils were well grounded in singing, had a good enunciation and knew how to embellish melodies and fit the text to the music, then he taught them the perfect and imperfect intervals and the different methods of inventing counterpoints against plainsong. If he discovered, however, pupils with an ingenious mind and promising disposition, then he would teach these in a few words the rules of three-part and later of four-, five-, six-part, etc, writing, always providing them with examples to imitate.

Josquin did not, however, consider all suited to learn composition; he judged that only those should be taught who were drawn to this delightful art by a special natural impulse.'



Adrian Petit Coclico - Compendium musices

1553

Diego Ortiz (c.1510 - c.1570)

Trattado de glosas sobre Clausulas y otros generos de puntos en la Musica de Violones nuevamente puestos en luz.

[Treatise on ornamenting upon a cadence and breaking a ground, with examples of each]

Rome, 1553 (viola da gamba)



Diego Ortiz - Trattado de glosas sobre Clausulas

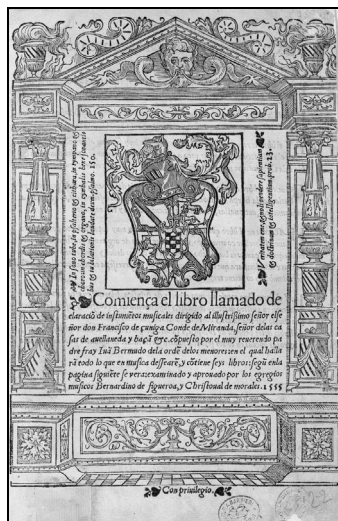
1555

Juan Bermudo (c.1510 - c. 1565)

Comiença el libro llamado de declaraciõ de instrumẽtos musicales dirigido al illustrißimo señor el señor don Francisco de çuniga Conde de Miranda, señor delas casas de casas de auellaneda y baçã &c. cõpuesto por el muy reuerendo padre fray luã Bermudo dela ordẽ delos menores: en el qual hallarã todo lo que en musica dessearẽ, y cõtiene seys libros: segũ en la pagina siguiẽte se vera: examinado y aprouado por los egregios musicos Bernardino de figueroa, y Chistoual de morales.

[Here begins the book known as declaration of musical instruments ...]

Ossuna, 1555 (chordal instruments, vihuela)



Bermuda - El libro llamado Declaración de instrumentos musicales

1556

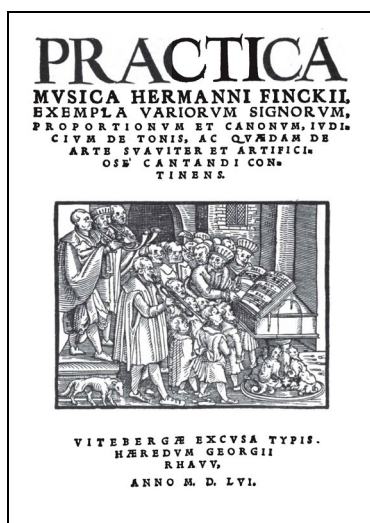
Hermann Finck (1527 - 1558)

***Practica musica** Hermannii Finckii, exempla variorum signorum proportionum et canonum, iudicium de tonis, ac quædam de arte suaviter et artificiose cantandi continens*

[Practical exercises in music ...]

Wittenberg, Georg Rhau, 1556 (theory, vocal)

Quote: 'Compositions sung by a chorus cannot be embellished, for with more than one singer to a part, chaos would result if each of them improvised in their own way. Many are of the opinion that the bass should be colored [ornamented], others the *discantus* (soprano). My opinion, in truth, is that all parts can and must be ornamented, but not all the same time, but they are colored at a suitable place and the other in their places, so that one coloratura can be heard and distinguished clearly and distinctly from the other, integral and sound in its make-up.'



Finck - Practica Musica

1562

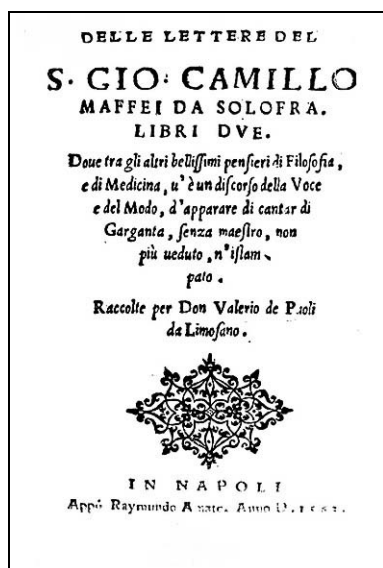
Giovanni Camillo Maffei (fl. 1562 - 1573)

Delle lettere di G. Camillo Maffei da Solofra. Libri due. Dove tra gli altri bellissimi pensieri di Filosofia e di Medicina vi è un discorso della voce e del modo d'apparare di cantar di Gargantua, senza maestro non più veduto n'istam pato

[... Discourse on the voice and the method of learning to sing ornamentation, without a teacher]
Napoli, Raymundo, 1562 (singing)

Quotes:

- 'Ornaments are to be added primarily at cadences.'
- 'Do not add ornaments to more than four or five passages in any one composition, lest the listener be satisfied as so often happens.'
- 'Passaggi should be added only to the penultimate syllables of words so that the end of the ornament will coincide with the end of the word.'
- 'Singers should take care to embellish only those vowels that are convenient for melismas. "o" is the best vowel and "i" and "u" are the two worst, for a diminution sung on the vowel "i" sounds like a lost baby animal crying for its mother, while one sung on the letter "u" resembles the howling of a wolf.'
- 'Each singer in a group of four or five should be careful to give way to the others so that tow singers do not ornament simultaneously, a circumstance that merely serves to confound the harmony.'



Maffei - Delle lettere

1565

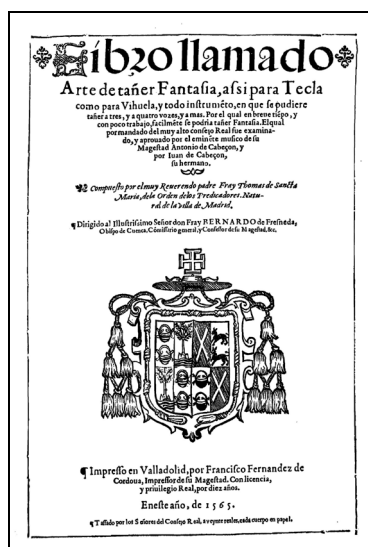
Tomás de Santa María (c.1510 - 1570)

Libro llamado Arte de tañer Fantasia, assi para Tecla como para Vihuela, y todo instrumêto, en que se pudiere tañer a tres, y a quatro voces, y a mas. Por el qual en breue tiêpo, y con poco trabajo, facilme se podria tañer Fantasia. El qual por mandado del muy alto consejo Real fue examinado, y aprouado por el eminête musico de su Magestad Antonio de Cabeçon, y por Iuan de Cabeçon, su hermano.

[The art of playing the fantasia ...]

Quote: 'Anybody who wants to learn how to improvise must first memorize as many compositions as possible.'

Valladolid, Francisco Fernandez, 1565 (keyboard and vihuela)



de Santa María - Libro llamado Arte de tañer Fantasia

1584

Girolamo Dalla Casa (? - 1601)

Il vero modo di diminuir, con tutte le sorti stromenti. Di fiato, & corda, & di voce humana. Di Girolamo Dalla Casa detto da Udene, capo de concerti delli stromenti di fiato della illustriss. signoria di Venetia. Libro Primo / Libro Secondo. Al molto illustre sig. conte Mario Bevilacqua

[The correct way of playing divisions on all types of wind and stringed instruments, and with the human voice ...]

Venice, Angelo Gardano, 1584

Quotes:

- 'Of all the wind instruments, the most excellent is the cornetto for it imitates the human voice more than the others. This instrument is played piano and forte and in every sort of tonality, just like the voice.'

- 'I declare that bringing the examples up to tempo is difficult, and this is of the greatest importance to everyone who plays diminutions, regardless of the particular instrument being played. Let each player, then, be careful to beat the time, and never to practice without doing this, and accustom yourself to the beat, because otherwise it would not be correct. And let him be careful of the four figures, that the speed of the *semicroma* (as is known) be precisely the double of that of the *croma*, which are eight, i.e., sixteen, and the *trepplicate* be brought from sixteen to twenty-four, which is one-third more than the *semicroma*. The *quadruplicate* also are brought up one more time, that is from twenty-four to thirty-two.

Everyone must adjust himself to the tempo, and beat his example note by note, whether playing

a wind instrument or a keyboard, and don't run *di sopranina*, as many do when playing a wind instrument, playing with a dead tongue, without tonguing the example, to make it easier, because this is impossible to control, as in the *lingua riversa*, which too is difficult to control. Therefore, let everyone beat the examples note by note, and bring these four figures up to the proper tempo, if he desires to do well.'



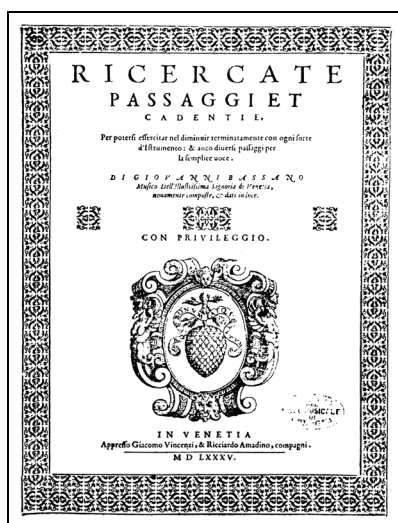
Dalla Casa - Il vero modo di diminuir, Libro Primo

1585

Giovanni Bassano (c.1558 - 1617)

Ricercate, passaggi et cadentie per potersi esercitar nel diminuir terminatamente con ogni sorte d'istrumento; et anco diversi passaggi per la semplice voce.

Venice, Giacomo Vincenzi & Ricciardo Amadino, 1585; reprinted 1598



Bassano - Ricercate, passaggi et cadentie

1591

Giovanni Bassano

Motetti, Madrigali et Canzoni francese *Di diversi Eccellenti Autori à Quattro Cinque, & Sei Voci. Diminuiti per sonar con ognisorte di Strumenti, & anco per cantar con Semplice Voce da Giovanni Bassano Musico della Serenissima Signoria di Venetia.*

Venice, Giacomo Vincenti, 1591

(original ms. destroyed in WWII, manuscript copy by Friedrich Chrysander in the Staats-und Universitätsbibliothek, Hamburg)

1592

Lodovico Zacconi (1555 - 1627)

Prattica di musica *utile et necessaria si al compositore per Comporre i Canti suoi regolatamente, si anco al Cantore per assicurarsi in tutte le cose cantabili. Divisa in Quattro libri. S'Insegna a cantar tutte le compositioni antiche, Si dichiara tutta la Messa del Palestina titolo Lomè Armè, con alter cose d'importanza & dilettevole. Ultimamente s'insegna il modo di fiorir una parte con naghì & moderni accenti. Composta dal R. P. F. Lodovico Zacconi da Pesaro, del Ordine di Santo Agostino, Musico del Sereniss. Duca di Baviera, &c.*

[Musical practice, useful and necessary to the composer of songs in a regular manner as well as to singers to be sure about everything to do with singing.]

Venice, Bartolomeo Carampello, 1592; reprinted 1596; second part printed in 1619 (theory)

Quotes:

- 'The *tremolo* is the true door for entering into *passaggi*, and for mastering *gorgie*; for a ship moves more easily once it has been set in motion than when it must begin to move at the start of its journey.'

- 'Many excellent singers give their listeners great pleasure even though their embellishments contain fewer or more notes than the proper amount...if singers know how to adapt these extra notes to the prevailing meter, and sing them in time; even expert musicians will not object or even notice, unless they see them written down. It is better to learn diminutions by ear rather than by written example, since correct rhythms are impossible to transcribe correctly.'

- 'Musicians who cannot perform *passaggi* well ought to leave them out entirely. A singer who is adept at adding the few simple ornaments which suffice for most occasions should be satisfied with his ability. Florid ornamentation is pleasing to the ears, but composers sometimes avoid having their music performed rather than giving it to a singer known for his extravagance, for they prefer to hear what they themselves have written.'

- 'The singer should always try out a new diminution figure in ensembles rather than in a solo, for its faults will be less conspicuous that way, and he can benefit from the advice of his colleagues. Moreover, no one should ever sing more *passaggi* than he can manage in one breath. And singers should use, wherever they can, the same melodic formulas in different ways, for embellishment consists not so much in the variety or diversity of the *passaggi* as in a moderate and limited number of figures.'

- 'Don't put *passaggi* at the beginning of an imitative composition until after the second voice has entered for diminutions heard against slower-moving voices afford much more pleasure than those decorating a single unaccompanied line.'

- 'Simpler embellishments should appear at the beginning of a composition and they should get more and more complex as the piece progresses...do not save all the decoration until the very

end, however, leaving the middle bare and empty.'



Zacconi - Prattica di musica

1592

Richardo Rogniono (c.1550 - 1620)

Passaggi per potersi essercitare nel diminuire terminatamente con ogni sorte d'instromenti, et anco diversi passaggi per la semplice voce humana di Richardo Rogniono espulso di Val Tavegia.

[Passages for practice in diminution]

Venice, Giacomo Vincenti, 1592

1593

Giovanni Luca Conforto (1560 - 1608)

Breve et facile maniera d'essercitarsi ad ogni scolaro, non | solamente a far passaggi sopra tutte le note che si desidera | per cantare, et far la dispositione leggiadra, et in diversi | modi nel loro valore con le cadenze, ma ancora per potere | da se senza maestri scrivere ogni opera, et aria passeggiata | che vorranno, et come si notano. Et q.^{esto} ancora serve p[er] quei che | sonano di Viola, o d'altri istromenti da fiato per sciogliere la mano | et la lingua et per diventar possess.^{re} delli sogg^{ti} et far altre in | ventioni da se fatte da Gio. Luca Conforto. | In Roma con licentia de Superiori, et Priuileggio. 1593

[Brief and easy manner of exercising for every student ...]

Rome, s.n., 1593



Conforto - Breve et facile maniera

1593

Girolamo Diruta (c.1554 - after 1610)***Il Transilvano***, dialogo sopra il vero modo di sonar Organi, et istromenti di penna.

Del R. P. Girolamo Diruta Perugino, Dell'Ordine de' Frati Minori Conu. di S. Francesco. Organista del Duomo di Chioggia. Nel quale facilmente, & presto s'impara di conoscere sopra la Tastatura il luogo di ciascuna parte, & come nel diminuire si deueno portar le mani, & il modo d'intendere la Intavolatura; provando la verità, & necessità delle sue Regole, con le Toccate di diversi eccellenti Organisti, poste nel fine del Libro. Opera nuovamente ritrovata, utilissima & necessaria a Professori d'organo. Al Serenissimo Principe di Transsilvania. Con Privilegio.

[The Transylvanian, dialogue on the true manner of playing organs, and stringed keyboard instruments ...]

Venice, Alessandro Vincenti, 1593; reprint 1609 (keyboard instruments)



Diruta - Il Transilvano

1594

Giovanni Battista Bovicelli (c.1550 - c.1594)

Regole, passaggi di musica, madrigali e motetti passeggiati. I Gio. Battista Bovicelli d'Assisi, Musico nel Duomo di Milano. All'Illustriss. et Eccellentiss. Sig. Il Sig. Giacomo Buoncompagni, Duca di Sora, &c. Con Privilegio.

Venice, Giacomo Vincenti, 1594 (singing)



Bovicelli - Regole, passaggi di musica

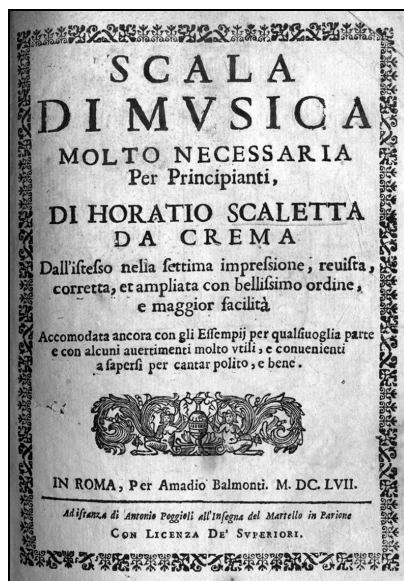
1598

Orazio Scaletta (c.1550 - 1630)

Scala di musica molto necessaria per principianti di Oratio Scaletta da Crema. Ampliata di nuovo dall'istesso con bellissimo ordine, et maggior facilità; accomodata ancora con gli essempli per qual si voglia parte, et con alcuni avertimenti molto utili, et convenienti a sapersi

Scala di Musica was printed in numerous editions throughout the sixteenth and seventeenth centuries. This little manual represents one of the simplest of textbooks aimed at the young singer and seems to be the kind of book held by students in a classroom. Each copy contains rules for singing chant, musical examples, and an image of a Guidonian hand.

Verona, F. Dalle Donne, & S. Vagnano, 1598



Scaletta - Scala di musica (Rome, 1657)

c.1600

Aurelio Virgiliano

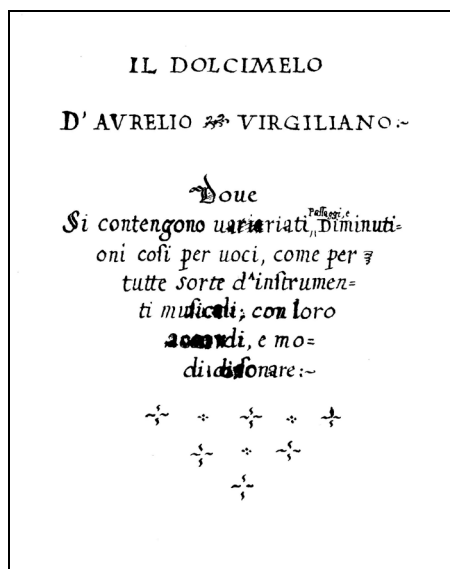
Il dolcimelo d'Aurelio Virgiliano dove si contengono variati passaggi, e diminutioni cosi per voci, come per tutte sorte d'instrumenti musicali; con loro accordi, e modi di sonare.

[Aurelio Virgiliano's *Il dolcimelo*, in which are found *passaggi* and diminutions either for voices or for all kinds of musical instruments; with their charts and methods of playing.]

Venice, ca. 1600

[unpublished and incomplete manuscript]

Civico museo bibliografico musicale, Bologna, Ms. C. 33



Virgiliano - Il Dolcimelo

c.1600

Luigi Zenobi (1547/48 - after 1602)

Letter to the *Serenissimo mio Signore, Signore et Padron Singolarissimo* from *Raccolta di lettere varie* ...

Biblioteca Vallicelliana, Rome, ff. 199r-204v.

Luigi Zenobi and His Letter on the Perfect Musician

Studi Musicali, Vol. 22/1, 1993: 61-114

Zenobi was a cornettist at the Imperial court in Vienna and later moved to the ducal court of Ferrara where he was regarded as an excellent cornettist and an expert in singing. His duties included auditioning prospective singers for the Court of the Duke of Ferrara. In his description in 1600 of the improvisational skills sought after in a singer or instrumentalists he stated that:

'...the soprano must have an undulating movement (*ondeggiamento*), he must know when to make *esclamazioni* and not apply them indiscriminately nor crudely, as many do. He must know how to ascend with the voice and how to descend with grace, at times holding over part of the preceding note and sounding it anew if the consonance requires and admits it; he must know how to give rise to dissonances (*durezze* and *false*) where the composer has not touched or made them, but left them to the singer's judgment. He must blend and accord with the other

voices; he must at times render the notes with a certain neglect, sometimes so as to drag them, sometimes with sprightly motion; he must have a rich repertoire of *passaggi* and good judgment as to how to use them; he must know which are the good ones, starting with those that are made with the greatest artifice of one note, of two, three, four, five, six, seven, and eight. He must know how to use them ascending or descending, he must know how to intertwine, connect, and double them; he must know how to emphasize and how to avoid a cadence, he must know how playfully to sing detached and legato crotchets; he must know how to begin *passaggi* with quavers and finish it with semiquavers and begin it with semiquavers and end it with quavers. He must use different *passaggi* in the same songs, he must know how to improvise them in every kind of vocal music, whether fast, or chromatic, or slow; he must know which works require them and which do not; when repeating the same thing he must always sing new ones. He must know how to sing the piece in its simple form, that is, without any *passaggio*, but only with *grace*, *trillo*, *tremolo*, *ondeggiamento*, and *esclamazione*; he must understand the meaning of the words, whether they be secular or spiritual; and where the text speaks of flying, trembling, weeping, laughing, leaping, shouting, falsehood, and similar things, he must know how to accompany them with the voice; he must use echo passages, now immediate, now separated; he must know how at times to begin loudly and then to let the voice die gradually; he must know how to improvise *passaggi* in skips, in syncopation, and in *sesquialtera*; he must know thoroughly which places demand them; he must start with discrimination and finish in time with those who sing or play with him; he must sing in one style in church, in another one in the chamber, and in a third one in the open air, whether it be daytime or at night; he must perform a motet in one manner, a *villanella* in another, a lamentation differently from a cheerful song, and a mass in another style than a *falsobordone*, an air differently again; he must bring to each of these pieces a motif, *passaggi*, and a style of its own, so that the artfulness and the understanding of the singer may become manifest.'

'As for the one who sings bass, if he sings in an ensemble, he must know how to perform his part correctly and securely: a steady voice, accurate pitching of the notes and knowledge [of style]; and if he sometimes wants to make *passaggi*, he must choose the moment when the other three voices are holding their parts firm, and know the places where it is appropriate to make *passaggi*.

This is because making *passaggi* in the bass when the mood takes him, without knowing very well when [it is right] to do so is without doubt a sign of gross ignorance. He must also know and understand which *passaggi* are appropriate for the bass, because singing tenor, alto or soprano *passaggi* is another sign of the same ignorance. He must be able to make the *trillo* and have a polished *tremolo* [i.e. 'disposizione'] and a consistent, rounded tone in both the high and low registers; neither can he be said to be a real bass if he does not have a range of 22 notes from top to bottom with the same roundness of tone throughout.' [sic]

1600

Jacopo Peri (1561 - 1633)

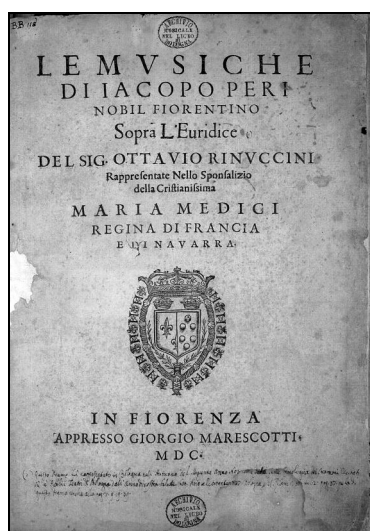
L'Euridici

*Le Musiche di Jacopo Peri nobil Fiorentino Sopra L'Euridice del Sig. Ottavio Rinuccini
Rappresentate Nello Sponsalizio della Cristianissima Maria Medici Regina di Francia e di Navarra.*

Florence, Giorgio Marescotti, 1600

Euridice is an opera by Jacopo Peri, with additional music by Giulio Caccini. (Caccini wrote his own 'Euridice' even as he supplied music to Peri's opera, published this version before Peri's was performed, in 1600, and got it staged two years later.) The libretto by Ottavio Rinuccini is based on books X and XI of Ovid's *Metamorphoses* which recount the story of the legendary musician Orpheus and his wife Euridice. The opera was first performed in Florence on 6 October 1600 at the Palazzo Pitti with Peri himself singing the title role. Euridice was created for the marriage of King Henry IV of France and Maria de Medici. The composition is typically considered to be the

second work of modern opera, and the first such musical drama to survive to the present day. (The first, *Dafne*, was written by the same authors in 1597.) Since both the libretto and score were dedicated to the new Queen of France, Marie de' Medici, some scholars have recognized a possible parallel between Euridice and Orfeo and the King and Queen of France. While the comparison is readily made, some scholars argue that the traits of King Henry IV are different from Orfeo, especially with respect to Orfeo's most famous deed. Orfeo loved Euridice so much that he journeyed to Hell and back, quite literally, to unite once more with his beloved wife while King Henry IV wouldn't travel as far as Florence to retrieve Medici. At the premiere, many of the other roles were filled by members of Caccini's entourage, including his daughter Francesca Caccini. Peri composed all of the music for the first production, but owing to the integral involvement of Caccini and his performers, some of Peri's music was finally replaced by that of Caccini. When Caccini discovered that Peri intended to publish the opera with the added Caccini pieces, he rushed to finish his own version of Euridice using the same libretto, and managed to have his published before Peri's. In his preface, Peri notes that all of the music was completed by the date of the first performance earning his efforts the designation *Prima Euridice*.



Peri - Euridice

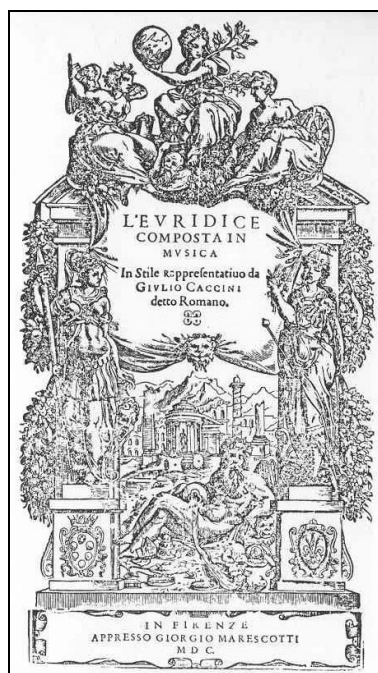
1600

Giulio Caccini (1551 - 1618)

L'Euridice composta in musica In Stile rappresentativo da Giulio Caccini detto Romano

Florence, Appresso Giorgio Marescotti, 1600

Euridice is an opera in a prologue and one act. The libretto, by Ottavio Rinuccini, had already been set by Caccini's rival Jacopo Peri in 1600. Caccini's version of Euridice was first performed at the Pitti Palace, Florence on 5 December 1602. Caccini hurriedly prepared the score for the press and published it six weeks before Peri's version appeared.



Caccini - L'Euridice composta in musica

1600

Emilio de' Cavalieri (c.1550 - 1602)

Rappresentatione di anima, et di corpo Nuovamente posta in Musica dal Sig. Emilio del Cavalliere, per recitar Cantando. Data in luce da Alessandro Guidotti Bolognese. Con Licenza de' Superiori

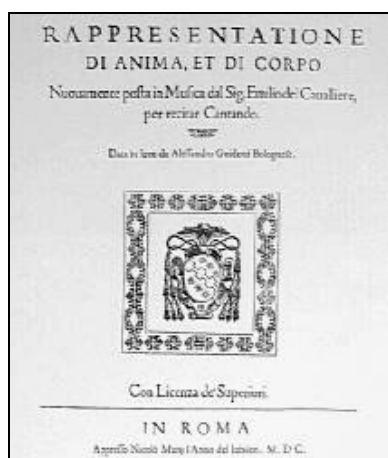
Rome, Apresso Nicolò Mutij, 1600

Cavalieri claimed to be the inventor of the *stile rappresentativo*, what is now usually known as monody, and he made the claim with considerable irritation: 'everyone knows I am the inventor of [this style],' he said in a letter of 1600, 'and I said so myself in print.' Caccini seems to have gotten more of the credit, perhaps deservedly so, because of his early association with Bardi and Vincenzo Galilei in the 1570s in Florence, where the style was first discussed and probably invented. Comparing himself to Caccini, he said of their two styles: '[my] music moves people to pleasure and sadness, while theirs [i.e. Caccini's and Peri's] moves them to boredom and disgust.'

An important manuscript memoir reports the testimony of Giulio Cesare Bottifango, a man of letters who was present at the first performance of Cavalieri's *Rappresentatione*:

'One day I, Giovan Vittorio Rossi, was at the house of Cavaliere Giulio Cesare Bottifango, a gentleman and, besides his goodness of a rare quality, an excellent secretary, a finely discriminating poet and musician. Entering into a discussion of music that moves the emotions, he told me strongly that he had never heard anything more emotional or moving than the *Rappresentatione dell'Anima* set to music by the late Emilio del Cavaliere and performed in the Holy Year of 1600 in the Oratory of the Assunta, in the house of the most reverend fathers of the Oratory of the Chiesa Nuova. He was present the day that it was performed three times and never got tired of it. In particular he told me that, when he heard the section sung by *Tempo* [Time], he felt himself overcome by great fear and trembling. At the speech of *Corpo* [Body],

performed by the same [boy] who played Tempo, when he doubted what he should do, namely to follow God or follow World, and then resolved to follow God, tears in great abundance fell from his eyes. He felt stirring in his heart great repentance and pain for his sins. Nor did this happen only at the moment, but every time he sang it, since every time he wanted to take communion, in order to arouse devotion in himself, he sang that section and burst out in a river of tears. He highly praised the speech of *Anima* [Soul]. Besides being performed divinely by that little boy, musically it was of incomparable artifice, that expressed the feelings of pain and sweetness with certain false sixths moving to a seventh, that ravished the heart. In a word, he concluded that in that genre it was not possible to do anything more beautiful or more perfect, and he added, so that you yourself can see that what I say is true, he led me to the harpsichord and sang some pieces from that *Rappresentatione*, and in particular the part of the *Corpo* which moved him so much, and I liked it so much that I begged him to give me a copy, which he very courteously did, copying it out for me in his own hand, and I learned it by heart and would often go to his house to hear it sung by him.'



de' Cavalieri - Rappresentatione di Anima, et di Corpo

1602

Giulio Caccini (1551 - 1618)

Le nuove musiche di Giulio Caccini detto Romano.

Florence, Appresso I Marescotti, 1601 [officially published in 1602]

Caccini was predominantly a composer of monody and solo song accompanied by a chordal instrument (he himself played harp), and it is in this capacity that he acquired his immense fame. He published two collections of songs and solo madrigals, both titled *Le nuove musiche*, in 1602 (new style) and 1614 (the latter as *Nuove Musiche e nuova maniera di scriverle*). Most of the madrigals are through-composed and contain little repetition; some of the songs, however, are strophic. Among the most famous and widely disseminated of these is the madrigal *Amarilli, mia bella*.

The *stile recitativo*, as the newly created style of monody was called, proved to be popular not only in Florence, but elsewhere in Italy. Florence and Venice were the two most progressive musical centers in Europe at the end of the 16th century, and the combination of musical innovations from each place resulted in the development of what came to be known as the Baroque style.



Caccini - Le nuove musiche

1615

Bartolomeo Barbarino (c.1568 - c.1617)

*Spartitura con la parte passeggiata del **secondo libro delli motetti** di Bartholomeo Barbarino da Fabriano detto il Pesarino. Da cantarsi à una voce sola ò in Soprano, ò in Tenore come più il cantante si compiacerà. Dedicati all'Illustriss. et Reverendiss. Monsignor il Signor Alessandro Strozzi Arcivescovo di Fermo. Con Privilegio.*

Venice, Bartholomei Magni, 1615

Almost all of Barbarino's music is in the monodic style, using a single virtuoso solo voice part accompanied by basso continuo. Unusually for the time, he often indicated the instruments which were best to use as accompaniment, including chitarrone, theorbo, and harpsichord. His last collection of works, a book of madrigals dated to 1617, is for three voices, but also accompanied by basso continuo. He often published two separate versions of the solo voice part for each work: one heavily ornamented and extremely difficult to sing (most likely he sang this version himself); and a simplified version intended for a less accomplished singer.

An English visitor to Venice, Thomas Coryat, left this description of his singing (*Coryats Crudities*, London, 1611): 'Of the singers there were three or foure so excellent that I thinke few or none in Christendome do exell them, especially one, who had such a peerelesse and ... supernaturall voice for sweetnesse, that I thinke there was never a better singer in the world ... I always thought that he was an Eunuch, which if he had beene, it had taken away some part of my admiration, because they do most commonly sing passing wel; but he was not, therefore it was much the more admirable.'



Barbarino - Il secondo libro delli motetti

1615

Francesco Severi (c.1595 - 1630)

***Salmi passaggiati** per tutte le voci nella maniera che si cantano in Roma sopra i falsi bordoni di tutti i tuoni ecclesiastici Da Cantarsi ne i Vesperi della Domenica e delli giorni festivi di tutto l'Anno Con alcuni Versi di Miserere sopra il Falso Bordone del Dentice Composti da Francesco Severi Perugino Cantore nella Capp. di N.S. Papa Paolo V. Libro Primo.*

Rome, Nicolò Borboni, 1615 (voice)



Severi - Salmi passaggiati

1619

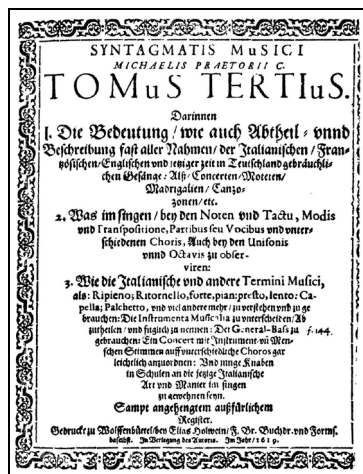
Michael Praetorius (1571 - 1621)

Syntagma Musicum III

Syntagmatis Musici Michaelis Praetorii C. Tomus Tertius. Darinnen 1. Die Bedeutung / wie auch Abtheil- und Beschreibung fast aller Nahmen / der Italianischen / Frantzösischen / Englischen und jetziger zeit in Teutschland gebräuchlichen Gesänge: Alss / Concerten / Moteten / Madrigalien / Canzonen / etc. 2. Was im singen / bey den Noten vnd Tactu, Modis und Transpositione, Partibus seu Vocibus und unterschiedenen Choris, Auch bey den Unisonis und Octavis zu observiren: 3. Wie die Italianische und andere Termini Musici, als: Ripieno; Ritornello, forte, pian: presto, lento: Capella; Palchetto, und viel andere mehr /zu verstehen und zu gebrauchen: Die Instrumenta Musicalia zu unterscheiden / Abzuthellen: und fuglich zu nennen:

Der General-Bass zu gebrauchen: Ein Concert mit Instrument zů Menschen Stimmen auff unterschiedliche Choros gar leichtlich anzuordnen: Und junge Knaben in Schulen an diejenige Italianische Art und Manier im singen zu gewöhnen seyn. Sampt angehengtem außfürlichem Register.

Wolfenbüttel, printed by Elias Holwein, 1619



Praetorius - Syntagma Musicum III

1620

Francesco Rognoni (Taeggio) (? - after 1626)

Selva de varii passaggi secondo l'uso moderno, per cantare, & sonare con ogni sorte di stromenti, divisi in due parti. Nella prima de quali si dimostra il modo di cantar polito e con gratia; & la maniera di portar la voce accentata, con tremoli, gruppi, trilli, esclamationi & passeggiare di grado in grado, salti & cadenze finali per tutte le parti, con diversi altri essempli e motetti passeggiati: Cosa ancora utile à suonatori per imitare la voce humana. Nella seconda a poi si tratta de passaggi difficili per gli'instromenti, del dar grado l'arcata, ò lireggiare, portar della lingua, diminuire di grado in grado, cadenzi finali, esempi con canti diminuiti, con la maniera di suonare alla bastarda.

Milano, Filippo Lomazzo, 1620 (ogni sorte)



Rognoni - Selva de varii passaggi

1624

Giovanni Battista Spadi (fl. 1610 - 1640)

Libro de' Passaggi ascendenti et descendent di grado per grado, et ancor di terza. Con altre Cadenze, & Madrigali Diminuiti per Sonare con ogni sorte di Stromenti, & anco per Cantare con la semplice Voce. Di Gio. Battista Spadi da Faenza Discepolo di Giulio Belli. Novamente ristampato, & corretto.

Venice, Alessandro Vincenti, 1624 (ogni sorte)

Museo internazionale e Biblioteca della musica di Bologna, BB.343

1626

Vincenzo Bonizzi (? - 1630)

Alcune opere di diversi Auttori a diverse voci, Passaggiate principalmente per la Viola Bastarda, ma anco per ogni sorte di stromenti, e di voci da Vincenzo Bonizzi Organista, & Mastro di Capella dell'Altezza Serenissima di Parma, Organista della Catedrale, & Organista, & Mastro di Capella della Santissima Madonna del Steccato di Parma.

Venice, Alessandro Vincenti, 1626

Museo internazionale e Biblioteca della musica di Bologna, X.108



Bonizzi Alcune opere di diversi Auttori

1646

Jacob van Eyck (c. 1590 - 1657)

Der Fluyten Lust-hof, Beplant met Psalmen, Pavanen, Almanden, couranten, Balletten, Airs &c. : En de nieuste voizen, konstigh en lieflyk gefigureert, met veel veranderingen. Door den Ed. Jr. Jacob van Eyck, Musicyn en Directeur van de Klok-wercken tot Utrecht, &c. Dienstigh, voor alle Konst-lievers tot de Fluit, Blaes en allerley Speel-tuigh. Tweede Deel.

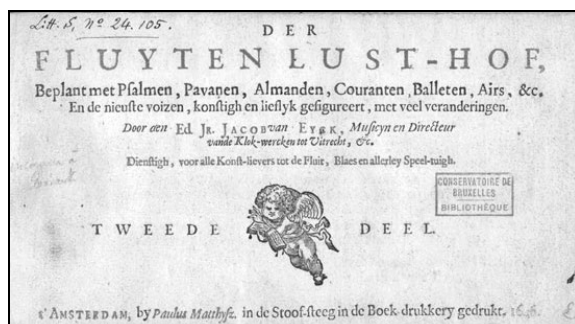
[The Flute's Pleasure Garden, planted with Psalms, Allemandes, Courantes, Ballets, Airs, &c. Artistically and charmingly embellished with many variations. By the Noble Jonker Jacob van Eyck, Musician and Director of the Bell works of Utrecht, serving all art lovers of the Flute, Wind and all sorts of Instruments. Second Part.]

Amsterdam, Paulus Matthysz., 1646 (recorder)

Jacob van Eyck's recorder compositions were published during his lifetime in a two-volume collection called *Der Fluyten Lust-hof* ('The Flute's Pleasure Garden'). With about 150 pieces - the exact number depending on how repeated pieces, for example, are counted - it is the largest solo collection for one single instrument ever printed. Van Eyck's output consists mainly of sets of variations on tunes that were popular during the Dutch 'Golden Age'. All contemporary editions of *Der Fluyten Lust-hof* were published by the Amsterdam book printer Paulus Matthysz, who was a composer himself and probably played the recorder as well.

The first volume (1644) initially appeared as *Euterpe oft Speel-goddinne I*. Two years later a second volume was published, entitled *Der Fluyten Lust-hof II*. The appearance of two volumes with different titles was undoubtedly regarded as unsatisfactory. An enlarged second of *Euterpe* that appeared in 1649 was therefore called *Der Fluyten Lust-hof I*. On its title page we read that it was 'the second edition, enlarged and 'reheard' by the composer.'

A third edition of this first volume was published ca. 1656. A second edition of the second Volume was published in 1654.



van Eyck - Der Fluyten Lust-hof, Second Part, 1646

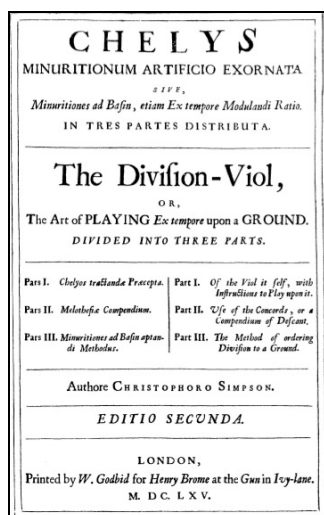
1659

Christopher Simpson (1602/06 - 1669)

The Division-Violist, or, an Introduction to the playing upon a Ground: divided into two parts : the first, directing the hand, with other preparative instructions : the second, laying open the manner and method of playing ex-tempore, or composing division to a ground : to which, are added some divisions made upon grounds for the practice of learners By Chr. Simpson.

London, William Godbid, 1659 (viola da gamba)

The method organised into three sections: Of the Viol itself, with Instructions how to Play upon it; Use of the Concords, or a Compendium of Descant; and The Method of ordering Division to a Ground. The second edition (published in 1665) is a parallel text in English and Latin, thus addressing both the British and European markets. It was a highly successful publication and continued to appear in new editions for sixty years after the death of its author.



Simpson - The Division Viol, Second Edition, 1665

1684

John Playford (1623 - 1686/7)***The Division-Violin:** A Choice Collection of Divisions to a Ground for the Treble-Violin. Being the first Musick of this kind ever Published.*

London, John Playford, 1684 (violin)



Playford - The Division-Violin

Repertoire written by lute (vihuela / guitar) virtuosos

i.g. Emanuel Adriaenssen (c.1554 - 1604), Bálint Bakfark (c.1526/30 - 1576), Robert Ballard (1575 - 1649), Pietro Paolo Borrono (c.1490/95 - after 1563), John Dowland (1563 - 1626), Luys Milan (c.1500 - after 1560), Francesco Canova da Milano (1497 - 1543), Alonso de Mudarra (c.1510 - 1580), Luys de Narváez (fl.1526 - 1549), Hans Neusidler (c.1508/9 - 1563), Melchior Neusidler (1531 - 1590), Alberto da Ripa (1500 - 1551), Nicolas Vallet (c.1583 - after 1642), Robert de Visée (c.1655 - 1732/3), Giovanni Zamboni (fl. 2nd half 17th century)

Repertoire written by keyboard (virginal, harpsichord, organ) virtuosos

i.g. Jean-Henri d'Anglebert (1629 - 1691), John Bull (1562/1563 - 1628), Dietrich Buxtehude (c.1637/1639 - 1707), William Byrd (1539/40 - 1623), Antonio de Cabezón (1510 - 1566), Louis-Nicolas Clérambault (1676 - 1749), Francisco Correa de Arauxo (1584 - 1654), Louis Couperin (c.1626 - 1661), François Couperin (1668 - 1733), Girolamo Frescobaldi (1583 - 1643), Johann Jakob Froberger (1616 - 1667), Peter Philips (c.1560 - 1628), Samuel Scheidt (1587 - 1654), Jan Pieterszoon Sweelinck (1562 - 1621), Thomas Tomkins (1572 - 1656), Giovanni Maria Trabaci (c.1575 - 1647)

Repertoire written by virtuosos string players

i.g. Ignazio Albertini (1644 - 1685), Pietro degli Antonii (1639 - 1720), Angelo Berardi (1636 - 1694), Antonio Bertali (1605 - 1669), Heinrich Ignaz Franz von Biber (1644 - 1704), Dario Castello (fl. early 17th century), Giovanni Battista Fontana (c.1571 - c.1630), Giovanni Legrenzi (1626 - 1690), Biagio Marini (c.1587 - 1663), Nicola Matteis (fl. c.1670 - c.1698), Giovanni Antonio Pandolfi Mealli (fl.1660 - 1669), Johann Heinrich Schmelzer (c.1620 - 1680), Alessandro Stradella (1639 - 1682), Marco Uccellini (1603 - 1680), Giovanni Buonaventura Viviani (1638 - after 1692)