Contrapuntal and Keyboard Idioms in the *Artificioso* Collection (1641) of Giovanni Pietro Del Buono

Volume 1

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Abstract

Music in the early seventeenth century is marked by important stylistic changes. The co-existence of the art of 'strict' counterpoint and of the evolvement of the traits of the *stile moderno* and the experimentation resulting from Vicentino's theories constitutes a composite phenomenon in regard to music in southern Italy. Giovanni Pietro Del Buono is one of the composers who incorporates and merges all the above elements in a very artful and fascinating collection of seventy-two canons; twelve *oblighi* and fourteen sonatas, all based on the hymn *Ave Maris Stella* which is used as a *cantus firmus*.

The concept of *artificioso* compositions, which depicts music as an art with an important intellectual side, reflects the scientific development and supremacy of intellectual culture in the seventeenth century. Many collections containing pieces composed with particularly complex compositional techniques appeared at that time. In the present thesis a collection so far overlooked is examined and conclusions are drawn concerning Del Buono's particular compositional idiom. An analytical account of the canons and *oblighi* proves that they are not only products of the *stile antico* and of the Roman school, but have influences from both the traits of the *stile moderno* and the Neapolitan musical idiom. A detailed account is provided of some of the sonatas, revealing techniques related to hexachordal theory and Vicentino's theories concerning chromaticism. Also proved is the fact that the manuscript containing the resolutions of the canons and *oblighi* is not an original manuscript by Del Buono, as scholars have previously stated, but is, in fact, from a later date, written by an unknown scribe.In the second part of the thesis an edition is included of the whole collection in modern transcription.

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Perspectives of the Study

The purpose of this research is the examination of the works of Giovanni Pietro Del Buono. Del Buono's entire compositional output consists – to our knowledge – of a single collection of seventy-two canons; twelve *oblighi*;[1] and fourteen sonatas *a Quattro*, all based on the hymn melody *Ave Maris Stella*, published in Palermo, 1641, by Martarelo & D. Angelo. As well as this single printed edition, held in the *Civico Museo Bibliografico* in Bologna, the music is preserved in a manuscript (X. 180).[2] These volumes, the only surviving copy of the edition of 1641 and the manuscript, are the only two existing sources of Del Buono's music. The fourteen sonatas *a Quattro* have been reprinted for harpsichord in modern transcription by *Polskie Wydawnictwo Muzyczne* (1989), edited by Paulo Emilio Carapezza. There is very little information about Del Buono's life. His native city was probably Naples and he has been active in Palermo.[3]

There are several important issues about this composer.

1. His collection, which can be classified to the special genre of *artificioso* compositions,[4] is not paralleled by any other of this type both in terms of contents and of diversity of musical idioms. It is the only one yet identified comprising sonatas along with canons and *oblighi* all based on the same *cantus firmus*. It is also a unique example combining strongly opposed musical elements, the one extreme being based on the rigours of the *stile antico* and the other end reaching the most extravagant harmonic idiom appearing in his *Stravaganze, e per il Cimbalo Cromatico*. His music is very interesting both in terms of compositional techniques and expression.
2. In this collection Del Buono deals with many different styles and musical forms in terms of composition. He also exhibits individual instrumental writing. He uses

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[1] The term *obligho* indicates a compositional problem or task which the composer chooses to treat throughout a piece. This could be, for example, the exclusive use of specific note values or melodic patterns, the entire avoidance of any conjunct melodic motion and similar precompositional set conditions.
[2] This manuscript is the X.180: Cf. Gaetano Caspari, *Catalogo della Biblioteca Musicale* G.B. Martini di Bologna, I (Bologna 1890/R 1961).
[3] P.E. Carapezza: 'Del Buono' *Grove Music Online* ed. L Macy (Accessed 5 August 2005) http://www.grovemusic.com.
[4] The tern *artificioso* compositions is used for pieces constructed from a combination of difficult and particularly complex musical procedures. Such pieces are polymorphous canons, puzzle canons, canons based on cantus firmus and *oblighi*.

various compositional techniques – some of them well established at the time and some earlier ones, considered either as examples of the *stile antico* or of late sixteenth- and early seventeenth-century experimental techniques – with impressive maturity and skilfulness. This means that in 1640 there was a development of a musical language that had absorbed a large number of the experimental and controversial matters of the past and had transformed them into a mature musical idiom. For example, the Sonatas V (*Fuga Cromatica*) and VII (*Stravagante, e per il Cimbalo Cromatico*) reveal techniques that can be traced to at least as early as 1555 for the former and 1590 for the latter, as will be shown below.

3. Del Buono's entire extant work is based on a single *cantus firmus* in the Dorian mode; this making it interesting to explore the concept and the function of modality even in music that appeared in print in 1640. It is also important to relate this repertoire to the new elements that came to light about modal theory as well as to devices based on hexachordal conceptions and to explore the chromatic and harmonic language of these pieces. Moreover, the specific compositional techniques occurring in this collection need to be examined and categorized.

4. Apart from the modal connotations of the work, there is one more element playing an important role in some of these pieces: the ancient Greek chromatic tetrachord. An interesting point is a brief examination – both historically and musically – of the theme formed by this tetrachord and the impact it had upon the formation of the experimental idiom in south Italian music.

The musical forms that are particularly related to the experimental keyboard idiom are: *durezze e ligature*, *consonanze stravaganti*, and chromatic compositions (the particular kind of compositions that deal entirely with chromatic material, usually entitled *Fuga Cromatica* or *Ricercare Cromatico* and so on). The concept of experimental composition – a style which is associated primarily with freedom (of structures and contrapuntal technique) – has to be reconsidered. Some of the most extravagant pieces are based on the most rigorous, solid and refined compositional techniques.

The present thesis examines the whole collection and the compositiomal techniques used by the composer, the performance media for the canons *oblighi* and sonatas and issues concerning the chromatic harpsichord and the harpsichord performance of the sonatas. The collection is placed in the context of theoretical writ-

ings of the relevant period and particularly the Neapolitan treatises. The second volume of the thesis contains the edition of the whole collection in modern transcription. In this modern edition the sonatas are presented in keyboard score and the canons and *oblighi* are presented in a resolved form in order to facilitate access to Del Buono's compositions.

Present State of Research

The existing research concerning Del Buono's collection is focused on the sonatas. The canons and *oblighi* have not been examined so far, but only mentioned in passing, mainly as examples of the *stile antico*, which is in contrast to the more progressive idiom occurring in the sonatas. The first reference to Del Buono's sonatas is found in William Newman (1954: 208-209), who assembles a list of the earliest keyboard sonatas, classified chronologically from 1641-1738. Important facts pointed out in this article are, firstly, that these sonatas furnish the earliest set of pieces, of which scholars are currently aware, with the individual title Sonata. Secondly, that these sonatas are the earliest examples of compositions specifically intended for a stringed keyboard instrument. Newman, in his brief note on the sonatas, stresses the idiomatic keyboard writing, the contrapuntal mastery as well as the harmonic ventures which include extreme chromaticism and enharmonic shifts.

Newman, in a second article (1956), examines the fourteen sonatas describing them as 'a kind of spree after the rigors of the *canoni* and *oblighi*' (Newman: 1956, 300) and associates them with various genres of keyboard music such as the *canzon francese* and the instrumental fantasy (ibid). His brief analysis is descriptive in style where 'remarkably well defined ideas in both intervals and rhythmic patterns', contrapuntal variety of texture 'from intermittent, loose imitations to the constant, overlapping, fairly exact imitations', 'distinctive subjects and able and imaginative command of rhythm' are cited according to their occurrence in the respective pieces. The experimental idiom which comprises chromaticism and enharmonic shifts is very briefly mentioned as a result 'of temporary dominant relationships, changes between major and minor ...and third relationships between the chord roots' (1956, 307). Concerning Del Buono's keyboard idiom, Newman comments very briefly on the ornaments and on the arabesque keyboard passages, some of which are described as 'Schumannesque at times' (1956, 308).

In his dissertation on Italian keyboard music, spanning the period between Frescobaldi and Pasquini, James F. Monroe (1959, 131) includes Del Buono as a composer who dealt with a single compositional type concluding that Del Buono 'more than either Fontana or Battiferi achieves variety within the bounds of a single type'. Monroe briefly describes various traits found in the sonatas such as upbeat patterns, figural elaborations of the *cantus firmus*, polythematic or monothematic pieces and degrees of imitation. He also points out two styles found in the sonatas, the lighter one (such as in sonata no. 8) and the more learned one (such as in sonatas 1 and 5). Monroe also considers that the contrapuntal compositions of Del Buono and other composers of the same period 'constitute a body of keyboard literature, which forms a working ground for the eighteenth century keyboard fugue.' (Monroe: 1959, 63-69). Although he makes some very useful observations, regarding especially the compositional and stylistic traits that led to the eighteenth century keyboard fugue, the examination of the pieces could not be detailed, mainly due to the lack of seventeenth century theoretical sources that would shed more light on compositional devices used and also to the styles and concepts of the era.

Apel, in his article 'Die süditalienische Clavierschule des 17. Jahrhunderts' (1962, 133) refers to Del Buono's collection and especially to the sonatas, making an important relationship to a very old tradition going back to as early as the fourteenth century (*Codex Faenza*). He also makes correlations to the fantasias *sopra varii Canti Fermi* of Rocco Rodio (1575), to the ricercares of Mayone *sopra l'Ave Maris Stella* (1609) and Trabaci's and Salvatore's pieces on other *canti fermi*. He stresses the importance of the large scale elaboration on one *cantus planus*, in Del Buono's collection, as well as the particularity of the compositional idiom, whose special characteristic is the motivic treatment. He also observes that the manipulation of the material of the other voices reminds one of Rodio's fantasias. Among his other observations are that both sonatas 8 and 9 are etudes comprising broken chords being in real hoquet form, and that the fifth sonata is in the form of a ricercare, and the seventh modeled on a stravagante of Maque. Apel concludes that the 14 sonatas of Del Buono are extraordinary because one finds in them a combination of the abstruse and genius, rigor and the capricious. The same information is repeated by Apel in his *History of Keyboard Music to 1700* (1972, 491-493).

P.E.Carapezza (1984, 133-139), presents an interesting idea about the formal design of the sonatas as a whole. He considers all fourteen sonatas to comprise one piece, each separate sonata being an autonomous part of a larger work, similar in style and structure to a Frescobaldian capriccio. Carapezza cites the tonal plan of the sonatas as being D-G-C-c, commenting on the unusual feature of the key signatures: Sonatas XI and XII have one flat, sonatas XIII and XIV two flats whereas all the rest of the sonatas are in the D Dorian mode. He continues by classifying the sonatas in the four following categories:

Table 1: classification of sonatas

Section	Sonatas
Diatonic	I, II, III, VI
Chromatic	V, VI, VII
Mista	VIII, XI, X
Transposed	XI, XII, XIII, XIIII

Carapezza also comments very briefly on the interpretation of the trills.

It seems obvious that a further study of the collection as a whole (canons, *oblighi* and sonatas) is necessary in order to reveal not only a better understanding of the sonatas but also a more complete view of the contrapuntal techniques and idioms of the sixteenth and seventeenth centuries which are reflected in this collection.

Chapter 1

Giovanni Pietro Del Buono: Life and Cultural Associations

Del Buono's Life

Little is known about Gioanpietro Del Buono. In fact only two seventeenth-century primary sources of information about the composer exist: the first is found in the titles and inscriptions of his collection published in Palermo in 1641, which is entitled *Canoni, Oblighi et Sonate in varie maniere sopra l'Ave Maris Stella, a Tre, Quattro, Cinque, Sei, Sette et Otto voci, e le Sonate a Quattro*. Del Buono dedicated his collection to a certain Gioan. Ambrosio Scribani, a rich nobleman from Genova who had settled in Palermo.[5] From the dedication one can assume that the composer might have been in Scribani's service at some time.

The second source, discovered in Mdina Cathedral-Malta (Bruni: 1999, 476), is of a later date, and is found in a work of the Palermitan composer Antonio la Greca, who in the dedication of his collection *Armonia Sacra di Vari Moteti* (1657) to the Prince of Cassaro, mentions Del Buono, and describes him as a 'Swan of the Sebeto' (Carapezza: GMO).[6] Antonio la Greca continues that 'he lived glorious for a long time' in Palermo, at the Prince of Cassaro's court. Sebeto, apart from being a river in Naples, was also a symbolic and mythical element in the history of the city. The word 'swan' seems to serve as a word for allegorical praise in the seventeenth century; a similar phrase (i.e. 'the Swan of Sacred Music') by an unknown poet praising Adriano Banchieri, is cited in Banchieri's *Conclusions for playing the Organ* of 1609 (Garret: [1982], 23).

A later source that refers to Del Buono is Gaetano Caspari's comment on Del Buono's collection in his *Catalogo della Biblioteca del Liceo Musicale* (1890, vol.1, 297-298): 'This very artful work, that makes apparent that the composer had a deep knowledge of music'.[7]

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[5] For more information about Scribani see Carapezza: 1984, 131, fn.2.
[6] P. E. Carapezza: 'Del Buono, Gioanpietro' *Grove Music Online* (Accessed 5 August 2005) http://www.grovemusic.com.
[7] *Quest' opera artificiosissima, e che palesa una profonda perizia nel suo autore.*

In other later sources cited in Newman (1956, 298, fn. 5) we find mention of Del Buono being a monk. The first author to present this information is Gerber in his *Lexicon* followed by Fétis and Schmidl who repeat the same information without giving any evidence. According to Newman, Gerber's assertion comes 'solely by virtue of this aura of Roman influence' (Newman: 1956, 298).

Regarding this information, Carapezza made the suggestion (1984, 132) of the possible association of Gio. Pietro Del Buono with the name of D. Gio di Bona, who lived in Gela (Sicily), and is the dedicatee of a motet composed by the Franciscan monk Antonio Perconti in 1621. Carapezza suggests that Gerber might have based his information on this still unverified hypothesis.

As regards the identification of the composer's native place, Newman supports the idea that Del Buono is from Palermo, suggesting that the word *Palermitano* found in the manuscript is evidence of the composer's native city (1956, 298). Carapezza, in later research, observes that the word *Palermitano* has been attributed to the composer by the scholars who compiled the Caspari catalogue (1984, 132). Obviously, the scholars who worked on the Caspari catalogue erroneously attributed the word *Palermitano* to the composer, confusing the composer's birth place with the place of the publication. Thus Newman, assuming the Caspari catalogue scholars' written word 'Palermitano' to be Del Buono's hand writing has mistakenly concluded that Palermo is the native city of Del Buono. In contrast, Carapezza states that no information appears in the manuscript at all about the composer; in fact he states that it is impossible to get any information of the composer's identity from the manuscript. Having examined the manuscript the same conclusion has been reached. Carapezza at this stage of his research also avoids making suggestions about Del Buono's birth place because of lack of any evidence.

According to recently discovered information coming from the above mentioned description by Antonio la Greca, it seems more probable that Del Buono's native city was Naples and that the dates of his stay in Palermo are uncertain. Although Del Buono's date of birth is unknown, it has come to light that the date of his death is assigned in or before 1657 (Carapezza: GMO).[8] Due to the praise Antonio

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[8] P. E. Carapezza: 'Del Buono, Gioanpietro' *Grove Music Online* (Accessed 5 August 2005) http://www.grovemusic.com.

la Greca has assigned to him, it can also be assumed that the composer might have gained the respect of some of his contemporaries.

Del Buono's Dedication and Preface

Dedication

Al Signor Gio. Ambrosio Scribani

Pervaso non dal mio genio, ma dalle instanze d' amici a publicare queste mie compositioni, adherisco al loro sentimento. Le dedico pero a V.S.perche a sei sola I ho destinate in ossequto delle sue virtu, e in testimonio de la mia offeruanza; e perch'ella piu volte s'e compiacciuta d' applauderle col suo affetto per honorarle, godano tuttavia il privilegio de suoi favori, accetandole come tributo della mia devotione, ond'e contras(f)egnata la memoria de gl' oblighi che le professo, & a V.S.con vero affetto riverisco con baciarle le mani, da Palermo si (fi) 20 d' Aprile 1641.

Di V.S.

Affettionatissimo servitore

Gio.Pietro Del Buono

To Signor Gio. Ambrosio Scribani

Convinced not by my own will but from some friends' insistence to publish these compositions of mine I adhere to their feeling. But I dedicate them to your excellence in as much as I intended them only for you out of respect for your virtues and in evidence of my obeisance and because more than once you were pleased to applaud them affectionately in order to honour them, (I wish) that they may enjoy anyhow the privilege of your favours, accepting them as a tribute of my devotion, in which the memory of the *oblighi* that I profess to you is marked and to your excellence with real affection I pay my respects, kissing your hands, from Palermo the 20th of April 1641.

From your fondest servant, Gio. Pietro Del Buono

Preface

A I Benegni Lettori

Mando in luce queste mie opere di Canoni, Oblighi, e Sonate sopra il canto fermo dell Ave maris stella, ove (oue) benche cosi eminentemente, e con tanto artificio molti anni sono vi fabrico quel si celebre huomo Francesco Soriano, nulla dimeno ho voluto far sopra l' istesso canto fermo, accio ciaschedun curioso cognosca quanto sia infinita questa scienza, che hav(u)endo il Soriano con tanta varieta fattovi sopra tante opere, ancor io ne habbi fatte altre cento in cosi poco tempo che ho cominciato questa opera, e pur vedranno alcuni canoni, con qualche stravaganza, & anco le compositioni con tute le parte obligate, cose, che sopra canto fermo, patiscono non pocca difficolta.Compatiscano percio quando ritrova(f)ssero qualche errore, o di stampa, o di compositione, perche l' oblighi, e particolarmente i canoni piglian qualche licenza. Si avvertisce, che i ♯ e ♭. posti sopra le linee servono per le parti, che seguono li canoni, & anco s' avvertisce, che i oblighi, e canoni, che van di note di semibrevi, e minime, come quasi tutti sono, si han da cantare con velocita, e battuta prestissima; e cosi anco le sonate, le quali benche la maggior parte saranno scritte di crome, nondimeno si sonaran presto, escendosi in detta maniera per haversi a sonar con piu facilta, nel rimanente mi rimetto al guidicio del Buon Sonatore, e Cantanti, a i quali priego dal Signore ogni bene.

To the Kind Readers

I make public these works of mine of *Canoni, Oblighi* and *Sonate* over the *cantus firmus* of *Ave Maris Stella*, although many years ago this famous man Francesco Soriano had composed such works with grate skill and artistry. Soriano having done with such variety so many compositions over this, I wanted to work over the same *cantus firmus*, so that everyone would know how this science is infinite, so I have still done a hundred more in a very short time, since I begun working on it, and yet people would see certain *Canoni* with some eccentricities. The same holds true for the compositions which have *obligato* restrictions in all parts, things, which over the *cantus firmus* pose quite a lot of difficulties. Thus, people must be forgiving should they meet errors either of printing or of composition, because the *oblighi* and most particularly the *canoni* take some liberties. It is noted that the ♯ and the ♭ positioned over the lines, are used for the parts following the *canoni*. Also the *oblighi and* the

canoni, written with *semibrevi* and *minime*, as most of them are, have to be sung quickly in fast tempo. Also the *sonate*, which although for the most part have been composed using quavers, however they would have to be performed *presto*, belonging in the forementioned manner, in order to be performed more easily. For the rest, I submit myself to the judgment of the good performer and singers, for whom I pray to the Lord for all that is good.

It is not certain whether Scribani funded Del Buono's publication. The fact that the collection is dedicated to him and also the expression 'from your fondest servant' found in Del Buono's dedication could be an indication of patronage. Also important is the information that the pieces in the collection had been performed and applauded by Scribani not only once but several times.

Del Buono and Cultural Associations

As is evident from the above mentioned we do not have any historical evidence of the composer's formative years and of the influences that other composers had on his work. His collection belongs to the trend of *artificioso* compositions. Most of these collections were products of the Roman school and included compositions that aimed at the exploration of very complex contrapuntal devices. Regarding Del Buono's association with cultural environments the only information we have available is his staying at the prince of Cassaro's court and that he has been influenced by Soriano's collection. Thus a way to examine and evaluate his compositions is firstly to put them alongside Italian composers who dealt with the same type of musical material. It also seems imperative to examine some of the theoretical treatises of the time, not only those written by outstanding authors of the second half of the sixteenth century and the first half of the seventeenth century (such as Zarlino, Vicentino, Banchieri), but also treatises written by less known and possibly less influential theorists who dealt with same issues and were active in Naples. Considering that a possible date of the collection is in a time-span from 1610-1641 it seems more probable that the date of the collection is closer to 1641 than to the second decade of the century. Del Buono, in his preface, mentions that 'I composed a hundred [*canoni*, *oblighi* and sonatas] more in a very short time'. Nevertheless, considering that the time-span between the composition and the publication is not certain

and also that the places where Del Buono lived were Naples and Palermo, a comparison of the works of Roman, Neapolitan and Palermitan composers would measure Del Buono against his contemporaries' handling of similar musical matters. Frescobaldi is a useful point of reference not only because he played a very important role in the evolution of seventeenth-century music but also because in his keyboard writing are to be found two major and ostensibly distinctive, even contradictory, traditions – impressive contrapuntal mastery and the Neapolitan influences in terms of experimental compositional idiom.

Thus, a brief examination of the musical environments in Palermo and Naples in the first decades of the seventeenth century and of the concept of *artificioso* compositions would set the environment in which Del Buono lived and worked.

Palermo

Unfortunately, very few modern editions of Palermitan music of the seventeenth century exist; these include Antonio il Verso's *Il Primo Libro della Musica* (Palermo, 1596) and some madrigals and motets of Palazzotto e Tagliavia, Claudio Pari and few others (Carapezza/Colissani: GMO).[9] The major part of Palermitan music still remains unexplored. In fact the major musical output of the Palermitan composers was primarily vocal: madrigals, motets and masses appear either in manuscripts or in print but to our knowledge there is nothing found in any collection that is based on a *cantus firmus* similar to that found in Del Buono's work. Antonio il Verso (1560 Sicily-1621 Palermo), who is considered to be the central figure of the Sicilian polyphonic school, reconciled the most advanced traits of *stile moderno* along with the roots of the *stile antico* as it is shown in his parody of Arcadelt's setting of *Il bianco e Dolce Cigno* in the structure of a modern baroque trio. His compositional idiom also flaunts the most audacious harmonic writing (Carapezza/Colissani: GMO).[10] Verso's pupils also demonstrate the same characteristics: Antonio Formica (Licata 1575-Palermo 1638), Giovan Battista Cali (Licata 1590-1605) and, the finest of all, Palazzotto e Tagliavia (1587-1653, Sicily) composed motets, madrigals and

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[9] P. E. Carapezza/G. Colissani: 'Palazzotto e Tagliavia' *Grove Music Online* (Accessed 10 August 2005) http://www.grovemusic.com.

[10] P. E. Carapezza/G. Colissani: 'Il Verso, Antonio' *Grove Music Online* (Accessed 10 August 2005) http://www.grovemusic.com.

ricercares blending skilful counterpoint, extreme chromaticism and traits of the *stile moderno* in a particularly interesting idiom.

The musical history of Palermo reveals important aspects of the skills of composers and their favour for contrapuntal artifices and theoretical issues. A characteristic case has been the musical dispute between the Italian composer Achille Falcone (1570-1600, Cosenza, Calabria) and the Spanish, director of the royal chapel at Palermo, Sebastian Raval. In a competition of compositional skill, which took place at Palermo in 1600, Falcone proposed that they should 'improvise fugues in canon, and ricercares in the chromatic and the diatonic styles and in a mixture of both, with fixed rules for the observance of the subjects and for various mensural signs and proportions' (Carapezza/Colissani: GMO).[11] Falcone also asked for a theoretical discussion of the compositions. Another source, the postscript by Don Giovanni Battista di Ayello – a Palermitan gentleman – to the second book of madrigals (Palermo 1611) of Claudio Pari (a Burgundian who settled in Palermo from 1589 until his death in 1619) points out the same issues of contrapuntal mastery and extraordinary dissonance:

> He has used many new and elaborate sorts of counterpoint , including various canons and many imitative entries using double subjects-as may be seen in his first two collections of madrigals...it may be seen with what artifice the six voices are worked out, with two contrary–motion entries that form an uninterrupted double canon using natural tones and semitones...everyone can be sure that he has worked everything into his music with great industry, particularly the new extraordinary dissonances, which he has used, not wantonly or haphazardly, but with every justification, with great art...

The same features are mentioned in the same composer's third book of madrigals (Palermo, 1617): strict counterpoint; resource to archaic stylistic procedures; novelties of style; and audacious harmonies and experimentation in structures (Carapezza/Colissani: GMO).[12]

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[11] P. E. Carapezza/G. Colissani: 'Falcone, Achille' *Grove Music Online* (Accessed 10 August 2005) http://www.grovemusic.com.
[12] P. E. Carapezza/G. Colissani: 'Pari Claudio' *Grove Music Online* (Accessed 10 August 2005) http://www.grovemusic.com.

Naples

The main differences between Naples and the other European cities in the Renaissance occurred due to the differing systems of patronage (Fabris: 2002, 87). Instead of a usual situation in which the court and the upper classes were in competition concerning musical activities, in Naples there appears a very high percentage of Neapolitan noblemen who were themselves singers, composers, performers and theorists.[13] Moreover, due to the absence of a long-lasting prince with a stable court, the imposition of a specific musical patronage policy was very difficult to establish.

The most important associations of Naples' music were with Ferrara and Rome. In the first years of the seventeenth century Gesualdo was the most influential musical personality in Naples. Watkins (1991, 5), notes that Giovanni Macque might have been one director of Gesualdo's musical training. Apart from Macque, two other musicians – important for the present thesis – associated with the Prince of Venosa were Rocco Rodio and Scipione Cerreto. Although Gesualdo is mostly known as an eccentric composer oriented more towards extravagant chromaticism, the description found in Giustiniani's *Discorso sopra la Musica* (c. 1628, [1962], 70) seems to transmit a viewpoint looking from a different angle:

> Prince Gesualdo of Venosa, who played both lute and Neapolitan chitharone excellently, began to compose madrigals full of many artifices and exquisite counterpoint, with difficult, beautiful canonic subjects in each part, all mingled together in such proportion that there were no superfluous notes outside of the fugues, the subject always remaining the same even when put *alla rovescia*. And because this refinement of the rules was wont sometimes to make composition hard and difficult, it was necessary to make every effort to choose the subject carefully, for even though there might be difficulties in each composition, the music should be melodious and emerge so sweet and fluent that when sung it would appear to be easy for anyone to compose; Yet if one tried it, it would be found difficult and not for every composer. And the Neapolitans Stella, Nenna, and Scipione of Ritici composed in this manner, following the above-mentioned style of the Prince of Venosa and of Count Alfonso Fontanella.

Interestingly, the most important element of this description appears to be not the experimental side of Gesualdo's music but the mastery of counterpoint in various aspects: difficult and beautiful canonic subjects, the technique of *alla rovescia*[14] and

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[13] For a detailed discussion on this matter see Larson: 1985, 54-69.

[14] The term *rovescio* is reported by Brunelli (1610) and signified either the contrary motion or the case where the page of music is turned upside down and appropriate clefs placed before each line of

exquisite counterpoint.[15] For example in his madrigal *Candida Man* (book two, Ferrara, 1594), Gesualdo uses the transformation of imitation as a structural technique (Watkins: 1991, 134). Also in *Tirsi Morir Volea* (book two, Ferrara, 1594) he uses double counterpoint in a remarkable way (Watkins: 1991, 135). Gesualdo, who visited Ferrara[16] in 1594, (Watkins: 1991, 43) was impressed and influenced by Luzzaschi's style in composition as reported in a letter of 1594, by Alfonso Fontanelli: 'He [Gesualdo] says that he has abandoned his first style and has begun to imitate Luzzaschi, whom he admires greatly and praises constantly' (Newcomb: 1968, 414). In a more recent article, Newcomb (1979, 34-38), commenting on Luzzaschi's instrumental style and its value as a source for a better understanding of Frescobaldi's compositional style, writes:

> These sources lie elsewhere than in the Venetian style of Merulo and Gabrieli. They lie in a style that was principally concerned with imitative counterpoint; a style that flourished before 1600 in Ferrara, Naples and Rome, and that may have originated in Ferrara itself with Frescobaldi's teacher Luzzasco Luzzaschi. The members of the Roman school, beginning with Ercole Pasquini and succeeded by Frescobaldi himself, were entirely trained by Luzzaschi. The Neapolitans around Gesualdo and Macque admired and closely followed Luzzaschi's work; some came north to study with Luzzaschi personally.

Newcomb continues with an analysis of Luzzaschi's ricercars, demonstrating that they reveal indeed some very refined contrapuntal techniques. Another aspect of Luzzaschi's musical personality is his expertise on Vicentino's *archicembalo*,[17] an instrument that 'at first sight frightened any organist, however eminent, to see a large quantity of strings and also such a large number of semitones' (Kaufmann: 1966, 172). Cerone, in his *Melopeo y Maestro* (Naples, 1613), acknowledges that

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music, ensured exact correspondence of tone and semitone progressions between the parts (Collins: 1992, 228).

[15] For Gesualdo's contrapuntal idiom see Watkins (1991, 133-201).

[16] The Este court at Ferrara had been for long time one of the most powerful and brilliant of all Europe. Musicians who have been in service in the Este court were Obrecht, Josquin, Willaert, Rore, Vicentino and Luzzaschi. Musicians such as Rore, Vicentino and Luzzaschi were representatives of a 'decidedly progressive taste' as Watkins comments (1991, 37).

[17] This is the instrument described in the fifth book of Vicentino's 'Ancient Music adapted to Modern Practice' (1555 [1996], 315-443). This instrument, which was constructed with keyboards dividing the octave into more than twelve pitches aimed at solving problems of tunning and temperament and was suitable for the performance of microtonal compositions based on the enharmonic genus and also for compositions including extremely remote triads.

'only Luzzasco Luzzaschi could play the *archicembalo*[18] well, a fact which he demonstrated by writing some compositions especially intended for performance on this *archicembalo*' (quoted in Kaufmann: 1966, 172).[19] Luzzaschi's acquaintance with the *archicembalo* might have encouraged the development of a more extravagant compositional idiom in terms of triadic succession. This progressive attitude, which obviously echoes Vicentino's theories and practices along with Luzzaschi's development of a very mature and refined contrapuntal style, form this particular amalgam, which influenced the Neapolitan musicians. Trabaci, in his *Secondo libro de Ricercate e altre varii Capricci* (Naples, 1615), mentions that for his seventh ricercare he has taken the second subject from the seventh ricercare of Luzzaschi's third book of ricercari (Ladewig: 1981, 243). Obviously, Luzzaschi was a very influential musician for both Roman and Neapolitan composers in vocal as well as instrumental music. Luzzaschi's influence could function as common ground for these two distinctive schools.

Yet another important aspect of the association between the Roman and the Neapolitan musical environments is the relation that the roman Romano Micheli developed with some prominent Neapolitan composers such as Rocco Rodio and Grammatio Metallo. Micheli, a devotee of the *artificioso* genre, composed very complex canons and *oblighi*. From the preface to his *Musica Vaga et Artificiosa* there is evidence that he met Grammatio Metallo[20] (Dixon-D'Alessandro, Ziino eds: 1987, 556). Micheli, who admired Metallo's skill in counterpoint, added parts in fifteen of his canons (D. Nutter: 'Metallo' GMO).[21] Rocco Rodio, another highly esteemed Neapolitan composer and theorist, 'could well have been among the first to stimulate Micheli's interest in canon, since during Micheli's staying in Naples Rodio must have been compiling his widely acclaimed theoretical volume, *Regole di Musica* (Naples, 1609), for publication' (Dixon: 1987, 557). Indeed Rodio's treatise is the most accomplished study so far on canon based on *cantus firmus* and various

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[18] The Neapolitan Scipione Stella, an organist and closely associated with Gesualdo's court has been so impressed by Vicentino's *archicembalo* that he had a duplicate of this instrument made for himself (Newcomb: 1968, 418).

[19] Unfortunately these pieces have not to this date been found.

[20] Grammatio Metallo (Naples, c. 1539 – Venice? 1615) was particularly adept in composition of canons. A possible relation or association of Metallo and Del Buono will be discussed in the chapter concerning the canons.

[21] D. Nutter: 'Metallo, Grammatio' *Grove Music Online* (Accessed 15 September 2005) http://www.grovemusic.com.

other pre-compositional restrictions. Micheli appeared again in Naples in the mid-1630s, where he intended to demonstrate some canons.[22] The last evidence of Micheli's contact with Naples is found in two letters by Neapolitan composers, Don Carlo Pedata (1653) and Giovanni Maria Trabaci (1645) both commenting on his canons (Dixon: 1981, 563-565). Although some scholars[23] supported the idea that complex contrapuntal devices were closely associated with the Roman school, in Micheli's case the Neapolitan influence in this area seems to be crucial.

Artifice in counterpoint, devices referring both to the *stile antico* and the new stylistic ideas of the *stile moderno* and exploration of an experimental harmonic idiom are features of Palermitan and Neapolitan music. All these features are also reflected, as it will be discussed below, in Del Buono's collection.

Artificioso Compositions

The Concept of *Artificioso* Compositions

The terms *artificioso* or *d'artificio* appear either in collections or in musical treatises of the late sixteenth and early seventeenth centuries and carry various meanings according to the aim or the means of the composition. As a common meaning, this term signifies the craftsmanship and the general skillfulness of a composer. In this light G. P. Cima referring to his own collection (*Concerti Ecclesiastici*, Milan, 1610) and describing in his dedication his compositions, praises them as having '...graceful movements, full of affects which are incorporated in the music with so much artifice...' (Durante: 1987, 211, fn.2). The same term is used similarly by Athanasius Kircher in his *Musurgia Universalis* (Rome, 1650) but it also appears denoting not only the compositional ability but also some technical elements in his description of styles as in the title 'Concerning the various techniques of harmonic styles' (*De Vario Stylorum Harmonicorum Artificio*, 1, 581).

A different meaning of the term *artificioso*, which is important and relevant to the collection under examination, is used, as Durante puts it, 'to denote a musical procedure that governed the construction of a piece, but at the same time became both its end and its means' (Durante: 1987, 195). Hints of the tradition in *artificioso*

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[22] One of the canons is the famous *Dialogus Anuntiationis* which is a twenty –voice canon with thirty *oblighi* (Dixon: 1987, 559).
[23] See the chapter on the *artificioso* compositions.

composition, based in the above-mentioned concept, can be traced back at least in the early sixteenth century, where some of the most fascinating and complex examples are to be found.[24]

Three main categories of artificioso composition are suggested by Durante (1987, 195):

1. Polymorphous canons (canons that can be realized by more than one solution) and word canons (enigmatic canons with subjects composed on solmization syllables based on the vowels of words which are found in a short epigram used by the composer).
2. Didactic or illustrative works usually based on a *cantus firmus* and comprising canons and *oblighi*.
3. Pieces composed for a specific secular or liturgical reason written on rigorous *oblighi*.

The idea of an entire collection based on a single *cantus firmus* or a specific subject was rather widespread in the sixteenth, seventeenth and even in the eighteenth centuries; some of these collections based on a single subject are considered to be of great importance in western music, as, for example, J.S. Bach's *Der Kunst der Fuge*. One of the earliest examples that had an impact in the following generations was Costantzo Festa'scollection of 'Counterpoints on a *cantus firmus*' (the *cantus firmus* used by Festa is the melody of *La Spagna*).[25] G. M. Nanino (1544 – 1607) a Roman composer pupil of Palestrina who adopted the Palestrina style, composed a remarkable collection of counterpoints and canons on this *cantus firmus* used by Costantzo Festa (Durante: 1987, 196).[26] In the list of the twenty-eight collections of *artificioso* compositions (comprising canons, *oblighi* and resolutions of other composer's canons) from 1592 until 1655, cited in Durante (1987, 196-198), four of them are based on a single *cantus firmus*, one in two, and six either on a pre-existing

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[24] See for example Ghiselin Dankert's riddle canon on *Ave Maris Stella* published in the form of a chessboard, in Naples, 1535 (Westgeest: 1986, 66, 76).

[25] Costanzo Festa (*c.* 1490-1545) is generally acknowledged as the first great Italian composer, the first representative of the Roman School, and precursor of Palestrina (Agee: 1997, vii). The date of this collection is not known. The collection is preserved in a manuscript copied in 1602, in the *Civico Museo Bibliografico*, Bologna.

[26]Nanino's pieces were not 157 as Durante (1987, 196) cites. For more recent information about Nanino's pieces see the critical report of the edition of Festa's 'counterpoints on a *cantus firmus*' in Recent Researches in the music of the Renaissance, 1997, vol. 107.

subject or on a single subject formed by the vowels of the words of epigrams used by composers.

Del Buono himself, in the preface of his collection, states that he has been influenced by Francesco Soriano who published a collection of canons and *oblighi* based on *Ave Maris Stella* thirty years earlier in Rome.[27] In the first half of the seventeenth century, as appears from the list of *artificioso* collections given in Durante (ibid.), only Del Buono's and Soriano's collection are based on *Ave Maris Stella*.[28] The term *artificioso* is not used by Del Buono for his own work: it has been applied to his collection by Durante because of its content. In his preface, Del Buono uses the word *artificio* and mentions Soriano's skillfulness and artistry in counterpoint.[29]

Although the canon is associated with the followers of *stile antico* who were established mainly in Rome (Larsen: 1979, 87), recent musicological research has shown that Neapolitan theorists and composers stimulated the interest of the Romans in canonic devices, as already discussed. As Imogene Horsley observes, canon in the seventeenth century became less fashionable compared to other forms (cited in Larsen: 1979, 87), although it still remained a means for the composer willing to prove and express contrapuntal skill. Moreover, according to Horsley (ibid), 'one of their (the Roman school's) favourite exercises of musical and religious devotion was the writing of as many canons as possible on a single *cantus firmus*'.[30]

Newman comments that such collections 'of academic intellectual exercises like Del Buono's canoni and *oblighi* were products of the *stile antico*' (1956, 300). These are viewpoints that tend to be defeated by contemporary musicological research which, by more thorough examination of materials and topics concerning the styles, supports the idea that the boundaries between *antico* and *moderno* are much more subtle and flexible than earlier scholars believed. Although the very concept of a collection comprising canons and *oblighi* might be an idea of the *stile antico* era,

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[27] See Del Buono's preface to the 1641 edition.
[28] Lodovico Zacconi in 1625 resolved all the canons and *oblighi* comprising Soriano's collection.
[29] See p. 13 of the present thesis.
[30] Canon has not only been a credential of musical and religious devotion but in some instances went further to meet dogmatic theological concepts as in Romano Micheli's case. As he states about his canon on the words *Pater et Filius et Spiritus Sanctus, et hi tres sunt* '...[to resolve the canon] it was necessary to know that which by the sacred theologians is taught, that is, they exist incommunicably and the three persons have an undivided essence...Given this I wanted my canon to represent the Holy Trinity...' (cited in Durante: 1987, 203).

the compositional process is based on several innovative techniques supported by the founders and followers of the *stile moderno.*

Durante (1987, 199) considers Del Buono's sonatas to be a specimen of the third category of *artificioso* composition mentioned above, not mentioning the rest of the collection and overlooking the fact that no sonatas are found which are constructed on rigorous *oblighi.* It seems unlikely that Del Buono's work was intended for specific secular or liturgical use. Yet it seems that there is no reason leading to the conclusion that this collection also cannot satisfy the criteria of the second category of *artificioso* concept, i.e. the didactic and illustrative purpose.

As Durante (1987, 199) observes, the classification and the practical function of the *artificioso* compositions seem to have a gradation according to the level of the 'artificio': the more complex and cryptic the work is, the less it is addressed to ordinary musicians and therefore not to an uneducated public. The third category of the *artificioso* concept is the one with less rigid boundaries and, in Del Buono's case, the evidence of his purpose to address not only 'connoisseurs' but also ordinary performers is found in his prefatory instructions.

The important issues in regard to *artificioso* compositions are manifold. The first is the primacy of the profound study of music which is expressed vividly in the preface of Romano Micheli's *Musica Vaga e Artificiosa* (Venice, 1615, iii), cited in Durante (1987, 200):

> It is true that those who compose skilled and graceful compositions are considered worthy men, but because this is a skill which is acquired in a few years, they are considered ordinary musicians; the most excellent are instead those who, being not satisfied to compose perfect music, also want to understand the most profound studies of music, that is, canons of different kinds and other special abilities, which are not to be acquired so easily or in such a short period of time as some claim; thus, the belief that men of such excellence do exist must not seem strange.

This passion for the profound – almost scientific – study of music could be a consequence of the experimental and quantitative methods of research that were implied in sciences and philosophy. As Durante observes (ibid.): 'Whether or not Micheli's ideas were universally shared among musicians, he brings to music a concept that informs the early seventeenth century as a whole: the supremacy of intellectual culture...' Another important source about musical life in Italy concerning the period

from, c. 1570. to 1630, Vincenzo Gustiniani's *Discorso sopra la Musica* (c. 1628, [1962], 67-68), describes the art of music as follows:

> ...the art of music is placed by liberal men very high, as that art which in order to reach its true perfection should approach rather than share, the rank held by the sciences. In order that a musical composition succeed in gaining esteem it is necessary that it be composed according to the proper and true rule of this profession and, in addition, with new and difficult restrictions which may not be known to all musicians in general; and not only madrigals and compositions to be sung by several voices, but even the others in counterpoint, and canons, and that which seems more marvelous, the same arias to be sung easily by a single voice.

This quotation is of particular importance because it reflects the viewpoint of a noble *dilettante* who cultivated the *belle arti*. Although far from the idiom of an almost stubborn devotee of the *artificioso* genre – as Micheli's idiom appears to be – Gustiniani's description on the art of music indeed reflects the supremacy of intellectual culture in the artistic concept of the first half of the seventeenth century.

A second important issue is the association of *artificioso* collections with the Jesuits and the Hermetic tradition, which has been disseminated and cultivated by them especially in Rome (Durante 1987, 202). Jesuits were also active in Naples, as it is reported in early Jesuit histories in the kingdom of Naples: both Giovan Francesco Araldo in his *Cronica* (1528-1599) and Scipione Paolucci in his *Missioni de Padri della Compania di Gesù nel Regno di Napoli* (Naples 1651) trace the order's missionary work in the Neapolitan social and political life (Selwyn: 2004, 13). Among their interests was to found musical institutions such as the *Collegio Gesuitico dei Nobili,* an important religious institution active in music and theatrical performances in Naples since the end of the sixteenth century (Fabris: 2002, 59). Italian Jesuits were considered the most educated of the Jesuit Order.[31] Their interest in complex musical genres, such as canon and *oblighi*, fitted in with their overall study of the sciences and the arts. This is documented from dedications of canons to illustrious members of the Order such as Anerio's three part canon *Ora Pro Nobis* (second book of motets: Rome, 1611) which is dedicated to Claudio Aquaviva, the fifth leader of the Jesuits (Blakcenburg: *M.G.G.* vol. 7, 527).

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[31] 'The Society of Jesus' *Catholic Encyclopedia* (Accessed 10 July 2007) http:// www.newadvent.org.

Athanasius Kircher – who was a Jesuit involved in Hermeticism and an enthusiast of *artificioso* compositions – played an influential role for musicians devoted to complex contrapuntal compositions and theological/mystical matters.[32] Romano Michelli, in expressing his enthusiasm for Kircher's support[33] of the *artificioso* compositions, writes that '...Athanasius Kircher of the company of the Jesuits has made illustrious the profession of music together with other sciences...'

Romano Micheli was also influenced by Hermeticism as it appears from his enigmatic canons (Durante: 1987, 203). Micheli dedicated one of his works (a resolution of an enigmatic canon by Giovanni Paolo Cima) to Francesco Soriano and Frescobaldi in order to praise the virtues of both composers (Durante: 1987, 204). This sequence of associations of the above mentioned composers and theorists, and most importantly the impact that Soriano's collection exercised upon Del Buono's work along the Jesuit's activities in Naples could lead to the assumption that Del Buono might have partly shared in the intellectual climate outlined by the defenders of the *artificioso* concept along with the Jesuits' approach to musical matters. Besides, it is worth noting that Scribani – who probably funded Del Buono's publication – was a donor to the Jesuit convent in Palermo as it appears from the inscription on his gravestone.[34]

The third important point is the treatment of 'strict counterpoint' by the devotees of *artificioso* composition. Durante (1987, 208) observes that 'in examining these didactic works, one soon discovers that they are not always formulated according to 'strict rules'. Whenever possible they adhere to the conventions, but as Soriano remarks in his preface, 'If you find things that may seem harsh or exceptional, blame it on the *oblighi'*. Taking this argument further, Durante (1987, 209) comments that

> ...rather than being amazed at the inclusion of such liberties in one of the most respected didactic works of the time [i.e. Soriano's collection of 1610 comprising canons and oblighi on *Ave maris stella*], one must attempt to understand the underlying mentality: an attitude open to new possibilities and very flexible in matters of compositional practice. Contrapuntal difficulties resulting from the

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[32] Kircher wrote a treatise on Hermeticism, the *Oedipus Egyptiacus* between 1652-1654. (Brown, D: 'Kircher' *The New Grove Dictionary of Music and Musicians* ed. S. Sadie and J. Tyrrell (London, Macmillan 2001), vol. 13, 618-620.

[33] Kircher: *Musurgia Universalis*, libro7 cap. 5, 1: 583-584. Musurgia Universalis has been published in Rome, 1650.

[34] Scribani was buried in the *Chiesa del Gesù* of the Gesuits in Palermo (Carapezza: 1984, 132).

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> decision to use a certain type of canon are met pragmatically, since the norms of counterpoint are no longer - if they ever were - absolute...Once again the 'scientific attitude was in no way confined to traditional positions, even if it did not necessarily transgress them.

In summary, the *artificioso* concept in compositional practice is a composite phenomenon combining various contradictory elements: echoing ideas of the *stile antico*, it transforms, through rigorous musical devices, the traditional attitude to 'strict' counterpoint. Based on earlier thought, it takes musical procedure almost as a science and functions either as a didactic tool or as a field of musical experimentation and exchange of ideas expanding even to the cryptic operations of the Hermetic tradition.

Ave Maris Stella

The hymn *Ave Maris Stella*, one of the greatest and diachronic hymns of the Gregorian chant repertoire of the Roman Catholic Church, is included in the *Liber Usualis* and appears in many variations (1957, 1259-1263).

This hymn has been a point of reference that inspired composers through a wide period of music history. In the Renaissance it became a basis for masses by Josquin, Morales, Annimucia and Victoria, for polyphonic settings of the text by Dufay, Porta and Martini and for keyboard works by Cabezon, Cavazzoni, Titelouze and others (Randel: 1986, 63). In southern Italy during the Renaissance and early Baroque eras a long tradition of various compositional processes is also associated with this hymn.

Ave Maris Stella has been used as a subject, as a *cantus firmus* and as a *cantus planus* and has been closely connected to devices of the *artificioso* genre either as a basis of 'higher counterpoint' elaborations or as an inspiration for enigmatic canons. One of the earliest examples is the riddle canon of Ghiselin Dankerts, who spent some time in Naples, and published there his canon on *Ave Maris Stella* in 1535 (Westgeest: 1986, 66). This canon has been a matter of discussion over the centuries and is included in Cerone's *El Melopeo y Maestro* (Naples, 1613) where the author proposes a possible resolution.

Rocco Rodio, one of the earliest representatives of the Neapolitan school, published in 1575 his *Libro primo di Ricercate a Quarto Voci con alcune Fantasie sopra varii Canti Fermi* in which is contained a Fantasia on *Ave Maris Stella* which is presented as a *cantus planus* (Apel: 1972, 125). Ascanio Mayone in his *Diversi Capricci per sonare, Secondo Libro*, printed in Naples in 1609, uses the hymn as a *cantus planus* for his Ricercar *Sopra l'Ave Maris Stella* (Mayone: 1982, 12).

Chapter 2

The 1641 Edition and the Manuscript

The 1641 Edition

The sole surviving copy of the 1641 edition is preserved in the *Civico Museo Bibliografico Musicale* (X 179) in Bologna and was printed, as already mentioned, in Palermo by Antonio Martarello and Santo d' Angelo.[35] The original title of Del Buono's collection of 1641 is *Canoni, Oblighi et Sonate in varie maniere sopra l'Ave Maris Stella di Gioanpietro del Buono a Tre, Quattro, Cinque, Sei, Sette, et Otto voci, e le Sonate a Quattro*. A dedication and a preface are included on the first two pages. The *cantus firmus* is presented on the penultimate page of the collection, on a separate page, which also includes the text of the hymn and the following instruction about the rhythm: 'all of these notes have to have the duration of two whole bars each, unless a different mensuration indication is given'.[36] All the canons and *oblighi* are printed without bar lines, and each voice which is needed for the construction of the pieces appears on a separate stave, without the *cantus firmus*. For most of the three part canons, there is no resolution printed for the other canonic voices. Resolutions are only printed for the three part canons 4-7, all of which are canons at the upper second, and the three part canons 8-9 which are at the interval of the lower second. Curiously, the resolution of canon 8 is limited to the first few notes. Resolutions are also included for the canons which are more complex, such as 47 and 48 which are canons in reverse, 49 which is a canon *a contrario* and 50-52, which have a more complex construction. For all the four, five, six, seven and eight part canons, resolutions of the canonic voices are printed, except for the ones which are in imitation in unison or at the octave; canons 67, 80, 82 and 83 include resolutions for the canonic voices which imitate the principal voice an octave higher. The last canon found in the collection is not numbered – the number of the canon (84) appears only in the table of contents – and is the only instance in the collection

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[35] The year of Del Buono's publication coincides with the year that the publishers A. Martarello & S. d' Angelo appear in the printing market (Donato: 1987, 577).
[36] *Queste note sican tutte di due battute l' una for che in alcun luogo ove sara segnato altro tempo.*

where a comment is included: the words *di molto studio* indicate that this canon is constructed using a very difficult technical device.

Although the whole collection is dedicated to Ambrosio Scribani, a special dedicative note (i.e. A. S. V.)[37] appears in the inscription of this last canon addressed again to Scribani. This last difficult canon does not have any resolution thus the words *di molto studio* could also probably imply that the musicians interested in it should work hard for its resolution.

In the heading of each piece there are instructions describing the process for the realization of the canons and *oblighi*. Two different approaches emerge from Del Buono's attitude concerning the resolutions of the canons: the first aims at facilitating the less informed musician in how to understand and perform them. This is done by giving a sample of resolutions for a few of the three part canons and providing resolutions for all the other more complex pieces. The second, which is especially reflected in the last complicated canon of the collection, is addressed to the learned and intellectual musician who was interested in issues of high-counterpoint. Canons printed without resolutions were a very common practice from the beginning of the seventeenth century and their resolution and construction used to be a matter of animated discussion between musicians coping with *artificioso* compositions.[38]

Other inscriptions, apart from the ones found in the headings, appear in canons 5, 53, 56, 61, 65, 66, 68, 70, 71 and 79. In canon 5 a note for the resolution of the second voice indicates that it has to be sung in the G2 clef (*la parte che siegue legge per questa chiave*) but then oddly enough a resolution is provided in the C3 clef. This could possibly be a misprint. Inscriptions which clarify the voice on which an imitation in the appropriate intervals has to take place are found at the end of the pages in canons 53, 56, 68, 70, 71 and 79, respectively (*L' ottava bassa si canta sopra l' istessa parte, L' ottava bassa si canta su questa istessa parte, La quarta bassa si canta in questa parte per ottava bassa aspettando una pausa e mezza, La decima alta della diapente si canta per quinta alta aspettado due pause sopra questa parte, La subdiapason si canta sopra la parte che guida, In questa parte canta una parte in terza sotto insieme*). In *obligho* 61 a note about proportions concerning the rhythm of the *cantus firmus* instructs the performer that two breves have to be sung in one

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[37] The words are *A Signoria Vostra*.
[38] For example see Michelli's resolution of an enigmatic canon by Cima cited in Durante (1987, 206-207).

measure (*Il canto fermo si canta con questo tempo nel quale vanno 2 brevi a battuta*). Free contrapuntal voices added in canons 65 and 66 are indicated by the inscription *Quarta parte libera.*

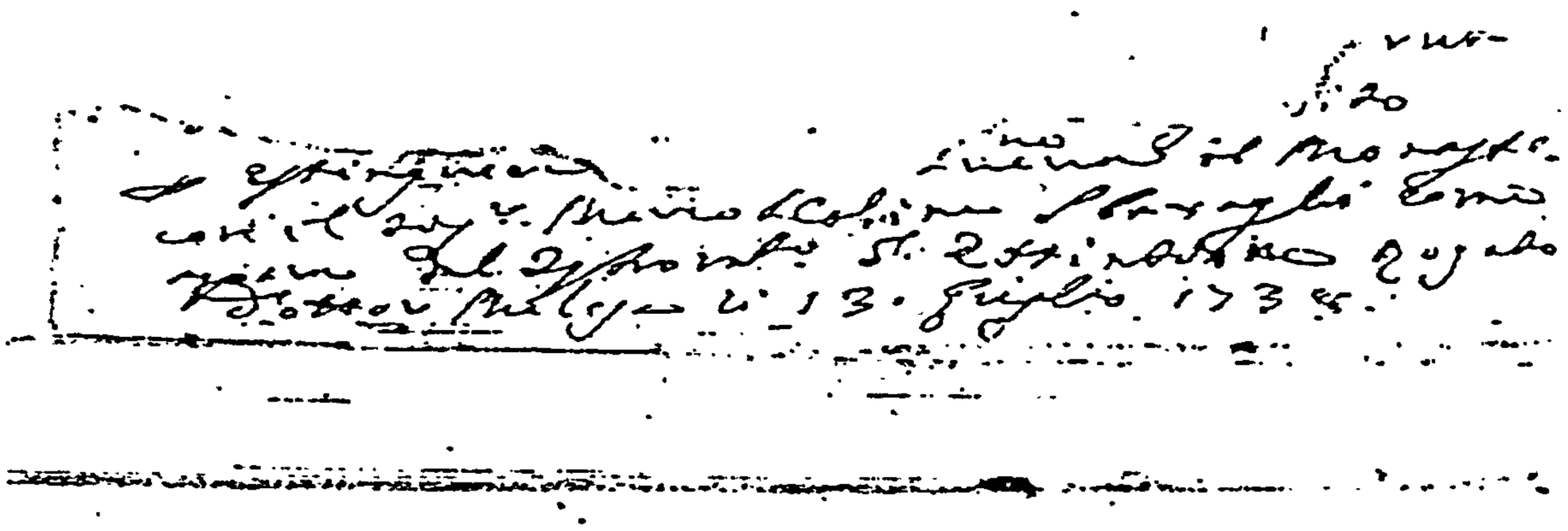
A hand-written correction is found in canon 81. From this correction the misunderstanding of the word *alta* becomes apparent: in the first place the word *alta* is confused with the alto voice, thus it is scratched out and replaced by the word *bassa*. This seems reasonable in the first place because the voice in discussion is written in an F3 clef. A second erasure of the word *bassa* and replacement again of the word *alta* as originally found in the edition, leads to the thought that, whoever was examining the edition, initially understood the word *alta* as the alto voice and then correctly gave the word *alta* the right sense: *alta* means higher, in ascending motion. This kind of correction can be interpreted as the first hint that a musician, but certainly not the composer, was examining this collection in detail.

In contrast to the canons and *oblighi*, which are presented in separate voices, the fourteen harpsichord sonatas are printed in *partitura*, a format, which in the 1640s was associated with diligent study.

The Manuscript

The manuscript (X.180) is also preserved in the *Civico Museo Bibliografico Musicale* in Bologna. It does not contain, as already mentioned, a frontispiece, a dedication, or a preface, not even the name of the composer nor any other information about a possible scribe. On the first page there is a note (probably written by a librarian) stating that 'in this file is included a fragment of an autograph manuscript by Padre Martini' followed by the autograph fragment, in untidy writing the most part of which is illegible. The fragment is dated 13 July 1738 and the names of a certain Sbaragli and Philego or Philegio are noted.

Plate 2.1: fragment



Padre Martini's interest in manuscript and printed music, as well as for theoretical treatises, has resulted in the creation of one of the most important musical libraries. The presence of this fragment in the manuscript could be an indication that Padre Martini might have been aware of Del Buono's collection, a thought that can be substantiated by the fact that, in his library, manuscripts have been found containing resolutions of other composers' canons, as Martini's resolutions of the canons by Giovanni Animuccia (Caspari online).[39] From Padre Martini's voluminous correspondence, what could be of some importance, is his correspondence with the Franciscan Giangiacinto Sbaraglia, who was in charge of the library of the Franciscan convent in Ferrara, and very willing to share the contents of the library with Padre Martini. Sbaraglia's letter is the earliest one found in Padre Martini's correspondence, dated October 1730. After Sbaraglia's access to the library of the Carmelite

[39] Caspari Catalogue Online, http://badigit.comune.bologna.it.

fathers at San Paolo-Ferrara in 1731, Padre Martini received a substantial amount of music by many well known Italian composers of the sixteenth and seventeenth centuries, 'and many others' of the same era, as referred to by Schnoebelen (1976, 379). As there is no full evidence of the identity of the names Sbaragli and Sbaraglia (i.e certitude that the former is either a shortened name for the latter or written differently in haste) the possibility that Padre Martini received the manuscript under discussion from Sbaraglia is, at the moment, a matter of speculation. This could be answered by a further examination of Padre Martini's correspondence, which is beyond the scope of this study. Another argument that could support this speculation is the fact of cultural exchanges and influences between Ferrara and Naples over a long period. In the light of these exchanges, it is possible that a copy of the 1641 edition of the work of the Neapolitan composer Del Buono appeared in Ferrara.

Regarding the authenticity of the manuscript both William Newman (1956, 297) and James F. Monroe (1959, 11) considered this manuscript to be an original of Del Buono. Paolo Emilio Carapezza (1984, 131) refers to the manuscript, without making any comment on the originality or not of the hand writing.

A thorough examination of this manuscript reveals that it is not an original of Del Buono's for the following reasons: the manuscript is a fair copy and only contains the resolutions of all the canons and *oblighi* layed out in *partitura*.[40] Excluded are the fourteen sonatas *a Quattro*. The format is similar to that used by beginners in the late sixteenth century (Owens: 1997, 62). A five-line staff with barlines is used for each separate voice; the writing is very clear, and there is no evidence of compositional activity; there are no mistakes or corrections except from one on p. 105. This correction confirms with certainty that the manuscript is written by someone who resolved the canons working from the edition of 1641. The error occurs in *obligho* 73 in the bass part. The scribe, in error, copied the notes of the third staff as shown in plate 2.3 instead of the ones of the second, being vertically in the same place. He then scratched out the wrong notes and put the right ones on the lower stave.

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[40] The term fair copy is used according to Owens, 1997: 110.

Plate 2.2: *obligho* 73 from the 1641 edition

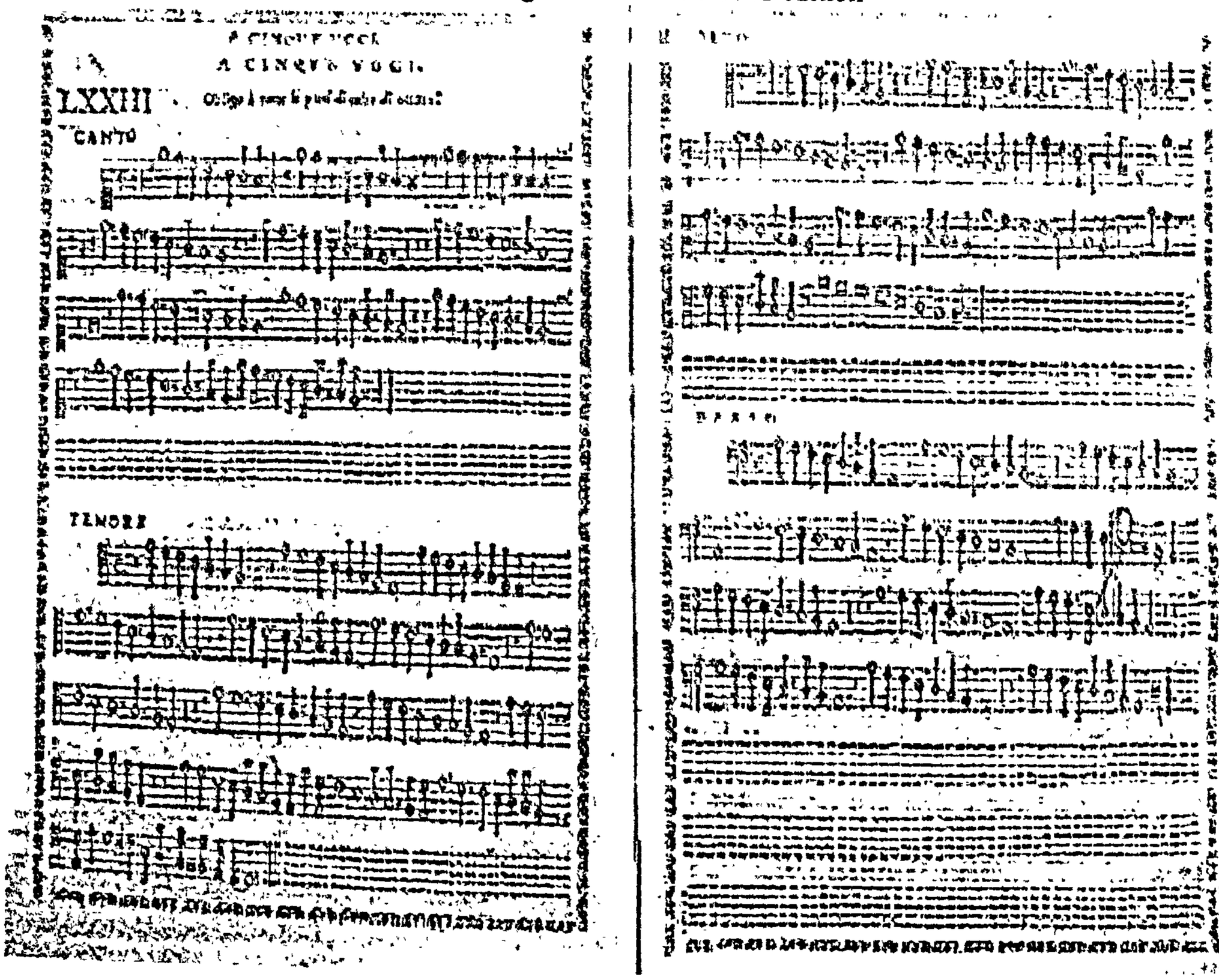

Plate 2.3: *obligho* 73 from the manuscript, error of scribe

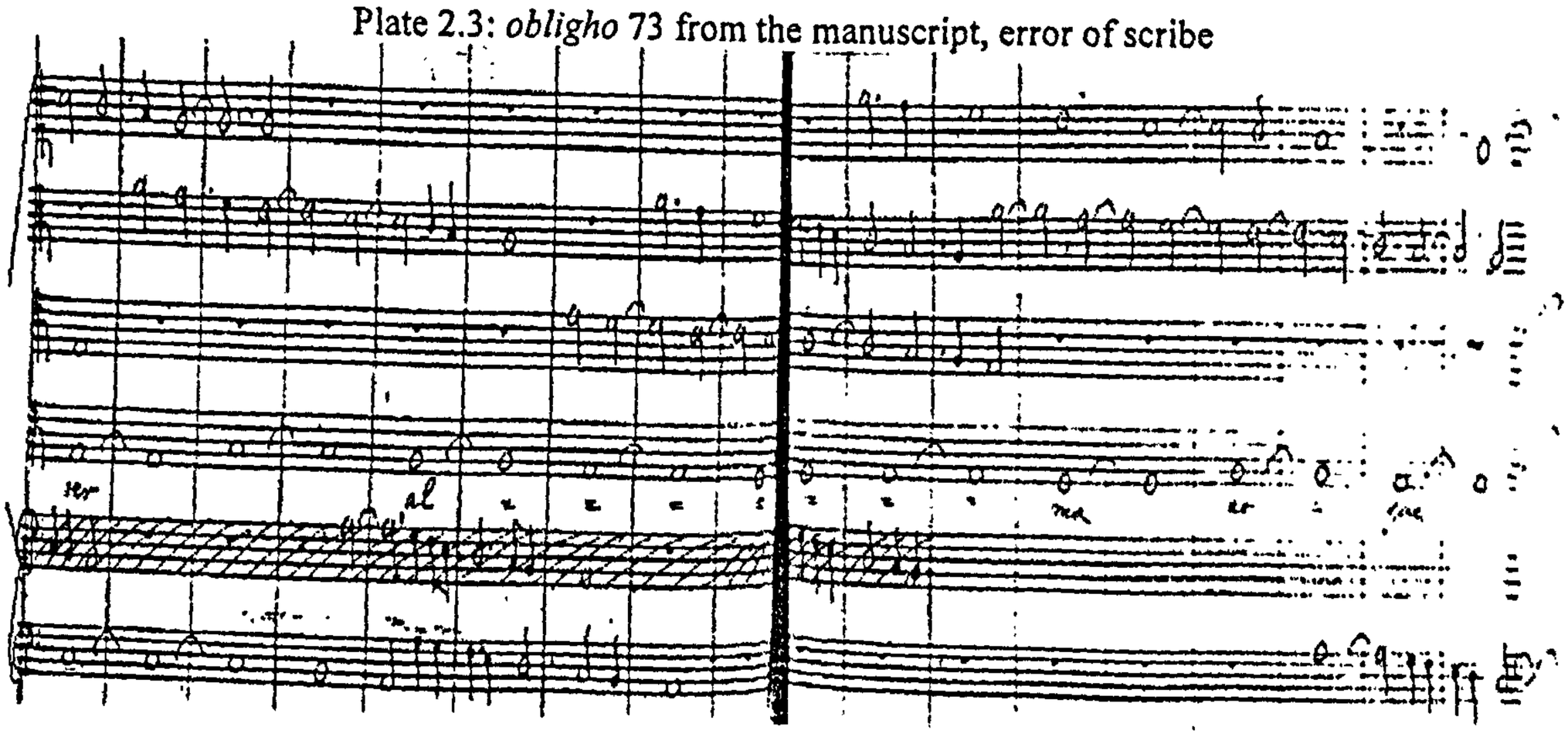

Plate 2.4: *obligho* 73 from the manuscript, correction

The line that the scribe erased is correctly placed in bars 6-16 as shown in the plate 2.4.

Two more errors, proving even more strongly that the manuscript is not – by any means – a composer's original, are the ones occurring in *oblighi* 62 and 75. As regards *obligho* 62, the scribe omitted the fourteenth and the fifteenth notes in the second line of the alto voice thus creating many mistakes that a composer would not tolerate. The error occurs in bars 27-28 and consequently mistakes occur in bars 30-31, 33-36, 42-44 and 48 until the last bar. The error occurring in the manuscript concerning *obligho* 75 is the following: in *obligho* 75, in bar 21 of the alto voice, the scribe omitted the notes 28 and 29 of the second line in the edition, thus creating misplacement of the alto voice until the end of the piece. A correct resolution of these *oblighi* is included in the edition provided by the present thesis.

It is apparent that all these mistakes are not a composer's mistakes but mistakes that would occur due to the inattention of a scribe working on pre-existing material. Bearing this in mind, many other phenomena occurring in the manuscript can be explained: the absence of information about the composer, the lack of compositional activity, the omission of some inscriptions, the observation of a mistake in the edition, and the exclusion of the fourteen harpsichord sonatas. Given the fact that the sonatas were printed in open score and not in two staff keyboard notation, it seems obvious that Del Buono's notational practice was to compose his keyboard pieces using open score. The manuscript's format would not exclude keyboard composition; on the contrary, it is convenient for all types of pieces, either vocal, instrumen-

tal or keyboard. But the sonatas were of no interest to the scribe, as they did not need to be constructed, being already in open score. Thus, whoever put the canons in *partitura* might have been aiming at resolving them for the sake of some didactic, theoretical or intellectual interest in complex contrapuntal compositional devices.

Headings containing the instructions for the construction of the canons are found separately in each canon or *obligho* and the majority of headings are identical to the ones included in the edition of 1641. But the scribe did not include inscriptions that it was not necessary to notate and could be apparent to the reader via the manuscript itself. Such situations involve the omission of the inscriptions concerning the *cantus firmus* placement as in canons 38 and 46. In the edition a part of the written instruction explains that the *cantus firmus* has to be sung an octave higher, whereas in the manuscript this instruction does not appear at all because it has already been realized. Similarly, an omission of the instruction that appears in the edition concerning the note values of the *cantus firmus* occurs in the *oblighi* 62, 74 and 75. Regarding canon 52, part of the inscription concerning the pauses (*pause unicuique prout loca*) is not included in the manuscript. The instruction informing that one of the voice-parts has to sing the top part an octave lower is also omitted in canons 53 and 56. Concerning canon 66, an important part of the instruction is omitted; in the edition is written: '*can. Canchierizzato, la parte che cancherizza non fa semituoni se non quelli segnati sopra suori delli righi'* whereas in the manuscript only the first part of the heading appears: '*Can. Canchierizzato*'. Shorthand is used in the inscription of canons 67 and 80. Differences are also found in the inscription of the last canon: in the edition it is not numbered and mention is made that this canon is a piece *di molto studio*. In the manuscript it is numbered; the instruction for the *cantus firmus* is also missing and the comment *di molto studio* is not included at all. The text of the hymn is the same as the one given in the edition and it is repeated constantly throughout the work, with the exception of p. 81 of the manuscript where a part of the hymn is omitted. A comment from the scribe describing an error occurring in the edition is found on p. 85, noted *errore nella stampa*. The scribe omitted some notes leaving the first two bars without the alto voice in p. 85.[41] Thus, as is now clear, all these omissions occur because they are not essential for a scribe's work.

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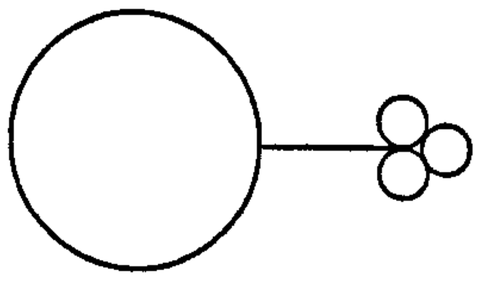
[41] This error will be discussed in the relevant chapter concerning the *oblighi*.

Although the exact date of the manuscript is not certain, it is certain that it was compiled after the date of the edition (1641). The manuscript's details, kindly provided by Alfredo Vitolo (Librarian in the *Civico Museo Bibliografico*, Bologna) and cited below are the following:

Plate 2.5: manuscript watermark



The watermark in the manuscript X.180 is not easily visible. It is a circle with three small circles outside and perhaps two initials inside. The diameter of the circle is 4 cm. The dimensions of the folio are 24.7 cm. (height) x 18 cm. (width) and the format is Quarto with horizontal chain lines and vertical laid lines. The gatherings are often from 4 folios (i.e. eight pages), two with a watermark and two without, as is normal. All folios have the same watermark and the bookbinding is in parchment.

According to both Alfredo Vitolo and Gabriella Spano,[42] and with no other apparent evidence, the manuscript can be dated to the middle of the eighteenth century. It is worth noting that a copy of Francesco Soriano's 110 canons on *Ave Maris Stella* – which influenced Del Buono – is also an eighteenth century manuscript (Festa-Agee: 1997, 279).

The question concerning the possible existence of an original manuscript by Del Buono cannot be answered at the present time. If we are to believe that these pieces were performed before the date of publication, then Del Buono's compositional material must have existed in some other form. In fact, we know that it was rare for composers' materials of that time to survive. This lack of information could lead us to the hypothesis that Del Buono might have used erasable tablets, a practice of earlier times that extended well past the sixteenth century (Owens, 1997: 97-98). The fact that both collections (i.e. Soriano's and Del Buono's) comprising canons and *oblighi* based on *Ave Maris Stella* motivated other musicians to study and re-

[42] Gabriela Spano is a librarian in Lilian Voudouri Library, Athens.

solve them might not be symptomatic: it appears that these collections were of some interest to a few musicians working in such matters.[43]

Symbols

The two symbols appearing in the edition and the manuscript are the symbol ·S· and the symbol 𝄐. Explanation for the use of these two symbols is cited in Zarlino (Collins: 1992, 28), Tigrini (Collins: 1992, 40), Cerreto (1601, 220) and the second book of Angelo Berardi's *Documenti Armonici* of 1687 (Larsen: 1979, 86-87). Scipione Cerreto writes thoroughly about the use of these two symbols in a single voice canon demonstrating the procedure with examples of eight single line short canons, their intervals of imitation expanding from the unison to the octave (1601, 219-220):

> '...but before continuing with the example (of the single line canons) we have to demonstrate what is used in the canons, and when the part that follows (the principal part) has to start either lower or higher the symbol ·S· is placed and it is called *presa* and when the part that follows has to stop the symbol 𝄐 is placed and it is called *coronata*...'

This procedure remained common at least until the end of the seventeenth century. Berardi in 1687 describes the same phenomenon teaching his pupils how to extract a single line canon from one written in its fully realized form:

> *Canon reale* may be defined as follows: First mark the part that leads with this sign ·S· at the point where the second part is to enter (the sign may either be called *guida* or *presa*)... this sign 𝄐 is found at the point where the guide must stop the canon and end the piece (Larsen, 1979: 86).

The inconsistency occurring between the two theorists involving the end of the canonic imitation (Cerreto associates the *coronata* symbol with the voice following the principal part and Berardi with the principal part) is resolved by the composers' practice where the *coronata* sign marks the last note of the principal voice that has to be imitated by the voice that follows.

In Del Buono's canons a great variety occurs in the placement of these two symbols, especially of the *presa* which appears at various time distances. The *presa*

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[43] Soriano's pieces were resolved by Lodovico Zacconi and are preserved in a manuscript of 1625 (Durante: 1987, 196).

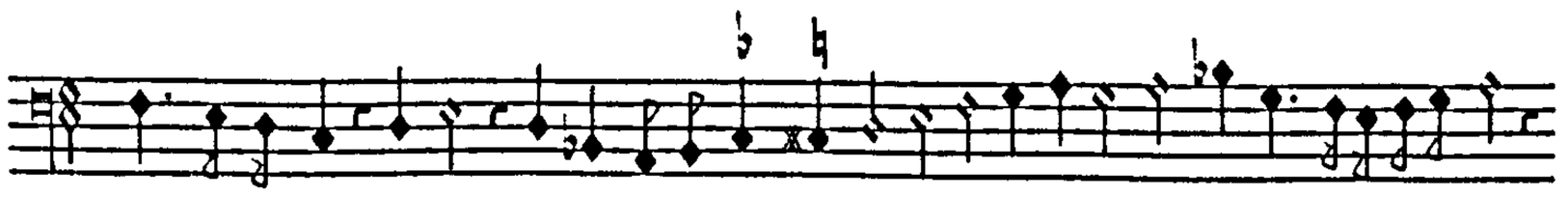
symbol is omitted both in the edition and the manuscript in canons 11-12, 24 and 38, and only in the edition in canons 45 and 53. These two symbols are not used in canon 52, due to its specific construction, which will be discussed in the relevant chapter. Regarding the *coronata* symbol, situations where it is omitted in the edition occur in canons 4, 13 and 35. In canons 13 and 35 the *coronata* is marked in the last bar of both pieces, thus keeping the imitation until the very end of these pieces. The *coronata* is included in the manuscript only in canon 13. Placements of the *coronata* ending the imitation earlier than is usual occur in canons 7, 16, 19, 21-22, 29-30, 42, 46 and 48, canon 46 being the piece with the earliest ending of imitation in the whole collection.

Accidental Practices Occurring in the 1641 Edition and the Manuscript

Accidental inflections do not occur in the *cantus firmus* at all, neither in the manuscript nor in the 1641 edition. This is in accordance with a rule that precludes the application of accidentals for plainchant melodies as, for example, cited in Vicentino (1555 [1996], 284): 'Be warned that plainchants should never be transposed. Nor should flats, naturals, and sharps be added to them, for their nature will change.' Nevertheless, this tradition was not always followed. For example the hymn *Ave Maris Stella* appears with G and C sharps in some of Antonio de Cabezón's fourteen settings of the *Ave Maris Stella* included in his *Obras de Música para Tecla, Arpa y Vihuela* (Madrid, 1578), (Cabezón, vol. 1, 21-25 and vol. 3, 30-34, ed. by Anglés, 1996, Barcelona).

Del Buono himself gives instructions concerning accidental notational practice in the preface of his collection: 'It is notified that the ♯ and the ♭ positioned over the lines are used for the parts that follow the canons'.[44] Nevertheless, in the 1641 edition we find not only the use of the ♯ and the ♭ but also the ♮ sign, as for example in canon 8.

Example 2.1: canon 8, line 6, use of the accidentals



[44] *Si avvertisce, che i # e ♭ posti sopra le linee servono per le parti, che seguono li canoni.*

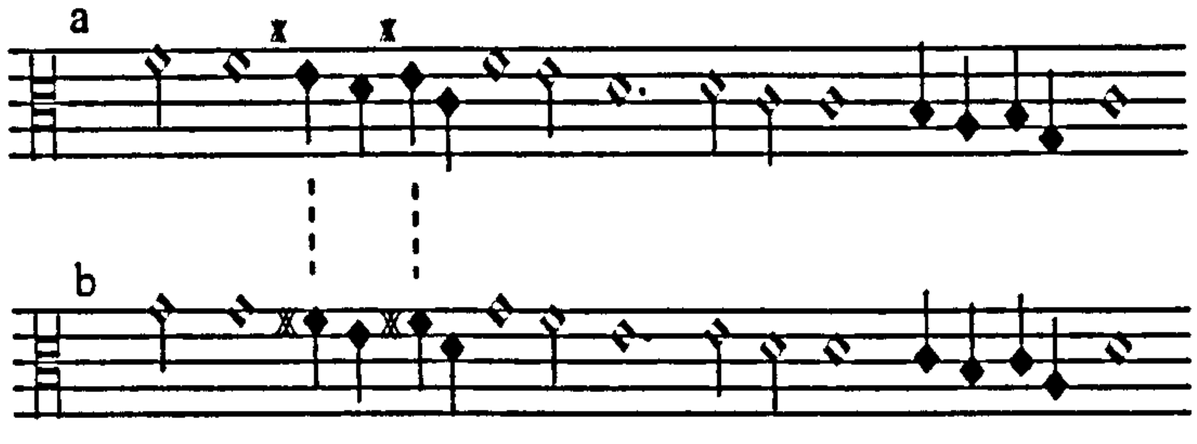
Accidentals are either placed normally on the stave, on the left of the corresponding pitch, or above the staff reminding the performer of the canonic voice that follows the principal one, from a single notated line, that there is an accidental inflection. Regarding cautionary accidentals, Theodor Kroyer distinguished between accidentals that were used for raising or lowering pitches, which is a usual practice, and accidentals that were used as part of a special procedure where the composer aimed at clarifying his intent with regard to these pitches (Harrán: 1976, 77). A different understanding of the issue is revealed by Harrán's point of view (1976, 79-80):

> Cautionary signs occur in situations where musica ficta may be applied, but where on harmonic or melodic grounds its application must forcibly be prevented. They may warn of an impending harmonic discord or of an unwanted or difficultly negotiable melodic dissonance, either of which the provident singer would be able to avert, if put on guard.

Cautionary accidentals which are used to clarify a special procedure in Del Buono's notational practice relate only to the note B. Accidentals for all the other notes, relating to the part that follows the principal one and notated above the staff of the principal part can be considered normal accidentals. The presence of B♯, which appears for example in the resolution of canon 57 (third line, note fourteen and last line, note nine) and 65 (second line, twentieth note and sixth line, eleventh note) is a cautionary accidental reminding the performer not to follow the rule of *fa supra la*, therefore not to perform B♭ but B. The sign of the sharp is used to cancel the implied- by the rule of fa supra la- but not notated flat; if it is taken literally then B should be performed as B ♯ thus creating problems in the harmony and in the imitation.

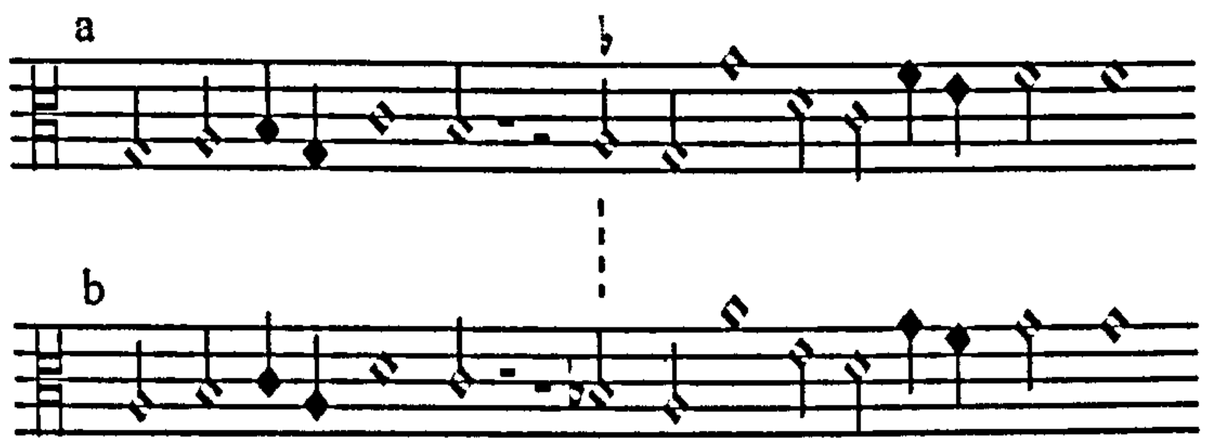
Although exact imitation in terms of the interval sizes and tone and semitone placements does not occur constantly in the canons, Del Buono uses accidentals firstly in the cases where exact imitation has to be retained, as in canon 6.

Example 2.2: canon 6, line 2, *guida* (a) and resolution (b)



Another reason for his use of accidentals is to prevent the performer from creating harmonic discords, not only by disregarding exact imitation but by cancelling it. This can be demonstrated by the following example of canon 6. It is important that in each piece different reasons for the use of accidentals can be noted.

Example 2.3a: canon 6, line 3, *guida* (a) and resolution (b)



The inflected B♭ in the above example, which prevents the formation of an unprepared tritone between the two canonic parts, is in accordance with the rule *fa supra la* (and impedes the Lydian connotation that would affect the D Dorian mode).

Example 2.3b: canon 6, bars 42-47 in open score[45]

Another example, revealing a different reason from the two already cited above, is the one found in canon 44:

[45] The bars are editorial and are placed at regular intervals marking off semibreves.

Example 2.4: canon 44, line 3 (a) and bars 32-37 (b)

In this example the use of the second accidental is not indicated in order to prevent the performer from creating a harmonic discord, as the indiscriminate use of the B or B♭ does not produce one, and also does not retain exact imitation between the voices. It seems possible that in this case Del Buono wants to ensure the neutralization of the B flat, which also results from the minim rest, in this way preserving the chromatic element.

In canons for which the resolutions are provided, the accidentals that are notated above the staff on which the principal melodic line is written are also notated as normal accidentals in the part containing the resolution. It seems that Del Buono provides for both practices concerning the performance of a canon: either the situation of performing from a single notated line, or the one of performing following both the principal line and the resolution provided. It is obvious that this twofold attitude, as already mentioned, is addressed both to the lesser and the more informed musician. It is also clear that the verification of the way of using the accidentals by the sample of their normal notation given in the few resolutions provided for the canons help the less 'learned' performer to understand the way they are used, and to apply the same principles concerning the accidentals in the single-line notated canons. As expected, such accidentals do not occur in canons either in unison or at the octave.

It is interesting that accidentals placed above the staff occur in some of the sonatas *a Quattro*: 5 (bar 30), 12 (bars 6 and 10), and 14 (bar 18). These do not function in the above manner but, instead, are placed above the staff due to the lack of space. Accidentals notated above the staff do not occur in the *oblighi*, except for *obligho* 79 where an accidental is placed over the last note in order to create a cadence. This is the only case in the *oblighi* where the performer has to add an accidental to the given melodic line.

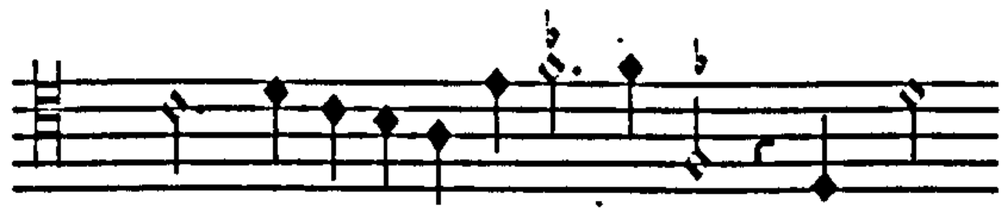
Bearing in mind that the notational conventions concerning accidentals varied and also appeared in an inconsistent manner in composers' practices during the seventeenth century, it is important to investigate Del Buono's practice. According to Donington (1990, 133):

> When a note shown with an accidental is repeated, but the accidental is not repeated, we can (according to the sense of music) either regard that accidental as cancelled or regard it as influencing the repetition or repetitions of the note (including repetitions which are not quite immediate, i.e. where one or two other notes of brief duration intervene)...the tendency for the influence of the accidental to persist increased during the course of the seventeenth century, and still more in course of the eighteenth.

With regard to the notational practice concerning the normal accidentals occurring in the 1641 edition, two questions arise. Firstly, whether the same single notated accidental operates for the repeated notes that follow the first inflected note. Secondly, whether the same situation occurs when the following note is in the lower or higher octave. Such instances, where there are no accidentals notated for the repeated notes, occur, for example, in canons 20 (bar 3, line 1 in the 1641 edition), 23 (bars 49-50, line 6 in the same edition), 29 (bar 3), 34 (bars 29-30) and 44 (15-16). In examining canon 20, one concludes for certain that the notated sharp inflecting the first F of the third bar also operates for the following F. This happens because the imitation in bars 5-8 advocates for such a reading, otherwise a B flat on the second B of bar 7 would have been notated. In this instance, if one were to consider the second F as a natural, a considerable distortion between the two subjects would occur. Regarding canon 23, the first and second B in bar 50 should also be flat, otherwise an awkward melodic line (B♭-B-B-A) not found in the other pieces of the col-

lection, would result. Moreover the absence of cautionary accidentals from the edition of 1641 (canon 23, first three notes of line 6) reinforces such a reading. It is important to mention that the scribe does not add any accidentals for repeated notes written in more than one bar (for example canon 23, bars 49-50). It seems correct to assume that the same single notated accidental inflects a note written at a higher or lower octave as can be seen, for example, in canons 37 (bars 81-84, line 5 in the 1641 edition), 39 (bar 61, line 6 in the 1641 edition), and 53 (bars 44-45, line 6 in the 1641 edition). The major problem that occurs, should the note an octave lower or higher not have the implied accidental inflection, is the formation of the melodic interval of an augmented octave, which would result in considerable discontinuity of the imitative procedure. The style of these canons seems not to lean towards such an interpretation. Nevertheless, a more correct notation of accidentals occurs in canon 33 (bar 61, line 7 in the 1641 edition), where for the composite phenomenon of repeated notes and a note following an octave lower, as shown in the following example, two flats are used, one for the first note and one for the note in the lower octave.

Example 2.5: canon 33, line 7



It seems that Del Buono was aiming to assure the performer that the flat would occur both in the repeated note and the octave, and not that he meant to put an accidental in the lower octave only in this case. The same practice, for the addition of accidentals, occurring in the 1641 edition is also followed in the manuscript.

A misprint (in the 1641 edition, which is also repeated in the manuscript) occurs in the resolution of canon 56 in line 7; the twelfth note is E and not F according to the preceding imitation.

The examination and interpretation of the notational practice concerning the accidentals in Del Buono's canons is indispensable to the subsequent examination of his compositional idiom. As cautionary accidentals one can consider only the sharps on the note B. Accidentals that are placed above the staff are for the part imitating the principal one; they are used for various reasons, and mainly for imitation. Accidentals placed normally inflect the repeated notes, as well as those an octave higher or lower.

Inconsistencies between the Edition and the Manuscript

Canon 67 is erroneously notated in the edition as a four part piece. It is a five part canon, as can be deduced by the instructions and also by the resolution found in the manuscript. The instructions for the realization of the canon are the same both in the manuscript and the edition. *Obligho* 76 is a five part piece as correctly notated in the manuscript and not a six part piece as appears in its heading in the edition.

To summarize, the manuscript is not in Del Buono's handwriting, as believed by William Newman and James F. Monroe, who both state that it is Del Buono's autograph. Moreover, the hypothesis that the manuscript dates from the middle-eighteenth century leads to the conclusion that this collection was still of some interest almost a hundred years after its publication. The second important issue concerns the observations on the inscriptions, the notational practices and the symbols found in the edition, which facilitate the reader or performer to understand how these pieces operate. Moreover, these observations constitute the necessary background on which a further examination of Del Buono's collection will be based.

Chapter 3

Performance Media in Del Buono's Collecion

Performance of canons and *oblighi*

As already discussed, *artificioso* collections were either composed for a specific secular or liturgical reason or functioned as intellectually challenging or didactic abstract works not necessarily intended for performance. Canons and *oblighi* in Del Buono's collection cannot be conceived as totally abstract works. They were meant to be performed as is evident from the instructions found in his preface.

Information concerning the performance media of the canons and *oblighi* occurs in the title and the preface of Del Buono's collection. The word *voci* found in the title page could either mean 'for voices' or/and refer to the number of parts of the pieces. Two more words found in the preface are *cantanti* and *sonatore* which mean singers and a player respectively. The word *sonatore*(*i*) is used explicitly to denote the player and not the singer, as for example in Scipione Cerreto's list of illustrious composers and players of Naples (Cerreto: 1601, 157-160). Theorists of the late sixteenth and early seventeenth centuries use the words *cantare* (singing) and *cantante* (singer) in their instructions for the formation of canons or the performance of psalms. Such examples are found in Vicentino (1555 [1996], 283), Cerreto (1601, 149 and 219) and Rodio (1609, 3 and 5). The association of the words *cantare* and *cantante* with the canon could lead to the assumption that the canon was primarily a vocal genre.

Del Buono follows the same tradition and is also very precise in his use of singular and plural: the word *cantanti* is addressed to the singers that are needed for the performance of the canons and *oblighi* and the word *sonatore* to the harpsichord player needed for the performance of the *sonatas a Quattro*. Moreover, the word *cantare* is used in some headings with instructions for the formation of the canons as in pieces 67, 68, 79, 80, 81.

Francesco Soriano – who had been a model for Del Buono – in the title his collection of canons and *oblighi* (Rome, 1610) also uses the word *voci*.[46] Although

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[46] The original title in Soriano's collection is *Canoni et Oblighi di cento e dieci sorte sopra l' Ave Maris Stella... a tre, quarto, cinque, sei, sette, et otto voci.*

Soriano does not specify that the collection is intended for vocal performance in his preface, it seems certain that the canons and *oblighi* were designated for voices because in his last eight-part canon he divides the voices into primo and secondo choro. It thus seems likely that Del Buono's canons and *oblighi* are vocal pieces.

Nevertheless, some points that arise from the examination of the canons and *oblighi* might not suggest vocal or purely vocal performance. Firstly it is not clear to what words these pieces were sung. The only possible text is that of the hymn, which is presented below the staves containing the *cantus firmus*. There is no text underlay for any single line in the edition. Therefore the extreme difficulty of applying the hymn text to the individual voice parts seems to inhibit this procedure. An option could be the use of solmization syllables for voices other than that of the *cantus firmus*.

A second issue is that – although the idiom occurring in a large part of the canons shows characteristics of vocal writing – in other instances, it seems to be rather instrumental. Examples of idiomatic instrumental writing are the first three canons. Canon 2, which is constructed on the obligation of the avoidance of any conjunct melodic motion, seems to suggest instrumental performance, as conjunct melodic motion is one of the features of vocal style. Regarding the voice ranges, the bass part has an extended range reaching down to low C and low D. Low C occurs in canon 8 bar 71 and canon 57 bars 37, 53 and 54. Low D occurs in canon 8 bar70; canon 22 bar 83; canon 34 bar 28; canon 42 bar 65; *obligho* 59 bars 21, 28, 29, 83 and 87; *obligho* 62 bars 44, 45 and 49-53; *obligho* 64 bars 60 and 79; canon 65 bars 2 and 41; canon 66 bars 66 and 83-84; canon 69 bars 16, 20, 51 and 52; canon 72 bars 62, 85 and 86; *obligho* 75 bars 45 and 46; *obligho* 76 bars 26 and 27; *obligho* 77 bars 16, 29, 30, 34, 46, 49 and 65; canon 80 bar 60 and canon 81 bar 87. This extended range of the bass could suggest instrumental performance. Nevertheless, low D appears in Neapolitan madrigals, as in G. D. Montella's[47] *Non fù Pietade, Amore* (1594) and virtuosic compositions for bass voice, as for example in Stefano Landi's madrigal *Superbe Colli* of 1620 (Sawkins: Bass, GMO).[48] Low D also occurs in many instances in Soriano's collection of canons and *oblighi* of 1610 as canons 15, 18, 19, 45, 71, 77, 83, 84, 85, 87, 105, 107, 108, 109 and *obligho* 71. Spe-

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[47] G. D. Montella: *Primo Libro de Madrigali a cinque voci*, ed. Chin-Hsin Chou, 2001, Wiskonsin.
[48] L. Sawkins: 'Bass: 1600-1800' *Grove Music Online* (Accessed 14 July 2007) http://www.grovemusic.com.

cific features that are rarely used in a vocal idiom are the occurrence of uncommonly large intervals and unusual patterns for singing. Instances of melodic motion formed by the use of large intervals occur in canons, as for example in canon 1 bars 52-53, but mainly in the *oblighi* as in *oblighi* 59, 60 and 61. The two bass parts in the first fourteen bars of *obligho* 61 are particularly angular. Although angular melodic lines usually imply instrumental performance, such lines can also be found in the vocal repertoire of the late sixteenth and early seventeenth centuries. Similar examples can also be found in Soriano's *oblighi* as in 74 and 96.

Example 3.1: Del Buono *obligho* 61 (a), Soriano *oblighi* 74 (b), and 96 (c).

Intervals of the seventh, ninth, tenth and eleventh also occur in the pieces. The interval of the seventh occurring in *obligho* 60 bar 8 that seems uncommon for vocal writing also appears in Agazzari's *Estote Forte in Bello* from his fourth book of 1606 (Dixon: 1981, 109).

Example 3.2: Agazzari

It is significant that the interval of the seventh in the above example occurs in a passage of quavers that imply a quick tempo. The interval of the tenth occurs in many instances, as for example in canon 1 bars 69-70 where the two notes are separated by a rest, and in canon 2 bar 27. Use of the interval of the tenth – with its notes sepa-

rated by a rest – occurs in vocal pieces, as in bar 14 of Gesualdo's *Resta di Darmi Noia* (Harman: 1983, 306). It is not certain whether the interval of tenth appears uninterrupted by a rest in vocal music. The interval of the eleventh, which occurs in *obligho* 60, bars 63-64, is the largest found in the entire collection and is uncommon even in instrumental performance. Unusual vocal melodic patterns that occur in canons are mainly arpeggio-like figures involving the seventh. Such unusual patterns[49] also occur in Scipione Lacorcia's *Tra le Dolcezze* (Naples 1616) and in Agazzari's *Apparuerunt Apostolis* from his *Sacrae Cantiones* of 1606 (Dixon: 1981, 107).

The appearance of instrumental features in vocal repertoire, as shown above, does not help to resolve the problem of performing media for Del Buono's canons and *oblighi*. Moreover, there is not enough information available regarding performance resources in Palermo during the first decades of the seventeenth century. Palermo had an individual school of polyphony comprised mostly by Antonio Il Verso and his pupils. Most of the 200 publications of Palermitan composers were madrigals and 50 of them were printed in Palermo from 1552 until 1659 (P.E.Carapezza: 'Palermo'GMO).[50] This orientation towards vocal music could imply the occurrence of virtuoso singers who might have been able to perform this technically demanding music.

The mixing of voices and instruments that had prevailed in the vocal repertoire of the Renaissance (McGee: 1988, 102) had started to gradually disappear in the seventeenth century. One of the traits of the seventeenth-century is the more conscious distinction between instrumental and vocal genres. Nevertheless, as changes in musical practices are accomplished in a time-span, which can not be precise, a combination of voices and instruments for the performance of canons and *oblighi* cannot be excluded. In fact, the option of instrumental performance with a singer performing the chant seems reasonable.

In conclusion, the issue of the performance media regarding the canons and *oblighi* can not be answered with any certainty. Although from Del Buono's preface it is clear that the canons and *oblighi* are designated for voices, elements such as the range of the bass part and the also the musical idiom of some pieces could suggest

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[49] For a more thorough discussion of this pattern see chapter 4.
[50] P.E.Carapezza: 'Palermo Early History to *c.* 1650' *Grove Music Online* (Accessed 20 July 2007) http://www.grovemusic.com.

the opposite. The option of combination of voices and instruments also seems a possibility.

Performance of the Sonatas: About *di cimbalo*

Newman (1956, 297), mentions that Sartori, in his *Bibliografia della Musica Strumentale Italiana*, gives sufficient details that indicate, for the first time, that the sonatas in the collection are exclusively designated for *cimbalo*. The same argument is presented by Newman in his *Sonata in the Baroque Era* (1983, 126) and is repeated by Carapezza (1984: 132, 136). Although the note *di cimbalo*, inserted by the composer himself in the table of contents, is very important information as it specifies the keyboard instrument intended for the performance of the sonatas, a performance with a combination of other instruments would be also possible. One of the ways composers in the seventeenth century used to avoid specifying the instruments suitable for a performance was to include in the title at the frontispiece of their collections only the number of voices required (Selfirdge-Field: 1991, 62). An example is Trabaci's publication of 1603 where in the frontispiece he notes that the pieces included in the collection are for four voices.[51] Although in Trabaci's collection are included keyboard compositions, he designates them as pieces *a quattro*. Information regarding performance options is usually found in the prefaces of such collections. Trabaci writes in the preface of this collection that 'these compositions may be performed on any instrument whatsoever but the most suitable instruments are the organ and the harpsichord'.[52] Del Buono, following the same practice, also assigns his sonatas as 'sonatas *a quattro*' both in the title appearing in the frontispiece of the edition and in the heading where he informs the performer where the sonatas start. Regarding the use of the harpsichord there is a hint in his preface where he mentions the one performer (the harpsichordist) needed for the performance of the sonatas as opposed to the singers needed for the performance of the canons and *oblighi*. The inscription XIIII *sonate di cimbalo* is found only on the last page of the book where the contents of the collection are listed. However, this title is obscure and the desig-

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[51] The pieces are ricercars, canzonas, partitas, toccatas, *durezze e ligature*, *consonanze stravaganti* and *capricci*.

[52] *Queste mie fatiche di musica da sonarsi sopra qualsivoglia stromento, ma più proportionevolmente ne gli Organi e ne i cimbali.*

nation *di cimbalo* is not easily visible. Moreover, the inscription *Stravagante, e per il Cimbalo Cromatico* found in the seventh sonata could also be interpreted as *Stravaganze*, and for chromatic harpsichord, thus giving to this sentence the possible meaning that the chromatic harpsichord is only one option. This argument is corroborated by the fact that the composers who wrote similar pieces entitled them as *per il cimbalo cromatico* omitting the *e* before *per*, which denotes an option.[53]

Another fact that suggests the possibility of consort performance is the format of the sonatas. The usual printed format for keyboard music in Italy was either the *intavolatura*, or the open score *(partitura)*, which is the format of the edition of 1641. The former was a well established format for printed keyboard music around 1640 which, apart from the facilities that it provided in terms of printing, covered the need of students or amateurs to have easier access to the repertoire. The latter (the open score), used in Del Buono's edition, is a printing format that appears in earlier years, which was more suitable for the notation of contrapuntal compositions, aimed at professional musicians who where capable of performing from an open score (Barker: 1995, 20). What is important is that the idiom of some of the sonatas is virtuosic, displaying very advanced keyboard technique including *passi doppi*,[54] which therefore make the *intavolatura* format more convenient. Given the fact that keyboard compositions started appearing in printed *intavolatura* format at least as early as 1593[55] it seems apparent that what is implied in the printed notation of Del Buono's is that, apart from keyboard performance, an instrumental performance would not be excluded. Thus, although it is certain that the sonatas are designated primarily for keyboard and specifically for the harpsichord, a combination of other instruments for the performance of the sonatas could be a second option.

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[53] An example of title is Mayone's *Toccata Quarta per il Cimbalo Cromatico* (*Secondo Libro*, Naples, 1609).
[54] As Barker observes, the representation of *passi doppi* in partitura was almost impossible because of the clumsy nature of the stemming and flagging of the *semicrome* and *biscrome* (1995, 22).
[55] Diruta in the second part of the *Transilvano* (1593, 9-19) gives instructions for playing toccatas in *intavolatura*.

Chapter 4

Del Buono's Canons

The Concept of Canon in Italian Music Theory of Fifteenth and Early Sixteenth Centuries.

The term canon appears as early as 1300 in Johannes de Groccheo's *De Musica* where the author uses the term canonic music to describe composed music or measured music[56] (Collins: 1992, 7). Canonic music in Groccheo's treatise does not imply any association with the specific technique of canonic imitation but signifies instead a procedure that follows the rules of mensural polyphony. This description by Groccheo may not denote any particular characteristic of the canonic art in terms of imitation but it relates the term canon to the concept of 'following a rule', a basic concept present, no matter what the definition of the term 'canon' might be or how it might change through the centuries. As a matter of fact, the word 'canon' is a Greek word meaning 'rule'.

Italian theoretical sources, existing from the late thirteenth to late sixteenth centuries, present a variety of terms such as *collatio, caccia, chace and fuga*, which a modern scholar would describe as imitative procedures. The term *fuga* is mostly used by the early fifteenth century to denote canonic procedures (Collins: 1992, 9). The first theorist who uses the term *canon* is Johannes Tinctoris in his *Terminorum Musicae Diffinitorium* (c. 1494: a. iii), where the canon is described as 'a rule, which reveals the intention of the composer under a certain obscurity'.[57] The association of the canon to the concept of rule becomes very important in his definition, because it describes the way by which a canon would be constructed according to written instructions. This part of Tinctoris' definition coincides with later understandings and practices as well as Del Buono's practice concerning the written instructions on which the formation of a canon, not written out completely, should be based. The 'obscurity' refers to cases where the verbal instruction needs to be deciphered as is required for the resolution of the canon, (i.e. puzzle or riddle canons, which have been of very much interest for theorists and composers from the middle ages till the

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[56] *Musica canonica, musica composita, musica mensurata.*
[57] *Canon est regula volutarem compositoris sub obscuritate quadam ostendens.*

end of the Baroque). Closer to the modern concept of the canon is the description of *fuga*, which Tinctoris defines as 'the repetition of a melody by the other parts, regarding to the note values, note names and forms'.[58] Collins (1992, 10), commenting on Tinctoris' definition of *fuga* underlines the importance of exact correspondence of solmization syllables and consequently the exact tone-semitone correspondence. Bartolomeo Ramos de Pareja in his *Musica Practica* (Bologna, 1482) says that in the case of *fuga* the intervals on which a canonic imitation should take place are the fourth, fifth, octave and their composites above or below. The terms *canon* and *fuga* are used as in Tinctoris. Ramos also explains that 'the canon teaches singing by opposites: they begin at the end and end at the beginning, as in Busnois' (Blackburn: 1991, 227). Franchino Gaffurio in his *Practica Musica* (1496) refers to the canon, giving a different and specific meaning to the term, related to diminution:

> Musicians usually show it (i.e. the diminution) in three ways: by canon, by proportion and by a vertical line. Diminution is made by canon when note values in a mensuration are lessened and changed according to the inscribed meaning of a canon or rule; for example, 'Maxima sit longa, longa brevis et huiusmodi', for then a maxima is sung as a long, a long as a breve, a breve as a semibreve and a semibreve as a minim.
>
> (Collins: 1992, 13)

The same technique also exists in the opposite way, substituting smaller note values with longer ones. Canon for Gaffurio is also a procedure based on a rule, but the rule is limited to a means of diminution. A very interesting and contrived example of canonic device, occurring in Giovanni Spataro's *Missa de la Tradictora* according to the concept of 'following rules' is described in a letter of Giovanni Spataro to Giovanni del Lago.[59] In this example there are instructions concerning the change of the melodic intervals as follows: in the first statement all the ascending semitones are transformed and have to be sung as descending major thirds. In the second statement all descending semitones have to be sung as ascending major thirds and the one occurring minor sixth has to be sung as a semitone. Similar complexity appears also in rhythmic issues, revealing a much more intricate treatment of proportions than the one described in Gaffurius (Blackburn, Lowinsky, Miller: 1991, 222-224). Returning to Gaffurio, although the term *fuga* is treated by the author as

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[58] *Fuga est idemtitas partiú cantus quo ad valoré nomé formá :&interdú quo ad locú notar et pausar suarú* (1494).
[59] The letter is dated July 20, 1520.

already described, another important term appears in his definition: the term *consequentia*, which would be of great importance to the theorists from Zarlino to Scorpione (Collins, 1992: 13).

The first theorist associating the term canon to a procedure based on imitation is Pietro Aron who refers both to canon and *fuga* in his *Lucidario in Musica* (Venice, 1545). According to Aron, a piece constructed by exact correspondence of solmization syllables is called *fuga* in opposition to the canon where an exact correspondence of solmization syllables does not exist and the music is otherwise similar between the parts (Collins, 1992: 17).

An important point in the writings of sixteenth century theorists is the connection of solmization and exact imitation. In an argument between Giovanni Spataro and Giovanni Del Lago, the latter criticizes Spataro for his rejection of the importance of maintaining exact solmization between the parts in his definition of *fuga* (Blackburn, Lowinsky, Miller: 1991, 409).

Example 4.1: Del Lago's solmization

(Blackburn, Lowinsky, Miller: 1991, 409)

As different types of solmization become disputed between theorists, more than one solution can be applied to this matter. Spataro presents two more feasible solutions for this example:

Example 4.2: Spataro's solmization

(Blackburn, Lowinsky, Miller: 1991, 410)

Spataro concludes on exact imitation that '...what matters is that the tones and semitones fall in the right places. I therefore conclude that imitation consists in the simi-

larity of intervals and not of solmization syllables.' (Blackburn, Lowinsky, Miller: 1991, 410).

Nicola Vicentino, whose progressive ideas resulted in changing the musical thinking of his time, expanding both the terms and practices involved, deals extensively with canon and *fuga* in chapters 32 and 33 (Book IV) of his *L'Antica Musica ridotta alla Moderna Prattica* (1555 [1996], 279-286). Although there is not any definition for the term *fuga* in chapter 32, Vicentino's concept of *fuga* can be deduced by his instructions of principles concerning fugal composition. The new ideas about *fuga* can be summarized as follows: the intervals of imitation are not only the octave, fifth, and fourth, as cited by earlier theorists, but additionally the second, third, sixth and seventh. Vicentino criticizes imitations occurring at the unison or the octave, as these intervals do not provide variety thus making a composition dull. He advises instead that these intervals should be used rarely and only when necessary. The distances between the entries of imitative parts might be a minim rest or, otherwise, a rest of one, two, three or four breves with the same rest value occurring in every entrance. They should not be delayed for more than four breves, because this reduces the effect of the imitation. He also recommends that imitation in a *fuga* may not always be continuous; after the imitation of the first four or five notes, the parts can proceed in free counterpoint. Vicentino advises that the above cited imitative technique should not be used in a canon, 'when two, three, or four voices sing from one part' because it will not succeed (Vicentino: 1555 [1996], 279). As the terminological vocabulary which Vicentino uses is, in some instances, inconsistent and muddled, his view of the degree of extension in the imitative procedure is not always clear. Although he introduces a new idea by recommending a non-continuous imitation, there is no evidence that he excludes it from his technique of *fuga*. The criterion of difference between a *fuga* formed by continuous imitation and a canon is in the scoring: *fuga* is a fully written out piece, whereas in the case of canon only one part is written.

In Vicentino's chapter 33, which contains a very detailed and extended discussion of compositional techniques and stylistic advice and observations entitled

'Rules for composing various canons on *cantus firmus* and measured melodies'[60] the canon, is defined as follows:

> Among the many and varied techniques of composition are some schemes of singing the same notes in two, three, four, or more voices from one part, either a plainchant or a measured melody. The rule for singing from one part is called canon, which means rule or method of singing the same notes and making the same rests that are written in that part...
>
> (Vicentino: 1555 [1996], 283)

An important aspect of this definition is the combination of the canon with the imitative procedure, an aspect that has either not been clearly underlined or discussed at all by the earlier theorists. As a possible elaboration of the thought of Pietro Aron, who associates imitation with canon, the two different concepts, that of rule and that of continuous imitation are put together thus making the imitation a mandatory component of the rule giving the term canon a perspective that led to the meaning of canon as commonly understood today. Also important is the idea of performing a canon from a single notated line. Vicentino continues on the canon, stating that:

> ...you should have a little consideration for the singer and place some kind of verbal rubric over the canon to give him direction and information as to how he should proceed.
>
> (Vicentino: 1555 [1996], 283)

He also introduces the imitating intervals of the second, third, sixth, seventh and ninth which are considered more modern than the established fourth, fifth and octave, as he proposes for the composition of *fuga*. In these two chapters there is not any consideration of exact or non exact imitation or of the role of solmization as a means of exact imitation, apart from the case of the canons by inversion where '...all leaps that are either major or minor, one ascending and the other descending...must pass the test of the whole tone and semitone, so that both parts ascend and descend the same number of steps' (Vicentino: 1555 [1996], 285).

Zarlino gives the issue a more systematic and thorough perspective, bringing forward new concepts, terms and categories concerning the imitative process in the two editions of *Le Istitutioni Harmoniche* (1558 and 1573). As James Haar points out, Zarlino introduces the term *imitatione* (imitation) giving it a specific sense, and describes *imitatione* as occuring where the sequence of tones and semitones of the

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[60] *Regole di compore varii canoni sopra canti fermi e figurati.*

leading voice is not followed by the other voices in opposition to *fuga* as having exact intervallic correspondence between the parts (Haar: 1971, 226). It is also important that the word imitation, which for the first time is stressed so explicitly in a music theory treatise, reflects the Humanistic principle of *imitatione della natura*.[61] In the 1558 edition he considers as synonymous the terms *fuga* and *consequenza* and he also introduces the term *reditta* which functions similarly. In a passage of a more detailed discussion of the issue in the 1573 edition, Zarlino considers only three terms to be of importance and leaves out the other terms (i.e. *risposta* and *reditta*) in use by then:

> Since all these (terms) aim at the same end, we shall reduce them to three headings: Fugue, Imitation and Consquence. Let us say first that Fugue is the copy or repetition by one or more parts of the voice-complex of a section or of a whole melody sung [first] by one part, high or low, of the composition. The parts may proceed one after the other at any distance of time, using the same intervals, singing at the unison, the octave, the fifth, or the fourth below or above. Next, we shall call Imitation that copy or repetition which is like what I have already described for the Fugue, except that it does not proceed by the same but by quite different intervals, the rhythmic and melodic figures of the two parts being nonetheless similar. We call Consequence a certain copy or repetition of a melody, rising from an ordering of many vocal figures, written by the composer in a single voice - from which one or more other voices follow it at a prescribed time of length.
>
> (Haar: 1971, 229).

The term *consequenza* describes a canonic procedure that could be either a fugue or an imitation. It is important that in the 1573 edition Zarlino distinguishes between Consequence, Imitation and Fuga, giving the Consequence an existence of an independent genre. In the 1558 edition both terms *fuga legata*[62] (which is an exact and continuous imitation), and *imitatione legata*[63] (which is a non- exact continuous imitation) – according to Zarlino's comments – could be written in only one part, in perfect intervals for the former and in all intervals for the latter leading thus to the concept of canon (Collins: 1992, 28). The derivation of a piece from a notated single melodic line is for Zarlino (as it was also for Vicentino) the criterion by which a canon could be distinguished from the other imitative procedures.

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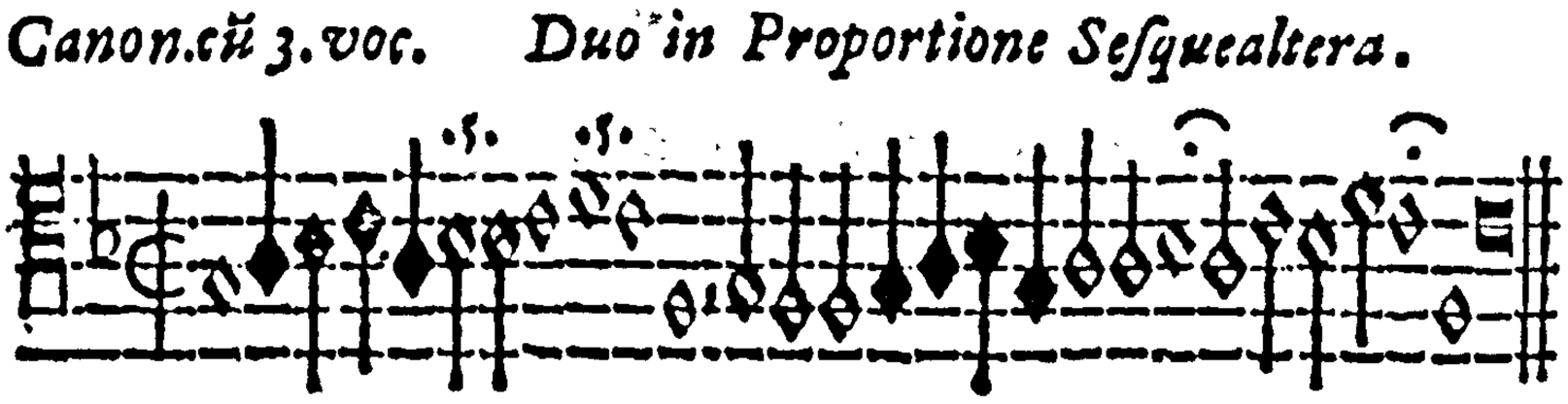
[61] For a more detailed discussion about the issue, see Haar (1971, 239-241).
[62] The opposite of *fuga legata* is *fuga sciolta* which 'involves strictly maintained imitation only for a certain number of notes' (Collins: 1992, 28).
[63] The same division is applied to *imitatione*, the term *imitatione sciolta* functioning respectively (Collins: 1992, 29).

Important technical terms of the canonic procedure are also introduced in *Le Istitutioni Harmoniche*: *guida*, referring to the part begining a composition, and *consequente* referring to the imitating part. Symbols serving to indicate where the imitation starts (the *pressa* sign) and ends (the *coronata* sign) must be placed in the appropriate places above the guida part.

Plate 4.1: a three part canon with *pressa* and *coronata*



(Cerreto: 1601, 224)

Zarlino keeps for the very term 'canon' the concept of 'rule' and states that an inscription written above the line of music should inform the musician about the interval and the time distance at which the imitative procedure should take place (Collins: 1992, 28).

An interesting combination of the two kinds of imitative technique, the *fuga* and the *imitatione* is also proposed by Zarlino, in both editions, called *parte in fuga e parte in imitatione* (partly in fugue and partly in imitation) where exact imitation is not maintained in every instance in the piece.

Theorists associated the canon with a rule existing in an inscription, often obscure and enigmatic, that had to be deciphered in order to construct the piece. Pietro Aron is the first who hinted at the correlation of canon and imitative procedure. Vicentino went a step further depicting canon as an imitative piece in all intervals deriving from one melodic line, accompanied by an inscription informing the performers about intervals and voice entries, and he considers imitation to be an integral part of the canon. Zarlino introduces new terms and classifies the imitative phenomena more systematically than any preceding theorist. He coins the term *consequenza* for the canon leaving for this very term its original meaning of 'rule' as an accompanying informative text for the construction of the piece. He also classifies the different kinds of imitation (*fuga legata, fuga sciolta, imitatione legata, imitatione sciolta*) and introduces the technical terms *guida* and *consequente* along with

the symbols of *pressa* and *coronata* that help the performers in the formation of a canon.

A combination of the theories of Vicentino and Zarlino appears to be the case in Del Buono's terminological treatment of the issue. Del Buono uses an informative heading above the notated melodic line and canonic imitation occurs employing all perfect and imperfect intervals, as already mentioned. There is only one inscription in the collection that is enigmatic; all the others provide information about voice entries, intervals and other formative details.

Canon in Italian Music Theory of the Late Sixteenth and Seventeenth Centuries.

Zarlino's ideas had an enormous impact in the following generation of theorists. The classification of the imitative procedure into *fuga* and *imitatione* appears in many theoretical treatises during the seventeenth century, including some remarkable variations.

An important observation about *imitatione* is found in both Giovanni Maria Artusi's *L' Arte del Contraponto* (Venice, 1598) and Oratio Tigrini's *Il Compendiolo della Musica* (Venice, 1588). The two theorists exclude the perfect intervals in the case of *imitatione* leaving only the intervals of second, third, sixth and seventh (Collins: 1992, 30). Despite Zarlino's disapproval, Tigrini favours the term canon instead of *consequenza*, a trend that already existed in Zarlino's time. For both writers the canonic procedure is either of the kind of *fuga legata* or *imitatione legata*. Similar symbols of *coronata* and *pressa* found in Zarlino are repeated by Tigrini (Collins: 1992, 41).

Pietro Pontio in his *Dialogo* (Parma, 1595), although he maintains Zarlino's division of *fuga* into *fuga legata* and *sciolta*, changes the term *legata* to *obligata* and introduces an interesting division between *sciolti* (free) and *obligate* (restricted) canons. The free type is a canon in which every kind of consonance and dissonance can be used, in opposition to the restricted canon where the composer is deprived of some consonances or dissonances.

Scipione Cerreto deals extensively with the canon in chapter 16 of his treatise *Della Prattica Musica* (Naples, 1601) citing examples of various kinds of canons. He substitutes Zarlino's *fuga legata* with the term *fuga obligata* (1601, 211) which is his term for the canonic imitation. As Pontio, he also distinguishes between

canons which are *obligate*, and those *senza obligo*. However for Cerreto the meaning of the term *obligato* does not involve consonances and dissonances. An *obligato* canon is a piece based on restrictions such as contrary motion; presence of a *cantus firmus*; canons with one voice composed in free counterpoint and compositions comprising two different canons and enigmatic canons (Cerreto: 1601, 219-232). This is the first author to list all these different kinds of canons with examples. Although there is not any documentary or other evidence about the influence of Cerreto's work on Del Buono, it is interesting to note that most of the canonic techniques cited by Cerreto appear in the canons of Del Buono's collection. One more fact that could give evidence of a possible influence is that Cerreto's treatise was printed in Naples.

Pietro Cerone, in his monumental treatise *El Melopeo y Maestro* (Naples, 1613), gives a definition of the canon reflecting the use of the term by his contemporary practitioners:

> ...a canon, according to modern composers and singers, is a piece constructed with such technique, where one or more parts repeat what the first part sings, one after the other, following the same rests, some more and some less, all written in one part.
>
> (Cerone: 1613, 764)

This definition indicates that, by the second decade of the seventeenth century, the canon, both as a term and as a procedure, had been developed as an independent genre.

Rocco Rodio in his *Regole di Musica* (Naples, 1609) discusses exhaustively the techniques of canonic imitation occurring over a *cantus firmus* (1609, 1-54). Interestingly, all the given musical examples are constructed over the same *cantus firmus*. Rodio's musical examples are placed according to the intervals of imitation and examine every case separately, starting from the unison and continuing gradually until the octave, both in upward and downward motion. Techniques of contrary and retrograde imitation are also described in Rodio's treatise. Concerning the issue of puzzle and enigmatic canons only one type is given, which is also found in Cerone's treatise, as well as in Del Buono's collection. Rodio's treatise also provides a long chapter examining invertible counterpoint.

Silverio Picerli, apparently the last theorist of the first half of the seventeenth century, echoes Zarlino's classifications in his *Specchio Secondo di Musica* (Naples, 1631), also giving other classifications which involve two main categories: *canoni sciolti* (free canons) – which are subdivided into *canoni liberi di liberta assoluta* (canons at the unison) and *canoni liberi di liberta ristretta* (canons at other intervals) – and *canoni obligati. Canoni obligati* are formed according to pre-compositional restrictions such as the presence of a *cantus firmus*, contrary motion, two or more canons occurring in the same piece and the use of dissonance (Collins: 1992, 52).

In summing up theories from the last decade of the sixteenth century until 1631, it can be observed that the term canon became by then an established term and a flourishing independent genre. Although Zarlino's ideas are still respected, a pre-occupation with listing specific canonic techniques and new classifications is coming to surface. Moreover, it is far from coincidence that all treatises which are devoted to the *artificioso* style of canons constructed by various pre-compositional restrictions are written by Neapolitans and are printed in Naples. A comparison of the treatises of Cerreto, Cerone, Rodio and Picerli leads to the conclusion that all refer to the canon as being a genre with very particular characteristics, including detailed discussion of the *canon obligato* comprising specific instructions for each separate case. These treatises covered the need for instruction and dissemination of a genre that might have been more fashionable and interesting than we used to believe. The impact that these theorists and their specific ideas and techniques had upon Del Buono's oeuvre is readily apparent, as will be shown below.

The Canons of Del Buono

Terms used by Del Buono

The inscriptions and terms concerning intervals appearing in the headings of the pieces are in a mixture of Italian, Latin and Italian-Greek.[64] The use of the Latin language was generally prevalent for inscriptions concerning puzzle, riddle and enigmatic canons in the first half of the seventeenth century.[65] In Del Buono's collection an inscription in Latin appears only in the one heading, which gives instructions for the formation of a puzzle canon (canon 52). The inscription in Latin in this type of canon serves as a symbol and also as a demonstration, not only of a deeper knowledge of composition, but also as evidence of an erudite person. Greek terms for intervals are found in the three above mentioned canons, where the term *diapente* (fifth) is written instead of *quinta* in canons 69 and 70, and the term *subdiapason* (which is a mixture of Latin and Greek meaning an octave lower) instead of *ottava bassa* in canon 71. Ancient Greek terminology regarding various musical matters is common in Neapolitan treatises and appears at least from the middle of the sixteenth century, as, for example, in Luigi Dentice's *Duo Dialoghi della Musica* (Naples, 1552; Rome, 1553). In Cerreto's treatise ancient Greek terminology is constantly used in the chapters concerning intervals (1601, 46-83).

Description of the Canons

All the canons of the collection adhere to the classification of the *canon obligato* (restricted canon) as described, for example, in Cerreto (1601, 221) and Rodio (1609, 4). This category of the genre involves, as already discussed, the use of particular compositional devices and restrictions such as the occurrence of a *cantus firmus*, contrary motion, double counterpoint and freely added parts that do not follow the canonic imitation of the other parts. The presence of the *cantus firmus* forms the basic obligation throughout Del Buono's collection, an obligation to which other compositional restrictions are added in some pieces, thus creating greater complexity in the compositional procedure.

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[64] Italian: 1-51, 53-68, 72-84; Latin 52; Italian and Greek 69, 70, 71.
[65] For a detailed discussion and examples of inscriptions concerning the enigmatic and puzzle canons see Collins (1992, 290-337).

Del Buono gives two kinds of instructions concerning the construction of the canons in the heading of each piece: either specific instructions concerning the entries of the imitative voices and the intervals of the imitation, or descriptions defining particular canonic devices, all of them belonging to the several kinds of the canon *obligato*. Combinations of these two kinds of instructions are also found in the collection, as in the heading of canon 2 entitled 'in unison, at a minim rest and with the *obligho* to exclude any stepwise motion'.[66]

The larger part of the collection comprises three-part canons, which are numbered from 1 to 52. The first 46 are three-part canons, their order being based on intervals of imitation expanding systematically from the unison to the tenth. This kind of presentation is similar to that found in Cerreto's (1601, 220-221) and Rodio's treatises (1609, 6-21). The canonic process for each separate interval is formed consistently: each interval in both its ascending and descending form is used for each canon respectively (i.e. canon at the second above, and canon at the second below etc.). In this first part of the collection Del Buono examines extensively the possibilities of a canon based on a single interval of imitation. Among the three pieces in unison, canon 2, which is 'In unison, in a minim rest with the *obligho* of the avoidance of any stepwise motion' displays a mixture of a canonic and *obligho* devices based on the exclusion of any conjunct melodic interval. The next section comprises five canons (47, 48, 49, 50 and 51) constructed with specific techniques, which are based on melodic inversion and contrary motion. Canon 52, which is the last of the three-part canons, is a puzzle canon. The canons written in four-parts are 53-58, 65 and 66, the last of which is a canon in retrograde motion. The five-part canons are 67-72. The only piece occurring in the collection which is written in six-parts is canon 78. Pieces 80 and 81 are seven-part canons; the section on canons is completed with the two eight-part canons, which are 82 and 83. Canon 84 is in five-parts and is the final piece of the collection; it is placed separately from the other canons, following the fourteen sonatas *a Quattro*. Resolutions for this canon are not provided in the 1641 edition. The comment '*a molto studio*' signifies the great difficulty in its construction, making this piece a spectacular end to the collection.

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[66] *All'unisono, a mezza pausa con l'obligho di non caminar di grado.*

Con qualche stravaganza

According to Carapezza (1984, 133), the words *con qualche stravaganza* (i.e. with certain oddities) in Del Buono's preface, refer to some compositional phenomena occurring in the canons and *oblighi*. These are the following: when one of the voice parts is free and does not follow the other canonic voices; when the *cantus firmus* is placed in the alto octave; and when two voices sing in thirds or tenths. As will be discussed below, the presence of a free – non-canonic – melodic line and the duplication of the canonic parts by other voices singing in thirds or tenths are found in theoretical treatises of the first half of the seventeenth century as options for the formations of canons.[67] Thus, by the time Del Buono was working on his collection, these well established techniques cannot be regarded as exceptional or unusual for which a composer would feel the need to apologize. Interpreting what is written in Del Buono's preface, it seems more probable that he needed to apologize for either some unusual melodic lines or possible mistakes concerning the rules of counterpoint, which he had to put aside in some instances because of the restrictions imposed from the formation of the composition. The same apologetic note is also found in Francesco Soriano's Preface (Soriano: 1610) of his own collection stating that '... if you discover harsh or odd things this is due to the *oblighi*'.[68] Del Buono does not limit the unconventional treatment of counterpoint only to the *oblighi* but he also extends it to some of the canons. Although this kind of apologetic notes are mostly found to be formalities, in this case the deviation from the rules of counterpoint seems for both composers necessary to be noted.

Formal Design and Texture

There is great variety in the compositional phenomena occurring in the canons. Issues that will be examined in this chapter will be related to the thematic and motivic treatment, the textures, the formal designs and the idiom revealed by the various contrapuntal elaborations.

The canon, as a contrapuntal genre, does not have any set formal design beyond that inherent in the genre. As a form it can be classified as one of the imitative forms, which are a subdivision of continuation forms (Randel: 1974, 328). One of

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[67] See the chapter of the present thesis discussing canons which are constructed with specific techniques.

[68] *Se... vi trovassero cose da stimarle force dure o licentiose quest's' attribuischino agli obligi.*

the most important criteria leading to the classification of the compositional types occurring canons is the treatment of the subject. Major distinctions are characterized by whether they are in a continuous form or sectional form. Canons 1, 3, 6, 11, 14, 16-17, 23, 25, 28-29, 31-35 and 42 can be characterized as continuous types.

In the largest part of Del Buono's canons sections are not separated by a cadential closure. Even when a cadential closure occurs in the course of a canon, it is hardly given the necessary space to function as a cadence. Sections in Del Buono's idiom are places where a new subject is introduced and also where the rhythmic or polyphonic elements have obvious contrast to the preceding ones. The length of sections is of a considerable variety.

One type of canon is of a continuous kind having a new section in the last part, as for example in canon 36: it is a continuous canon until the middle of bar 73. A new section is introduced from the second half of bar 73 until the end of the piece. An instance where a section is introduced with the change in rhythmic texture occurs in canon 37, in bars 11-15 and in bar 67, a new section appearing with the presence of a new distinctive subject. An example of a formal design in which sections are nearly of the same length occurs in canon 38; the first section is from bars 1-26, the second from bars 27 to the first half of 54, the third is from the second half of 54-72 and the last from bars 73 through to 85. A number of canons are constructed by the above-mentioned means.

Variation in texture is achieved with the alternation between two- and three-part polyphonic writing, as in canons 16, 29-30, 32, 42 and 45. Sudden rarefaction in the rhythmic texture is also used in order to create variety as is found, for example, in canon 40, bars 56-61.

Entries of Canonic Voices

The entries of the canonic voices are formed with a great variety of rests between the principal voice and the voice that follows. One of the rules for good canonic composition in theoretical treatises spanning the second half of the sixteenth century until almost the end of the seventeenth century was the instruction that the entries of the voices should occur as close as possible. For example, Vicentino (1555 [1996], 284) proposes that 'The closer the canon and the closer the parts follow after one another, the better will be the aural effect'. Berardi follows the same principles in his *Documenti Armonici* of 1687 (Larsen: 1979, 86) stating that 'This entrance is normally a

quarter or half rest after the beginning of the first part.' Regarding the three-part canons of Del Buono's collection, the smallest rest value between the voices is a crotchet rest, a *suspiro* as it is written in both the manuscript and the 1641 edition. The largest distance between voice entries is found in canon 30, where the imitating voice enters after ten bars of semibreve rests. Other entries occurring after an unusually long distance are found in canons 16, 21, 22 and 28, where the imitating voice enters after six bars of semibreve rests, and in 29 and 46, with the imitating voice entering after eight bars of semibreve rests. In the other canons for four, five, six, seven and eight voices the distance of the voice entries is normal, as described by the above-mentioned theorists, the longest distance being four bars of semibreve rests between the voices.

Thematic Treatment and Motivic Development

The classification of canons according to the presence of a subject can fall into the following categories: canons formed with a single subject; canons formed with two subjects; and polythematic canons. The various means of thematic treatment occurring in the three-part canons can also lead to a classification of canons as follows: canons including extended appearance and variation of one or more than one occurring subjects; canons formed with either one motif[69] or more motifs derived from a subject; and canons formed with contrapuntal material with non distinctive motifs. In the present chapter, some of the canons, which are considered to be a representative example of a specific compositional element, will be examined in detail. More general observations will be made about the canons, which are either not formed with an important element of Del Buono's compositional idiom or do not to any great extent have a specific procedure.

All three-part canons in unison start with subjects formed with a very distinctive melodic motif of triadic type which is based on the triad of the D final of the Dorian mode. This triadic type of motif functions as a statement of the Dorian. The subjects of canons 1 and 3 also have very distinctive rhythmic traits and ornamental

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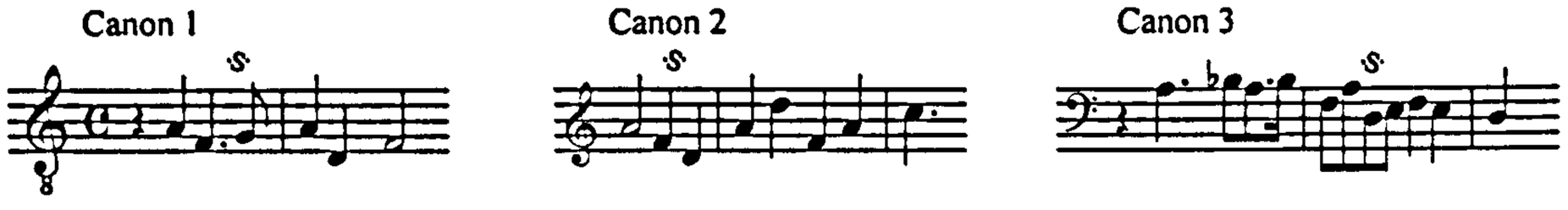
[69] The term motif will be used according to Barker (1995: 53), where it is defined as 'a short musical idea usually but not always stated at or near the beginning of a piece that is developed and transformed throughout the composition. Motifs have an identifiable and characteristic melodic-intervallic profile, are rhythmically active with a considerable variety of note-values and occupy a prominent position within the musical texture'.

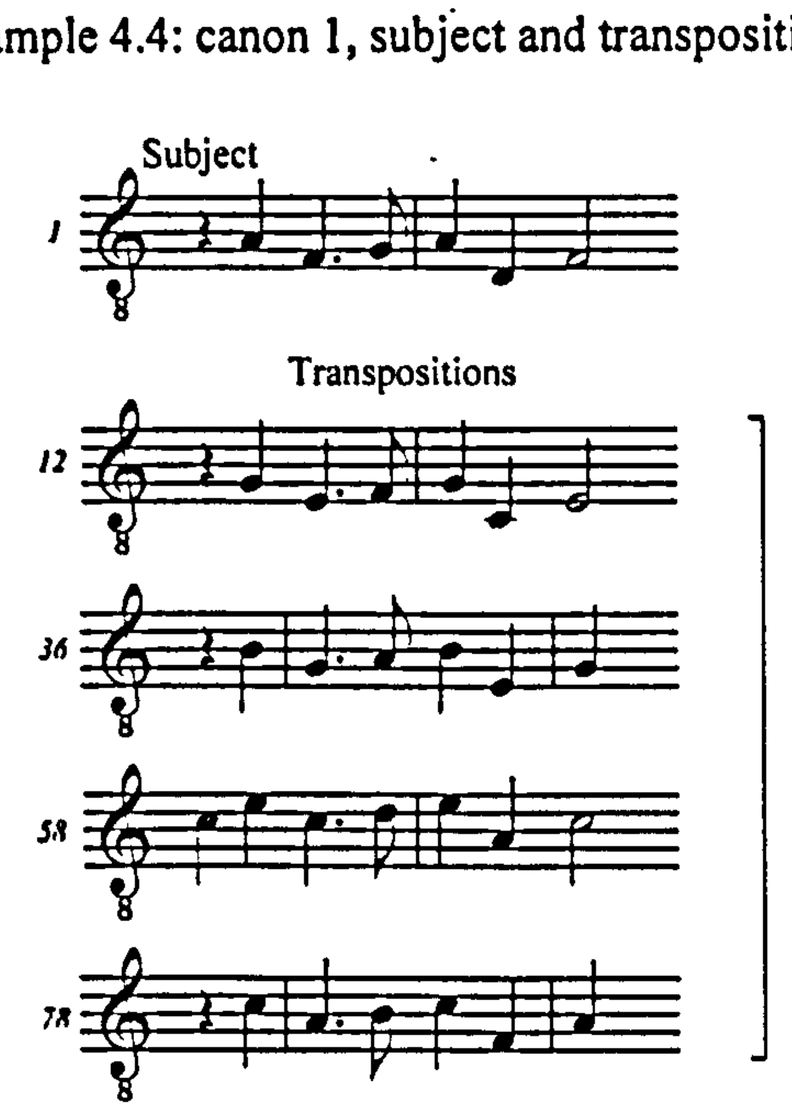
elements such as passing notes and *accenti* and are elaborations of the simple descending minor triad on D occurring as the subject in canon 2.

Example 4.3: the three opening subjects of canons in unison



The first canon in unison represents an example of a monothematic canon, formed with the consistent use of the opening subject (i.e. A-F-G-A-D-F), and the motif (A-F-G-A) derived from it, throughout the piece. It is also a very important example revealing Del Buono's techniques of variation. The rhythmic pattern of the subject remains consistent throughout the course of the piece giving the various transformations of the subject a remarkable unity. The subject is repeated, as found, in bars 34-35 and is transposed in various intervals in bars 12-13, 36-38, 58-60 and 78-80.

Example 4.4: canon 1, subject and transpositions

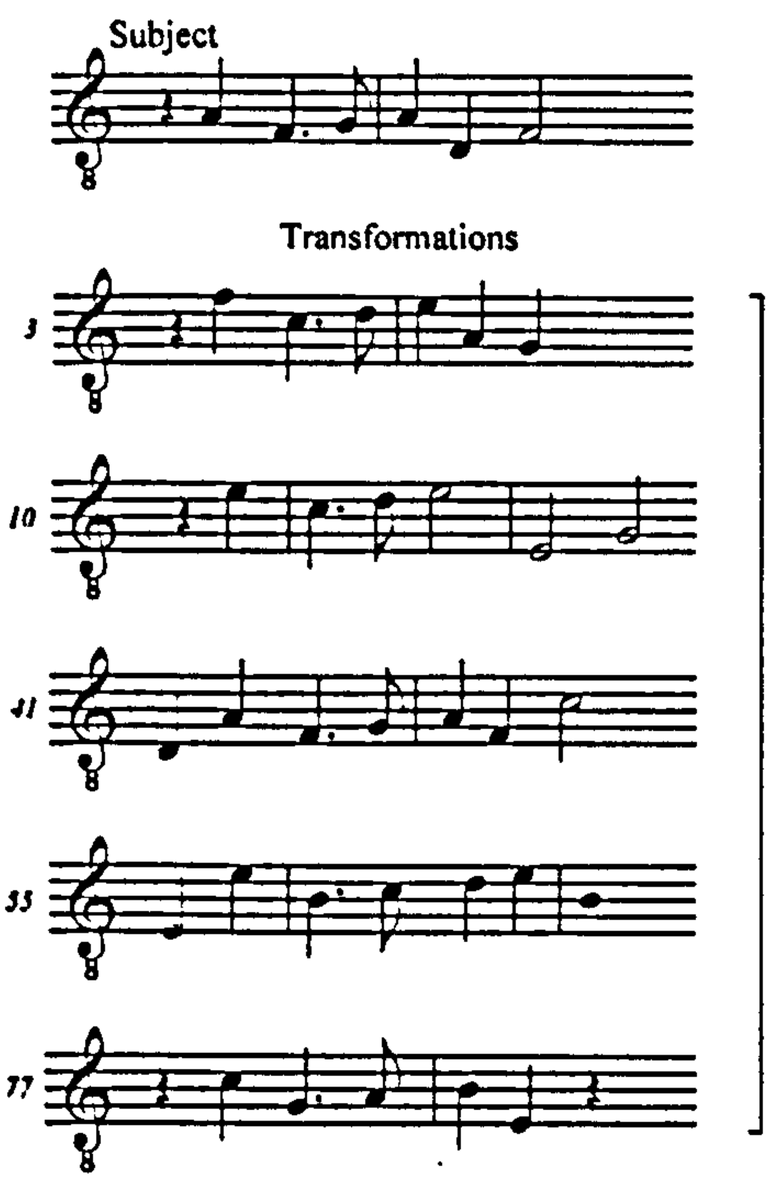


The transformation of the subject is achieved by means of expansion of its starting or ending interval, melodic inversion, *inganno*,[70] and various combinations of segments comprising the subject in its simple and varied form. Transformations of the subject or the motif with either the expansion or, more rarely, shortening, of the in-

[70] *Inganno* is a type of transformation of a theme. A theme elaborated with inganno does not contain the same intervals as the prototype theme but the same hexachord syllables.

terval formed by either its first two or last two notes, and in some instances its final three notes occur in bars 3-4,12, 16-17, 41-42, 46-49, 54-55 and 77-78.

Example 4.5: canon 1, subject and its transformations



Melodic inversion occurs in bars 6-7, 25-26, 28-29 and 61-62.

Example 4.6: canon 1, subject and its inversions

In bars 24-29 and 60-62 a very inventive combination of two interlocking formations of the subject, in its normal state and its inversion results in a longer subject in sequence:

Example 4.7: canon 1, combination of the subject and its inversions

The characteristic rhythmic pattern of the subject is used for the introduction of florid contrapuntal elaborations as in bars 51-54, 64-65:

Example 4.8: canon 1 a, b, florid contrapuntal elaboration

Rhythmic variation of the subject occurs in bars 45-46:

Example 4.9: canon 1, rhytmic variation

The subject, in its last appearance, is transformed through *inganno*:[71] the note A*la* of the natural hexachord is substituted by D*la* of the soft hexachord.

Example 4.10: canon 1, *inganno*

The formal design of this canon does not have any contrasting sections. It is a continuous composition, where in most cases, the appearance of the subject or its motif is highlighted by a preceding crotchet rest.

The second canon in unison is a combination of pre-compositional restrictions, which, apart from the presence of the *cantus firmus* and the canonic imitation, is constructed with the avoidance of any stepwise melodic motion throughout the piece (*l' obligho di non caminar di grado)*. The material of this canon comprises minor and major thirds, fourths, fifths, minor and major sixths and octaves, implying

[71] *Inganno* is discussed in chapter 6, concerning the chromatic fugue.

an obligatory linear triadic conception. All these intervals, along with the rhythmic patterns, with the exception of the syncopations occurring later, are presented in the first five bars of the piece. In the same five bars the triadic motif is also presented in contrary motion (bar 3) and augmentation (bars 4-5):

Example 4.11: canon 2, triadic motif

The starting motif on a D minor triad in descending motion, beginning on an A (A, F, D), constitutes the melodic cell from which the canon is constructed, and predominates throughout the piece. The triadic melodic conception has a more significant function than just being a pre-compositional condition: modal implications are brought to light with the combination of the important notes considered as cadential of the Dorian mode (D final, and A repercussa) and the triads formed upon them as shown in the above example. Moreover, the pitches D and A are also the opening pitches of the chant. This early attitude intending to delineate modal characteristics by means of triadic linear motion, appears as a part of a later technique that has been described by Wolfgang Caspar Printz in his *Phrynis Mytilenaeus Oder Satyrischer Componist* (Quedlinburg, 1676-77), (Rivera: 1984, 72). The procedure of the motivic treatment emerging from this canon is based mainly on rhythmic variation.

Example 4.12: canon 2 rhythmic variation of the subject

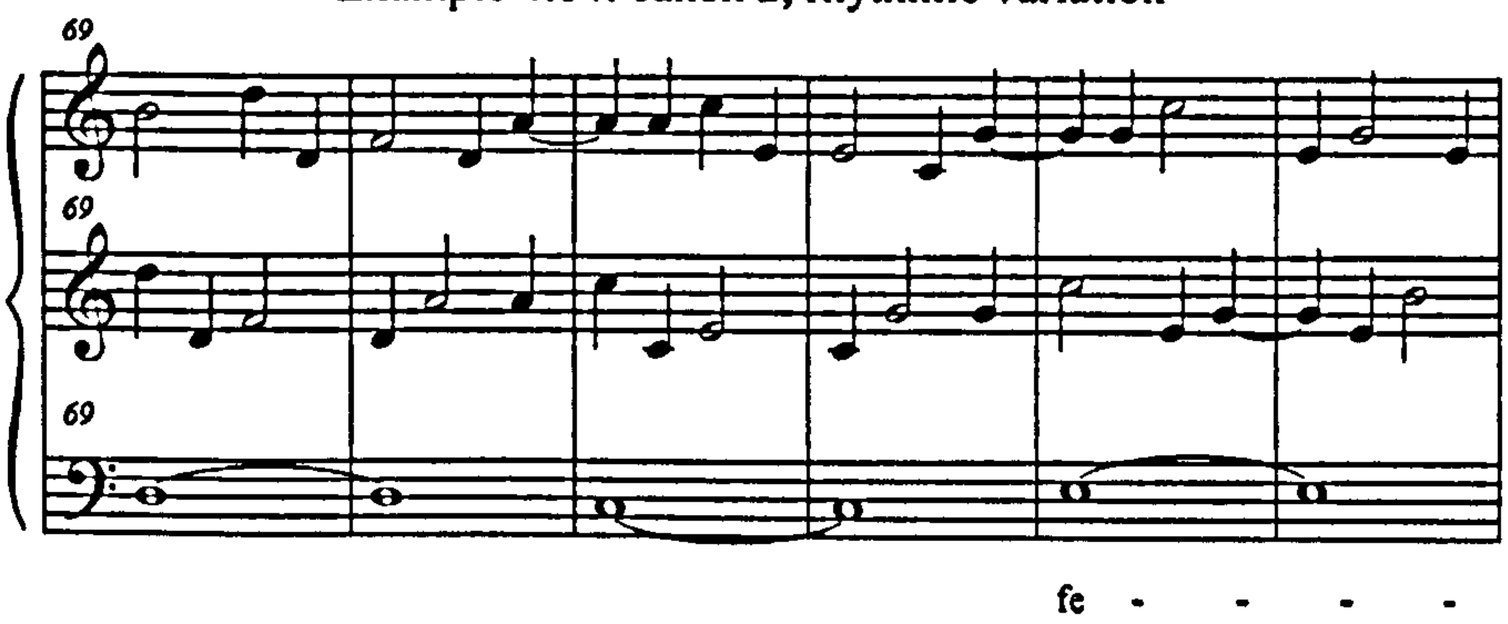
The opening motif is found in contrary motion in bar 21, formed on the A (repercussa) and, after the rarefaction of rhythmic texture (bars 18-20) and the concluding rests of the first section (bars1-20), functions as a new idea implying the

subsequent section. In this second section, a variation of the motif with repeated notes, occurring in bars 34-40, gives a new perspective to the piece by underlying the contrast between disjunct melodic motion and the repeated notes:

Example 4.13: canon 2, variation of the motif

The last section of the canon appears to start from bar 49 – where the opening subject is repeated on the same pitch – until the last bar. In this section the predominating rhythmic variation is formed either by syncopation, as found in bars 53-56, 58-59 and 67-68, or by the alternation of the normal long-short and the short-long[72] as it occurs in bars 69-74:

Example 4.14: canon 2, rhythmic variation



The rhythmic treatment in bars 69-74 creates different metric accents resulting in a cross rhythm.

Variety in the texture is achieved by the underlining of the interval of the third in a form of dialogue. This is found in bars 8-13 and 47-48:

[72] The pattern formed by the alternation of long-short – short-long is labeled as *contrapunto alla zoppa*. For a fuller discussion concerning this pattern see chapter 5.

Example 4.15: canon 2, underlying the interval of a third

It is interesting to note that the interval of the descending third occurring in bars 8-13 appears in inversion in bars 47-48, revealing Del Buono's artful approach even in the treatment of small-scale phenomena in the composition. Thus, this canon is mainly an example of rhythmic variation of a motif and, in contrast to the previous canon, could be considered as sectional with some variety of texture.

The third canon in unison is a polythematic canon and a specimen of impressive dexterity in florid counterpoint. This canon consists of many subjects and motifs which are all very distinctive. The density with which they appear in the piece makes the discrimination between subject and motif abstruse. Interestingly, the starting subject (in bars 1-2) is never repeated in the piece:

Example 4.16: canon 3, the various subjects

The motif of the repeated notes (b) is used in many other instances creating various distinctive forms, as in bars 22, 46, 50, 53, 57 and 62.

Thematic treatment in this canon is distinctive: only the motif of the second subject is used to derive other subjects. The other subjects are juxtaposed and appear in a dense contrapuntal contour due to the various different motifs. The two main rhythmic patterns are the quaver-semiquaver, associated with the *contrapunto di fioretti*,[73] and various passages in semiquavers, which can be considered to be typical large-scale ornaments of the Italian tradition:

Example 4.17: canon 3, extensive ornamentation

Indeed, canon 3 is the only one containing such an extended use of semiquavers. In the other canons semiquavers either do not occur at all or their use is limited to the formation of small-scale ornaments.

Regarding cleffing, as expected by the setting in unison, only two tessituras are used: the first is the tenor C4 (*cantus firmus*), and the second is, for canon 1 C4, for canon 2 C1, and for canon 3 F2. Canons 1 and 3 fall into the category of *voci mutate*, which implies that the scoring required male voices of equal range. This kind of scoring was popular in the first part of the sixteenth century. Although its popularity decreased by the end of the century, it continued to appear in sacred music and especially in the compositions of Palestrina and Victoria (Carey: GMO, 2005).[74]

Del Buono's technique of thematic treatment and motivic development, as discussed above, occurs similarly in many other canons. Transformation of a subject by means of expansion, inversion, contrary motion and rhythmic variation is found for example in canons 17, 20, 21, 30, 31, 36 and 45.

A common feature is the restatement of the starting subject near the end of the piece; this occurs in canons 22, 25 and 29. This practice is described in Vicentino's treatise where he advises that 'if the canon can finish by repeating the same fugue, it is very effective' (Vicentino: 1555 [1996], 284). The restatement of

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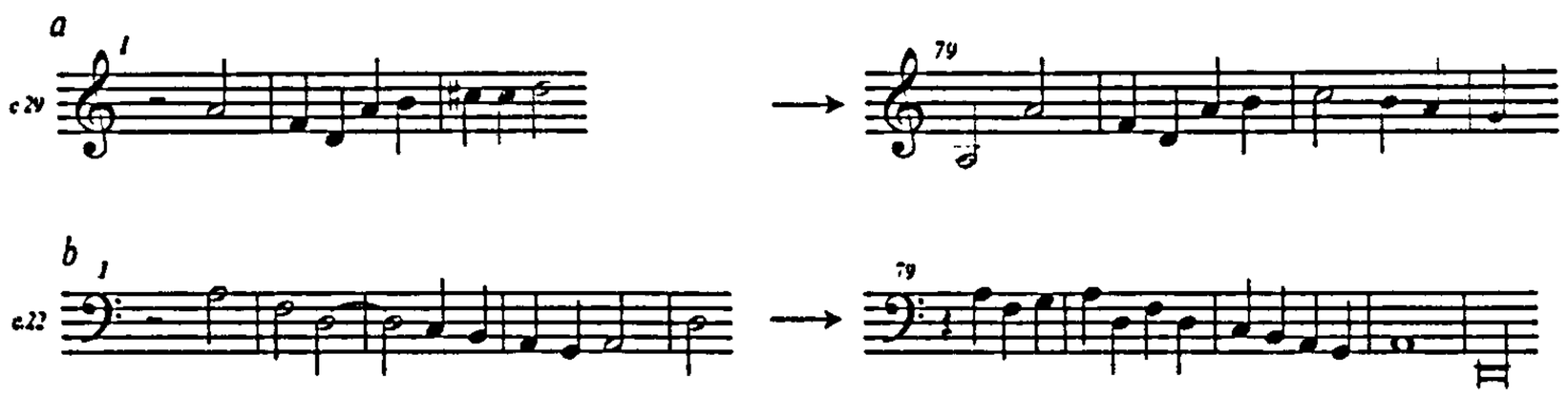
[73] For a further discussion of *Contratunto di fioretti* see p. 106.
[74] Frank Carey: 'Voci pari, voci mutate' *Grove Music Online* (Accessed 20 September 2005) http://www.grovemusic.com.

the starting subject in these three canons appears in three different forms: in similar motion in canon 29, in an ornamented form in canon 22.

Example 4.18: restatement of the subject, plain (a) and ornamented (b)



Canons where the thematic or motivic treatment occurs to a lesser extent are 10, 11, 22, 24 and 29. Canon 32 does not have any thematic elaboration and is formed with non-motivic counterpoint, thus being an extreme example of this kind of contrapuntal treatment.

As regards the *inganno*, it creates thematic unification although varying the subject. *Inganni*, apart from the one already discussed above, are found in several canons. The opening subject in canon 34 A*la*-D*re* in the natural hexachord, is repeated as D*la*-G*re* in the soft hexachord in bars 51-53 and as E*la*-D*re*, the E being in the hard and the D in the natural hexachords respectively in bars 33-35.

Example 4.19: canon 34, subject (a) and two *inganni* (b, c)

The Three-Part Canons

The opening subjects found in the three-part canons are distinctive and of considerable variety. Subjects formed by bigger note values, which do not contain distinctive rhythmic patterns are used to create canons of solemn character as for example in canon 34. The same solemn character appears in canon 18, where the subject is formed with minims and crotchets. Del Buono uses combinations of different note values to create varying degrees of florid subjects as for example the subjects of canons 21 and 25. With regard to florid counterpoint, the most impressive subject of the three-part canons occurs in canon 3.

Example 4.20: variety of subjects

Canon 34: long note values, solemn character

Canon 18: minims and crochets solemn character

Canon 25: combination of note values, florid writing

Canon 3: small note values, very florid

The majority of the starting subjects delineate the characteristics of the authentic D Dorian. Some of them start on D, which is the *finalis* of the mode, as found in canons 5, 6, 10-13, 16, 23-25, 36, 37, 42 and 44. Most of the subjects start on the *repercussa* A, the second most important note of the Dorian mode, and are found in canons 1-4, 7, 14, 17-22, 26-35, 39-41 and 46. As cited in Meier (1988:39) regarding the definition of the *repercussa:* 'The term *repercussion* is defined as an interval that is often repeated, peculiar to each mode'. Thus, in forty out of the forty six three-part canons the *guida* voice[75] starts either on the *finalis* or the *repercusa* of the mode. It is apparent that Del Buono follows the tradition implied by the sixteenth and early seventeenth-century practices and theories which insist in the outlining of the modal identity with the use of the species of fifth of the mode. As Horsley (1972: 57) observes:

> The establishment of mode by the initial notes of fugue entries (on 1 and 5) which was so common in the sixteenth century was made even more emphatic by Diruta (secunda parte de *Transilvano* 1609) and Banchieri (*Cartella Musicale*, 1614) who insisted also that the theme itself should outline the fourth or the fifth of the

[75] For the sake of brevity, all observations will be based on the *guida* part; the other canonic voices will be examined when necessary.

> mode and be given a tonal answer... Angleria in 1622 gives examples of a theme moved to different degrees of the scale and appearing in different modes.

The starting pitches of the other six remaining canons can be classified in two different categories: subjects starting either on G, or on B-B♭ of the triad formed on G as in canons 8, 9, 38, 43, and 45 and subjects starting on F as in canon 15. These pitches are less strong in outlining the Dorian mode. As the importance of the pitches in a mode is associated with its principal cadential degrees, note F, considered to be the third option among the important notes of the mode, is less strong than the other two (i.e. D and A). Moreover the pitches C, G and E adhere to the second rank of cadential degrees of the Dorian, thus making the notes G and B less strong modally (Powers: GDM, 7, 507).[76]

Subjects of triadic origin are found in canons 1, 2, 3, 22, 28, 29, 33, and 41. Motifs outlining the triad were not so common in Neapolitan music before Gesualdo. Points of imitation delineating the species of fourth and fifth of the mode in their opening leaps are also rare (Larson: 1985, 177). Returning to Del Buono, as expected the modal triads formed by the voice-entries are in most cases either a minor triad on D or on A. Major triads formed on D appear rarely in the three-part canons: an F♯ used in the starting triad contradicts the F natural which is a characteristic pitch in the formation of the D Dorian. Such triads occur in canons 19, 20, 32, 34, and 46 (see example 4.21). It is interesting to note that the formation of these triads, or of subjects revealing the D major triad, results from the same procedure: subjects in canons 20, 32 and 46 are identical in pitch setting and similar in rhythmic treatment.

The subjects in canons 19 and 34 are similar in pitch content to the preceding ones and are varied in terms of rhythmic treatment:

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[76] Powers H.: 'Dorian mode' *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001) vol. 7, 507).

Example 4.21: subjects formed on D major triad

The use of unprepared dissonance occurring in canons 20, 32 and 46 is striking, apparently an influence of the *seconda prattica*, as is often found in Monteverdi. It seems possible that Del Buono, using the F♯, intended to create a cadence on G and the unprepared dissonance reflects a Monteverdian cadential formula.

The Four-part Canons

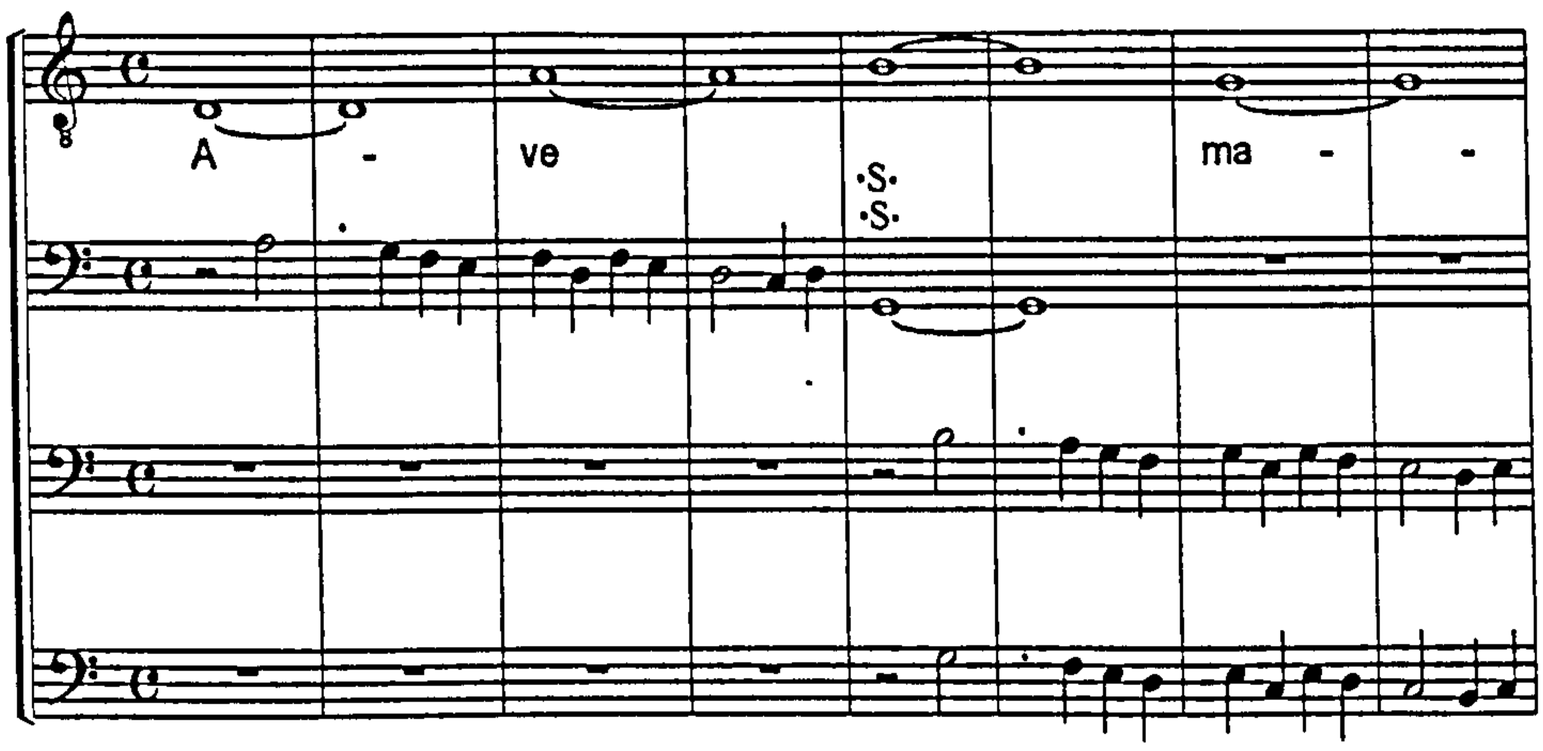
In terms of thematic treatment, similar techniques to the ones used in the three-part canons also occur in the other canons. Apart from the vertical and horizontal relationships, an important aspect, which is made more apparent in canons including four or more voices, is the reinforcement of diagonal threads, which are created with the successive appearances of the canonic voices. Del Buono highlights this diagonal element by the alternate use of different and contrasting rhythmic patterns, as, for example, in canon 53, where patterns of crotchets and quavers appear successively:

Example 4.22: canon 53, rhythmic patterns

The voice entries, which are very close to one another, consolidate the diagonal element in the canon.

Another elaboration, creating a different effect from the one discussed above, occurs in canon 57, where the first bass part appears to be in dialogue with the second and third bass parts,[77] which move together in thirds:

Example 4.23: canon 57, dialogue



This form of dialogue results in the alternation of three-part and four-part textures throughout the piece.

Regarding sectional types, canon 53 is an example with very clear sections, each one being introduced by a distinctive motif.[78] The four part canons exhibit the same formal design, treatment and characteristics as the three-part canons.

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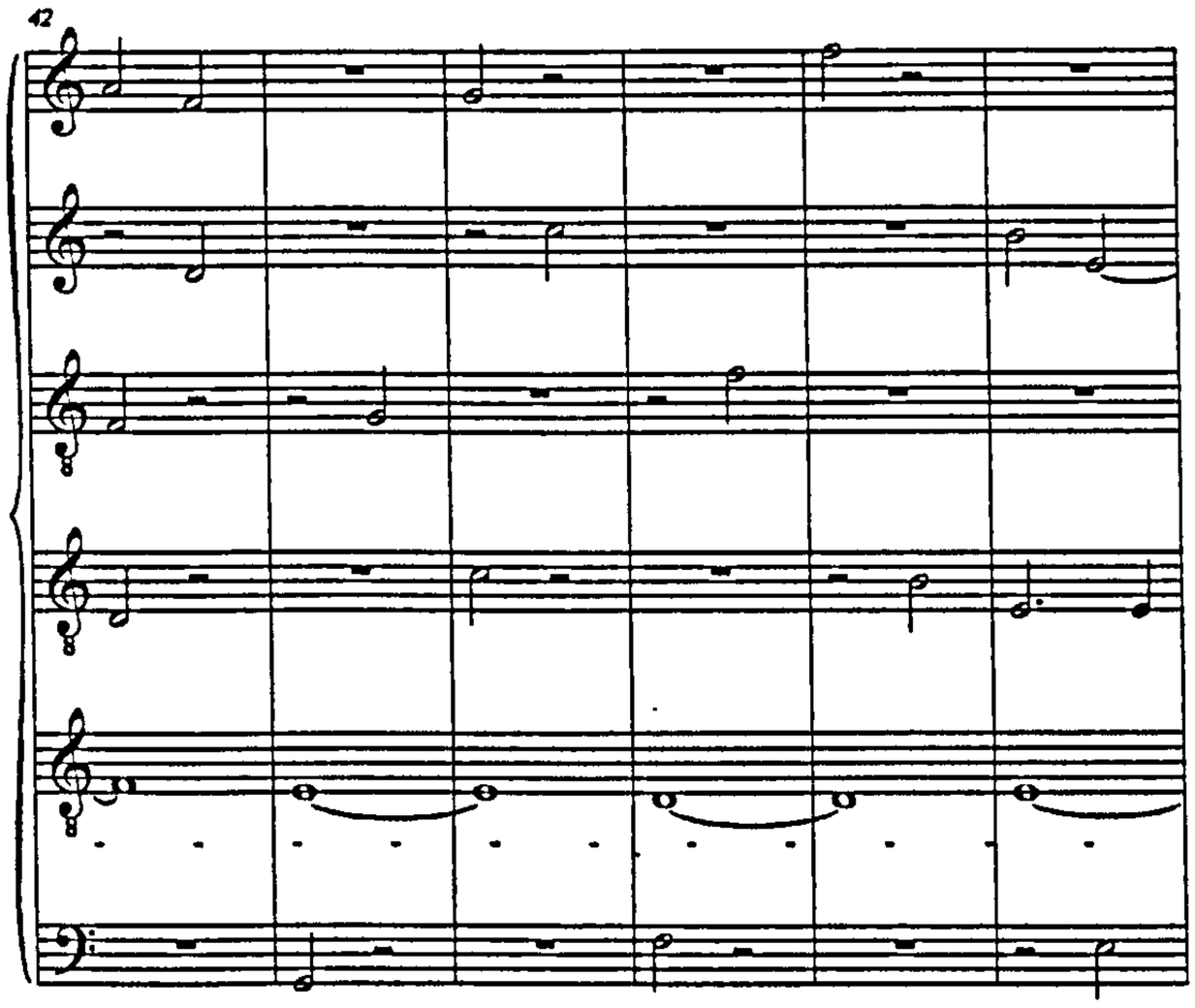
[77] A fuller discussion of this technique will be presented in the chapter concerning canons based on specific techniques.
[78] Bars 1, first half of 27, second half of 27-38, 39-72, and 73 until the end.

The Five, Six, Seven and Eight-part Canons

Most of these canons present also the same traits that have been previously discussed. The five-part canons (69-72) the seven-part canon (81) and the eight-part canon (83) will be discussed in the chapter concerning specific techniques.

The six-part canon 78, apart from containing similar characteristics regarding thematic and motivic treatment as already discussed above, has interesting textural variety, formed with the alternation of rests and notes, evoking hocket technique:[79]

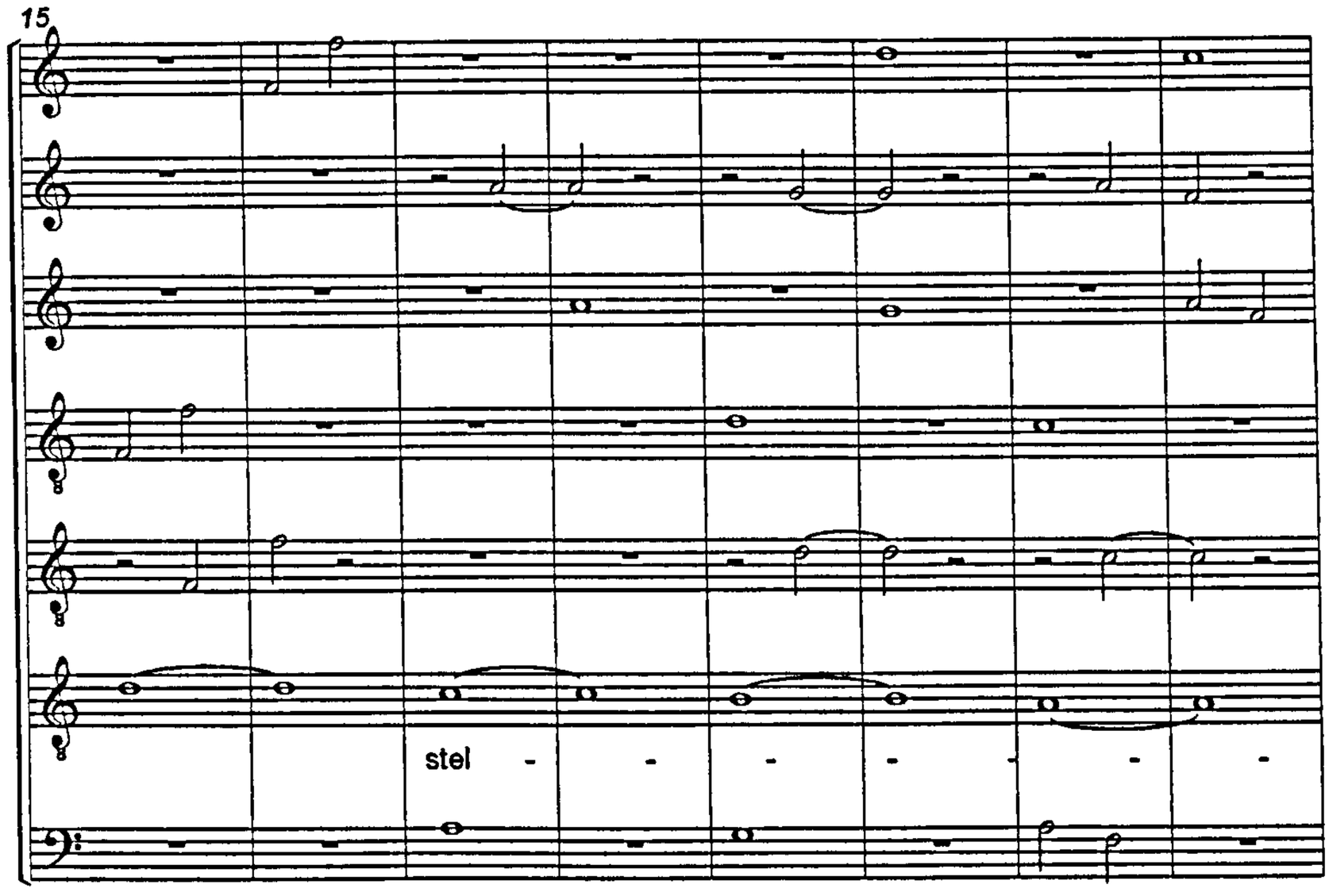
Example 4.24: canon 78, hocket



This extraordinary use of hocket technique could be an indication that Del Buono was familiar with much earlier repertoire. We find the same treatment of texture occurring in an even more striking manner in the seven-part canon 80, as for example in bars 15-22:

[79] For hocket see chapter 4, Contrapuntal Features.

Example 4.25: canon 80, hocket



This canon has a model based on the alternation of thin and dense textures both in terms of voice participation and rhythmic treatment. The rests are treated as an integral part of the piece.

In the eight-part canon 82 a particularly interesting style of writing is displayed. The voices that form this canon are either in unison (four voices) or in the higher octave (three voices), and every voice entry occurs at a crotchet rest, creating, in this way, a very close imitation. Therefore, the diagonal thread, discussed above, that results from the canonic procedure is very clearly highlighted in this piece. Every pattern appears successively and seven times at the same pitch. This can even be perceived graphically, as shown in the following example:

Example 4.26: canon 82, bars 60-65

Many of the melodic patterns in the canon are very short and rhythmically distinct. The interval of the octave, and the short melodic patterns, seem suitable in the eight-part canon. In the major part of the piece all the eight voices are active. A refined voice setting, formed with the rarefaction of voices and their subsequent gradual reappearance, creating a variation in the continuous eight-part texture, appears in bars 30-34, 46-48, 52-54, 62-64 and 66-68.

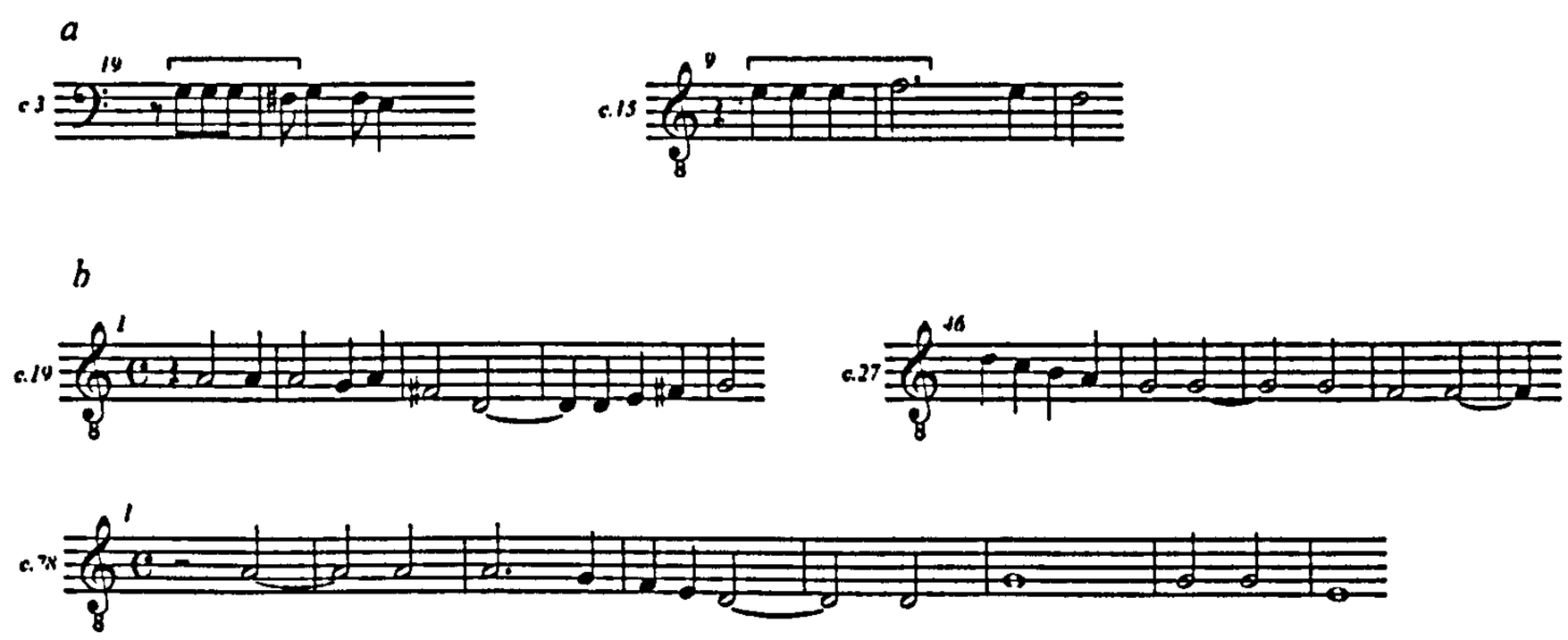
The harmonic rhythm is slow,[80] resulting partly from the space needed for the repetition of the motifs by all seven voices. Instances where all the canonic voices sing only one repetitive pitch, either in unison or at the octave are found in bars 37, 43-44, 63, 68-70, 78 and 81-82. This elaborate treatment is not found anywhere else in the collection; in fact, cancelling both the sense of counterpoint and harmony becomes an expressive tool. It seems that Del Buono, with the use of this very particular pattern formed on a single pitch, aims to intensify the repetitive and almost 'percussive' character of this canon.

[80] Although canon is a linearly oriented genre the concept of harmony can be included as a result of the coexistence of different contrapuntal lines. Harmonic rhythm, in this case, is the rate of change of chords created by the participating linear parts.

Melodic Patterns

The most widely used melodic pattern in the canons is the one formed with three repeated notes which is used mainly as a component of both subjects or/and motifs. It can be considered an echo of the function of the *repercussa,* which used to be a repeated note in plainchant. In fact, the meaning of the term is 'repetitive'. The repeated note in modal environments is a very common melodic element, underlying in this way the importance of the *repercussa* and it is found in numerous instances, as, in the *cantus firmus* used in the collection (i.e. the note A). It seems that Del Buono deliberately associates the repetition of the *repercussa* with the generation of his subjects and motifs derived from this element. This does not always denote intentions towards modal organization according to the important notes of the D Dorian mode, since motifs or subjects, as such, are found on all pitches, either important or unimportant for the mode. Among the infinite variations in the use of this melodic pattern a few characteristic examples are cited below:

Example 4.27: repeated notes as a component of a motif (a), as a component of a subject (b)



This melodic pattern formed with three repeated notes appears, in canons 3, 5-6, 10-11, 13, 15-16, 18-21, 23-24, 27-33, 44 (as the end of a phrase), 32-34, 37, 39-40 (as a subject), 40-42 (as a new idea in a middle section of the piece), 44 (as a possible second subject), 45, 56-57, 71, 78. As already discussed, this motif is present in canon 82, and is also used to create one of the most interesting cadences in the whole collection:

Example 4.28: canon 82, the use of the repeated note pattern

Another melodic pattern, also widely used by Del Buono as a subject, head of a subject, and as a motif with smaller note values appearing also in melodic inversion, is the following:

Example 4.29: subject, canon 10; motif, canon 11; motif in iversion canon 19

The same subject is also found in the ricercare-like first harpsichord sonata.

Unusual Melodic Patterns

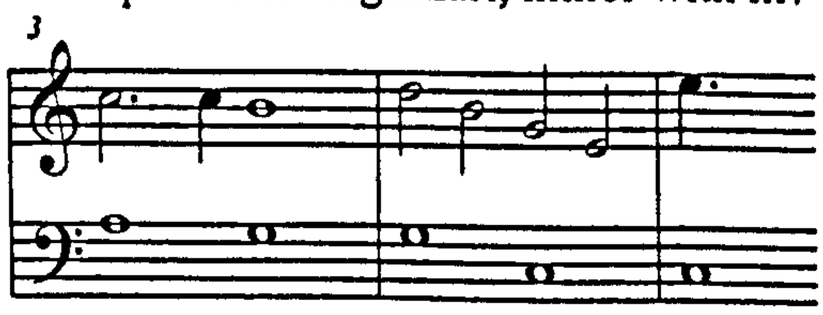
Melodic patterns involving arpeggio-like figures occur in some of Del Buono's canons as in 2, 20, 23, 29, 41, 53-55, 69 and 78. Arpeggio-like melodic figures involving the seventh occur, in canons 5, (bars 9, 11,) 8 (bars 70, 71), 14 (bar 61), 26 (83-84), 30 (76) and 33 (21-22, 24).

Example 4.30: canon 14, bar 61

Such patterns which are linear statements of either a major chord including a major seventh or a minor chord including a minor seventh are found in both Roman and Neapolitan compositions. This pattern appears in Scipione Lacorcia's *Tra le Dolcezze* (Naples 1616) and in Agazzari's *Apparuerunt Apostolis* from his *Sacrae Cantiones* (Rome 1606) (Dixon: 1981, 107).

Example 4.31a: Lacorcia, motet, minor with m7

Example 4.31b: Agazzari, minor with m7



Dixon considers this pattern to be far from the *stile antico* idiom and classifies it as one of the progressive elements in Agazzari's language. In Del Buono's collection this pattern occurs as in Agazzari (canon 5, bars 9-11) but also in a more elaborate version in canon 14, bar 61. Extended use of this pattern appears also in the harpsichord sonata 8. Even though these patterns appear only in a small part of the collection, they can be considered a significant element in Del Buono's idiom because they are not frequently found in the music of the first half of the seventeenth century.

Unusually large intervals occur in some instances in the canons as, for example, in canon 2, bar 27, and in canon 24, bar 41.[81] Other melodic patterns that could be considered as unusual are, those in canon 33, bars 21-24 (top):

Example 4.32: canon 33, unusually large intervals

Chromatic Clichés

The motifs D-C♯-B-C and C♯-D-C occur in many Neapolitan compositions and are also found in Frescobaldi's works. The use of these patterns is closely associated with the handling of cadences, leading to the usual expected cadences as D-C♯-B-C♯ or C♯-D-C♯ to an incomplete cadence, irregularly resolved with the presence of the last C♮. There is, in many cases, an augmented triad involved in this pattern, as, in the third bar of Trabaci's *Durezze e Ligature*:

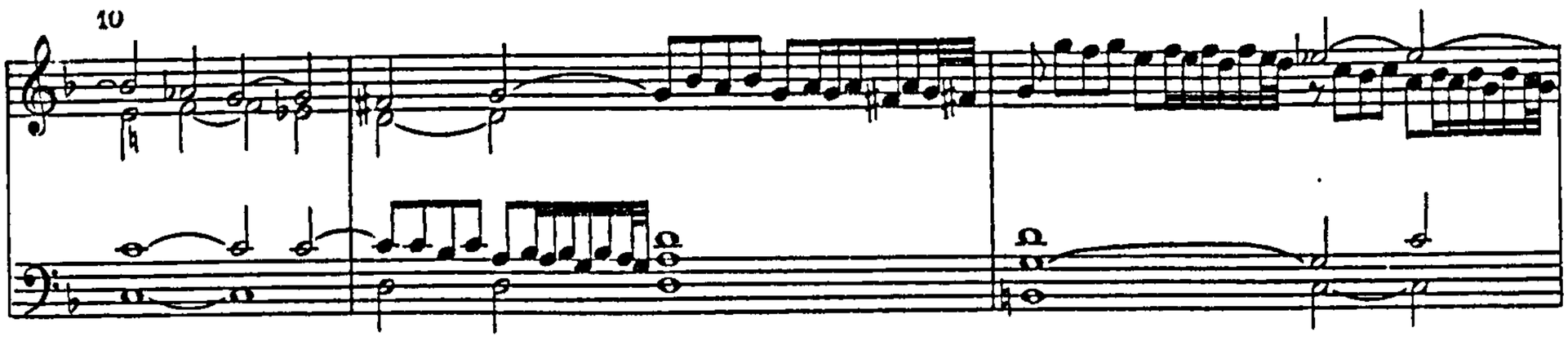
Example 4.33: Trabaci, *Durezze*, incomplete cadence

(Jackson: 1964, 274)

[81] Discussed in Chapter 3.

The augmented triad in Trabaci's sacred vocal work is often associated with concepts such as 'fearful' and 'iniquity' as in his motets *Quia Respexit* of 1608 and *Quoniam Iniquitatem* of 1602 respectively (Jackson: 1964, 276). In both cases this augmented triad enters unprepared and suddenly. The same chromatic succession of pitches also appears without the presence of the augmented triad (as in Trabaci's *Consonanze Stravaganti*) but in a more ornamented way in Mayone's *Toccata Quarta per il Cimbalo Cromatico*:

Example 4.34: Mayone Toccata



Example 4.35: Trabaci, *Consonanze Stravaganti*

(Jackson: 1964, 278)

Thus, one can say that this pattern has been a particularly expressive tool in earlier Neapolitan repertoire, especially in Trabaci who, with the successive use of this device, firstly achieved a remarkable continuity for many of his pieces and secondly led the listener '...more strongly to anticipate the normal resolution up until the very point of deception.' (Jackson: 1964, 277). This same pattern is also very often found in Del Buono's work. In fact, it is one of the main types of chromaticism used in his musical language. Some examples out of the numerous appearances of this pattern are found in canons 11, 12, 16, 18, 19, 22-25, 29-30, 33, 41and 43.

Table 4.1: pattern distribution in the canons

Canon	11	12	16	18	19	22	23	24	25	30	33	41	43
bar	34 43 81	68 81	81	68	25 61	10	67	20 26 56	26 56	72	2		

This pattern is used not only for the distortion of a cadential closure but also as a melodic motif, as found in canon 11:

Example 4.36: canon 11, use of the motif

An extreme example of the combination of the stylistic traits of strict contrapuntal style and this particular pattern occurs in canon 16. There is no accidental until bar 81, therefore creating a purely modal environment; then this pattern suddenly appears in bars 81-82. The use of this pattern for harmonic reasons -as in Trabaci's idiom- occurs also in canon 19:

Example 4.37: canon 16, use of the pattern (a), canon 19, its harmonic use (b)

Although the presence of this pattern occurs mainly in pieces written in an experimental idiom far removed from the traits of the strict style (i.e. in toccatas, and pieces belonging to the *durezze* and *consonanze* types)[82] Del Buono introduces it in canon, a genre associated more with the intellectual and learned musical devices of the *stile antico* than the expressivity of the *stile moderno*.

Canons Constructed with Specified Techniques

The most usual specified techniques regarding the canonic imitation cited in theoretical treatises of the first half of the seventeenth century are those concerned with melodic inversion, retrograde motion and invertible counterpoint. Instructions about these are found in all the Neapolitan treatises of that period. Also discussed are enigmatic canons with the most complete examination of this issue appearing in Cerone's *El Melopeo y Maestro* (1613, 1073-1143). As reported by Larson (1985, 223-225), a part of the Neapolitan society in the sixteenth century was interested in literary and musical enigmas and Neapolitan composers responded to this interest by giving such intellectual challenges to the singers and the audience of their works. The specified techniques regarding the canons, which are included in the collection, are the following:

Table 4.2: canon specified techniques in Del Buono

Canon	Techniques
2	Avoidance of any stepwise melodic motion
9, 38, 46, 84	*Cantus firmus* placed an octave higher
48	Hexachordal inversion
47, 49	Melodic inversion
50, 51	A complicated device of canons formed with melodic inversion
52	Puzzle canon
65, 66	Presence of a free contrapuntal line
66	Retrograde canon, where the voice that is in retrograde motion does not make any semitones apart from these signed above the stave.[83]
69, 70, 71	Canon constructed with two canonic parts and two parts duplicating in thirds respectively
72, 81, 83	Pieces constructed with more than one canon
84	A type of canon per tonos

[82] These types of composition are discussed in the chapter concerning the *consonanze stravaganti*.
[83] '*la parte che cancherizza non fa semituoni se non quelli segnati sopra fuori delli righi*'.

Canon no. 2 *con l' obligo di non caminar di grado*

As already mentioned, this canon is based on avoidance of any conjunct melodic motion.[84] Restrictions, as such, are found in Rodio's examples (1609, 5-6) as part of the compositional procedure. In his first canon the conjunct melodic motion is precluded only between the minims[85] and also in the canon on p. 17 the same rule is applied only regarding ascending motion.[86] Exclusion of conjunct melodic motion is often found in Rodio, but only alongside other restrictions operating in the piece and it is limited to specific note values. Frescobaldi used the same restriction in his eighth ricercare of 1615.[87] Compared to Del Buono's canon, Frescobaldi's approach seems much more homophonic.

Hexachordal Inversion

Canon 48 is an interesting example of a specified imitative technique, labeled by James Ladewig as hexachordal inversion. Hexachordal inversion leads to strict imitation, retaining the precise intervals of the subject. As Ladewig observes:

> ...the foundation for this intervallic fidelity lies in the symmetrical nature of the hexachord, which consists of four whole steps (*ut-re-mi, fa-sol-la*), two on either side of a central half step (*mi-fa*). The intervallic content of any subject and its inversion will be identical if they begin on one of the three pairs of solmization syllables opposite and equidistant from the central half step: *ut-la, re-sol,* and *mi-fa*. (Ladewig: 1981, 247)

From his examination of Luzzaschi's and Frescobaldi's inversion ricercari, Ladewig concludes that hexachordal inversion can occur in all hexachords and not only in the same hexachord as the subject (Ladewig: 1978, 192). This particular kind of imitation is discussed by theorists, such as Vicentino (1555 [1996], 285) who, in his discussion of canons constructed with melodic inversion, states that:

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[84] As this canon has already been examined as an example of Del Buono's contrapuntal technique (p. 68-71), only information concerning this particular technique will be cited in this chapter.
[85] '*...La regola che in questo s' osserva è, che mai s' ascenda, ne discenda un grado per minima.*'
[86] ' *Questo canone alla sesta di sotto si fa alla minima, avertendo non salir di grado...*'
[87] The title of the collection is *Recercari, et Canzoni Franzese fate Sopra Diversi Oblighi in Partitura da Girolamo Frescobaldi*...Rome, 1615 (Hammond: 1983, 278).

> ...as if one part were to say *ut-re-mi-fa-sol-la* by arsis and the other to reply *la-sol-fa-mi-re-ut* by thesis. In this instance the semitones are always inverted, so that the first part sings '*mi-fa*' to which the other should answer '*fa-mi*'.

According to Ladewig, hexachordal inversion remained an exceptional technique and was rarely used in compositions because of the limited pitches that could be used for entries. In instances were it was used, consistency of imitation throughout the piece was rare. Nevertheless, this kind of imitative technique, which appeared at the second half of the sixteenth century and continued through to the second decade of the seventeenth century, appeared in the inversion *ricercari* of Italian keyboard composers. Apart from Luzzaschi and Frescobaldi, Macque, Andrea Gabrieli, Diruta, Trabaci, and Cifra included this technique in their contrapuntal pieces. There was a decline in its use and it appeared only sporadically after the second decade of the seventeenth century.[88]

Del Buono uses this technique as follows: the piece is called a canon *riverso alla decima terza* (i.e. on the thirteenth), which is a compound interval of the sixth, and adapts naturally to the range of a hexachord. The largest part of the piece is in the natural hexachord (C-D-E-F-G-A) and, in every instance in the piece, *ut* is answered by *la*; *re* is answered by *sol*; and *mi* is answered by *fa* and vice versa. This strict intervallic imitation is maintained throughout the piece, a fact that was a very rare occurrence in hexachordal inversion. The places where non-exact imitation occurs in the piece appear when the range of the natural hexachord is exceeded in descending motion (C-B-A) and in ascending motion (A-B-C). In these cases note B is answered by B and the pattern C-B-A is answered by A-B-C thus making the exact imitation impossible (i.e. bar 22, top part corresponding to bar 28, bass; and same for bars 38-39 top part to 44-45 bass, 40-41 top part to 46-47 bass, 47-48 top part to 53-54 bass, 57-58 top part to 63-64 bass, 68 top part to 74 bass, 71-72 top part to 78-79 bass). Two instances where exact imitation is maintained regarding note B are found in bars 30 and 70 (top part part) which are answered respectively in exact imitation in bars 36 (bass part) and 76 (bass part). In these two cases the B occurring in the piece is answered with B flat and vice versa. Del Buono obviously follows the

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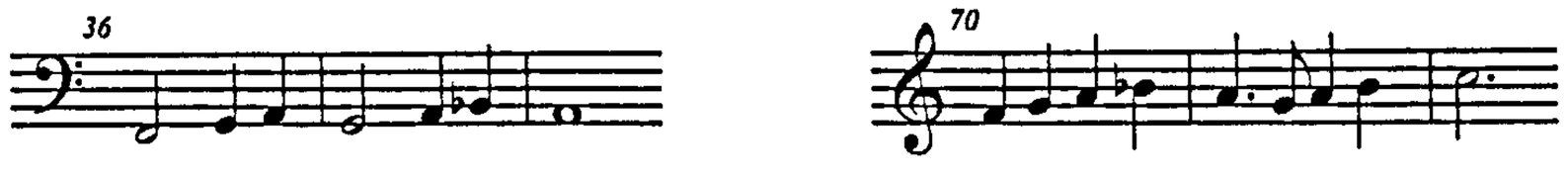
[88] Ladewig: 1981, 250-251.

rule of *fa supra la* thus changing the B into B flat according to this practice. Indeed, both instances involving B flat appear to adhere to the *fa supra la* rule.

Example 4.38: canon 48, *fa supra la*



Another place where non-exact imitation occurs is in bar 48 where a chromatic inflection appears on the second C. Both C and C♯ are answered with A in bar 54. If we follow Barker (1995, 234), who writes that 'chromatic notes were seen to be a colouring of a step and did not necessarily change its solmization syllable' then both C and C♯ can be read as *ut*. This chromatic alteration may not lead to exact intervallic imitation in this instance but it still retains the correspondence of hexachord syllables between *ut* and *la*. It is interesting to note that Del Buono keeps hexachordal inversion within the limits of the natural hexachord, using only two accidentals (B♭ and C♯). He does not follow the practice detected by Ladewig in Luzzaschi's and Frescobaldi's ricercars. Also, compared to the other canons, thematic and motivic development occurs to a lesser degree. It is also interesting to note that this canon is labeled as a *riverso* and not as a *contrario,* in the 1641 edition. *Riverso* and *contrario* are both terms used by Del Buono in order to denote melodic inversion and appear in canons 47, 48 (*riverso*) and 49 (*contrario*). The question raised here is why canons 47 and 48 are both called *riverso,* although different in construction, and canon 49, which has the same characteristics (most importantly inexact melodic imitation) as 47, is called *contrario*.

Generally, terminology regarding melodic inversion seems confusing in the first decades of the seventeenth century. Rocco Rodio (1609, 52) uses the term *contrario* to describe the hexachordal inversion and consequently exact intervallic imitation. Scipione Cerreto (1601, 221) explains that canons in *contrario* do not need to retain exact tone and semitone progressions between the parts. Moreover, the word *riverso* according to the glossary concerning the canon, cited in Collins (1992, 433-446), is only used by Berardi, a theorist active in the last decades of the seventeenth century, as a part of the term *riversi movimenti contrarii*. Del Buono's use of these terms also seems confusing. If we are to speculate that he follows Rodio's model

then the *contrario* should be used to describe canon 48. If he follows Cerreto's instructions then canon 48 is misnamed, because hexachordal inversion occurs in the biggest part of the piece. A possible, but by no means certain explanation could be that these two terms have been used interchangeably.

Canons in Simple Melodic Inversion

Canons 47 and 49 are constructed using a simple melodic inversion. Imitation is not exact, in contrast to the previously discussed canon 48. In terms of hexachordal reading, every B occurring in the *guida* part is answered by E and vice versa. Thus, the placement of semitones does not correspond between the two imitative parts, because B*mi* is answered by E*mi* in most cases and not by F*fa* as in canon 48. Other canons in simple melodic inversion are numbers 47, 49, 50 and 51.

Apart from the presence of *cantus firmus*, canons 50 and 51, which are included in the list of specific techniques (Table 4.2), combine two more precompositional conditions. The imitation has to be in melodic inversion and the interval of imitation has to change during the course of the piece. Therefore, in canon 50, the imitation starts in unison, then with the interval of a second and continues all the way up to the octave. The opposite direction, with regard to the motion of intervals of imitation, occurs in canon 51 where the starting interval of imitation is the octave and the subsequent intervals of imitation follow the downward succession to the unison.

Table 4.3: interval of imitation distribution in canons 50 and 51

Canon 50	Bars	1	12	25	34	48	57	66	75
Canon 51	Interval	1 8	2 7	3 6	4 5	5 4	6 3	7 2	8 1
	Bars	1	14	25	34	48	57	66	79

Canon 51 includes one more condition: the note of the *guida* part, on which imitation is based, is stable, and it is note A which is the *repercussa* of the D Dorian.

Puzzle Canon

Puzzle canons offer one of the most fascinating chapters in musical history. Amongst the small number of authors who dealt with this topic are the Neapolitans Scipione Cerreto and Pietro Cerone. The latter, in his *El Melopeo y Maestro* (Naples, 1613), included the most extensive collection of the genre.

This puzzle canon comprises two different melodic lines written on one stave. The accompanying inscription is in Medieval Latin: 'Medium is for both: Various alternating canons, rests indicate their location.'[89] Written next to the number of the canon is the word *duo*, indicating that two separate parts are written on the same line. This canon provides all the musical material needed and the performer has to invent the right order of the notes by dividing the single written line into the right melodic segments. When these are put together, they form the two different parts which are needed for the construction of the canon. This is in contrast to the majority of puzzle canons, where the performer has to confront the solution of an enigma in order to discover either parts that are not written out or to decipher the cryptic instructions for the details of the imitation (Cerreto: 1601, 224-225).

An almost identically conceived canonic device is cited in Pietro Cerone's *El Melopeo* entitled *Enigma de la Division* (1613: vol. 2, 1109-1110). Cerone mentions that this canon is modelled on a similar canon by Gramatio Metallo who 'in the end of his Duos included this enigmatic canon' which Cerone describes as very gentle and refined.[90]

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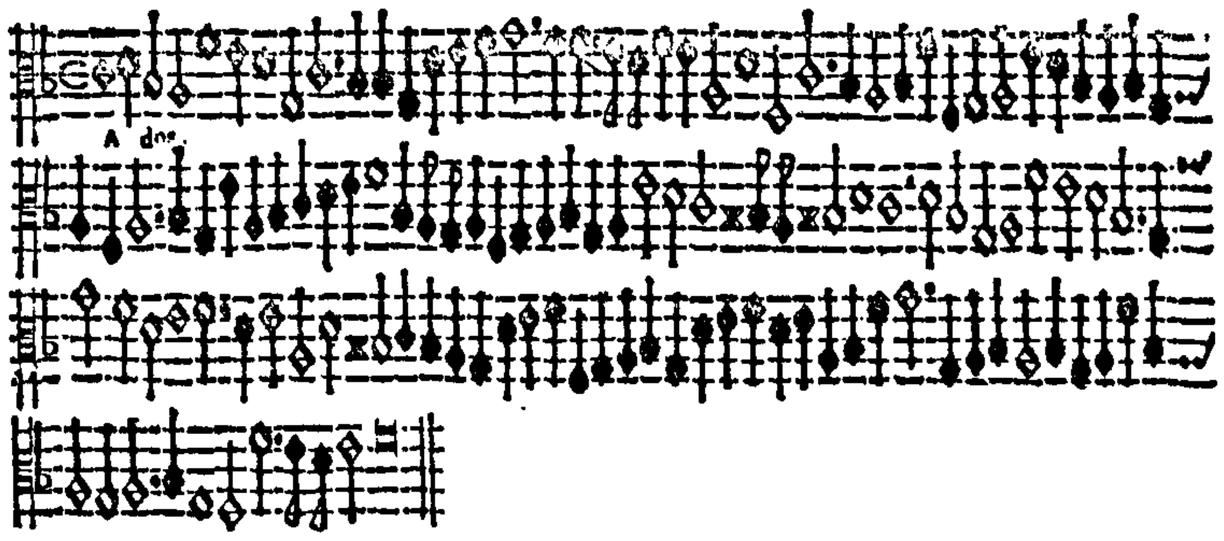
[89] *Utrique medium. Diversi ad invicem (inulcem) canones, pause uniquique prout loca.*
[90] '*Gramatio Metallo en el fin de los Duos suyos, pone un canon enigmatico muy galan*'.

Example 4.39: Cerone *Enigma de la Division*

Enigma de la diuiſion. Num. XXX.

DVO IN VNVM.

Communis media eſt via.



The explanation given by Cerone for the resolution of this canon is the following:

> This canon has two parts, a lower and a higher, inferior and superior. I declare and say that this piece is divided lengthwise. This means that the one part sings only the notes that are found below the third line and the other part sings the notes that are found above the third line. The notes that are found in the middle line are common for both parts. This is what the title *communis media est via* means.[91]

The same type of canon is also included in Rocco Rodio's *Regole di Musica* (Naples, 1609, 35) where he cites a canon by Gio Battista Olifante as an example. The heading of the canon is the same as in Cerone's treatise: *Canon Communis est Via*. Rodio comments that this canon is not easy to understand and the explanation given by him is similar to the one found in Cerreto's treatise:

> The rule of this canon is that both parts start together on the note of the third line and continue as the composer thinks, but the third line is always a unison for both voices and with the same note value, and in other places can occur whatever consonance as appropriate, and since this is understood one voice sings the notes with the stem downwards and the other with the stem upwards and the clef could be whenever one likes, but the third line has to be always the middle (common note). I declare to the composer that the voice that sings the notes with the stem upwards is the lower voice and has not to surpass the third line.

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[91] *Declaracion. Este canon se divide en dos partes, grave y aguda; Es à faber, inferior y superior. Me declaro, y digo que este Canto se divide por el largo; y es que una parte canta solamente las notas, que estan situadas desde la tercera linea ò raya por abaxo; y la otra canta desde la tercera por arriba: y las notas, que estan puestas en la linea de medio (nota) sirvuen en comun à entrambas partes; que por esto nos lo advierte su mote, diziendo : communis media est via.*

In canon 52 the first striking element is that the parts change roles alternatively: the piece starts with the second part, which obviously is the *guida* part (bars 1-32). For the next seven bars the role of the *guida* is taken by the first part (bars 33-39). The same alternation of the *guida* between the two parts occurs as the piece proceeds: the second part is transformed into a *guida* from bars 40-63 and 67-76 and the first part becomes a *guida* again for bars 64-66 and 77 to the end of the piece.

Table 4.4: canon 52, *guida* alternation between the voices

Bars		1	33	40	64	67	77	66	75
Parts	1		Guida		Guida		Guida		Guida
	2	Guida		Guida		Guida		Guida	

Thus the word *invicem* (i.e alternately) refers to the alternation of *guida* between the first and the second voice parts. All the points of canonic imitation occur at the interval of the fifth. The rests are applied either to the first or the second part respectively, considering the first note as the starting point of calculation. The most probable explanation for the words *utrique medium* can be inferred from the way in which Del Buono mingles the melodic parts forming the two separate voices. These can be discerned in the major part of the canon if one takes the hypothetical middle of the symmetrical segments as a point of division: the left part is the second voice and the right part is the first one; this gives a comprehensive sense to the words 'medium is for both'. Another meaning of *medium* can be deduced from the range of the two different voices comprising this canon: the lower note of the upper voice is found in the middle line of the staff and the higher note of the lower voice is also found on the same middle line. Interestingly, this also occurs in the canon cited by Cerone. Unfortunately there are some missing notes on the staff on which the two different parts are written, but the procedure and the verification of the missing notes is shown by the resolutions of the two parts provided in the 1641 edition.

The similarities between these two canons are obvious giving also evidence of Del Buono's association with Metallo, Cerone and Rodio.

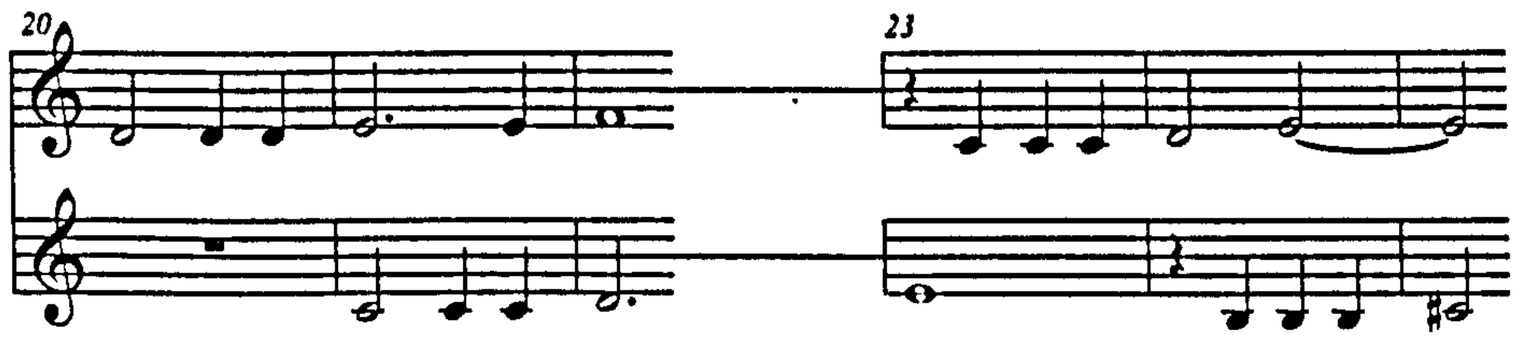
Canons with a Free Contrapuntal Line

This technique is found in Cerone (1613, 765), and Cerreto (1601, 225-226) who explain that it is possible for a composer to construct a canon based on a freely composed part. He cites three examples their intervals of imitation being at the third, fourth and fifth above, respectively. The free part (*sciolta*) is composed first and the other voices that form the canon follow independently. In the examples cited in the treatise all the voices (free and canonic) start with the same subject for the first few bars. According to Collins (1992: 157), canons may be accompanied by more than one freely composed part as is also described in Pontio.

Canons formed with the addition of a free contrapuntal line are 65 and 66. In these, unification of all the parts is achieved by the use of a similar motif for both the canon and the free contrapuntal line.

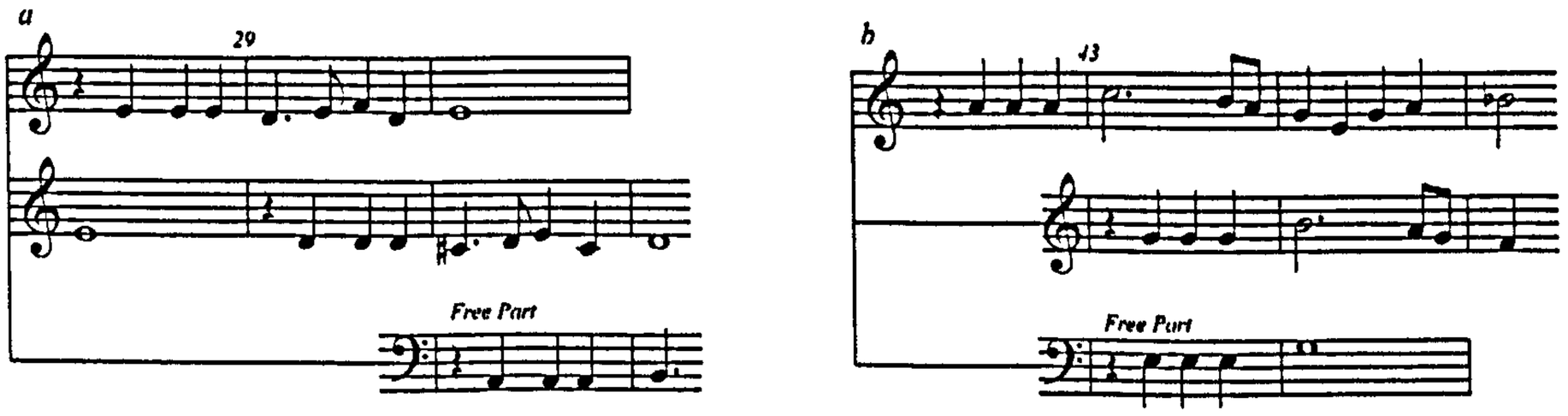
In canon 65, all three voices start with the same subject as expected. Later, another subject takes over, evolving gradually from the 3-note repeated cell, in canonic elaboration.

Example 4.40a: canon 65, evolution of the motif



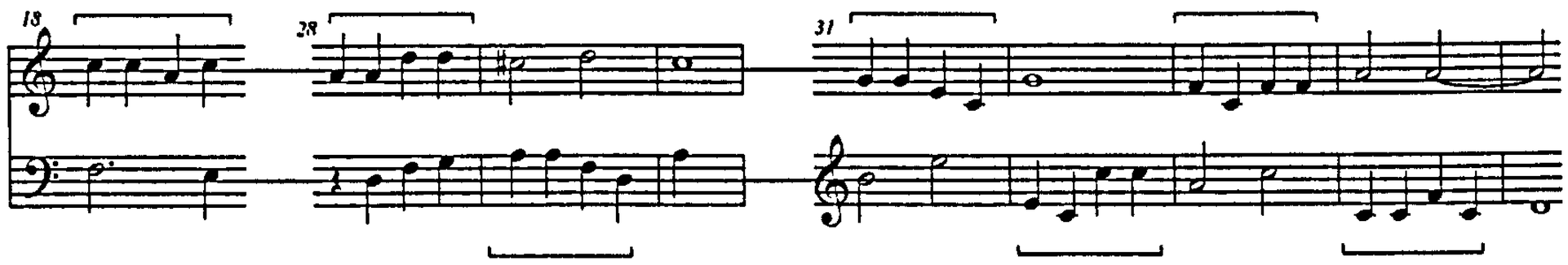
Eventually it lends its material to the free line, which takes part in the contrapuntal procedure either in imitation (a) or in duplication (b) as shown in the example below.

Example 4.40b: canon 65, evolution of the motif and its use in the free part



In canon 66 the first voice and the freely added voice start with the same melodic interval (the second canonic voice is in retrograde motion) and the distinctive motif formed from a segment of repeated notes is used in all voices with many variations:

Example 4.41: canon 66, use of the motif



Canon 66 is formed with a set of pre-compositional conditions comprising retrograde motion, the free contrapuntal line (*sciolta*) and an obligation concerning the semitones. The inscription describes a procedure where 'the voice that is in retrograde motion does not make any semitones apart from these signed above and out of the staff'.[92] In the first place, this seems a rather confusing inscription as there are many semitones resulting from the natural pitches of the Dorian mode on D. Del Buono is clearly referring to the accidentals notated above the staff in the *guida* part. He thus specifies that the semitones under discussion are only the ones created by these accidentals. These are six semitones marked above the staff with accidentals and these involve the notes C and F which, in the voice replying in retrograde motion, become C♯ and F♯. This occurs in bars 14-15, 25-26, 29 and 82 and all of them are related to cadential patterns. Curiously enough, the B♭, which occurs in both parts, is not marked as an accidental in the *guida* part and it is excluded from this procedure.

Duplication of the Voices in Thirds and Tenths

An important change occurring in the instructions for counterpoint in the seventeenth century concerns the treatment of imperfect consonances. According to Kang (1999, 43) 'the use of consecutive imperfect consonances becomes a compositional motif'.

The appearance of contrapuntal techniques consolidating this innovative use of consecutive imperfect consonances are cited in treatises of the first half of the seventeenth century, as in Girolamo Diruta's *Il Transilvano*, in Banchieri's *Cartella Musicale* of 1614 (Granna: 1981, 239, 434), and in Zacconi's *Prattica di Musica*

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[92] *La parte che cancherizza non fa semituoni se non quelli segnati sopra fuori delli righi.*

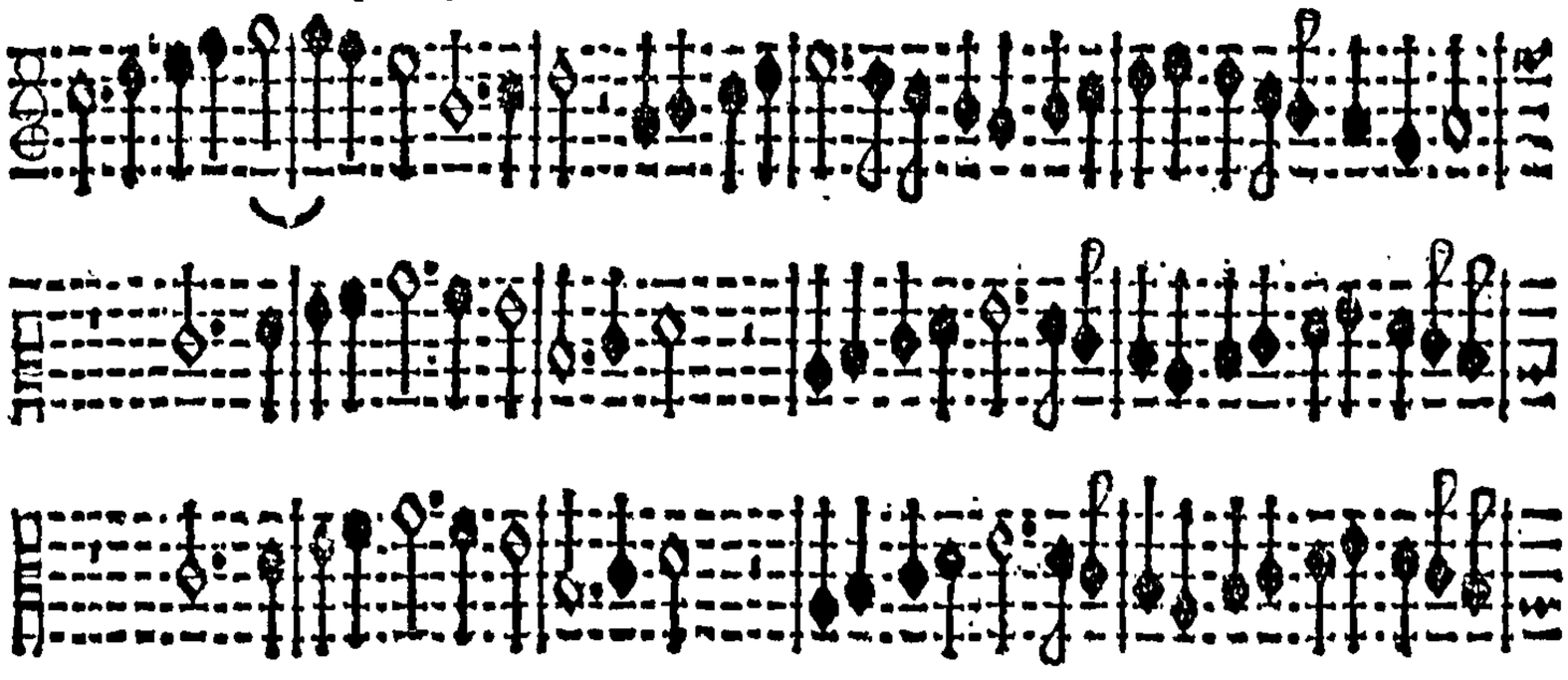
(1622). Diruta (1593 and 1609, 1984, 40) instructs his Transylvanian pupil as follows:

> When you use two thirds or two sixths one after the other, make one major and the other minor. Then, with this arrangement use as many of these as you like and everything will be correct, and you will be sure that no tri-tones or false fifths and octaves will result... When one can turn major consonances into minor, and minor into major, it is permitted to use two or more of these one after the other, since imperfect consonances are used.

Zacconi, dealing with various issues of counterpoint and canonic imitation in his *Libro Terzo* chapter 14, states that one technique of adding one more part to a two-part counterpoint is to have one part duplicating one of the voices in thirds. He cites a two-part canon, which is transformed into a three-part canon according to this technique (Zacconi, 1622, 143).

Plate 4.5: Zacconi

Guida che ſi fa ſeguitar due parti appreſſo all'Ottaua di ſotto che cantano alla Terza ſempre l'iſteſſo.



The rise of duet textures (i.e. pairs of voices in parallel thirds or sixths) and of musical dialogue in the madrigals and canzonettas of the end of the sixteenth century is mentioned by Kang (1999, 101). This technique is also found in many works of composers of the seventeenth century such as Carissimi (Kang: 1999, 101-104).

A specimen of this contrapuntal treatment is found in Del Buono's five-part canons, numbers 69, 70 and 71, where two parts in canonic imitation are duplicated with two more parts proceeding in thirds or tenths respectively. The five-part setting is ideal because it allows for two duets over the *cantus firmus*. Cleffing in these canons is C1-C3-C4 (*cantus firmus*)-F3-F4 (for canon 69), G2-C2-C4-C4 (*cantus firmus*)-F4 (for canon 70) and C1-C3-C4-C4 (*cantus firmus*)-F4 (for canon 71). Pairing

of voices occurs between C3-F4 and C1-F3 in canon 69, C2-F4 and G2-C4 in canon 70, and C3-C4 and C1-F4 in canon 71. All placements of the *cantus firmus* are in the C4 clef, the most symmetrical setting being the first one, where the *cantus firmus* is in the middle of the two pairs of voices.

These three pieces are an amalgam of strict and innovative elements: the canonic imitation over a *cantus firmus* as opposed to the new and expressive concept of a duet paired in thirds or tenths. In Del Buono's language the use of consecutive imperfect consonances becomes not only a compositional device but also evolves into a specific technique of canonic imitation, retaining the characteristics of the dialogue between the two pairs of voices.

Pieces Constructed by More than One Canon

Canons 72, 81 and 83 are pieces involving more than one canon in their construction. The most important element of these compositions is the interplay between the various subjects of the different canons from which the piece is constructed. Canons 72 and 83 are composed with the use of two and three different canons respectively. A very interesting and probably the most complex setting appears in the seven-part canon 81 which is formed with three different canons in the following way: the first canon is formed with the lower bass part which is in canonic imitation in the interval of a higher second with another bass part. The same contrapuntal line is repeated with the second top part in melodic inversion; the second canon is formed with the tenor and a third bass part a fifth lower. The third is a canon based on the *cantus firmus*. Canonic imitation concerning the *cantus firmus* occurs between the top part (C1) and mezzo soprano (C2) and is formed as follows: the first thirteen notes of the *cantus firmus* are in melodic inversion at a fifth higher; the subsequent four notes are repeated in similar motion a fifth lower; the next twelve notes are repeated in similar motion a fourth lower; the following four notes are repeated in similar motion a fourth higher; the next four notes are repeated in similar motion a fifth higher and the five last notes are repeated in melodic inversion a third higher. This impressive complexity presented in canon 81 probably echoes the practices of composers such as Micheli or Valentini who aimed at composing pieces based on the combination of a great number of pre-compositional conditions.

Judging from the comment (i.e. *di molto studio*) at the head of canon 84, Del Buono must have considered it a very difficult piece to construct. This canon is formed on consecutive intervals of imitation which are based on the *guida* part and start on the second, third and fourth; i.e. the *guida* part starts on D and the following imitative parts begin on E, F and G respectively. This procedure is repeated many times throughout the course of this canon. Thus, in the subsequent sections of the canon the imitative voices start on G, A, B and C in bar 12 and the same pitches are used starting in bar19; C, D, E and F are used starting in bar 29, 39 and 43; B♭, C, D and E are used starting in bar 51; F, G, A and B♭ are used starting in bar 59; B♭, C, D and E are used starting in bar 65 and finally C, D, E and F are used starting in bar 73. One could consider this to be a specimen of *canon per tonos*. The earliest reference to this canonic procedure is found in Morley's *A Plain and Easy Introduction to Practical Music* (1597 [1952], 287) where he explains that one can form a canon with its theme repeating a step lower in every subsequent repetition. Italian theorists of the early seventeenth century do not refer to this technique; the earliest reference to it is found in Penna (1684). Collins observes that the repetition of a phrase could be either in descending or ascending motion, as is concluded from examples of canons of this genre composed before 1700 (Collins: 1992, 201-202). The difference between this canon and the *canon per tonos* is that, in the latter, the repetition occurs in a linear, horizontal way in addition to the possible vertical repetition, whereas in canon 84 the repetition occurs only in the other voices.

Triadic Progressions and Chords

The harmonic idiom appearing in the canons is more 'consistent' compared to that found in the *oblighi* and the sonatas, which display characteristics expanding from absolute diatonicism to the most extreme form of chromaticism.

Some of the pieces are completely diatonic and do not contain any accidentals other than the raised third in the final triad.[93] In terms of modal purity -an element, which was considered by some theorists of the time as indispensable for good composition- this could be viewed as the most 'conservative' part of the work. The accidentals used in the canons are the expected F♯, B♭, C♯ and occasionally G♯.

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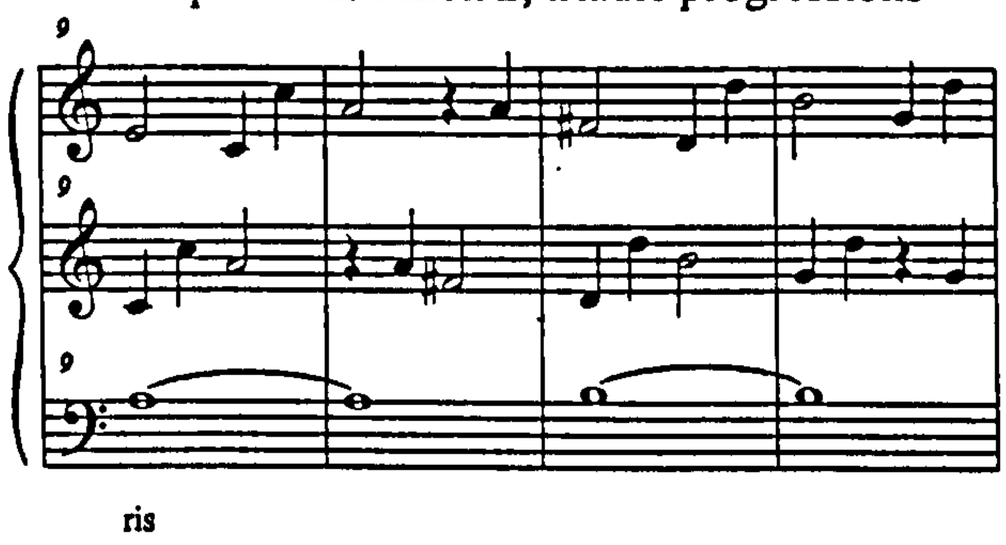
[93] Numbers 15, 27, 69, 71, 73, and 82.

The overall harmonic idiom is conceived modally being a result of the linear contrapuntal elaborations, in which the natural pitches of the D Dorian mode predominate. As the early seventeenth century is characterized as a transitional period in terms of modal and tonal organization of musical material, Del Buono seems to remain close to the modal side. Regarding the initial bars of the canons, the only triadic progression as regards to the D-A relationship, is D minor - A minor as expected by the use of the Dorian. The usual triadic progressions are the third-related triads, as D minor - F major - A minor and other combinations of triads with E minor, G major and C major triads all formed within the boundaries of the D Dorian mode. The contrast therefore, of the modal triads to the ones created with the use of the above-mentioned accidentals is very strong, highlighting either the flat or the sharp side of the hexachord. In many cases accidentals are used within the modal boundaries without leading to tonal implications, as in canon 2.

Example 4.42: canon 2, triadic progressions



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As it can be seen, the appearance of F♯ does not function as a leading note to G but helps to avoid the formation of a tritone with the bass, creating a modal triadic progression based on third-related triads (D major - B minor - G major).

However, the presence of C♯, (bars 59-60) functions as a leading note denoting a cadence on D. These two different functions of accidentals predominate in Del Buono's work. The function of B♭ is mainly associated with the observance of the rule *fa supra la*, a rule that, in some instances, results in the formation of the thwarted cadential melodic pattern. B♭ is also used in the majority of the final cadences in the canons, creating a plagal cadence based on the progression G minor - D major.

Dissonant chords are formed as a result of suspensions and passing notes. Nevertheless dissonances such as the augmented chords are mainly used in the for-

mation of very expressive and artful final plagal cadences, as for example in canons 11 (bar 83) and 36 (bar 83):

Example 4.43: canon 11, augmented chord in final cadence

Augmented chords in canon 7 along with a sequence of distorted cadences (19-20) give a sense of triadic disorientation as it happens in the types of *durezze e ligature*:[94]

Example 4.44: canon 7, bars 55-62

Example 4.45: canon 7, bars 11-22

[94] *Durezze e ligature* is a type of composition containing tied notes that create harsh dissonances and will be discussed in the chapter concerning the sonatas.

Chromaticism

Although the chromatic element in the canons is limited, the way Del Buono makes use of it is individual. Extended semitonal melodic motion, which is normal for early seventeenth century music, does not occur at all in these pieces. Soriano, on the contrary, uses chromatic semitonal movement filling in the interval of the fourth and fifth as occurs in piece 69.[95] Direct chromaticism occurs in the boundaries of small intervals such as the minor third as in canon 9:

Example 4.46: canon 9, bars 50-52 and 62-64

Subjects including direct chromaticism are very rarely found. However, they are in canon 8, where the opening subject of bars 1-2 is varied chromatically:

Example 4.47: canon 8, bars 1-2 and 41-42

The majority of chromatic patterns are formed with the use of the chromatic cliché discussed above,[96] which is a configuration characteristic of the Neapolitan school as in canon 7, bars 18-22:

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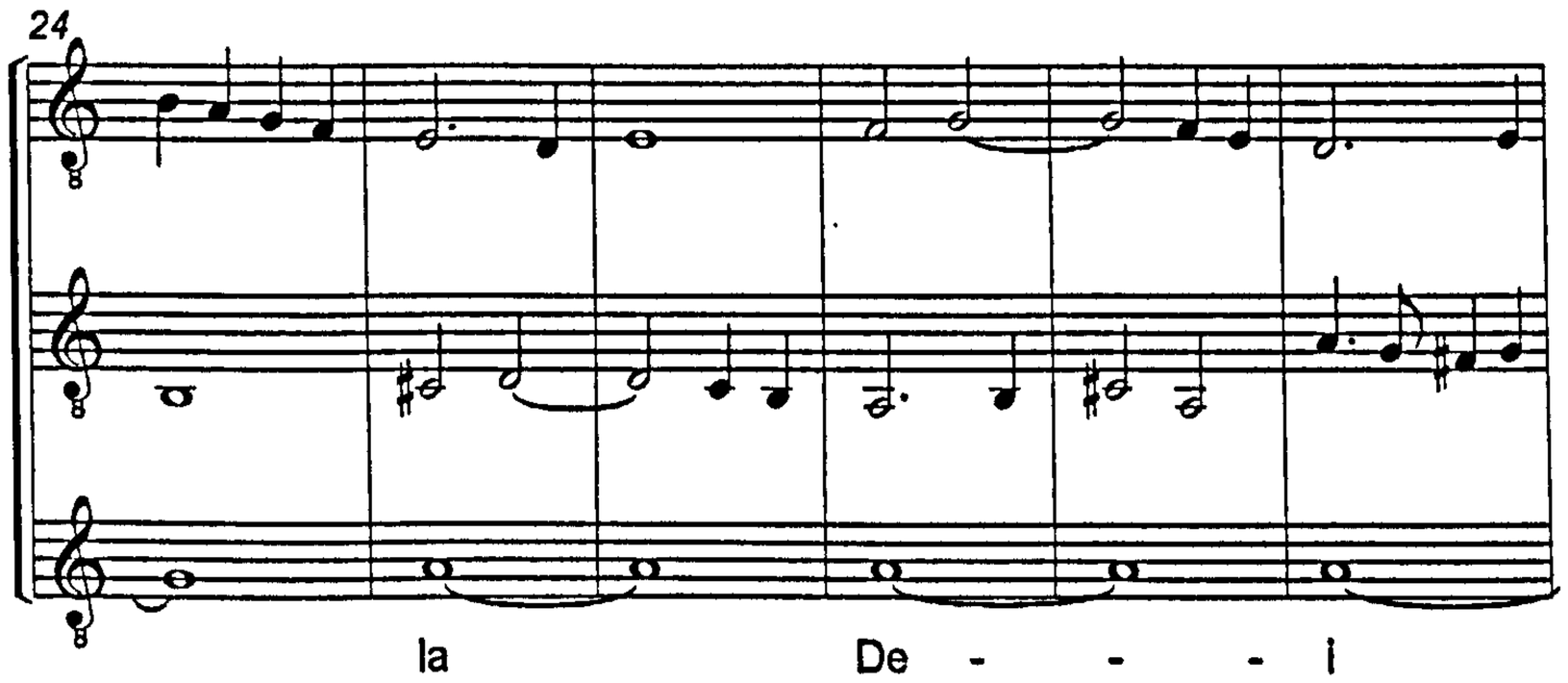
[95] The title of Soriano's piece is: *Prima Parte: Soprano Scherza col Cromatico.*
[96] See p. 84 of the present thesis.

Example 4.48: canon 7, bars 18-22

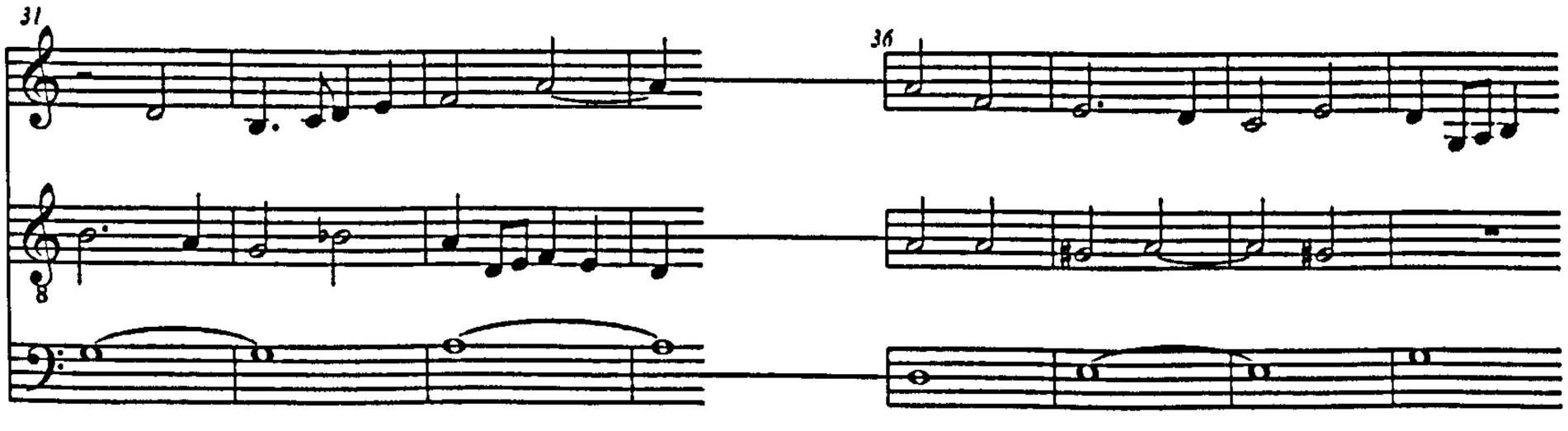
Another variation of this cliché is used to create interplay between alternate intensification-distortion of a cadential pattern both in horizontal and vertical terms as in canon 19, bars 24-29:

Example 4.49: canon 19, bars 24-29



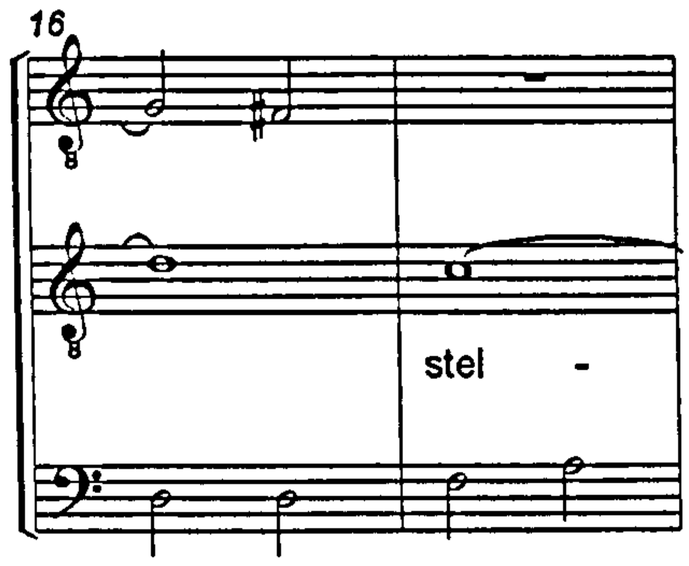
Apart from these chromatic elements, another aspect of chromaticism found in Del Buono's canons is based on cross relation as in canon 21:

Example 4.50: canon 21, cross relation



A very unusual use of cross relation occurs in canon 30, bars 16-17:

Example 4.51: canon 30, cross relation



The presence of F♯ in the top part and F♮ in the bass, create one of the most peculiarly distorted cadential patterns in the course of the canon. This is mainly due to the upward third-related triads D major - F major. A similarly peculiar pattern occurs in canon 32; in this instance the effect of distortion is created from the descending third related triads E major - C major.

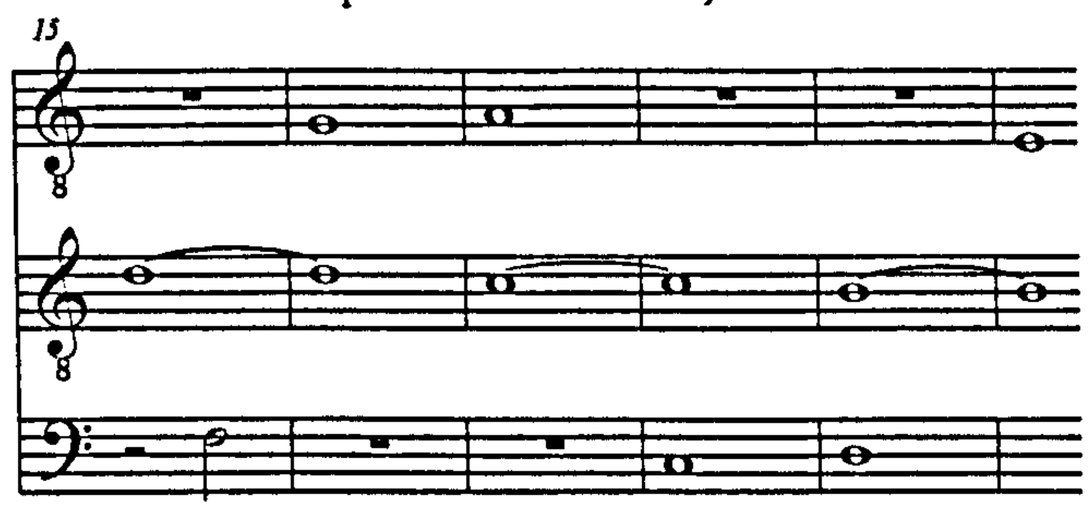
Example 4.52: canon 32, descending third related triads

Contrapuntal Features

A technique reflecting earlier practices which is found in Del Buono's canons is the hocket, which can be traced back as early as the thirteenth century. Among the various reasons which led to the formation of hocket technique was 'the recognition of silence as an intrinsic mensurable component of polyphony, potentially equivalent to sound as an element of counterpoint'. Further refinements of this technique were 'the lopping off of some of the phrases in one or more parts by means of rests and the free addition or insertion of rests' (Sanders: 1974, 246-248). Hocket-like techniques occur occasionally in some canons as, for example, in canons 2 (bars 8-13

and 47-48), 11 (bar 77), 14 (bars 42-44), 15, (bars 66-69), 23 (bars 4-5), 33 (61-63) and 34 (15-20).

Example 4.53: canon 34, hocket



Hocket is used by Del Buono in order to create variety from the mainly continuous character of the canon.

Another interesting contrapuntal element is found in canon 4. The interval of imitation with which this canon is constructed is the upper second, which is suitable for the formation of sequences of 2-3 suspensions and the distance of the entries is a crotchet rest (a *sospiro*). Indeed, 2-3 suspensions occur very often in this piece; the *sospiro* is placed in many instances between melodic units, thus leaving the melodic cadential patterns of the *guida* unresolved and suspended. The resolution is always heard in the canonic voice that follows:

Example 4.54: canon 4, suspensions

This is found in bars 3-4, 7-8, 15-16, 27-28, 33-34, 43-44, 51-52 and 57-58. Two more instances where a note, needed for the completion of a phrase, is heard from the voice in imitation occur in bars 73 and 75-76. Although patterns of perfect cadences are not often found in Del Buono's canons, this particular canon, due to this device, displays phrases with a more definite shape. Del Buono also makes an expressive use of the crotchet rest in this canon; using it not only to organize the entrances of the canonic voices but to exploit its presence for the formation of expressive device. Crotchet rests are almost the only rests found in this piece; an exception

appears in bar 67 where quaver rests are used to vary one of the mainly-used patterns by diminution.

Apart from the various *passagi* predominating in a large number of the canons, there is a type of florid counterpoint labeled in Berardi's *Miscellanea Musicale* (1689) as *contrapunto di fioretti*. '*Fioretti* describes a flowered style of composition which moves playfully by skip or by step, descending as often as it ascends'. According to Larsen *contrapunto di fioretti* is a characteristic of the Roman school (Larsen: 1979, 271).

Example 4.55: Berardi, *contrapunto di fioretti*

Passages including *contrapunto di fioretti*,. either similar to the above example or rhythmically varied, occur in some canons such as 4, 8, 17, and 26.

In conclusion, Del Buono's canons exhibit a variety of compositional techniques and styles. The overall idiom is mostly modally conceived. This is apparent from the predomination of triadic sonorities formed with the natural pitches of the Dorian mode on D and also from the majority of the starting subjects of the canons which delineate the Dorian mode either horizontally or vertically or with a combination of both directions. Subjects of triadic origin as well as arpeggio patterns are very often found in the canons. A wide range of contrapuntal styles is used for the formation of the canons. The one extreme includes types based on the strict style and the other presents impressively florid counterpoint. Del Buono also exhibits great mastery of thematic and motivic treatment in a major proportion of the canons. As a means of melodic variation he uses expansion and contraction of the intervals of the motifs, melodic inversion as well as rhythmic variations and *inganno*.

Monothematic and polythematic types of canons, classified according to subject treatment are included in the collection along with canons that do not present

motivic development, though the latter, to a lesser degree. As regards formal design, many of the canons are continuous and others in sections. Sectional canons, in most cases, are not formed with cadential closures but with either the use of textural variation, or the introduction of a new distinctive subject or motif. Textures are either thin or dense both in terms of florid or strict writing and in the participation of voices. Also, the alternation of contrasting textures is very frequent in Del Buono's canons. The same happens in a majority of early seventeenth century musical genres, particularly in instrumental genres associated with freer types of composition such as the toccata. Melodic and chromatic clichés such as the repeated note motif and the pattern creating thwarted cadential closures, which is very common to Neapolitan musical vocabulary along with unusual melodic patterns, appear to a considerable extent.

These elements, and also the particular use of chromaticism both horizontally and vertically, create Del Buono's individual idiom. Canons formed with specific techniques such as avoidance of stepwise motion, hexachordal and melodic inversions as well as retrograde motion reveal Del Buono's deep knowledge of the art of counterpoint. With regard to puzzle and enigmatic canons, only one specimen occurs in the collection, a type of canon, which seems to be common in Neapolitan musical theory and practice. Influences and innovative traits of the *stile moderno*, such as the duet-like settings duplicated in thirds or tenths, appear side by side with the most rigorous and complex settings, which characterized the representatives of *artificioso* composition of the Roman school. The amalgam of all these elements creates Del Buono's individual approach to canonic composition.

Chapter 5

Del Buono's *Oblighi*

Obligho: Concept and Terminology

Fuller defines the *obligho* as 'a seventeenth-century term indicating a compositional problem or task which the composer chooses to treat throughout a piece' (Fuller: 'Obligho' GDM).[97] This definition seems inadequate: many aspects of the compositional process could be considered as compositional problems or tasks, such as aspects of form, structure, idiom. What transforms the term *obligho* to a specific concept seems to be the idea of restriction and the idea of obligation. The idea of restriction is implied either by the exclusion of certain elements of musical language from a composition, or by the limitation of the expressive means to the use of a specific rhythmic or melodic device. The idea of obligation seems more ample as it can include situations that do not exclude any musical element, as in Frescobaldi's tenth *Capriccio*[98] (Pidoux: 1958, 42) entitled '*Capriccio* including the obligation to sing the fifth part without playing it, the subject has to be preserved as it is written'.[99] A comparison of the concepts of canon and *obligho* shows the two terms overlapping. Both terms include the idea of obligation: the canon in the early seventeenth century is primarily based on the obligation of imitative procedure while the *obligho* can be based on whatever the composer decides. The idea of restriction expressed by the exclusion or the limitation of certain musical elements is the one that is more inherent in the concept of *obligho*. The main difference between canon and *obligho* is that the imitative procedure is not an integral part of the *obligho* as it is for the canon. In terms of precompositional conditions all the canons composed on a cantus firmus could be considered as including an *obligho*. Combinations of the two genres are very common in early seventeenth century.

The term *obligho* appears as early as 1558, in the third book of Zarlino's *Le Istitutioni Harmoniche*, where, in chapter 63, this concept is examined in regard to

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[97]Fuller: 'Obligho' *The New Grove Dictionary of Music and Musicians* ed. S. Sadie and J. Tyrrell (London, Macmillan 2001), vol. 18, 253-254.

[98] Frescobaldi: *Primo Libro di capricci fatti sopra diversi soggetti et arie in partitura,* Rome, 1624.
[99] *Capricio con obligho di cantare la Quinta parte, senza toccarla sempre di oblighi del sogetto scritto.*

three-part counterpoint. Zarlino mentions that 'some practitioners write on a *cantus firmus* or other subject with a certain set conditions (*obligho*), such as that the two parts follow in consequence or imitation at a given distance'. In fact Zarlino, in his musical examples, cites canonic compositions comprising two different subjects. He also mentions the difficulty of the observance of the rules of counterpoint resulting from the various pre-compositional restrictions set by the composer (Zarlino: 1558 [1968], 215, 220). Although the term *obligho* appears in theory at least since 1558 and in compositions at least since 1610,[100] it does not appear in a consistent way in theoretical treatises of the first half of the seventeenth century. Even though the *obligho* as a genre was flourishing at that time, the term *obligho* has not always been used to denote a specific contrapuntal procedure. In Rodio's *Regole di Musica* it has been used to denote the canons based on a *cantus firmus* (1609, 4) and not the restrictions on which these canons are based; instead the term *regola* (rule) has been used. Rodio's restrictions are primarily concerned with the exclusion of intervals in various combinations, such as the one on p. 25, where the rubric reads 'in this canon (at the third above) you should not ascend a step or a fourth nor descend a fifth when semibreves occur'.[101] Scipione Cerreto includes the term *obligho* in his *Della Prattica Musica Vocale et Estrumentale* (1601, 219) only when he refers to canons *obligati,* which are canons in contrary motion and canons based on a *cantus firmus*.

Lodovico Zacconi is a theorist who uses the term *obligho* according to the idea of the limitation of certain musical elements. In the second part of his treatise (1622: 93-96, 100-101) he initially discusses the *oblighi*[102] in general citing many types such as use of contrary motion, the *obligho* to omit a certain note from the natural scale; the *oblighi* of the chromatic genus; or the *obligho* of using either *ut, re, mi, fa, sol, la* or *la, sol, fa, mi, re, ut* throughout the piece. Zacconi's discussion represents a detailed classification and explanation of many types of *oblighi* appearing in the theory of the first half of the seventeenth century. He uses the word *obligationi* when he refers to general observations or to the widely used contrapuntal techniques, and he reserves the word *obligho* for when he describes specific pre-

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[100] *Oblighi* are found in Francesco Soriano's collection of 1610 '*Canoni e Oblighi di Cento e Dieci Sorte sopra l' Ave Maris Stella'* and in Frescobaldi's collection of 1615 *'Recercari, et Canzoni Franzese fatte sopra diversi Oblighi in Partitura*).

[101] *A questo canone alla terza di sopra non si saglie d' un grado, ne si saglie di quarta ne si scende di quinta per semibreve.*

[102] *D' alcuni particolari avertimenti sopra l' obligationi in generale.*

compositional restrictions or obligations. Although the earlier theorists (Cerreto and Rodio) were inconsistent in their use of both the term and the procedure implied by *obligho,* by the time Zacconi published his treatise in 1622 the meaning of *obligho* has become standardized.

The most extensive and thorough discussion of the *obligho* is found in Angelo Berardi's *Documenti Armonici*, written in 1687 (Larsen: 1979, 4-5). Although of a later period, this significant treatise reflects the innovative or fashionable compositional practices of some decades earlier, several of which were plundered for examples of established common practices at his time. Berardi uses the word *contrapunto* instead of the term *obligho*, for all the compositional phenomena concerning the *oblighi*. Thus, it seems that this term did not survive in Italian theory at the end of the seventeenth century. For the most part, the contrapuntal techniques used in Del Buono's *oblighi* coincide with those described by Zacconi and Berardi.

Contemporary scholars associated the *obligho* with the ostinato: for example Ladewig states that the *obligho*:

> ...has a number of special connotations in the music of the time, its most common use being for a piece in which one of the voices carries a pre-existent melody or a repeated motive (i.e. an ostinato), usually in long notes.
> (Ladewig, 1978: 119)

Such devices are found in four of Frescobaldi's *ricercari* of 1615 (Ladewig: 1978, 120).[103] Hammond (1983, 134) in his discussion of Frescobaldi's *oblighi* differentiates *oblighi* 2 and 8 as devices based upon external conditions in contrast to the other *oblighi* whose conditions directly affect the formal design of the pieces.[104] The boundaries in the function of the two kinds of *oblighi*, as described by Hammond, seem abstruse: *obligho*. 8 is based on a real external condition (i.e. that of avoiding any melodic stepwise motion) which does not substantially affect the form, whereas ricercar 2 is based on a pre-existing model of a ricercar by Luzzaschi contained in

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[103] Recercars 4, 6, 7 and 10 are based on solmization *ostinati*: recercar 4 on mi, re, mi, fa, mi; 6 on fa, fa, sol, la, fa; 7 on sol, mi, fa, la, sol and 10 on la, fa, sol, la, fa, re.
[104] I.e. *oblighi* built on solmization *ostinati*, or *oblighi* based upon set subject treatments and their combinations.

the manuscript *Foà 2*,[105] a restriction which represents an external factor, which also has a decisive effect on the form. Thus in this situation, the *obligho* operates as an external condition which at the same time specifies the formal design of the piece. Returning to the issue of the various connotations that *oblighi* had in the seventeenth century, it is important to stress the point that the concepts of restriction and obligation have a basic priority over any other idea and also that the use of the term ostinato in order to denote the *obligho* narrows its sense and its functions.

The *oblighi* presented in Del Buono's collection are all based on external conditions, functioning exactly as Frescobaldi's *obligho* no. 8. *Ostinato* melodic devices occuring in the collection are based on extremely rigorous melodic restrictions such as the obligations of all the voices to sing the pitches that comprise an octave in consecutive either downward or upward motion. It is also interesting to note that the idea of an *obligho* based on the melodic restriction of the exclusion of any melodic conjunct motion is also found, both in Frescobaldi's ricercar no. 8 (in the 1615 *Canzoni et ricercari*), and Del Buono's canon no. 2.

As cited in Larsen (1979: 5) the *obligho* became particularly popular in Rome and most of the composers who dealt extensively with this kind of composition were followers of the *stile antico*.[106] Therefore it can be considered that this part of Del Buono's collection is mainly influenced by the Roman School.

Description and Classification of *Oblighi*

The majority of the *oblighi* in Del Buono's collection, in contrast to the canons, does not involve any kind of imitation. Imitation occurs only in the *oblighi* 73 and 74, due to the melodic restriction on which they are constructed. The twelve *oblighi* that are included in the collection can be classified according to the pre-compositional restriction on which they are constructed.

The first category, *rhytmic oblighi*, involves restrictions regarding the note values; the second, *melodic oblighi,* involves restrictions concerning melodic motion;

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[105] The manuscript *Foà 2*, which is preserved in *Biblioteca Nazionale,* Turin, is one of a sixteen volume set of manuscripts which constitutes the largest single source for sixteenth and early seventeenth-century keyboard music (Ladewig: 1981, 246).

[106] Such as Romano Michelli, G. Nanino, Felice Anerio and Gregorio and Dominico Allegri (Larsen, 1979: 5).

and the third *oblighi with combined restrictions* involves combinations of various restrictions.

Table 5.1: *oblighi*, types and characteristics

Oblighi	Nos	Types	Characteristics
Rhythmic	59 60	Single note value	
	61 62 64	2 different note values	Dense contrapuntal texture, cross rhythm, polyrhythmic patterns, metric accents, non distinctive subjects and sections, chromatic tetrachord, disjunct melodic motion.
	75 76 77	3 different note values	
Melodic	73 74	Counterpoint on a melodic pattern	Close imitation, dialogue imitation. Sequences of 4-3 suspensions. *Contrapunto di fioretti*, rhythmic patterns.
Combined	63	Chromatic	
	79	Voice duplication	Organization of voice pairs.

Rhythmic *Oblighi*

Oblighi constructed using a single note value are *obligho* 59, composed exclusively with the use of doted minims (*Obligho a Tutte le Parti di Minime Puntate*) and *obligho* 60, using exclusively doted semibreves (*Obligho a Tutte le Parti di Semibrevi col Punto*).

Oblighi constructed using two different note values are *oblighi* 61, constructed with the use of longs and breves; 62, constructed using breves and semibreves and 64, using only minims and crotchets.[107]

Oblighi constructed using three different note values are *obligho* 75, using only breves, semibreves and minims; 76, using breves, semibreves and minims and 77, using minims, crotchets and quavers (*Obligho* For two Lames and two Blinds).[108]

[107] 59, *Obligho a Tutte le Parti di Minime Puntate;* 60, *Obligho a Tutte le Parti di Semibrevi col Punto*. 61, *Obligho a Tutte le Parti di Lunghi e Brevi*; 62, *Obligho a Tutte le Brevi e Semibreve* [sic.] and 64, *Obligho a Tutte le Parti di Minime, Semiminime.*

[108] 75, *Obligho a Tre Parti di Brevi, e Semibrevi, e Una parte di Semibrevi, e Minime*); 76,*Obligho a Tre Parti di Semibrevi, e Minime, e Una Parte di Brevi e Semibrevi*) and 77, *Obligho di dui Zoppi, e dui Ciechi.*

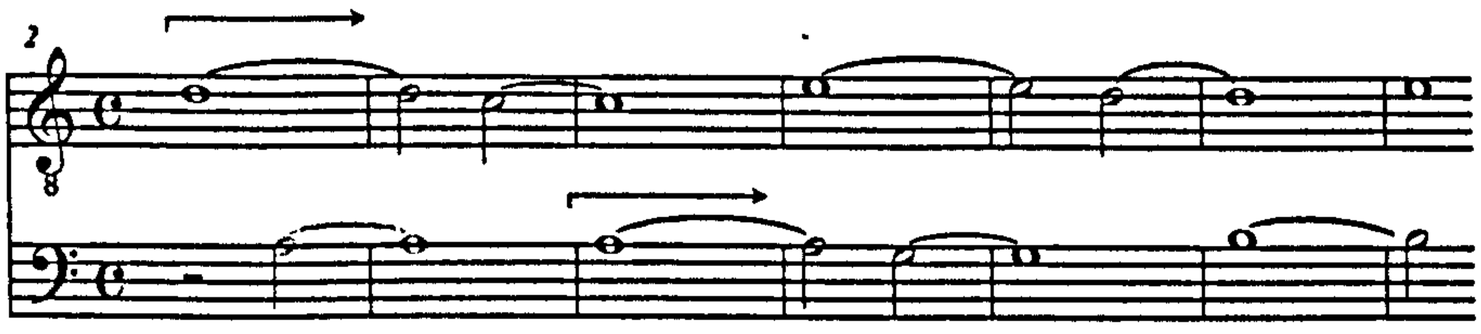
Oblighi Constructed Using a Single Note Value.

The technique in *obligho* 59, as regards the use of the dotted minim, is described in Berardi's *Documenti Armonici* of 1687 where he advises that the added voice has to imitate the *cantus firmus*, as shown in the two examples cited in his treatise. Berardi also mentions Francesco Soriano's *oblighi* as very artful examples of this technique (Larsen: 1979, 9).

The technique used in *oblighi* 59 and 60 involves two different rhythms, four for the *cantus firmus* and three for the voices using the dotted notes, which creates a result of four against three. This duality of rhythm and metre creates rhythmic intricacy.

Another notable characteristic of these two pieces is that they do not seem to contain any distinctive subject or motif. Also, contrary to Berardi's advice that there be imitation of the *cantus firmus,* there is not imitation at all. As an exception, one could consider the imitation at a fourth below occurring in bars 2-7 between the alto and the bass parts in *obligho* 60, although it is not easily audible.

Example 5.1: *obligho* 59 imitation



Disjunct melodic motion predominates in these pieces whilst stepwise motion is rare and involves two to four consecutive conjunct pitches.

The accidentals occurring in these pieces are few and their use limited. For *obligho* 59 are used the usual B♭ and F♯, which occurs only in the final triad on D. The manner in which the accidentals are indicated in the last two notes of the alto part in is inconsistent with the overall use of accidentals in the rest of the collection; it is the only instance in the piece where accidentals are used for the repeated notes. The same accidentals are also used for *obligho* 60, with the addition of a G♯, used to intensify the cadential melodic motion in the bass part. The musical material of both *oblighi* is mainly oriented towards the harmonic progressions resulting from D Dorian. The dissonances found are the usual 4-3, 7-6 and 9-8 suspensions, and also

chords including the sixth (C-E-G-A in *obligho* 60, bar 78). A peculiar treatment of dissonance regarding the resolution of 9-8 occurs in *obligho* 59, as shown in the following example:

Example 5.2: *obligho* 59, bars 54-55

This seems to be a misprint (which is repeated in the manuscript) because of the extremely unusual resolution of the ninth, which instead of being resolved at the octave leaps up a fifth. An E would appear more likely.

The melodic motion occuring in these two pieces is unusual, especially with regard to the bass part. It consists of many melodic leaps in various combinations, with peak on a sequence of thirds in downward motion. This is interesting to note as it is a feature also found in other composers such as Michelangelo Rossi (toccata settima c. 1640).[109]

Example 5.3: *obligho* 59, bass part (a), Michelangelo Rossi *toccata settima* (b)

(White: 1966, 18)

At times, the melodic succession seems so unusual that some melodic segments in *obligho* 59 could be considered almost angular:

[109] White: 1966, 18.

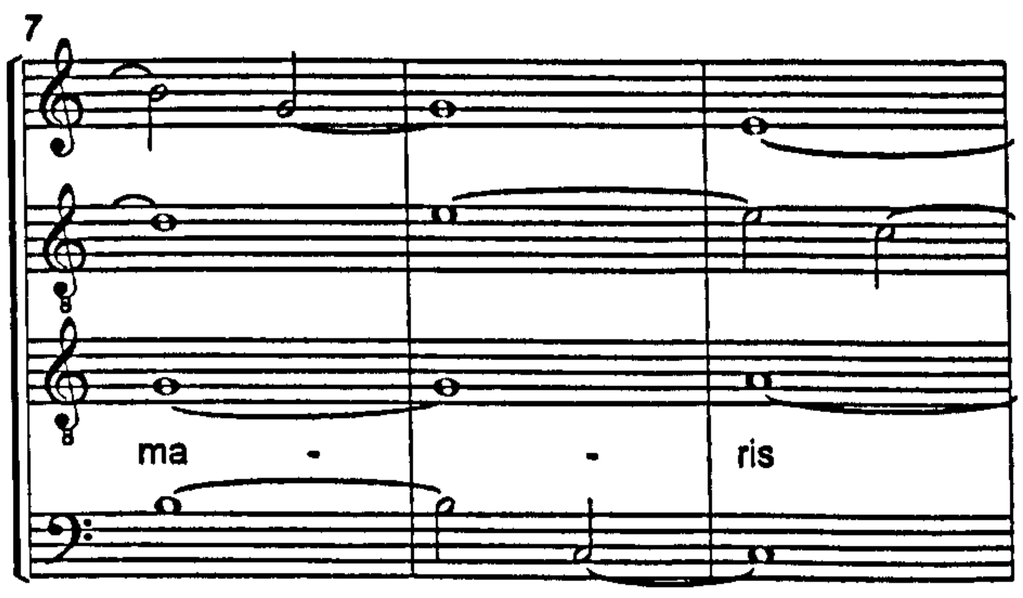
Example 5.4: *obligho* 59, angular movement

Chordaly conceived melodic segments occur in both pieces very often. An example of this kind constructed also by big melodic leaps appears in *obligho* 59 as well as in *obligho* 60 as shown in the following example.

Example 5.5: *obligho* 59 (a), *obligho* 60 (b, c)

Composite intervals, difficult or unusual for both voices and instruments occur often as in *obligho* 60, bass part, bars 63-64 and unusual intervals, such as the leap of a downward major seventh:

Example 5.6: *obligho* 60, bass part, leap of major seventh



These unusual melodic elements seem to adhere to the concept of *qualche stravaganza* for which Del Buono asks the sympathy of the readers.[110]

Both pieces are continuous and their formal design cannot be classified according to any of the established seventeenth-century forms. Continuity does not cease even when the presence of an accidental is used to intensify a pitch, as occurs in *obligho* 60, bars 11-13. Due to the continuity resulting from the construction of the piece, the cadence on A occurring in bar 12, is neither articulated nor does it denote the end of a section.

Although these pieces seem to be chordal in concept, the rate and the distance of the voice-entries create a harmonic displacement in the expected homophonic texture, thus resulting in a polyphonic texture within a homophonic frame. This melodic and rhythmic treatment, even though exhibiting some peculiar or angular segments, is very successful in making the succession of chords very smooth.

Oblighi Constructed Using Two Different Note Values

The pieces with *oblighi* constructed using two different note values are *oblighi* 61, 62 and 64. Del Buono treats the obligation of using only two different note values by creating a single rhythmic long-short pattern. This single rhythmic pattern is presented starting from the combination of the longer note-values and proceeding gradually to the shorter ones (i.e. longs and breves in *obligho* 61, breves and semibreves in 62, semibreves and minims in 63, and minims and crotchets in 64).[111] The most important element concerning these *oblighi* is that all three voices are constructed with the already mentioned singular repetitive rhythmic pattern which appears incessantly throughout the piece. This long-short pattern results in the presence of two very distinctive rhythms, which are the C time for the *cantus firmus* and triple rhythm for the other voices. Due to the different entries of the voices, the simple metric accents implied by the long-short are placed on different beats of the bar. Thus, the main form of placement for metric accents, regardless of cleffing and voice-part succession, results in the presence of a long in every subdivision of the bar. This creates interlocked long-short patterns between the voices, each separate voice having its different location of accent. The contrapuntal texture in these pieces is dense, not only due to the exclusion of rests and therefore to the continuous par-

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[110] See Del Buono's Preface p.13 of the present thesis.
[111] *Obligho* no. 63 will be examined in the relevant chapter concerning the composite *oblighi.*

ticipation of all the voice parts, but also due to the two (i.e. four against three) very distinctive rhythmic levels and the varied rhythmic structure of the interlocked long-short patterns.

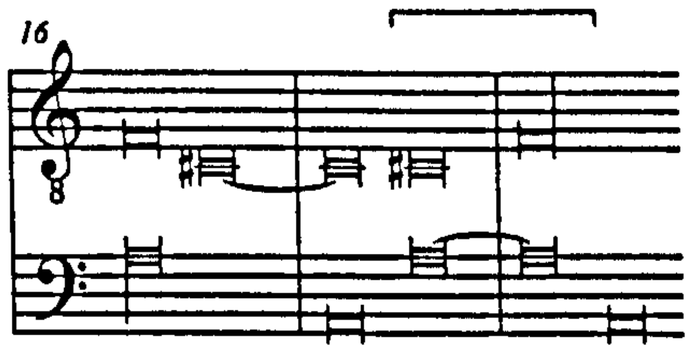
Obligho 61, constructed using two different note values, reflects practices of medieval mensural notation which was transmitted in theoretical treatises of the first half of the seventeenth century, as, in Cerreto's *Della Pratica Musica Vocale et Estrumentale* (1601: 188-200).[112] Del Buono, for this *obligho*, gives also an instruction for the *cantus firmus*[113] where two breves equal the value of one bar.[114] Disjunct melodic motion predominates in this *obligho* as in bars 8-12 in the bass part:

Example 5.7: *obligho* 61, disjunct melodic motion

The mensural sign (*semicircolo mediato*) appearing in *obligho* 61 indicates that the long equals four semibreves, thus making the proportion between the note values clear.

Intervals hardly permitted in strict counterpoint, such as the melodic diminished fourth, appear in the piece, as in bars 16-18:

Example 5.8: *obligho* 61, bars 16-18



[112] Cerreto considers the breve to be the basis of the rhythmic values; greater values such as the *maxima* and the *longa* can be created by the multiplication of the breve, and smaller note values by the division of it (1601: 188).
[113] This instruction is found as a heading on the bottom of the page, where the cantus firmus is written with a different mensural sign.
[114] *Il canto fermo si canta con questo tempo nel quale vanno 2 brevi a battuta.*

This *obligho* seems to have a chordal conception. The function of accidentals is limited to the variation of the triad formed on A with the use of C♯ in only three instances in the piece. Otherwise the usual F♯ and B♭ occur in the final cadence.

In the manuscript source of *obligho* 62, an extended pedal point occurs on the last note of the *cantus firmus*. This realization seems inevitable, if one follows the instruction found in the heading, which advises that the *cantus firmus* has to coincide with the rhythmic proportions of the other parts.[115] Thus, every note of the *cantus firmus* is set as a breve per measure instead of a semibreve. In order, therefore, to ensure that the *cantus firmus* continues to the end of the piece, its final pitch has to be extended for twelve more bars. The harmonic idiom in *obligho* 62 exhibits elements not found in the previous *oblighi*, such as cross relations resulting either from third related triads, (bars 2-3), or from the alteration of the third degree of a triad (bar 43). This kind of chromaticism seems to be a deviation from the strict contrapuntal style, especially in a device, like the *obligho*, cultivated particularly by pupils of Palestrina.

Obligho 64, constructed with the same set of conditions is formed mainly by intervals of the second or third compared to those occurring in the preceding *oblighi* thus creating more easily perceptible melodic segments:

Example 5.9: *obligho* 64, close melodic intervals.

The accidentals F♯, C♯, G♯, and B♭ are often used in the course of the piece along with various types of chromatic elements. A Greek chromatic tetrachord appears in

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[115] *Il canto fermo si canta per l' istesso tempo di queste parti.*

the bass part and the same type of tetrachord is used as a cadential pattern in the top part, thus creating a particularly interesting cadence. [116]

Example 5.10: *obligho* 64, the Greek chromatic tetrachord.

Cross relation occur in bar 22. In bar 65 a strange situation results as the B♭ and A sound together. However, this could be considered a misprint. A misprint may also occur at the C written in the alto voice in bar 67. An augmented seventh chord appears in bar 62; this type of chord is rarely found in the vocal pieces of the collection.

A comment on page 85 of the manuscript concerning *obligho* 64, apparently written by the scribe, informs us that there is an error in the edition concerning the first two bars of the alto, which are left empty. A comparison of the alto voice in the edition and the completion of the missing notes reveal that there is no such error.[117]

It becomes apparent that some of the examined *oblighi* are comprised of various chromatic elements. Patterns such as the Greek chromatic tetrachord, much favoured by many Neapolitan composers, and the technique of cross relation within the mainly modally-conceived harmonic environment, create a mixture of strict counterpoint and elements that were considered experimental by the Ferrarese-Neapolitan tradition.

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[116] The Greek chromatic tetrachord is created with the succession of two semitones and an incomposite trihemitone and vice versa, for example D-D#-E-G or D-F-F#-G. For a more detailed discussion see Chapter 6.
[117] See volume 2 of the present thesis.

Oblighi Constructed Using Three Different Note Values

These *oblighi* are rhythmically more complex than the previous examples because they display a greater number of rhythmic elements. In addition to the two different ongoing rhythmic levels (i.e. the four of the cantus firmus against the three implied by the long-short) there is one more level of triple time added. This creates a new rhythmic unit which is constructed by the division of the note values of the first ternary pattern. Thus *obligho* 75 is constructed with the pattern breve-semibreve (two bass parts and top part) and by the semibreve-minim (alto). *Obligho* 76 is constructed using the opposite rhythmic set, i.e. the semibreve-minim pattern appears in the canto, tenor and bass parts and the pattern breve-semibreve occurs in the tenor part. In *obligho* 77 we find symmetrical treatment of rhythmic patterns where the top and tenor parts are constructed with the pattern of crotchet-quaver, and the alto and bass parts follow the minim-crotchet pattern. As is apparent, Del Buono includes all possible combinations of the two rhythmic patterns which occur in diminution. Thus two different rhythmic textures occur according to the prevalence, in terms of number of voices, of the larger or the smaller note value pattern, and a third texture constructed with a balanced voice set.

In *obligho* 75, the main rhythmic background is identical to the one described above concerning the *oblighi* formed by two note values. The element making this piece rhythmically very complex is the placement of the metric accents implied by the semibreve-minim pattern. These accents are indicated in such ways that coincide alternately to the weak-strong parts of the beat, if the subdivision of the bar is considered in minims; i.e. the alto voice starts on a weak part of the beat, implying the metric accent of long. Thus the combination of four (cantus firmus) against three (the top and the two bass parts which imply metric accents on the strong beats of the bar) and the interplay of the rhythmic structure of the alto voice which accents alternately the weak-strong beat of the bar in the half-value compared to the other patterns, creates a very refined and fascinating metric structure.

The harmonic idiom of this *obligho* contains elements such as cross relation (bar 2) and shifts from minor to major triad with the alteration of the third degree. Otherwise, the majority of the triads are formed by the notes of the D Dorian mode; accidentals found are the usual F♯, C♯ and B♭ sparsely used throughout the piece. The melodic material consists of wide intervals for the two bass parts and mainly

small intervals and conjunct motion for the alto voice, thus making it even more perceptible and, therefore, important.

Obligho 76 is constructed with the combination of the same rhythmic elements examined in *obligho* 75 which are used in exactly the opposite way. This means that the semibreve-minim pattern occurring in the alto voice of *obligho* 75 is here transformed to breve-semibreve which implies the long-short metric accent in the first beat of every three bars. What was functioning as a distinctive rhythmic cell in *obligho* 75 functions here as a background rhythm creating the larger note value cross rhythm against the *cantus firmus*. In this unstable rhythmic field the interlocked long-short patterns created by semibreves and minims form a very interesting polyrhythmic structure as in the previous *obligho*. The harmonic and melodic material used in *obligho* 76 is similar to that used in the previous piece. Melodic elements comprising smaller intervals or conjunct motion are found in the alto part. Unusual melodic motion occurs in bars 11-13 of the bass part:

Example 5.11: *obligho* 76, bass, unusual melodic motion

Obligho 77 entitled *Obligho di dui Zoppi, e dui Ciechi* is the only piece in the collection headed by a descriptive title. The piece contains the rhythmic elements presented in the preceding *oblighi*, related to rhythmic restrictions, in diminution (i.e. minims, crotchets, and quavers). The voices are separated into two pairs, each pair having distinctive metric elements. The first pair (top and tenor parts) follows the pattern of crotchet-quaver and the second pair (alto and bass parts) the pattern of minim-crotchet throughout the piece. The meaning of the word *Zoppi* is vividly expressed by the second pair of voices, which form the pattern of minim-crotchet. This

would occur if the alto-bass pair of voices is not performed in the triple time implied by the long-short, but in the C time and with the metric accents implied by the *cantus firmus*. Such an interpretation, the shorter note appearing on the first beat of the C time alternating with the longer note, creates a succession of metrical accents between the lombard and the ordinary long-short patterns. This is consolidated by the description of one of the *obligho* techniques labelled as *contrapunto alla zoppa*, cited in Angelo Berardi's *Documenti Armonici* of 1687 (Larsen, 1979: 5).

Example 5.12: *contrapunto alla zoppa*, Berardi

The same set of note values – as in Berardi's example – appears in every four bars of the *obligho* 77. Thus, the alternation between the lombardic and the ordinary metric accent on the strong beat of the bar, which is revealed if the alto and bass parts follow the C metre implied by the *cantus firmus*, creates a very vivid description of the unstable step of a lame person. This same idea, associated with unusual rhythmic patterns, is also found in later composers.[118] The indication *alla zoppa* implied an inverted dotted rhythm, which was much in favour in Italian music of the early seventeenth century. It represented one of the most typical traits of the exaggerated expressivity of the early Baroque and it is found in the works of all the prominent composers of that era, such as Frescobaldi, Trabaci and Mayone. The term *alla zoppa* was at the time synonymous with *stile lombardo* (Apel: 1974, 243). The pair of voices which refers to the concept of the blind person is the top-tenor parts forming the same long–short pattern, being in diminution to the other pair of voices. Crotchets and quavers that comprise the only rhythmic values of the top and tenor

[118] Francois Couperin's Eleventh *Ordre*, *Quatrième acte*, the piece entitled *Les invalides ou gens estropiés au Service de la grande Mxnxstrxndxs* (from *Pièces de clavecin*,1716-1717).

parts are all printed as black notes depicting the blind. The association of black notes with the blind is reinforced by the fact that the appearance of an entire line of black notes occurs only in this *obligho* and is not found anywhere else in the collection.

Due to the prevalence of smaller note values the melodic material consists of smaller intervals and conjunct motion. The notational tradition of *note nere* which has been associated mostly with the madrigal and became fashionable from the mid-sixteenth century followed by many Neapolitan composers as discussed in Larsen (1985: 155-209), is reflected in the piece with the use of black note values under the mensuration sign of C, called *misura di breve*. (Haar: GMO).[119] The voices enter successively mostly in contrary motion, a feature found only in this *obligho*. The distance between entries is at a minim rest and the patterns are continuously inter-locked in a way that creates uninterrupted motion. Although the *cantus firmus* and the alto-bass pair both follow the accents implied by C metre, the interplay of the lombard-ordinary long short occurring in the alto-bass pair creates a distinctive syn-copated rhythm. The addition of the top-tenor pair, which is at a distance of a crotchet rest, follows the ordinary ternary long-short formed by crotchet-quaver therefore creating a compact rhythmic unit with different metric accents making this the most rhythmically complex *obligho*.

Summarizing, rhythmic *oblighi* constructed with either two or three different note values present the following characteristics:

1. Dense contrapuntal texture and participation of all the voice parts.
2. Cross rhythms mainly based on the four against three (*cantus firmus* to the other voices).
3. Polyrhythmic patterns resulting from various rhythmic units, implied by the different rhythmic and agogic accents.
4. Lack of distinctive subjects, imitation and thematic treatment and, as a result, lack of clear sections.
5. Use of various types of chromaticism, along with the ancient Greek chromatic tetrachord.
6. Disjunct melodic motion in the majority of the pieces.

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[119] J. Haar: 'Madrigal, Italy: 16th century' *Grove Music Online* (Accessed 3 June 2005) http://www.grovemusic.com.

Melodic *Oblighi*

Oblighi based on restrictions concerning melodic motion are covered in Zacconi's second book *Prattica di Musica* (1622: 100-101) and Berardi's *Documenti Armonici* (see Larsen, 1979: 6, 17). Zacconi describes two types of melodic motion based on hexachord syllables: the formation of a melodic line using *ut, re, mi, fa, sol, la* over a *cantus firmus* and the same procedure in contrary motion, i.e. *la, sol, fa, mi, re, ut*, and considers these two techniques as a very useful start for the study of *oblighi*.

Plate 5.1: Zacconi, p. 100 and 101

Dell'obligo di dir ſempre vt, re, mi, fa, ſol, la.
Capitolo. 53.

Obligo di dir ſempre vt, re, mi, fa, ſol, la, in natura.

Obligo di dir ſempre la ſol fa mi re vt in natura.

Del Buono in the two *oblighi*, 73, where all the voices follow the scalic melodic pattern of an octave in downward motion and 74, where all the voice parts follow the scalic melodic pattern of an octave in upward motion,[120] constructs his motif of pitches that fill in the octave both in upward and downward motion, instead of using the hexachord syllables. Although techniques related to hexachordal practices occur in his collection, the use of the octave reflects a possible shift of understanding of music theory in the mid-seventeenth century.

Berardi does not directly include an example referring to a scalic motif of either the octave or the hexachord syllables but he does include two different types of *oblighi* related to Del Buono's pieces: the *contrapunto alla diritta* which 'occurs when all movement, ascending or descending is by step' and the second, the *contra-*

[120] 73, *Obligho a Tutte le Parti di Calar di Ottava* and 74, *Obligho a Tutte le Parti di Salir di Ottava.*

punto ostinato, which 'consists of repeating the same pitch set, while the rhythmic pattern is varied' (Larsen, 1979: 17). This second type of *obligho* exhibits almost all the elements found in Del Buono's *oblighi* 73 and 74.

Each *obligho* consists of two different scalic patterns filling in the interval of the octave: in *obligho* 73 the first pattern is the a-A in the bass part and the a'-a in the alto part; the second is e''- e' in the top part and the e'-e in the tenor part; in *obligho* 74 the first pattern is d'- d'' in the top part and d-d' in the tenor part; and the second is a-a' in the alto part and A-a in the bass part. Cleffing in both pieces is C1-C3-C4-F4 and the *cantus firmus* is, as expected, in C4. It is important that the starting pitches of the combinations of the scalar pairs are formed at the interval of a fifth (a-e and d-a), establishing in this way a strong relation in either modal or harmonic terms.

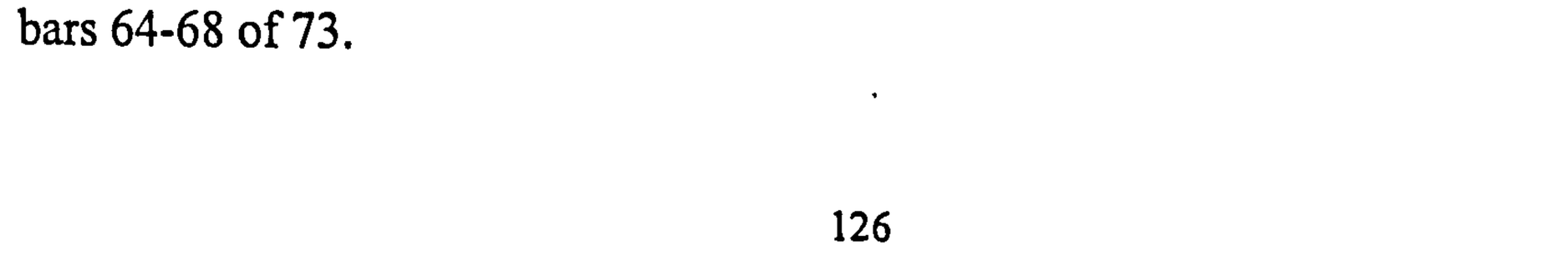
These two *oblighi* along with no. 79, differ from the others in terms of texture and formal design. The other *oblighi* are continuous compositions, excluding the occurrence of rests and presenting a strong repetitiveness due to the use of the same rhythmic pattern. Moreover, the interlocked rhythmic patterns between the voices create a stable polyphonic texture due to the continuous participation of all the voice-parts.

In these two *oblighi*, the variety in the treatment of both rhythmic and polyphonic textures creates contrasting compositional elements that one could interpret as sections with different characteristics. As expected, the procedure of the treatment of an *ostinato* subject is based on its rhythmic variations. Indeed, in both pieces, Del Buono displays a remarkable palette of rhythmic variations, their extremes being found in presenting the subject with the biggest and the smallest note values respectively as shown in the following examples:

Example 5.13: *obligho* 73, rhythmic variation of the pattern

One of the many interesting examples of note value combinations is the one occurring in bars 78-83 of *obligho* 73, in the tenor part:

Example 5.14: *obligho* 73, note value combinations



The different combinations of note values have, as a result, a distinctive and different appearance of the subject each time. Nevertheless, variety can be also achieved by opposite means that lead to the disappearance of the subject. This particular rhythmic treatment is found in bars 65-83 of *obligho* 73 in the alto voice, where the subject is treated as a *cantus planus* also creating a pedal point at the end of the piece. Variety of metric accents results from the different rhythmic patterns, as in bars 64-68 of 73.

Example 5.15: *obligho* 73, variety of metric accents

The extended rhythmic alteration of the subject results in the subject becoming almost aurally imperceptible. Thus, two textural levels can be discerned in these two *oblighi*: a background comprising the non-perceptible appearances of the subject and a foreground consisting of its rhythmically distinct presence. These two levels have a complementary function as the background sections are perceived as contrasting sections in the overall idiom due to the rarefaction of the rhythmic texture. Such contrasts occur in greater extent in *obligho* 73.

In *obligho* 73, the accidentals F♯ and C♯ are only used in the last two bars of the piece; the rest of the piece does not have any accidentals included, thus preserving the pitches of the octave species of the plagal D Dorian. Despite the fact that the second octave used in the piece (E-e) coincides with the octave species of the authentic E Phrygian, no characteristics of the Phrygian mode appear in the piece. Returning to the accidentals, F♯ is used as a passing note in the penultimate and last bars and, as expected, in the third of the final triad. C♯ is used to intensify the final cadence on D, thus creating a cadential major triad on A which gives even more tension to the spectacularly ornamented cadence. In contrast to *obligho* 73, *obligho* 74 has greater variety in the pitches used of the two different octaves. The first one (D-d), comprising the ambitus of the authentic D Dorian, appears either having a C natural or a C♯. The second octave (i.e. A-a), which falls into the ambitus of the plagal D dorian, apart from its occurrence in natural pitches, also appears having either a C♯ or an F♯. Thus, in this modal environment, a few chords including these accidentals –falling into the sharp side of the hexachord– create a particular tension. They function as 'leading tones' both in harmonic and melodic terms giving variety to the musical material deriving from the D Dorian.

Bearing in mind that the edition of 1641 does not include the restrictive barlines that appear in the manuscript, a performance of these two *oblighi* according to

the phrasing implied by the notational practice of the edition would reveal the different accents and thus the varied rhythmic structure of these pieces.

The contrapuntal treatment occurring in these two compositions includes the following types:

1. Close imitation of the different scalic patterns, which usually creates a sequence of imperfect consonances (thirds or sixths) between the voices, as, for example, in bars 1-4 of *obligho* 73, and in bars 20-23 of *obligho* 74.
2. Imitation constructed in the form of dialogue, as in bars 15-20 of 73, and in bars 10-15 of 74.
3. Sequences of 4-3 suspensions, especially in the sections comprising larger note values, as in bars 49-53 of 73. In *obligho* 74 suspensions of this type do not occur as they cannot be resolved, due to the obligatory ascending motion.
4. A gradation of the function of pitches which are considered either as structural or as ornamental. The biggest part of the ornamental treatment occurring in these two *oblighi* is described by Berardi (Larsen, 1979: 271) as *contrapunto di fioretti*.
5. As already mentioned, the treatment of rhythmic patterns results in either a culmination or a rarefaction of the texture, thus creating contrasting sections in the pieces, especially in *obligho* 73.

To summarize, the techniques used by Del Buono in these two *oblighi* are focused on the variation of the single melodic scalic pattern used at two different pitches. Variation is achieved with the formation of two different complementary structural levels, consisting either of rhythmically distinctive and extensively varied appearances of the melodic pattern or of the disintegration of the pattern by the constant use of large note values. Different textures concerning both the participation of voice-parts and the culmination or rarefaction of the rhythmic elements, non-symmetrical metric accents and ornamentation lead to a very refined device. The element of repetitiveness is not perceived by the listener, even though these two pieces are constructed with very rigorous restriction.

Oblighi Constructed with Various Combinations of Restrictions

The pieces that adhere to this category are *obligho* 63, composed exclusively with semibreves and minims, with the additional obligation to use a chromatic idiom and

obligho 79[121] where, the restrictions are not related to the exclusive use of either specific note values or melodic patterns but to the organization of the three different pairs of voices comprising the musical material.

Chromatic *Obligho*

Although the rhythmic structure of *obligho* 63 is similar to *oblighi* 61, 62 and 64, it exhibits a rather audacious harmonic idiom far removed from the modality of the rest of the collection. Theoretical discussions about chromatic *oblighi* seem to be very limited in the literature of the time. Zacconi, in the second part of his *Prattica di Musica* (1622: 95-96), includes a chapter entitled *De gl' Oblighi nel Genere Cromatico* where he explains the chromatic treatment of counterpoint based on a *cantus firmus*, citing the following example.[122]

Example 5.16: Zacconi

Zacconi's purpose is to illustrate the 'counterpoints of the chromatic genus' and the obligations, also concerning the use of accidentals, which the student has to follow in order to compose in a chromatic idiom. Although this example can be considered rudimentary, it is important to note that the chromatic elements occurring in it do not coincide either with the chromatic fourth or with the chromatic tetrachord which had been the two major trends of chromaticism in the second half of the sixteenth and the first half of the seventeenth centuries but are limited to semitonal movement in regard to the interval of the major second. Interestingly, in Del Buono's *obligho* 63, the major part of the chromatic element is also limited to semitonal movement

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[121] 63, *Obligho a Tute le Parti di Semibrevi, e Minime che Toccano del Cromatico, and obligho 79, Obligho, che a Ciascheduna Parte Cantan Dui, e anco al Canto Fermo Canta una Altra Parte in Terza Sopra.*

[122] The unusual interval of augmented second is also found in some madrigals of Rodio, as in *Madonn' il Vostro Petto* of 1587 (Larson: 1985, music appendix, no. 30).

within the interval of the major second. An exception occurs in bars 55-57 where semitonal movement arises within the interval of the minor third. Thus, the word *cromatico* does not seem to indicate any particular meaning in regard to a specific chromatic subject or extended chromatic melodic motion, as in Del Buono's *Fuga Cromatica.*

As linear chromaticism is reduced to either chromatic semitones or semitonal movement within the major second, the stronger element is the chromatic progression of the chords. Accidentals occurring in the piece are F♯, C♯, G♯, D♯, B♭ and E♭, thus making apparent the prevalence of the sharp side of the hexachord. Cross relations created by accidentals are sparse and occur in bars 19-21 and 46. The chromatic treatment in bars 19-21 presents a particular density due to the successive cross relations occurring on every beat. A major part of the chromatic progressions is formed from the alteration of the third degree of the chords, thus exploiting harmonically the limited linear chromaticism occurring in the piece. In fact, this piece is conceived chordally, and it seems that linear chromatic elements occur as a result of the chord progressions. The most common practice in altering the third degree of a chord consists in this realization over a static bass as cited in Haar (1977, 395). In this *obligho* alterations of the third occur also in the bass part. Third-related chords, either altered or occurring in their natural forms, also predominate. Although this kind of chord progression is usually realized by the bass movement through a minor or a major third (Haar: 1977, 396) a significant part of this type of chord progression is not formed via the bass movement as, for example, in bars 18 and 28-29 where the bass note is static. This is due to the frequent appearance of chords in first inversion. Thus Del Buono's treatment of vertical chromaticism in *obligho* 63 is based on earlier techniques which appear to be elaborated mainly through the use of the first inversion and consequently the placement of the chromatic alteration of the third in the bass. Another implication of the frequent use of the first inversion is the reinforcement of the instability of the chords. [123]

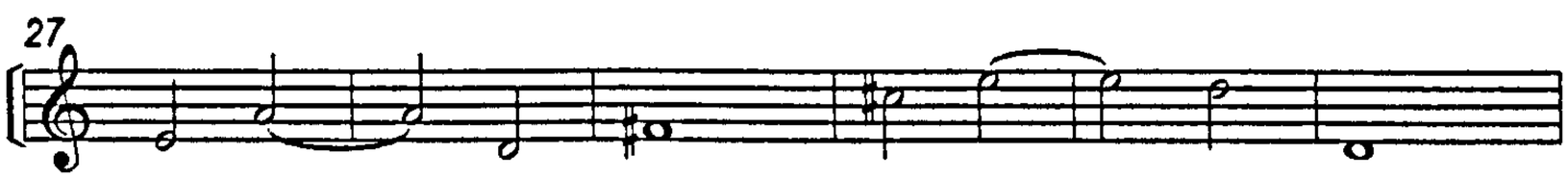
Interesting chord progressions are found in bars 4-6 (i.e. D-G-G augm.-B), 27-29 (A-D-f♯-D) and 82-84 (c♯ dim.-d-B♭ augm.). In both instances the treatment of the augmented chord that appears in the piece is particular: the dissonant pitches which occur unprepared (D♯ in bar 6 and F♯ in bar 84) are used as ornamental

[123] See *Fuga Cromatica.*

pitches that belong either to the next consonant triad (in the case of D♯) or vary the final cadence (in the case of F♯); both are minims and are thus non accented according to the long-short pattern on which the piece is based. Interesting shifts from the sharp to the flat side of the hexachord are used to vary the quality, in direction and orientation, of chromaticism as in bars 36-41.

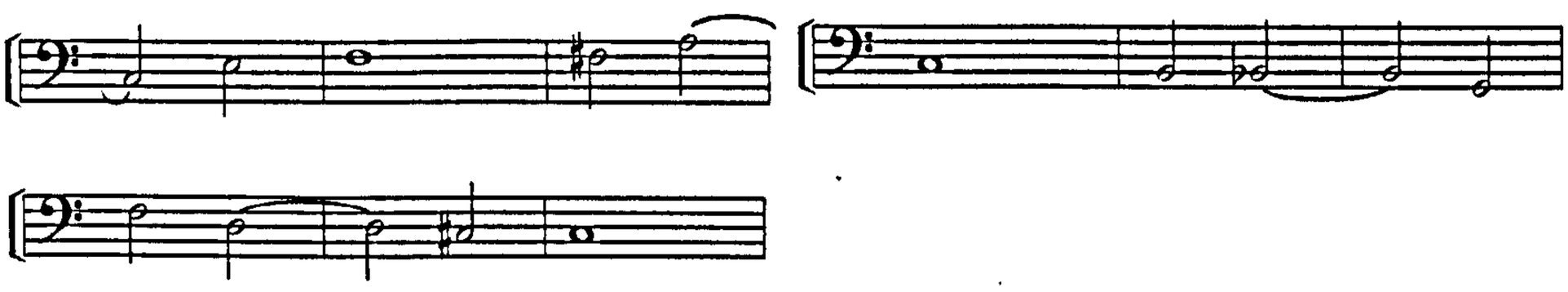
Although linear chromaticism is limited to the interval of the major second, other interesting and unusual elements concerning disjunct melodic motion appear in the piece, as shown in the following example:

Example 5.17: *obligho* 63, disjunct melodic motion



The ancient Greek chromatic tetrachord appears three times in the bass part in bars 44-46, 48-50 and 52-54.

Example 5.18: *obligho* 63, Greek chromatic tetrachord.

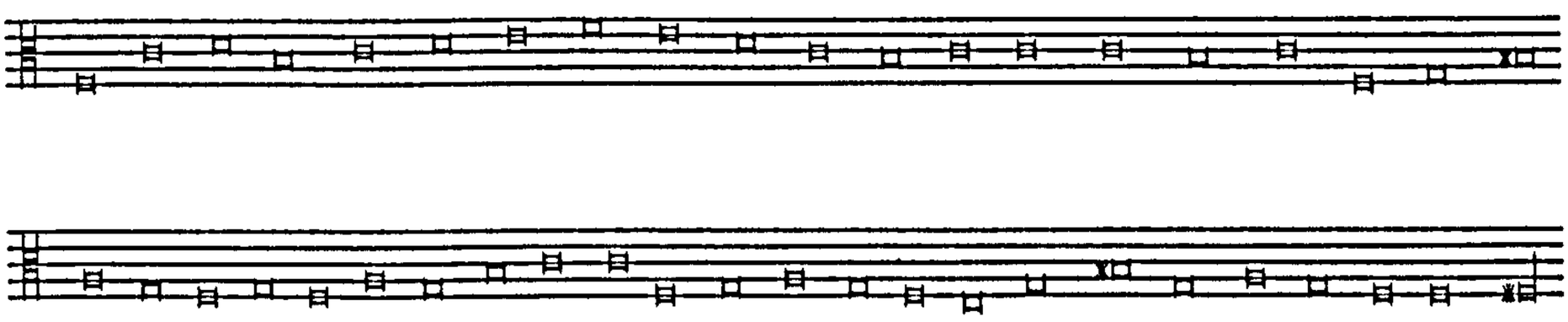


The treatment of the ancient Greek chromatic tetrachord in this *obligho* is particularly interesting. As a subject, the tetrachord usually occurs in C time, its pitches mostly being in the same note-values, and it is used mainly in imitative forms. Due to the triple time implied by the long-short pattern occurring incessantly in the piece, the varied accents of the rhythmic structure, and the cross rhythm resulting between the *cantus firmus* and the other voices, the substance of the subject, and therefore its aural perception is considerably complex.

The restrictions with which *obligho* 79 is constructed concern the duplication of all the participating voice-parts, including the *cantus firmus*. Thus, the top part has to be duplicated a third lower, the bass part a tenth higher and the *cantus firmus* a third higher. These restrictions are far less rigorous than the ones appeared previously and which concerned the rhythmic or the discussed melodic *oblighi*. In fact they reflect the technique occurring in canons 69-71 where the two canonic parts are duplicated respectively in thirds by two added parts. It is interesting that this innova-

tive technique, which is considered as a feature of the *stile moderno,* is used in a genre closely associated with the *stile antico*, and especially the Roman school of the late sixteenth and early seventeenth centuries, thus making this *obligho* a specimen representing the fusion of some characteristics of both trends. It is also important that this is the only instance in the whole collection where the *cantus firmus* is found duplicated in thirds. Regarding the line, which contains the resolution of the *cantus firmus* a third higher, a B♯ occurs twice in the edition, repeated in the manuscript as a cautionary sign preventing the performer from following the rule *fa supra la* and consequently singing a B♭. Indeed, both instances where the B♯ is notated fall into this rule; in all the other appearances the B is natural.

Example 5.19: *obligho* 79, resolution of the *cantus firmus*



In contrast to the other *oblighi* this one exhibits imitation, distinctive subjects and consistent motivic treatment. All these elements are found in a form of dialogue between the two duets, as shown in the following examples:

Example 5.20: *obligho* 79, subjects and motivic treatment

Del Buono's *oblighi* constitute a very interesting part of his collection. The compositional techniques been used, confirm a deep knowledge and an inventive approach to various aspects of counterpoint.

In summing up, Del Buono's treatment of *oblighi* is based on the combination of various structural and textural levels in regard to either rhythmic or melodic aspects of the musical material. Repetition and the dense continuous contrapuntal textures occurring in the rhythmic *oblighi* create a very particular idiom, rarely found in seventeenth-century repertoire. Indeed, real *etudes* in polyrhythmic devices. The variation techniques used in the *oblighi*, which are composed on an *ostinato* melodic pattern, are based either in the masking or the projection of the subject, thus creating two different complementary levels. The harmonic idiom is also individual due to the mingling of modal pitches and the triads formed by them, with the presence of the usual accidentals (F♯, C♯, G♯ and B♭) which either intensify a chordal relation or create harmonic shifts to the flat and sharp sides of the hexachord. Tonal and modal characteristics appear side by side

The chromatic elements occurring in the *oblighi* comprise the use of the Greek chromatic tetrachord, chromaticism based on third related triads, and semitonal movement filling in the interval of the major second and sparsely third. It is impressive that extended semitonal movement and the use of the chromatic fourth, both widely used at that time, do not occur in these pieces.

Chapter 6

Del Buono's Sonatas *a Quattro*

Concept and Terminology

The first appearance of the term sonata in Italian musical literature is found in Giacomo Gorzanis' *Intabolatura di Liuto* published in Venice in 1561. The term continued to appear in Italian lute tablatures and from 1581 a rapidly growing literature of lute sonatas can be traced (Newman: 1983, 18). This term was used in the late sixteenth century and the first decades of the seventeenth century mainly to contrast with *cantare*, therefore to establish the idea of a 'sound piece' performed with instruments. It gained its specific characteristics only after the converging of other terms, which were used almost synonymsly. As Newman comments:

> A confusion of terms arises when one term appears in the overall title of a collection and the other over one or more of the individual pieces. Thus S. Bernardi used the term 'Canzoni' in the overall title of his Op. 5 (1613) and 'Sonata' as the individual title over several of the pieces...An equation of terms occurs when the same piece is called by different titles in the separate parts. Thus, the twentieth piece, *a4*, in S. Rossi's Book 1 (1607) has 'Sonata' over all the parts but that for the tenor instrument, which is marked 'Sinfonia'.
>
> (Newman: 1983, 20)

Indeed, in the early Baroque era the terms sonata and canzona were synonymous or often interchanged.[124]

As a term describing a piece composed for keyboard instruments, the word is first found in Banchieri's *L' Organo Suonarino* (1605). This book, besides giving organists instructions on how to accomplish their liturgical duties, also includes organ pieces in the form of a bass part notated with figures (*versetti*) used to alternate the Gregorian chants of the Ordinary of the Mass, Vespers and so on. Organ compositions in score are also found in Banchieri's treatise and are included as models for organ improvisation. These short pieces are all entitled *Sonata* and embrace a variety of forms and genres. Eight sonatas are found in the first chapter with the following

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[124]The term canzona or *canzona francese* appeared around 1520 as a transcription of a French or Flemish *chanson*, written mainly for keyboard instruments, and flourished until the middle seventeenth century (Newman: 1983, 20).

titles: *Sonata Prima, Fuga Plagale*; *Sonata Seconda, Fuga Triplicata*; *Sonata Terza, Fuga Grave*; *Sonata Quarta, Fuga Cromatica*; *Sonata Quinta, Fuga Harmonica*; *Sonata Sesta, Fuga Triplicata*; *Sonata Settima, Concerto Enharmonico* and *Sonata Ottava, in Aria Francese*. Five more sonatas appear in the second chapter and are entitled: *Prima Sonata, ingresso d' un Ripieno*; *Seconda Sonata, Fuga Autentica in Aria Francese*; *Terza Sonata in Dialogo*; *Quarta Sonata, Capriccio Capriccioso* and *Quinta Sonata in Aria Francese, Fuga per Imitatione* (Banchieri: 1605, 22-37 and 60-69). As is apparent from the cited titles, the term sonata is used to denote the 'sound piece'. His sonatas contain features characteristic of other genres, especially the various types of fugue and the French aria.

The next examples of sonatas designated for keyboard instruments are Del Buono's fourteen sonatas for harpsichord. Del Buono has entitled his pieces 'sonatas' using this term for the first time for pieces performed with stringed keyboard instruments. As genre classifications of pieces were a norm in entitling instrumental collections in the first decades of the seventeenth century (i.e. toccatas, canzonas and so on), it appears that Del Buono applied this term for his own pieces only in order to denote that the pieces are instrumental. Sonata is used in a similar manner to Banchieri, as a general title and not as a genre title. This is apparent from the inscriptions found in the fifth and the seventh sonatas where the genre-titles *Fuga Cromatica* for the former and *Stravagante, e per il Cimbalo Cromatico* for the latter contradict the term sonata as a genre title. Apart from the apparent association with Banchieri's use of the term, it seems that the conception of these sonatas reflect earlier practices which were related to the skills and consequently the ways of playing (especially the fantasia and the reading of *partituras*) that organists were required to master, as for example, in Banchieri's *Conclusions for Playing the Organ* (1609, 20). The sonatas of the collection that are classified by Carapezza in the genre of 'fantasia' seem to be reflections of this improvisatory imitative procedure already existing in the last decades of the sixteenth century as is reported by various authors of that time.[125]

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[125] This practice is thoroughly presented in Cirolamo Diruta's *Il Transilvano*, second part, pp.32-93.

Description of the Sonatas

The only source found for the sonatas is the already-mentioned, unique volume of the 1641 edition. The sonatas are placed between canons 83 and 84 and the inscription 'here start the sonatas a 4. Based on the same *cantus firmus*'[126] informs the reader of the change in the genre of the pieces. Apart from two inscriptions, defining the genres of the fifth and the seventh sonata, other inscriptions concerning tempo and proportional relationships appear as follows: at the beginning of the second, the tenth and the fourteenth sonatas the word *presto* appears; in bar 25 of the eight sonata the word *adagio* is found; in the ninth sonata an inscription clarifies that 'in this sonata the minim rests are equal to three crotchets and the semibreve rests are equal to six crotchets';[127] and in the thirteenth sonata the transposition is described by the words 'a tone lower'.[128] Carapezza (1984, 136-137) identifies various genres in the sonatas. He also considers the sonatas to be 'autonomous' but not independent of each other, grouping them in four sections as follows:

Table 6.1: sonatas' genres and types

Sonata	Genre	Type	
I	Ricercare-fantasia	Diatonic	
II	Toccata-fantasia		
III	Canzon francese		
IV	Canzon francese		
V	Ricercare: fuga chromatica	Chromatic (with gradual semi-tonal inflection)	
VI	Fantasia-Canzon francese		
VII	Toccata '*Stravagante, e per il Cimbalo Cromatico*'		
VIII	Toccata in arpeggi	Mixed	
IX	Toccata in hoquetus		
X	Canzon francese		
XI	Canzon francese	Fourth higher	Transposed
XII	Fantasia-Toccata		
XIII	Ricercare-fantasia	Tone lower	
XIV	Toccata-fantasia		

As is apparent, most of the sonatas combine different characteristics of various genres and techniques.

The transpositions of the Dorian mode, which occur in the last four sonatas, follow the theoretical instructions of Cerreto who transmits the concept of the eight

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[126] *Cominciano le sonate a 4. Sopra l' istesso canto fermo.*
[127] *Si avvertere che in questa Sonata le mezze pause intiere vagliono tre negre, e le pause sei.*
[128] *Un tono più basso.*

church modes in contrast to the wide-spread theory at that time of the twelve modes. The transpositions to which the eight modes are susceptible are a major second, either ascending or descending, and the ascending perfect fourth (1601, 112-120). As Atcherson (1973, 213) observes, discussions about transposition of the modes is a trait not widely found in late sixteenth-century treatises.

Cleffing

The main types of cleffing used in the first half of the seventeenth century were the standard clefs (*chiavi naturali*), which is a setting of clefs comprising C1-C3-C4-F4 and the high clefs (*chiavette*), which is the setting of G2-C2-C3-F3 (Kurtzman: 1994, 641). Cleffing in vocal music, either sacred or secular, is directly related to the ambitus of each mode. Regarding the authentic D Dorian mode, Barbieri (1991, 19) observes that it presented no problems in terms of notation 'since the top, alto, tenor and bass parts could be written in the clefs of the same name, i.e. in *chiavi naturali*'.[129]

The important issue concerning cleffing in instrumental music is that the ambitus is not restricted to the human voice but is related either to the range of the particular instruments or to constraints set by theorists.

In the first ten sonatas the *chiavi naturali* (C1-C3-C4-F4) have being used. In these ten pieces –with the exception of the *Consonanze Stravaganti*, in which an F♯ key signature appears– there is no key signature. The 'tonal type' found in these pieces is the same as that found in Lasso's cycle of *Psalmi Davidis Poenitentiales* (Penitential Psalms) as early as 1584, comprising the following elements: System natural, ambitus C1-C3-C4-F4 and final D (Powers: 1981, 21). This tonal type, which is associated mostly with the Dorian church mode, involves the authentic part of the Dorian and is found exclusively in the first ten sonatas. The same clef combination occurs in the compositions based on the Dorian mode of Trabaci's (1603 and 1615), Luzzaschi's and Macque's contrapuntal cycles (Barker: 1995, 195).

The *chiavette type* (G2-C2-C3-F3) is used only in the sonatas which have a key signature. Clef combinations in the transposed sonatas of Del Buono's collection are as follows:

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[129] Cleffing can be useful as a means of identification of the mode, but this issue will not be discussed in the present study, as the mode of these pieces is already apparent.

Table 6.2: the use of *chiavette* in the transposed sonatas

Sonata	Mode	System	Final	Cleffing
XI	Dorian	Flat (B♭)	G	G2-C2-C3-F4
XII				G2-C1-C3-F3 (bar 1) F4 (bar 7) F3 (bar 9) F4 (bar 16)
XIII		Flat (B♭, E♭)	C	C1-C3-C4-F4
XIIII				G2-C2-C3-F4

It is interesting to note that Del Buono displays a variety of clef combinations in the transposed sonatas and alternations of clef combinations within the course of the twelfth sonata. Although transposition does not necessarily imply a change of clef, Del Buono experiments with clef combinations which can be considered as variants of the two main existing types of *chiavi naturali* and *chiavette*.

Analytical Aspects of the Sonatas

The fifth and the seventh sonatas belong to a little disseminated but very significant tradition of erudite music that appeared in Naples, Ferrara and Rome from around 1580 until 1640. All the major Neapolitan composers composed this kind of music and it is apparent that Del Buono followed this same path. These two pieces exhibit several important techniques associated with chromatic experimentation and will be examined in detail. In order to carry this out it is necessary to give some information concerning the chromatic genus and the *inganno*.

The ancient Greek Chromatic Genus

The concept of genus is explained by ancient Greek theorists as 'a certain division of the tetrachord', as in Aristides Quintilianus'[130] *De Musica* ([1963], 15) and Cleonides'[131] *Isagoge* ([1995], 180). The three main divisions of the tetrachord produced

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[130] *Γένος δε έστι ποιά τετραχόρδου διαίρεσις.*
[131] *Γένος δε έστι ποιά τεττάρων φθόγγων διαίρεσις.*

the three genera which were the diatonic, the chromatic and the enharmonic. The genus, which appeared first was the diatonic created by S-T-T (E-F-G-A), considered being the most natural genus that anyone could sing (Michaelides: 1982, 82, 94). The chromatic genus or *chroma* was created by semitone-semitone[132] and one and a half tones (i.e. an incomposite trihemitone), that is: E-F-F♯-A. The interval which characterized the substance of the chromatic genus was the incomposite trihemitone; the notes F♯-A were considered by the ancient Greek authors as an incomposite interval between two conjunct notes, that is to say it was classified among the permissible steps. This description of the chromatic genus is found in Anonymous of Bellerman (Bellermann: 1972, 57-59), Aristoxenus, Kleoneides and Aristeides (Michaelides: 1982, 359). The chromatic genus was considered to be very artful and only well educated musicians could perform chromatic music. Concerning the character of the chromatic genus, Anonymous writes that 'the chroma –which means colour in the Greek language– is called chroma because it is somewhat far from the diatonic or because it 'colours' the other systems... sounding very sweet and mournful' (Michaelides: 1982, 359). Three subcategories of the chromatic genus which were based on the intervallic distance that the the two semitones (*pyknon*) occupied in the tetrachord, and therefore the proportion between the *pyknon* and the incomposite trihemitone, created the following subtle variations of the genus: the soft chromatic, where the *pyknon* was equivalent of the 8/12 of a tone; the *hemiolion* chromatic, where the *pyknon* was equal to 9/12 of the tone and the *syntonon* chromatic where the *pyknon* was equal to a whole tone (Michaelides: 1982, 358-359). Boethius (Bower: [1989], 39-43), who was chronologically the subsequent source to the ancient Greek theorists, passed on the concept of the genera to both theorists and composers of the Middle Ages, the Renaissance and, in part, the early Baroque era. Although the concept of the chromatic genus was theoretically extant in the Middle Ages, in practice it had not appeared at all (Barsky: 1996, 11).

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[132] The part of the genus formed by E-F-F# was called *pyknon*, literally meaning 'dense'.

The Concept of Chromaticism in the Late Sixteenth and Early Seventeenth Centuries

It is important to stress that the presence of the chromatic tetrachord concept in the theory and practice of the second half of the sixteenth century was not exclusively the byproduct of a passive neoclassical attitude. It was put in motion by the need for direct transfer of ancient ideas and notions into a contemporary context as well as by the need to find new compositional means. As a result, the need for a chromatic vocabulary - within the context of a contemporary harmonic chromaticism of the time - was born. Indeed the second half of the sixteenth century was marked by several debates concerning the definition of chromatic, one of the most important being the debate between Vicentino and Danckerts which took place in 1551. Both theorists agreed about the structure of the genera but their opinion differed regarding which component of the chromatic genus gave a composition its chromatic character. Therefore, as Berger observes:

> Vicentino insisted that in a composition using the incomposite major and minor thirds along with the diatonic intervals (the major semitone and the whole tone) all three genera (i.e. diatonic, chromatic and enharmonic) were mixed, since the thirds did not appear in the diatonic genus and represented the chromatic and enharmonic genus, respectively. For Lusitano the presence of the thirds was not enough reason to call the composition non-diatonic. Only with two consecutive semitones was the boundary of the diatonicism crossed and chromaticism introduced, whereas the presence of the enharmonic genus could be demonstrated only with the appearance of the consecutive enharmonic dieses in the composition.
>
> (Berger: 1980, 16)

There are two main tendencies regarding chromaticism in the theoretical systems of the 16th century: the introduction of semitonal movement which led to the chromatic fourth and consequently to the chromatic scale, and the formation of the chromatic genus according to the ancient Greek tetrachordal system.

An early Neapolitan theoretical source in which this is discussed is the one by the Neapolitan nobleman Luigi Dentice, a composer very much associated with the first theatrical performances in Naples. This treatise, *Duo Dialoghi*, was printed in Naples in 1552 and reprinted in Rome in 1553. Dentice transmits the ancient Greek tetrachordal system and also comments on the affective connotations of the chromatic tetrachord. Another very important source is Fabio Colonna's *La Sambuca Lincea* (Naples, 1618) where, apart from the description of the genera, two

variations of the chromatic tetrachord are included: the *molle* and the *intenso* (1618, 29). In the *molle* variant the first semitone is slightly smaller than that of the *intenso*. The *intenso* required that the tension of the string had to be increased in order to make the second note sharper.[133] A different perspective concerning the chromatic tetrachord is found in Scipione Cerretto's *Della Prattica Musica Vocale e Strumentale* (1601, 173) where 'the chromatic genus may be created in a different way, that is, by proceeding consecutively through five semitones that together form a tetrachord. This is the true manner of proceeding in the chromatic genus.'[134]

Observations on Zarlino's and Vicentino's theoretical organization may reveal the compositional possibilities of the tetrachord. The most thorough discussion about the construction of the chromatic genus according to the theories of ancient Greek classical antiquity is found in Vicentino's treatise *L'Antica Musica Ridotta alla Moderna Prattica* (1555).

Vicentino (1555, 187) systematizes the diatonic tetrachords according to the position of the semitone. Thus, there are three possibilities: the semitone can be either at the middle (e. g. A-B-C-D), the beginig (e. g. B-C-D-E) or the end (e. g. C-D-E-F) of the tetrachord.

Table 6.3: diatonic and chromatic tetrachords

Tetrachords		
Intervals	**Diatonic**	**Chromatic**
T-S-T	A-B-C-D	A-B♭-D♭-D
S-T-T	B-C-D-E	B-D-D♯-E
T-T-S	C-D-E-F	C-D♭-D-F

Given the idea that all the chromatic fourths result from a sort of compression of their diatonic form, the chromatic fourths are, according to Vicentino, the following three: the first A-B♭-D♭-D, the second B-D-D♯-E and the third C-D♭-D-F. The rule on which the formation of the chromatic fourth is based is that of the replacement of big steps with small steps and vice-versa. In fact the second and the third chromatic fourths mentioned by Vicentino are absolutely symmetrical and stand in a retrograde

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[133] Another important treatise on tetrachords is Bottrigari's *Il Patricio overo de' Tetracordi Armonici* (1593), where the author is dealing extensively with tuning systems of all the three genera, especially regarding the Aristoxenian divisions.

[134] *Il Genere Cromatico si può usare d' un altra maniera, cioè procedendo per Cinque semituoni stanteno in una stessa chorda, che poi tutt' insieme végono a formare una tetrachordo giusto, e questo è il vero modo di procedere del Genere Cromatico.*

inversion relationship to each other. This can be shown clearly if the subject is considered to start on the same note: A-C- C♯-D and A-B♭-B-D. The melodic inversion of the subject is A-F♯-F-E.

Given these symmetric possibilities of the second and the third chromatic tetrachords, the treatments of the subject with retrograde and inversion techniques by both Vicentino and Del Buono seem almost inevitable. A similar treatment of the tetrachord is found in Frescobaldi's *Kyrie della Madonna* from *Fiori Musicali* of 1635 (Pidoux: 1954, 49). Vicentino's idea about the different placing of the semitones in the chromatic tetrachord is an innovative idea that does not appear in the theories of ancient Greek authors. It reflects the later compositional techniques of the Renaissance.

Zarlino, in his *Istitutioni Harmoniche* (1558, 281) follows the ancient Greek concept concerning the organization of the chromatic tetrachord which places the consecutive semitones only in one position. For Zarlino, the diatonic genus consists of a major semitone and two consecutive whole tones in ascending order (Berger: 1980, 44). Thus, as is shown in *Istitutioni Harmoniche*, the diatonic tetrachord always has the semitone at the beginning (e.g. B-C-D-E or E-F-G-A) and consequently the chromatic tetrachord is only found in one form (e. g. B-C-C♯-E). Therefore, this theoretical systematization of the chromatic tetrachord does not reveal its compositional possibilities.

In musical practice the chromatic fourth in pure semi-tonal movement appears in some compositions such as in Rore's chromatic Latin ode of 1555 *Calami Sonum Ferentes* (Williams: 1997, 12). The descending fourth, both diatonic and chromatic, tended to assume a specific function associated primarily with the lament, especially in the first half of the seventeenth century (Rosand: 1979, 346). A whole chromatic scale (functioning as a *cantus firmus*) is found in a Marenzio's setting (1599) of the Petrarch's poem *Solo e Pensuoso* (Singleton, Lowinsky: 1967, 145).

The melodic pattern of the ancient Greek chromatic tetrachord is found in some pieces of Luzzaschi,[135] Frescobaldi,[136] Vicentino,[137] Macque,[138] Del Buono, etc.

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[135] For example in *Dolce mia Fiamma'*and *Dolorosi Martyr* (fourth book of madrigals of 1594) and *Lungi da Te* and *Se Parti i' Moro* (fifth book of madrigals of 1595), ed. Newcomb.

The chromatic tetrachord is used either as a fugal subject, as in Frescobaldi's fourth *Recercar sopra mi re mi fa mi* of 1626 (Pidoux: 1958, 65) and the last section of Frescobaldi's *Fantasia Decima sopra Quattro Soggetti* of 1608 (Pidoux: 1950, 36).[139] The tetrachord is also used along with ordinary chromatic material in semitonal movement as in Frescobaldi's *Capriccio Chromatico con Ligature al Contrario* of 1626 (Pidoux: 1958, 34) and the last section of the *Fantasia Ottava* of 1608 (Pidoux: 1950, 28); it also appears as a part of a bigger theme as in Frescobaldi's *Recercar dopo il Credo* from *Fiori Musicali* of 1635 (Pidoux: 1954, 16). The use of the chromatic tetrachord by the composers of southern Italy seems to decline in the second half of the seventeenth century where it appears rarely and only in passing as in Bernardo Storace's *Ricercare* of 1664 (Hudson: 1965) and Gregorio Strozzi's *Romanesca con Partite, Tenori e Ritornelli* of 1687 (Hudson: 1967). Storace's use of the ancient tetrachord does not seem deliberate. The few patterns of the tetrachord that occur in the piece have a harmonic function and the principal subject of this *Ricercare* is the chromatic fourth.

It seems that for more than half a century the two chromatic patterns existed side by side and some composers such as Frescobaldi created some of the most fascinating combinations of chromatic material that existed at that time. Nevertheless, at the beginning of the seventeenth century, the use of the ancient tetrachord was considered old-fashioned by some theorists, such as Cerreto.

Concerning Semitones

According to most theorists of late fifteenth and sixteenth centuries, the use of unequal semitones was the principal characteristic of the chromatic genus. These semitones were classified as either major or minor, the difference between the two involving the Pythagorean comma in the major semitone.

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[136] For example in *Kyrie della Madonna* and *Recercar doppo il Credo* from *Fiori Musicali,* 1635 and in *Capriccio Cromatico con Ligature al Contrario* from *the Caprizzi Ricercari e Canzoni* of 1626.
[137] For example in *Da quail Angeli'* from the fifth book of madrigals, 1572.
[138] In his second *Stravaganze* of 1617.
[139] From *Il Primo Libro di Capricci Canzoni Francese e Recercari* .... Rome, 1626 and *Il primo Libro delle Fantasie a Quattro...* Milan 1608.

During the sixteenth century, the classification of diatonic and chromatic semitones as major or minor was a controversial matter. Rossetti (1529) considered the chromatic semitone (i.e. B♭-B) as a major semitone (Maniates: 1979, 134). According to Vicentino the same semitonal relationship (B♭-B) was classified as minor or as a fully chromatic semitone (1555, 64). Haar (1977, 392) observes that when just intonation is used the chromatic semitone is minor, whereas it is major according to Pythagorean intonation. According to the theory a chromatic composition could be considered as non-chromatic if the semitones were equally divided. Nevertheless Artusi observes that in his times the moderns – dismissing the good rules of the ancients – 'divide each diatonic whole tone both by means of a sharp and of a flat'[140] (Berger 1980, 89). As Berger observes:

> Probably the most interesting aspect of Artusi's theory was his clear realization that contemporary composers failed to differentiate either between the major and minor whole tones or between the major and minor semitones...Close observation of contemporary practice than reading of other theorists convinced Artusi that also semitones used by the modern composers were equal.
>
> (Berger: 1980, 90)

Fuga Cromatica

The word *cromatica* is used to specify the presence of the chromatic genus, in contrast to other connotations that the word *cromatico* implied at the end of the sixteenth and the first decade of the seventeenth centuries.[141] The co-existence of the *cantus firmus* alongside the chordal and linear chromaticism that emerges from Del Buono's treatment of the ancient chromatic tetrachord, in the form in which it was described and examined by important earlier theorists like Vicentino, makes this piece one of the most significant specimens of chromatic keyboard music.

The subject (A-F♯-F-E) first appears in the alto part on an upbeat. The answer enters on an upbeat in the top part and forms the melodic inversion of the subject (A-C-C♯-D). The third appearance of the subject is found in the bass part, again

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[140] For a more detailed discussion about this subject and its influence on tuning systems see Berger: 1980, 89-94.

[141] The word chromatic at that time was firstly used to describe pieces with the use of non diatonic material in a predominantly diatonic context and secondly the pieces belonging to the *durezze e ligature* type (Barker: 1995, 253).

on an upbeat, repeating the subject as when it first entered. The successive entries of fugal voices are quite close to Vicentino's technique in the exposition of his *Hierusalem Convertere*, a composition for five voices that demonstrates the chromatic genus and its species.

Vicentino was well aware of the possibilities inherent in the chromatic subject. In his description of the above-mentioned piece, he notes that:

> This composition is completely chromatic...it begins with the chromatic genus, and all the other parts reply in fugue, one after the other. These fugues are beautifully varied, for one part begins the genus with the two semitones followed by the incomposite trihemitone, whereas the other part replies in the reverse [that is, in retrograde form, in modern terminology] starting with the incomposite trihemitone, followed by the two semitones.
>
> (Vicentino: 1555 [1996], 222-223)

It seems important that Vicentino gives the word genus all its melodic connotations, also involving some melodic structural matters. When he deals with chromatic compositions, in general, like the one 'completely chromatic, little motet' (1555 [1996], 196-197), he entitles the relevant chapter 'Demonstration and example of a completely chromatic composition for four voices' without using the word genus. He reserves this word in order to name the chromatic character of the fugal subjects, which follow the structure of the chromatic genus. Both Vicentino and Del Buono, working more than 60 years apart, use the symmetrical forms that arise from the chromatic tetrachord to form the answer. They also use the subject and the answer in stretto in the exposition, thus exhibiting a very intricate compositional interrelation. The differences in the handling of exposition are the following: Vicentino in *Hierusalem* starts with an ascending tetrachord on A (top part) having all the other voices replying in retrograde form. The intervals of the entries in the lower four voices are in a V-I relationship starting respectively on G and C. In Del Buono's fugue both the subject and the answer start on an A. Moreover, Del Buono seems to follow the implications of D Dorian in the exposition, setting all three entries of the subject on an A (which is the *repercussa* of D Dorian) and outlining the Dorian mode with its species of fifth, thus producing a very refined device.

Thematic Treatment

The transformation of the chromatic tetrachord with the use of *inganno* is employed to a great extent in this fugue.The term *inganno* is first found in Artusi (*Seconda Parte dell' Artusi*, 1603, Venice). According to Artusi

> When it comes to inganni, music has still its inganni, but according to the usage of the new masters. Skilled composers of the past and some modern ones (I refer only to the good ones) have ably shown the way in which to make use of them; but they are misunderstood by most others...An inganno occurs whenever one part enters with a theme (*soggietto*) and the next follows not with the same [pattern of] intervals but with the same [sequence of solmization] syllables.
>
> (Harper: 1978, 3)

Jackson, in another article about Frescobaldi's *inganni* (1971, 262) when describing the application of *inganni* in chromatic subjects, writes that the technique was not limited to the keyboard music of Trabaci and Frescobaldi but was also found in certain madrigals of Gesualdo and other experimental composers.

It seems that *inganno* was a technique that can be traced back much earlier than is noted in Jackson, and that composers were familiar with it from Josquin's time; Josquin uses this technique in his *Missa La sol fa re mi* (Blackburn, Lowinsky, Miller: 1991, 226 fn.). Thus, it would appear that *inganni*, implied or defined in various ways (for example in Spataro's correspondence, 1520 (Lowinsky: 1991, 223-225) were used at least from Josquin's time onwards and throughout the sixteenth century. It is truly impressive that hexachordal theory still affected music as late as 1660. Storace, in his 1664 collection includes pieces entitled, for example, *Passagagli sopra A la-mi-re* (Hudson: 1965).

Inganno was used to impress cognoscenti (Barker: 1995, 259) and thus it is a technique related to the *artficioso* compositions, where cryptic treatment of the musical material was not aurally perceptible. Jackson (1968, 205) cites the three types of *inganni* that Trabaci uses, and the second type, that substitutes one note that has been borrowed from another hexachord retaining the same hexachord syllable, is used by Del Buono in his *Fuga Cromatica*. The other two types of *inganni* concern either the modulation from one hexachord to another during the course of a theme or more than one modulation or note substitution. The distortion of subjects when *in-*

ganni are used as a tool of transformation is considerable. As Trantham (1993-94, 71) notes: '*Inganno*, when examined through hexachordal analysis, suggests an association between melodic segments that would otherwise appear rhythmically and melodically distorted and unrelated'.[142] The application of *inganni* in chromatic subjects 'represents a peculiar fusion of tetrachordal and hexachordal theory of antiquity and the Middle Ages' (Jackson: 1971, 262). *Inganni* in the chromatic tetrachord occur mainly in its outer notes. In the light of these observations Del Buono uses the *inganno* technique as follows:

Table 6.4: *inganni* of the chromatic tetrachord

Voice	Bar	Subject (original form)	Inganno
S	33	G*sol*-B♭-B-C	D*sol*-B♭- B-C
A	34	E-F-F♯-A*la*	E-F-F♯-D*la*
B	7	A-B♭-B-D*re*	A-B♭-B-G*re*
	17	C-B-B♭-G*re*	C-B-B♭-D*re*
	21	A-B♭-B-D*re*	A-B♭-B-G*re*

Another distortion of the chromatic tetrachord, considered by Jackson (1971, 265) as *inganno* although not coinciding with hexachord syllables is the following: G-E-E♭-C, instead of the normal G-E-E♭-D. This type occurs in Trabaci's *Canto Fermo Quattro* (book of 1603) and is also found in Del Buono's *Fuga Cromatica*:

Table 6.5: *inganni* (distortions) of the chromatic tetrachord

Voice	Bar	Subject (original form)	Ingano (Distortion)
S	24, 41	A-F♯-F-E	A-F♯-F-D
A	8	G-E-E♭-D	G-E-E♭-C
B	9	C-E♭-E-F	C-E♭-E-G
	29	D-F-F♯-G	D-F-F♯-A

Other unexpected distortions of the chromatic tetrachord occur in the following bars:

[142] A detailed discussion on the issue is found in Trantham's thesis (1991) where examples of considerable distortions of subjects through *inganno* are cited.

Table 6.6: distortions of the chromatic tetrachord

Voice	Bar	Subject (original form	Distortion
Bass	4	C-E♭-E-F	C-E♭-E-A
	14	A-F♯-F-E	A-F♯-F-C
	39	E-C♯-C-B	E-C♯-C-F

Such exaggeratedly disproportionate subjects occur in both Gesualdo and Trabaci, as for example in Gesualdo's *Languisce al Fin* (Book V, 1611) and Trabaci's *Verso Undecimo Sesto Tono* (1615) as cited in Jackson (1971, 266). Jackson associates the distortions of the conventional chromatic forms with the elongation of objects in mannerist painting (1971, 265).[143] An unusual transformation of the subject occurs in bars 19-20 (top part). The tetrachord that would normally be A-B♭-B-D*re* is changed by an ordinary *inganno* into A-B-B♭-G*re*; the new element here is the alternation in the position of the second and third notes. Apart from the above-discussed treatment of the chromatic tetrachord two more instances of transformation are important: the first one is an ornamented form of the tetrachord which occurs in bars 28-30 (alto part):

Example 6.1: alto, ornamented form of the tetrachord

The second is the creation of an impressive larger subject with the superimposition of two descending chromatic tetrachords, one on D (i.e. D-C♯-C-A) and one on C (i.e. C-B-B♭-G), in bars 21-24 (top part):

Example 6.2: top part, superimposition of two chromatic tetrachords

[143] Such distortions by means of *inganno* are also found much earlier, for example in Wert (Newcomb: 1999, 17).

This technique is also found in Frescobaldi's *Fantasia Seconda sopra un Soggetto Solo* of 1608 (Pidoux: 1950, 6) where Frescobaldi, as Harper points out 'systematically combines the different tetrachords and produces chromatic forms by their superimposition' (Harper: 1978, 8).

Apart from the above mentioned transformations of the chromatic tetrachord, appearances of the tetrachord in its ordinary form are as follows: in descending motion: bars 1-2 (alto part), 2-3 (bass part), 13-14 (top part), 22-23 (alto), 23-24 (bass), 27 (alto), 28-29 (top part), 35-36 (bass), bars 42-43 (alto). The chromatic tetrachord occurs only once in ascending motion, in bars 1-2 (top part). The melodic inversion of the subject is formed in ascending motion. All the other subjects (of the tetrachord) in ascending motion are used either with the *inganno* technique or appear in a distorted form as shown above. Yet, the greatest part of other chromatic material (not including the subject) is in ascending motion.

Returning to the description of the chromatic fugue, after the exposition the subject appears again in its original form and in augmentation in the top part (bars 8-9), transposed a fourth higher (D-B-B♭-A); this transposition could function as a real answer in a later fugue. The voice entries that form this stretto progression are: bars 7-8, bass in *inganno*; bars 8-9, top part in the original form of the subject; bars 8-9, alto in *inganno*; bars 9-10, bass in *inganno*. Bars 11-14 are again in stretto. They are more elaborate in terms of their rhythmic variation of the subject and also in terms of the melodic progression in the top part. The melodic treatment of the subject that appears in bars 11-12 is identical with the one found in Frescobaldi's *Kyrie della Madonna* from *Fiori Musicali* (Pidoux: 1954, 49) in bars 6-8. The rhythmic treatment used by Del Buono is much more subtle, using the second chromatic subject (which is in semitonal movement) with a syncopated rhythm and the third one on the beat, in this way creating a melodic culmination. The tension in the piece is reinforced with the contrapuntal treatment of the other voices (alto and bass) in bar 13. Both subjects are in dialogue, diminution and syncopated rhythm. Until the appearance of the second cadence in bars 20-21 the subject appears twice again in stretto (bass 17-18 and alto 18-19) and in *inganno*. The top part follows having free contrapuntal material and ends with a subject that is unusual because of an interchange of semitones. The subject that would normally be A-B♭-B-G (in *inganno* form) is transformed into A-B-B♭-G. The same subject (with the exception of the fourth

note) is found in Frescobaldi's *Toccata Cromaticha per l' Elevatione* from *Fiori Musicali* (Pidoux: 1954, 18) in bars 37 (top part) and 40-41 (top part). The aforementioned larger chromatic subject, created from the superimposition of two different descending chromatic tetrachords in syncopated rhythm, is found in the top part of bars 21-24, just before the first *cadenza perfecta* which occurs in the piece in bar 25. This sort of chromatic pattern, which is a distinctive feature of the chromatic material existing in this fugue, appears only once during the course of the piece and creates, in terms of linear chromaticism, one of the most expressive moments in the piece. Moreover, the subject that appears in *inganno* in the alto part (bars 21-22) and in the bass part in its original form (bars 23-24) leads the whole process to a textural culmination. The same compositional processes, based on stretto and on *inganno* techniques are applied similarly until the end of the piece.

The other way in which Del Buono deals with the chromatic elements in the piece is by pure semitonal movement. The various intervals that occur in the piece which are connected using consecutive semitones include the major second (bar 6, alto; 34, alto; 40, alto), minor third (bars 11-12, bass; 13, alto; 18-19, alto; 25-26, alto; 26-27, bass) and major third (30-31, alto; 37-38, alto).

Other significant contrapuntal techniques found in the fugue are the ones combining the subject in its original form and its retrograde inversion. In bars 30-31 (top part) the minor thirds, still outlined melodically in semitonal movement, appear successively in the original and retrograde version having G as their common note. In bars 36-37-38 (top part), two successive connected tetrachords appear in descending motion, the second one being the retrograde inversion of the first one.

The free counterpoint found in this piece is rare as only ten bars out of the fourty-three include free contrapuntal material. Only a single bar (bar 32) in the piece does not consist of chromatic semitonal movement.[144] The flats and sharps found in the piece are nothing more than the most commonly-used accidental steps: B and E flats, F, C and G sharps.

To summarize, the compositional process of the fugue is based mostly on various transformations of the subject (especially through the *inganno* technique). Also, considerable use is made of the stretto form and the exploration of the differ-

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[144] The semitone mi-fa is a part of the D Dorian, and is not considered as a chromatic semitone, unless it is found in the chromatic tetrachord.

ent symmetrical possibilities of the tetrachord. The density of chromatic contrapuntal material to be found in the piece is remarkable; similarly impressive is the sparse use of free contrapuntal lines. This piece could function as an exposition of chromatic contrapuntal techniques, whilst also remaining a fascinating example of chromatic extravagant keyboard music.

Although the use of the chromatic fourth, in exclusive semi-tonal movement, was established by theorists in the beginning of the seventeenth century (Scipione Ceretto: 1601, 173) as being the true manner of dealing with the tetrachord, in this *Fuga Cromatica*, this version of the tetrachord does not appear at all. Del Buono uses the ancient chromatic tetrachord in order to investigate its compositional possibilities. This he does with the use of the *inganno* technique and all the other permutation possibilities it can provide. One could call this piece a study on the treatment of the ancient chromatic fourth.

Stravagante, e per il Cimbalo Cromatico

The Genre

This is the second piece that belongs to the experimental style which was cultivated mainly in Naples in the last decades of the sixteenth and the first half of the seventeenth centuries. The experimental style, apart from the exploration of chromaticism, evolved two more types of compositions, both of which were mainly used for keyboard pieces: the *durezze e ligature* and *consonanze stravaganti* or *stravaganze*. The term *durezze e ligature* was used to denote an 'unceasing chain of suspensions or tied notes (*ligature*), frequently bringing about harshly dissonant vertical clashes (*durezze*), (Jackson: 1964, 276). The term *consonanze stravaganti* or *stravaganze* meant a 'succession of sonorities which are in themselves euphonious but are – as far as their successive keys is concerned – extremely 'roving' or 'wandering' (Jackson: 1964, 276). Larson (1985, 528) observes that although

> ...passages of *consonanze* and *durezze* had been written by earlier non Neapolitan composers, their intense cultivation by Gesualdo and his epigones and especially their use in the context of keyboard pieces ... explain the historical circumstance of their being named in Neapolitan manuscripts of keyboard pieces.

Consonanze stravaganti and *durezze e ligature* occurred in many Neapolitan madrigals (Larson: 1985, 727 and 744) and were especially favoured by composers strongly influenced by Gesualdo. Both genres evolved in the Macque circle; nevertheless, pieces of *durezze* type also occur in the Ferrarese keyboard repertoire, as the two *Durezze* of Ercole Pasquini (Shindle: 1966, vol. 12, 14-19) which are amongst the earliest pieces of this type (Perry: 1990, 75). Macque's pieces of the *consonanze* type seem to be of the earliest examples of this genre. One of them (entitled *Consonanze Stravaganti*) is found in a manuscript source of a later period, dated approximately to 1675 (Silbiger: 1976, 23). The manuscript is preserved in Naples as: I-Nc: Ms. mus. stravaganze 73. It is interesting to note that the format is in *intavolatura* in contrast to Del Buono's *Stravaganze* which is in *partitura*. Two more pieces by Macque, the *Prime* and *Seconde Stravaganze*, are found in a manuscript source of 1617 (Macque-Tamminga, 2002, XIV). Trabaci, who was closely associated with Macque, included one piece of this genre entitled *Consonanze Stravaganti* in his keyboard collection of 1603 (Jackson: 1964, 267). The third Neapolitan composer who included in his work a piece of this genre is Del Buono, apparently influenced by the two afore-mentioned composers. As Jackson (1964, 271) notes: 'After 1600 this style was less concentrated in individual pieces, but came to be incorporated into larger keyboard compositions, especially the toccata, where sections in this style alternated with those in more ordinary harmony, or those in which figuration would predominate'. It is interesting that Del Buono composes an entire piece in a genre that in his time was in decline. The first difference between the *stravaganze*[145] of the two above-mentioned prominent Neapolitan composers and Del Buono is that his *stravaganze* is designated for a chromatic harpsichord. There were a number of Neapolitan composers who dealt with keyboard music for chromatic harpsichords in the first half of the seventeenth century. These include Mayone, who, in his *Secondo Libro di diversi Capricci per Sonare* (Naples, 1609), published two toccatas marked *per il Cimbalo Cromatico* (Kelton: 1961, 22-23); Trabaci, who published the *Toccata Terza e Ricercar sopra il Cimbalo Cromatico* (*Secondo Libro*, Naples, 1615); Salvatore in his *Ricercari a Quattro voci, Canzoni Francesi, Toccate e Versi* (Naples 1641) (Stembridge: 1992, 10, 25) and Del Buono.

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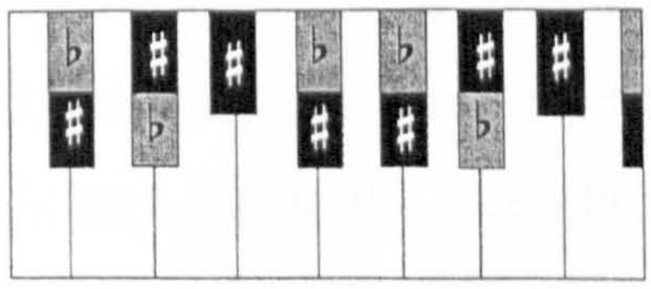
[145] Among the many terms existing for the type of *consonanze stravaganti* the terms *stravaganze* and *consonanze stravaganti* will be used in the present chapter.

The chromatic harpsichord was a specific type of harpsichord with extra chromatic keys and came into vogue in Italy during the late sixteenth and early seventeenth centuries (Stembridge: 1992, 5). The keyboard of the chromatic harpsichord included split keys dividing the octave in more than twelve divisions. Three main types of chromatic keyboards can be classified according to their divisions in the octave as follows: keyboards with fewer than nineteen divisions, keyboards with nineteen divisions and keyboards with more than nineteen divisions (Stembridge: 1993, 33-59 and Wraight and Stembridge: 1994, 150-181). Del Buono, in his *stravaganze* includes E♯ D♯ A♭ and D♭. Such a combination does not occur in instruments with fewer than nineteen divisions per octave (Wraight and Stembridge: 1994, 158). Thus it is clear that Del Buono's stravaganze was designated for a chromatic harpsichord with nineteen divisions per octave. Such an instrument, with its five divided raised keys and two more keys inserted between E-F and B-C, is illustrated in Zarlino's *Istitutioni Harmoniche* (1558 [1965], 141), Praetorius' *Syntagma Musicum II* (1618;2 1619, 63-66 Stembridge 1992, p.8) and is also mentioned by Fabio Colona in his *Sambuca Lincea*. Colonna firstly lists as chromatic pitches A♯ and D♯, which are not to be found on ordinary harpsichords apart from those with extra chromatic keys. In adition he lists the subsequent chromatic pitches which are E♯, B♯, D♭, A♭ and G♭ (Stembridge: 1992, 7). The usual order of keys included in the keyboard of a chromatic harpsichord with nineteen divisions per octave is illustrated in the following diagram:

Plate 6.1: diagram of a chromatic keyboard with nineteen divisions per octave



Chromatic harpsichords with nineteen divisions per octave are found in Ferrarese and Roman inventories of music and instruments (Stembridge: 1993, 42).

Regarding the tunings of the chromatic harpsichord, there is evidence for mean-tone temperament as early as 1482 in Bartolomeo Ramis' *Musica Prattica* (Bologna). Ramis, discussing 'good'cadential sixths and thirds, refers also to the device of doubling the accidentals A♭ and E♭ in order to provide their enharmonics G♯ and D♯. This device later became widespread in Italy on keyboard instruments de-

signed for mean-tone temperament (Lindley: 'Temperaments' GMO).[146] Temperaments concerning specifically keyboards with nineteen divisions per octave are described by Zarlino and Salinas (Barbour: 1951, 32-34). According to Barbour, Zarlino's system in which each fifth has to be diminished by 2/7 comma,[147] must have been applied to the harpsichord with nineteen divisions per octave that Domenico Pesarese had made for him (1951, 33). Salinas' system includes fifths and major thirds diminished by 1/3 comma. This temperament is intended for an octave with nineteen divisions and its advantages are that there is no fifth containing a wolf or any discordant thirds, it is easier to apply and it is a closed system (Barbour: 1951, 34).[148] As regards Neapolitan treatises, none of them include any temperament designated for an octave with nineteen divisions. Unfortunately, Fabio Colonna in his *Sambuca Lincea* (Naples 1618) does not give any information on the tuning of the chromatic harpsichord, taking for granted that the harpsichordist would know about its tuning. Pietro Cerone, in his *El Melopeo y Maestro* (Naples, 1613), transmits the tuning instructions of Tomás de Sancta Maŕia (1565) which are for a type of meantone temperament for an octave with twelve divisions. Cerone specified that the major thirds should be slightly larger than pure and mentioned that this was a method most used by organ builders (Lindley: 'Temperaments' GDM, 250).[149] It is not certain what type of meantone temperament Del Buono would have followed for his stravaganze. Nevertheless, the most suitable seems to be Salinas' temperament as, according to Barbour, it is excellent for a nineteen-note octave (1951, 34).

As mean-tone temperament was the norm for ordinary seventeenth-century keyboards, the number of triads that could be produced was rather restricted because the chromatic keys could not be used both as a sharp and a flat as in equal temperament. The chromatic harpsichord could produce more triads in mean-tone temperament than the ordinary harpsichord due to the split chromatic keys. Thus, according to Stembridge (1992, 6), when the harpsichord had to accompany instruments fixed at various pitches, or singers, he would transpose to keys not that easily available on

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[146] Lindley: 'Temperaments' *Grove Music Online* (Accessed 20 August 2007) http://wwwgrovemusic.com.

[147] Comma: a minute interval which results when the rising succession of untempered fifths and octaves arrives at the same note, but not exactly at the same pitch. For example the interval B#-C in the Pythagorean tuning.

[148] Closed system: a regular temperament in which the initial note is eventually reached again (Barbour: 1951, ix).

[149] Lindley (2001): 'Temperaments' *New Grove Dictionary*, vol. 25, 250.

the mean-tone tuned ordinary keyboard and therefore he would have to retune the relevant chromatic notes. In the case of transposition[150] which was not uncommon in the early seventeenth century, the extra chromatic keys required – apart from F♯, C♯, G♯, B♭ and E♭ – were available on the chromatic harpsichord. According to this information it seems that the chromatic harpsichord was invented in order to serve as an accompanying instrument with the possibility of transpositions in any pitch. Another important purpose that the chromatic harpsichord served was to support the experimental music being written which included more than twelve notes to the octave.

Analytical Aspects of the *Stravaganze*

Del Buono's *stravaganze* is probably the most fascinating piece of the whole collection. It is the only specimen of this genre whose construction is based on a *cantus firmus*. It is also the largest piece (i.e. 42 bars) of all the five extant pieces entitled *stravaganze* (Macque's three *stravaganze* and Trabaci's one) and the only piece in Del Buono's collection that has a key signature (i.e. F♯) without being in a transposed Dorian mode. The accidentals found in Del Buono's *stravaganze* are D♭, D♯, E♭, E♯, F♯, G♯, A♭, and C♯ thus creating sixteen different pitches in an octave. Macque's *stravaganze* include the commonly used accidentals (i.e. in *Consonanze Stravaganti*: F♯, C♯, G♯, B♭ and E♭, B♭; in *Prime Stravaganze* with the key signature B♭: E♭, F♯, C♯ and G♯; and in *Seconde Stravaganze* F♯, C♯, G♯, B♭ and E♭). Trabaci in his s*travaganze*, which has a B♭ as key signature, uses B♭, E♭, C♯, F♯, D♯ and G♯.

Table 6.7: pitch organization in *stravaganze* by Del Buono, Maque and Trabaci.

Stravaganze		Key S.	Accidentals	Pitches
DelBuono		F♯	D♭, D♯, E♭, E♯, F♯, G♯, A♭, C♯	16
Macque	1		F♯, C♯, G♯, B♭, E♭, B♭	12
	2	B♭	E♭, F♯, C♯, G♯	12
	3		F♯, C♯, G♯, B♭ E♭	12
Trabaci		B♭	B♭, E♭, C♯, F♯, D♯, G♯	12

Macque: Consonanze Stravaganti (1), Prime (2), Seconde (3) Stravaganti

[150] For the transposition practice, see Stembridge: 1992, 8-9.

Two different models of the *stravaganze* appear in these five pieces by Del Buono, Macque[151] and Trabaci:[152] the first is formed with long note values and the texture is mainly chordal; Del Buono's and Macque's *stravaganze* belong in this category. The second, which appears only in Macque's *Prime* and *Seconde Stravaganze* also includes extended and florid *passagi*. Trabaci makes very limited use of *passagi*; indeed he uses this technique only in bars 4 and 8.

The formal designs of these pieces also vary. Macque's *Prime Stravaganze* has three clear sections, a chordal section in bars 1-5, a section including *passagi* in bars 6-16 and a final chordal section in bars 17-21. Also similarly formed is the *Seconde Stravaganze* where the first chordal section is found in bars 1-6; the next section, including passage work, is in bars 7-10. In the next bars (11-17) the chromatic fifth (i.e. E-C♯-C-B-B♭-A) is the main subject which appears consecutively in all the voices, starting on E (top-tenor parts) and answered on A (alto-bass parts). This kind of treatment is not found in the other pieces. The last section is in bars 17 (third beat) until 21. Trabaci's *Stravaganze* has sections which are not defined by texture but by various phenomena that occur in the piece. Jackson (1971, 268) identifies the sections as follows: first section is in bars 1-3 with a slowly ascending chromatic line G-B♭-B-C-C♯-A, resolving irregularly on the note A;[153] the second section is in bars 4-9 including altered syncope cadences with *durezze* (augmented triads); the third section is in bars 10-11 with a contrasting diatonic passage; and last in bars 12-15 where Trabaci returns to the altered syncope cadences. Nevertheless, Trabaci's model is closer to Del Buono's and Macque's *stravaganze* than to Macque's *Prime* and *Seconde Stravaganze*.

The other two remaining *stravaganze* of Del Buono and Macque are continuous compositions, where the various sections are not obvious and the cadences are irregular, thus supporting the sense of continuity. Del Buono's *stravaganze* is continuous probably because is based on a *cantus firmus*.

Although these pieces are not chromatic by intent, as the chromaticism occurs primarily as a result of the experimental use of extremely remote chord relations, they include a considerable amount of chromaticism of various types. The

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[151] Macque: *Opere per la tastiera*, vol. 1, ed. by Liuwe Tamminga, 2002, Bologna.
[152] Trabaci: facsimile edition of Trabaci's collection of 1603, Archivium musicum, Studio per Edizioni Scelte, reprinted in 1984, Florence.
[153] In fact this is an *inganno* substituting the note D*re* with A*re*.

chromatic fifth is found in Trabaci (bars 1-4 in *inganno*) and Macque's *Seconde Stravaganze* (bars 11-17) and the chromatic tetrachord in Del Buono (bars 8-9). Linear chromaticism in Del Buono's piece does not exceed the interval of the major third; this is also found in the rest of the collection. The same use of linear chromaticism, limited to the interval of major second, is found in Trabaci and only semitones accidentally inflected are found in Macque.

In Del Buono's *stravaganze* we find use made of the most adventurous chord relations, compared to those found in Macque's and Trabaci's compositions. Types of chord progressions commonly found in sixteenth century musical vocabulary, as cited by Haar (1977, 393-396), are the following:

a) A chain of progressions with the bass moving by fifths or fourths (i.e. a cycle of fifths).
b) The bass moves by step or half step (thus often in a mi-fa relationship) up or down.
c) The alteration of the third degree over a static bass (minor to major chord and vice-versa). This case leads to direct chromaticism when the alteration of the third occurs in the same voice part.
d) Bass movement through a minor or major third (third related triads). Here the direct melodic chromaticism is almost inevitable.

These kinds of progressions do not lead to 'direct chromaticism' with a linear orientation but rather to a harmonic and even a chordal one although not always initially obvious.

Returning to the *stravaganze*, all five pieces have the types cited above of chord progressions in various degrees.[154] The most 'tonally' oriented piece is Macque's *Prime Stravaganze*. Remote chords occur in Macque's *Seconde Stravaganze* such as, for example, C minor-B minor (bars 7-8) and in *Consonanze Stravaganti* such as A minor-B minor (bars 12-13) and G minor-F♯ minor (bars 24-25). These progressions create a sudden shift from the flat to the sharp side of the system and vice-versa in this way creating very expressive moments in the pieces. Del Buono uses the effect of the sudden shift from the flat to the sharp side constantly, using

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[154] Tonal vocabulary will be used for the description of chords. Although this vocabulary is anachronistic, there is no other easy way of describing the chordal material in these pieces.

these progressions a great deal as, for example, in bars 19- 22, where after an expansion of the flat side occurring in bars 20-21, a sudden shift to the sharp side creates a highly expressive device:

Example 6.3: *Stravaganze* bars 20-22

The melodic material of the top part in bar 20 appears again in bar 21 in augmented form creating syncopes (suspensions contra tempo) which amplifies the melodic subject, thus creating an expressive variation. It is also chromatically altered towards the flat system.

Trabaci uses the cadential pattern D-C♯-B-C very often in his piece in order to create irregularly resolved cadences aiming at giving a sense of continuity, as in bars 5, 6 and 8. Instead, Del Buono creates such cadences with harmonic means as, for example, in bars 13-14 and 25-26:

Example 6.4: *Stravaganze* bars 13-14 and 25-26

Ordinary augmented chords occur in Trabaci, for instance in bar 8. We find astonishing chords, such as the B♭ augmented-seventh chord, occurring only in Del Buono's *Stravaganze*. This type of chord is also found in Gesualdo (Larson: 1985, 525). Del Buono goes further with the use of the augmented chord as, for example, in bar 26 where the augmented chord on F goes to a chord of F minor. Other interesting chord progressions which only occur in Del Buono's composition are D diminished-B♭ minor-B♭ major-C♯ minor, occurring in bars 33-34:

Example 6.5: *Stravaganze*, unusual chord progressions

The final cadence of Del Buono's *Stravaganze* is probably one of the most distinctive of the keyboard repertoire of the seventeenth century. In this cadence Del Buono once again uses the progression of the augmented chord on F that goes to a chord of F minor and takes it to A major, creating successive shifts from the sharp to the flat side and vice-versa:

Example 6.6: *Stravaganze*, final cadence

The bass part includes very unusual combinations of pitches, sounding almost 'atonal' such as in bars 1-2, 16-17, 20-25, 32-34, and 37-39:

Example 6.7: *Stravaganze*, bass part, unusual combinations of pitches

This kind of bass treatment does not occur in Macque or Trabaci.

In conclusion, Del Buono's *Stravaganze* is a fascinating piece of extravagant keyboard music. Although it is based mainly in chord progressions of the musical vocabulary of late sixteenth century, their use is idiomatic. Unusual chords and sudden shifts towards both sides of the system, which are completely foreign as regards modal implications, create a highly expressive approach.

The Other Sonatas

In his sonatas Del Buono, apart from the techniques described above, exhibits the same skilful contrapuntal idiom which has already been discussed in the previous chapters regarding his canons and *oblighi*.

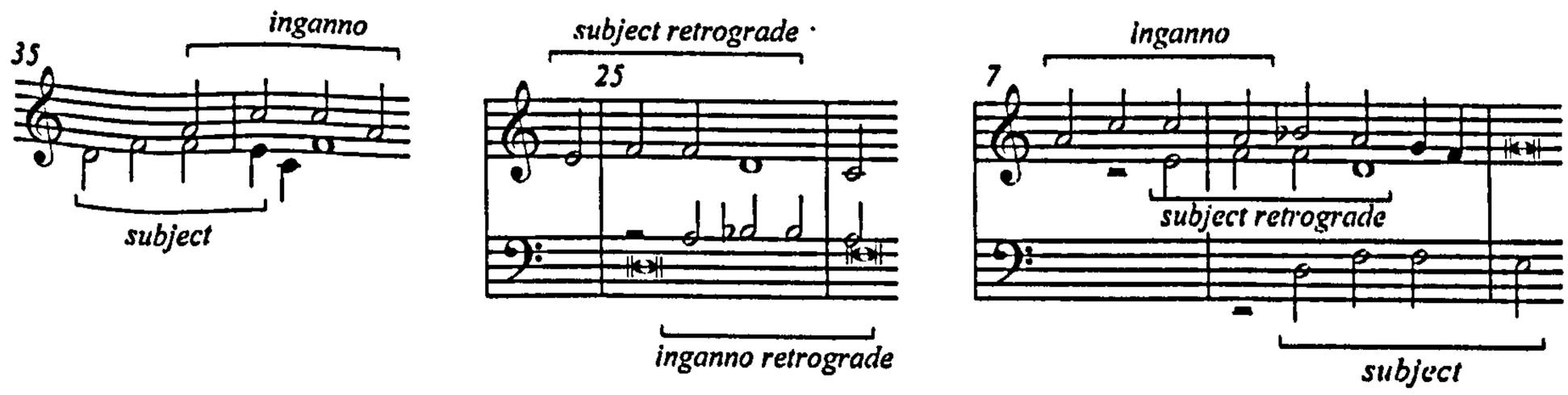
One of the particular elements found in the sonatas, as also in a major part of his work, is their motivic conception. As Apel notes, Del Buono goes far beyond most of his contemporaries (Rodio's fantasias and Trabaci's *canti fermi*) whose contrapuntal treatment of a single motif is not so consistent (1972, 493). In Del Buono's sonatas, there is a remarkable development of contrapuntal patterns deriving from a single motif. Motivic development is a primary structural element in the sonatas. Numerous examples of such treatment can be cited: in the ricercar-like first sonata the subject is used constantly throughout the piece, in transposition (bar 3); in me-

lodic inversion (bar 19); and in repetition (bar 9). Many other instances of the use of this motif with either expansion or compression of its intervals or with a mixture of similar motion and melodic inversion are found in this piece, such as, for example, in bars 6, 14, 18 and so on.

Example 6.8: sonata 1, subject and *inganno*[155]

The subject D-F-F-E in this first sonata (bar 1, alto part), which is one of the most frequently found in the whole collection is treated in many skilful ways: it is found in *inganno* in bars 7 (top part) as A*re*-C*fa*-C*fa*-A*mi*; in bars 25-26 (tenor part) as A*re*-Bb*fa*-Bb*fa*-A*mi*.

Example 6.9: sonata 1, subject and *inganno* in combination



It is also found in transposition, as in bars 2, 21-22 and in stretto form in bars 35-36. The theme is also found in retrograde motion (E-F-F-D) in bars 24-25 being in stretto with its *inganno* in the tenor part (A*mi*- Bb*fa*- Bb*fa*-A*re*), and another *in-ganno* in retrograde motion (A*mi*-Bb*fa*- Bb*fa*-G*re*) is found in bars 19-20 (top part). Similar techniques of thematic treatment and motivic development are found in all the sonatas with the exception of the eighth sonata (the *stravaganze*), which is a non-imitative piece.

[155] Examples 6.8 and 6.9 do not follow the order implied by bar numbers but the order implied by the degree of complexity of the compositional procedure.

Interesting rhythmic settings of the *cantus firmus*, which are different from the usual, occur in sonatas 6, 10 and 11. These settings reflect the sixteenth century theory of proportions: in sonatas 6 and 11 the normal breves are reduced to semi-breves from the mensuration signature, which occurs only in the tenor part. In sonata 10 the expected breves in the *cantus firmus* are reduced to semi-minims due to the time signature. The same proportional treatment of the *cantus firmus* occurs in *obligho* 61, as already discussed above. Another interesting rhythmic combination is the one occurring in the fourth sonata where the time signature is $^{6}_{4}$ and the *cantus firmus* is written in dotted semibreves.

Table 6.8: sonata 4, metric distribution

bar	1	17	18	21 22
S	$^{6}_{4}$	$^{4}_{6}$	$^{6}_{4}$	$^{4}_{4}$
A				
CF				
B			$^{4}_{6}$	

In bar 17 of this sonata, the $^{6}_{4}$ is substituted by $^{4}_{6}$ in the top part (the other parts are still in $^{6}_{4}$) and the reverse order (i.e. $^{4}_{6}$ in the bass part and $^{6}_{4}$ in the other parts) appears in bars 18 until the end. The same device is found in the ninth sonata in bars 39-41 in the bass part.

Table 6.9: sonata 9, metric distribution

bar	1	39 41
S	$^{6}_{4}$	
A		
B		$^{4}_{6}$
CF	$^{4}_{4}$	

This creates a conflict between six and four crotchets, as the notation of the $^{4}_{6}$ time signature implies that four notes have to occupy the same space as six notes. A similar device is found in Frescobaldi[156] where the $^{6}_{4}$ and the $^{12}_{8}$ which are 'cancelled', as Hammond (1983, 226) observes, by $^{4}_{6}$ and $^{8}_{12}$ respectively, are 'proportional equivalents to a preceding or simultaneous C, and in some instances $^{3}_{2}$ also seems to be proportional'. With regard to the theory of assimilation of the proportional devices (i.e. that the duple division must be adjusted to conform to the prevailing triple subdivision) Hammond supports the argument that assimilation should not be ap-

[156] Frescobaldi, *Toccate Libro Primo* 1615, Toccata. 9.

plied in such passages. Firstly, because the doctrine of assimilation 'ignores historical, notational and musical evidence' and secondly, because 'Renaissance notation abounded in devices for producing simultaneous congruent duple and triple subdivisions' (1983, 227). Assimilation should not be applied in Del Buono's fourth and ninth sonatas; this change of proportions, which results in rhythmic variation, is deliberately notated by Del Buono in order to create a special tension towards the end of the pieces.

Situations where different metric accents can be applied occur in sonata II in bars 8-9; the bass part can be metrically accented in the first and the second minims thus creating a three against four rhythm. This is a reflection of Del Buono's technique examined in the *oblighi*.

The harmonic idiom of the first four sonatas (which represent the 'diatonic' section) is mainly modally conceived as in the canons and the *oblighi*. The D Dorian mode is outlined from the constant use of the D minor-A minor triads which occurs in the starting bars. The accidentals that are found are the usual F♯, C♯, G♯ and B♭.

The sixth sonata, which is placed between the two experimental pieces, is a combination of impressive keyboard writing and of subtle treatment based on the interplay of the chromatic tetrachord and the chromatic minor third, two themes which, in this composition, are used as main motifs. The chromatic major second is also occasionally used as contrapuntal material. The subject (bar 1, top part) and these two counter-subjects are all up-beat patterns unified metrically. Instances where the chromatic tetrachord and the chromatic minor third are used side by side occur in bars 4, 7-9 and 11-13. The treatment of the chromatic patterns in bars 7-9 is impressive; the chromatic minor third (top part, bars 7-9 and bass part, bars 8-9) appears in stretto with two *inganni* of the chromatic tetrachord (i.e. the first is A-B♭-B-G*re* instead of D*re* in bars 7-8 in the bass part, and the second is G-F♯-F-G*re* instead of D*re* in bars 8-9 in the alto part). The chromatic tetrachord also appears in stretto, in all parts, and in bars 11-13 both in similar motion and in melodic inversion. Distortions of the tetrachord, similar to the ones found in the *Fuga Cromatica* occur in bars 24 (bass part) and 26 (bass part). In bars 27-30 we find one of the most expressive instances in the piece which is achieved with a combination of complex techniques; a chromatic pattern, extended more than usual, appears in the top part (in bar 27) which is formed from the juxtaposition of the chromatic minor third (i.e. A-G♯-

G-F♯) and the chromatic major second (i.e. E-E♭-D); a chromatic tetrachord appears in *inganno* (i.e. C-B-B♭-D*re* instead of G*re*) in the alto part (bars 27-28); a considerably distorted pattern of the chromatic tetrachord (i.e. G-B♭-B-E♭) is found in the bass part (bar 28) and an extended chromatic pattern in the bass part (bar 29).

Example 6.10: sonata VI, bars 27-30

Bar 29 is the only instance in the whole collection where Del Buono uses a chromatic fourth (i.e. D-C♯-C-B-B♭-A). This chromatic fourth can also be interpreted as a superimposition of the chromatic tetrachord (i.e. D-C♯-C-A) and the chromatic minor third (i.e. C-B-B♭-A), which are both used constantly in the piece. This interpretation is supported by two facts: firstly, Del Buono does not use the chromatic fourth at all in the overall collection and, secondly, his technique of motivic treatment is very thorough and very refined, which advocates for such an elaboration. In the last part of this sixth sonata, the passage of consecutive sixths, which is found in bars 37-38, is one of the most striking and technically advanced keyboard passages in the seventeenth century repertoire.

Sonata VIII, which Carapezza describes as 'toccata in arpeggio' is also a remarkable piece in terms of keyboard writing, and the only sonata that has clear sections implied by tempo markings (i.e. *adagio-presto*). This sonata, which displays characteristics of the hocket technique, is based on the idea of writing down broken chords, in a form of dialogue between the voices, thus resulting in the formation of a piece of harmonic rather than contrapuntal character. The predominating chords, which are linearly developed, are, apart from the usual modal triads, of three kinds: chords also including the sixth as, for example, D-F-A-B or A-C-E-F (bars 1, 2, 3, and so on); chords including the minor seventh such as, for example, D-F-A-C (bar 21) and chords including the major seventh such as F-A-C-E (bar 13). These kinds

of chords, along with the prevailing modal harmony form an idiomatic harmonic device. The overall keyboard writing in bars 1-22 is idiomatic and unusual for the early seventeenth-century keyboard repertoire and passages like the ones occurring in bars 19-20 seem to be unique.

Apart from the rhythmic features created by the clash of six against four, the ninth sonata, which is a real hocket, includes a variety of metrical accents as, for example, in bars 25-26. Moreover, due to the hocket technique, phrasing in the separate voices can be of great variety.

The particular traits occurring in the tenth sonata are the presence of the *cantus firmus* in crotchets (bars 1-11) and of the extended pedal-point (bars 12-31). Pedal points are also found in canon 46 (last thirteen bars of the piece) and in canon 41 (last six bars of the piece). The formal design of this sonata is based on two different textures: the first includes minims and crotchets and the second extended *passagi* in quavers, thus creating a culmination in the last section of the piece. The interval of the diminished fourth is often used in this composition, either as a melodic interval, as in bars 11-12, 20 and 27-28, or found in a scalic pattern, as the very unusual one found in the alto part of bar 27. Dissonant chords included in the *stravaganze*, such as the B♭ augmented including major seventh, are also found in this sonata (bar 22).

The last four sonatas which comprise the transposed section display the same artful thematic and motivic manipulation. Their idiom is closer to the first three sonatas. A pedal point occurs in the eleventh sonata and interesting cadential treatment is found in bars 39-42 of the twelfth sonata.

In conclusion to this section, Del Buono, in his sonatas, apart from his contrapuntal mastery, exhibits a deep knowledge of different issues such as the chromatic harpsichord, the harmonic experimentation and the artful treatment of the chromatic tetrachord. He also deals with polyrhythmic structures implied either by time signatures or with metric accents. Overall the sonatas have a distinctive harmonic idiom which is an amalgam of modality, chromaticism used in specific ways and, as in the eighth sonata, unusual chords. The keyboard writing is extraordinary and is an element that, along with the above mentioned traits, makes the fourteen sonatas *a Quattro* even more idiosyncratic.

Conclusion

Contemporary musicological research has not paid much attention to the compositions of the first half of the seventeenth century that belong to the *artificioso* genre. This is due to the fact that these compositions are generally considered to be based mainly in the *stile antico*, which seems to be of less importance compared to the development of the traits of the *stile moderno*. Therefore, the principal characteristics of these compositions are generally considered to be their 'backwardness' and their eccentricity, which in some instances could appear as sterile. The examination of Del Buono's collection of canons, *oblighi* and sonatas based on *Ave Maris Stella* reveals that these kinds of compositions may include many characteristics of various compositional traditions both of the *stile antico* and *the stile moderno* and also contrasting idioms and attitudes, in regard to music, which evolved in different musical environments such as Naples, Ferrara and Rome.

Concerning the canons and the *oblighi*, which are considered to be the most 'conservative' part of Del Buono's work, an interesting issue that is examined is how elements transmitted from the past are expressed by new concepts and techniques. It is also important that the canon, primarily associated with the Roman school, has been of much interest for Neapolitan musicians. An unexpected Neapolitan influence and stimulation concerning theoretical matters to the Roman representatives of the *artificioso* genre is witnessed by the relationship of Micheli and Rodio.

Returning to Del Buono's collection, the canons are of great variety created by a wide range of contrapuntal styles. Del Buono's contarpuntal treatment of the canon expands from the most 'strict' to the extremely florid, thus embracing elements of both the *prima* and the *seconda prattica*. The specific canonic techniques displayed in his collection reveal Del Buono's deeper knowledge of contrapuntal issues.

Concerning the *oblighi*, two important issues have to be underlined. The first is the idea of composing music with a set of rigorous pre-compositional restrictions; the second, which can result from the first idea, is the composition of music with minimal expressive means. These restrictions, used by Del Buono, create an interesting idiom which is based on the predomination of a specific musical element. The rhythmic *oblighi* are compositions with polyrhythmic structures and the melodic *ob-*

lighi are treated artfully by the complementary use of two different levels which either project or distort the pattern.

The sonatas *a Quattro*, which are primarily intended for harpsichord, combine impressive keyboard writing, a deep knowledge of the experimental idiom and contrapuntal mastery.

Del Buono's techniques of thematic treatment and motivic development with the use of variation and *inganno* are very refined. His harmonic idiom is distinctive and is created with a combination of mainly modally-oriented material, characteristic patterns of the Neapolitan musical vocabulary and also some traits of the Roman school. The use of chromaticism is also quite specific and limited either to the Greek chromatic tetrachord or to the interval of the third. Unusual combinations of patterns, idiomatic use of chromaticism, polyrhythmic devices and the predomination of modality, create a fascinating musical approach.

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THE UNIVERSITY *of York*

Department of Music

Recital
in partial submission for the degree of PhD

Aikaterini Michopoulou
(harpsichord)

G. Macque (?1548–50 – 1614)	Consonanze stravaganti
G.M. Trabaci (*c*1575 – 1647)	Consonanze stravaganti
G.P. Del Buono (? – ?1657)	from *Canoni, oblighi et sonate in varie maniere sopra l'Ave maris stella ... a 3. 4. 5. 6. 7 et 8 voci, e le sonate a 4* Sonata 1 Sonata 2 (Presto) Sonata 3 Sonata 4 Sonata 5 (Fuga cromatica) Sonata 6 Sonata 7 (Stravagante, e per il cimbalo cromatico) Sonata 8 (Presto, Adagio, Presto) Sonata 9 Sonata 10 Sonata 11 (Alla diatessaron) Sonata 12 (Alla diatessaron) Sonata 13 (Un tono piu basso) Sonata 14 (Un tono piu basso) Canon 65 (A quatro. Canone alla seconda bassa alla pausa) Canon 66 (Canone canchierizzato la parte che cancherizza non fa semituoni se non quelli segnati sopra fuori delli righi
G. Macque	Prime Stravaganze Seconde Stravaganze
M. Rossi (1601/2 – 1656)	Toccata settima
G. Frescobaldi (1583 – 1643)	Toccata prima (*secondo libro*)

This recital presents the fourteen sonatas and two canons from Giovanni Pietro Del Buono's *Canoni, oblighi et sonate in varie maniere sopra l'Ave maris stella ... a 3. 4. 5. 6. 7 et 8 voci, e le sonate a 4* (Palermo, 1641) in the context of similar contemporary repertoire – consonanze stravaganti by Giovanni de Macque and Giovanni Maria Trabaci; and toccatas by Michelangelo Rossi and Girolamo Frescobaldi.

The study of the compositional idiom of Del Buono's extant work gave me the opportunity to enhance my view of harpsichord performance both in general and in southern Italy around 1641. In terms of confronting the harpsichord technique needed for the performance of these pieces the most important element is that these sonatas are conceived rather in a more theoretical-contrapuntal manner than in a keyboard-like one. Particular styles of keyboard writing that appear in the sonatas are the chordal writing in numbers 7 and the first half of 10; the hocket-like texture in number 9; and the arpeggiated style in number 8.

The first consequence of Del Buono's approach to keyboard writing is the appearance of many unusual passages which needed particular fingering, a fingering that would allow not only an accomplished performance but also a fingering that would maintain intact the note value of the cantus firmus as much as possible. Apart from fingering issues, a more open, than usual, position of the hand is required for sonata 8, which is an example of advanced keyboard writing for that time, not only because of the continuous arpeggios but also for the last part which includes *passi doppi* in a four part texture and not in the usual two- or, less frequently, three-part as, for example, the *passi doppi* in Frescobaldi's or Rossi's toccatas.

The study of oblighi and especially of those composed with a variety of rhythmic patterns and cross rhythms which become apparent due to the lack of bar lines – as they are notated in the edition of 1641 – gave me the opportunity to experiment with a variety of rhythmic groupings in the sonatas and also to perform more accurately sonata 9. A variety of rhythmic interpretations is also possible in some of these sonatas such as, for example, sonatas 2 and 6. The exploration of the Greek chromatic tetrachord and the techniques related to it, such as the inganno, was important for two reasons: firstly, it made apparent subjects with inganni, which otherwise would remain hidden, and, secondly, these subjects and their inganni have to be performed with the same phrasing and articulation.

Another new aspect of notation is Del Buono's style in indicating the trills which occur in sonata 8, bars 22-24. The notation used here does not include the second note of the trill and it probably means that this trill has to be precise in terms of note oscillation. Elsewhere he indicates trills either either by the symbol *t.* (in the penultimate bar of number 4) or by writing out the trill in full (in the penultimate bar of number 2).

Apart from the sonatas I chose to perform two of the canons, both composed with specific techniques, in order to provide a sample of the rest of Del Buono's work. The inclusion of three *consonanze stravaganti* by Macque and the one by Trabaci is important because it can further illustrate the evolution of this rare kind of keyboard composition. The seventh *Toccata* by Rossi is a specimen of a different treatment of chromaticism in comparison to Del Buono's idiom. Rossi makes use of the chromatic scale whereas Del Buono's approach focuses either on the ancient chromatic tetrachord or on the chromatic third. The Frescobaldi *Toccata* from his 1637 publication includes many contrapuntal aspects alongside sections related to the consonanze stravaganti manner.

As we hear and study Del Buono's music, it is clear that the music of this relatively unknown composer, in particular the fourteen sonatas, stands easily and worthily alongside that by his better-known contemporaries.

Aikaterini Michopoulou