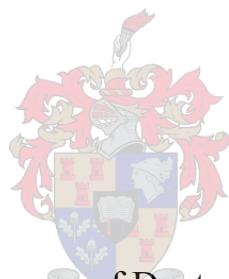# The toccatas in the Italian lute and theorbo repertoires of the early seventeenth century:
a contribution to the history of instrumental music in the beginning of the Baroque

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VOLUME 1

Dissertation presented for the degree of Doctor of Philosophy in the Faculty of Arts and Social Sciences at Stellenbosch University

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Declaration

By submitting this dissertation electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the sole author thereof (save to the extent explicitly otherwise stated), that reproduction and publication thereof by Stellenbosch University will not infringe any third party rights and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

I

In memory of my parents,

Len and Ingetraud Louw

Acknowledgements

It takes a significant degree of fascination to commit to doctoral research inquiring into a specific topic. Such a passion does not materialise out of the ether, but is the culmination of many rich experiences and inspirations.

My guitar teacher during my high school years, Amalia van der Westhuizen, not only instilled a love for the guitar, but for music in general. I clearly remember how, in selecting new repertoire, she suggested John Dowland's *Lachrymae Pavan* – hardly a piece which an adolescent high school student would necessarily choose out of his own. Yet, I was encouraged to explore its musical context and to inquire into the instrument for which it was originally composed – and this sparked my interest.

This fascination continued to grow at university. My guitar lecturer, Dietrich Wagner, imparted his passion for music on both the performing and scholarly sides in a way that left his students curious to learn more. As a lutenist himself, it was Dietrich Wagner who introduced me to actually playing the lute.

This ultimately led me to further my studies in Basel, Switzerland at the *Schola Cantorum Basiliensis*. My professor, Hopkinson Smith, continues to serve as an example for me, that you can dedicate yourself to something that you are passionate about – even if it is something as specialised as the lute. I am grateful not only for the wealth of technical knowledge which I learnt from him, but also, perhaps even more importantly, for the sensitive attention to the subtleties of musical expression, which always remained the focus of each lesson. Hopkinson Smith's keen awareness of the stylistic elements of interpretation and his knowledgeable insight into various repertoires certainly helped to shape me as a musician. It was through Hopkinson Smith that I became fascinated by the composer Kapsperger and his toccatas, which ultimately inspired my interest in the toccatas for the lute and the theorbo in general.

I owe an enormous debt of gratitude to my supervisor, Professor Winfried Lüdemann. Already in my undergraduate years, his thorough and systematic approach imparted an appreciation for the value of musicological research. His guidance, insight and genuine interest in my topic have been invaluable to the realisation of this research project. In approaching lute music, lutenist-scholars run the risk of viewing the repertoire which they feel passionate about with a certain degree of myopia. Throughout this project, Winfried Lüdemann's knack for putting a different spin on a topic at precisely the right moment in order to encourage a broader view, has led to new and captivating insights. His willingness to supervise this project over such a long distance, enabled me to study "at home" in South Africa, while living and working "at home" in Switzerland.

Many thanks also go to:

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Family, friends, colleagues and even strangers get drawn into a project such as this – either directly or indirectly, knowingly or unknowingly, willingly or unwillingly …

… dieses Projekt wäre völlig undenkbar gewesen ohne die Unterstützung und Motivation von Holger Schumann.

IV

Abstract / *Opsomming*

Published in 1604, Giovanni Girolamo Kapsperger's *Libro primo d'intavolatura di chitarone*, holds interest not only for being the first printed book of theorbo music, but also for its six toccatas, which are presented at the beginning of the volume. These highly innovative works substituted for the contrapuntal genres, namely the fantasias and the intabulations of vocal music, which traditionally formed the bulk of the non-dance repertoire in lute manuscripts and prints in the sixteenth century. Toccatas are also featured in Kapsperger's subsequent lute and theorbo prints. Moreover, this genre enjoyed considerable significance in the *oeuvre* of other seventeenth-century Italian lutenists, too.

Yet, the assumption that the toccata was primarily a keyboard genre has meant that the toccatas in the seventeenth-century lute and theorbo repertoires have received little scholarly attention to date. This is exacerbated by the fact that, owing to the disappearance of the lute family in the later eighteenth century, the lute and its repertoire largely remain a rather specialised and obscure tract of scholarly research. This is hardly representative of the prominent position which the instrument enjoyed in Western music in the sixteenth and seventeenth centuries.

This inquiry provides an overview of the toccatas in the Italian lute and theorbo repertoires of the first half of the seventeenth century, a geographical and periodical focus which reflects the actual concentration of the printed and manuscript sources of lute toccatas. These works present departures from contrapuntal traditions but are also to be understood as derivatives of certain trends which were already present in the sixteenth-century lute repertoire too. The analyses therefore serve to contextualise the toccatas as manifestations of the broader musical milieu of the early Baroque. Cognisance is taken not only of musical-stylistic changes, but also of the increasing idiomaticity in instrumental music, the significant shifts in reception and patronage, as well as of the compositional and performance settings. In order to allow a better evaluation and to facilitate further research, the second volume of this study presents transcriptions from the original tablature into staff musical notation, of a representative selection of toccatas from printed and manuscript sources.

This inquiry contributes to an alternative view of the toccata genre and provides new insights into the early Baroque.

Opsomming / **Abstract**

Girolamo Giovanni Kapsperger se Libro primo d'intavolatura di chitarone*, wat in 1604 gepubliseer is, is nie alleenlik van belang vir sy rol as die eerste gedrukte musiek vir die teorbe nie, maar ook vir die ses toccatas wat aan die begin van die boek voorkom. Die kontrapuntale genres, wat tradisioneel die nie-dans genres van die 16de eeuse repertorium in die manuskripte en gedrukte boeke verteenwoordig het, word deur hierdie verbeeldingryke stukke vervang. Toccatas kom ook voor in Kapsperger se latere luit- en teorbeboeke. Hierdie genre het ook 'n beduidende plek in die* oeuvre *van ander 17de eeuse Italiaanse luitspelers gehad.*

Desnieteenstaande het die hardnekkige aanname dat die toccata uitsluitlik 'n genre vir klawerbordinstrumente was daartoe gelei dat die toccatas in die luit- en teorberepertoriums tot dusver min musiekwetenskaplike aandag gekry het. Die feit dat die luitfamilie teen die einde van die 18de eeu grotendeels uitgesterf het, het ongelukkig ook daartoe gelei dat die luit en sy repertorium vandag 'n gespesialiseerde vertakking van musiekwetenskaplike navorsing is. In dié opsig reflekteer dit nie die prominente plek wat die instrument in Westerse musiek gedurende die 16de en 17de eeue ingeneem het nie.

Hierdie studie bied dus 'n oorsig van die toccatas in die Italiaanse luit- en teorbo-repertoriums van die eerste helfte van die 17de eeu. Dit verteenwoordig die geografies en histories belangrikste manuskrip- en gedrukte bronne van hierdie repertorium. Die toccatas toon terselfdertyd afwykings van die kontrapuntale tradisies, asook 'n voortsetting van sekere tendense wat reeds in die 16de eeuse luitrepertorium voorgekom het. Die ontledings dien dus om die toccatas te kontekstualiseer as manifesterings van die breër musikale milieu van die vroeë Barok. Bykomstig tot musikaal-stilistiese kenmerke word ook aandag gegee aan aspekte soos 'n toenemend idiomatiese styl in instrumentale musiek, beduidende veranderinge ten opsigte van luistergewoontes, resepsie en beskermheerskap sowel as 'n nuwe komposisionele en uitvoeringsomgewing. Ter wille van optimale insig, asook om verdere navorsing aan te moedig, bied die tweede deel van hierdie studie 'n aansienlike aantal transkripsies vanuit die oorspronklike tablatuurnotasie na moderne musieknotasie.
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Hierdie ondersoek dra by tot 'n alternatiewe siening van die toccatagenre en bied nuwe insigte in die musiek van die vroeë Baroktydperk.

Table of Contents

1 Introduction

In 1604, Giovanni Girolamo Kapsperger's *Libro primo d'intavolatura di chitarone* was published in Venice. It is often remarked that this was the first printed book of music for the newly invented theorbo. The fact that not only the designated instrument, but also the contents of the book show a break with what had been the norm in the sixteenth century is, however, generally overlooked: whereas sixteenth-century printed and manuscript collections of lute music featured fantasias, *ricercare* and intabulations of vocal music as non-dance related or variation-type pieces, Kapsperger's book now featured toccatas.

Toccatas enjoy prominence in Kapsperger's subsequent (extant) lute and theorbo publications, too. The genre also holds a relatively prominent position in the contemporary printed books of Michelagnolo Galilei (1620) and Alessandro Piccinini (1623 and 1639). A movement away from the fantasia to freer abstract genres is also encountered in the music of Bellerofonte Castaldi (1622) and Pietro Paolo Melii (1614, 1616a, 1616b, 1620), although they used other titles.

Whilst it is true that freer, improvisatory pieces, featuring titles like *praeambulum*, *tastar de corde*,[1] *praeludium*, *prelude* and *tiento*[2] are plentiful in the sixteenth-century repertoire, the dimensions of these pieces suggest that they merely served the purpose implied by their titles: to try out the instrument, to check the tuning and to prepare the lutenist's fingers before playing "[…] a more complex contrapuntal piece such as a ricercare" (Fabris, 2001c: 118).[3] In contrast, many lute and theorbo toccatas in the seventeenth-century Italian repertoire are large-scale works, signifying a more substantial musical role for this genre. These toccatas might, then, be related to the fantasia, *ricercare* and intabulation genres, which they appear to displace in the seventeenth-century printed and manuscript sources alike.

Toccatas are not only found in printed sources. The manuscripts also feature a host of toccatas. Nevertheless, whilst the toccata genre enjoys a prominent position in the printed sources, it is relatively underrepresented in the manuscript sources, which are dominated by dances and variation-type pieces.[4]

Noticeably, the manuscript sources also show a marked decline in fantasias and intabulations, the contrapuntal genres which were the staple of the sixteenth-century lute books and manuscripts.

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[1] *Tastar de corde* was used by Dalza (1508) as a title for five pieces.

[2] In Spain the sixteenth century *vihuelists* used *tientos* as preludes.

[3] In this regard, however, I question the performance aspect of such *notated* preludes. If the original function was to check the tuning, did the lutenists of old stop mid-piece to adjust the tuning or fretting? Why, then, do performers today not use these preludes in the same fashion today, when Early Music audiences are often subjected to dry, music-less minutes of watching performers fiddling with tuning – only to repeat the entire process a piece or two later with an apologetic mumble about gut strings or humidity?

[4] In several of the manuscripts, not only toccatas, but also fantasias, ricercare and intabulations are underrepresented. These manuscripts are dominated by dances – *gagliardas*, *correntes* and *voltas* – and noticeably many variations on the *Aria di Fiorenza* (or *Ballo del Gran Duca*).

Curiously, the toccatas in the lute repertoire have not received much scholarly interest and the toccata is generally considered to be a keyboard genre. Even if it is to be assumed that not all of the works feature a significant degree of complexity or quality, the most casual glance even at only Kapsperger's surviving toccatas should leave the scholar dissatisfied with the neglect of this repertoire. The assumed insignificance of the repertoire is a rather feeble pretext for a lack of scholarly attention, which is instead to be ascribed to certain impediments and older musicological ideals.

Since the lute family fell into disuse in the eighteenth century, it remains difficult to appreciate and acknowledge the prominent position which the lute enjoyed until at least 1650. Thus, music scholarship favours keyboard repertoire, even when the lute could – indeed *should* – have a more important voice in music history.

Moreover, in focusing on long-term trends in order to trace a path of progression across various eras, non-enduring trends tend to be marginalised, causing contextual, historical and cultural considerations to be neglected. In such an approach, a period like the early seventeenth century – a "*Zeit der musikalischen Umbrüche*" (Dragosits, 2012: 177) {age of musical upheavals} – in which so little was formalised or standardised,[5] is in jeopardy of being collapsed into a mere transitory period.

This situation is perpetuated by an unwillingness to move beyond the safety of "big names". Already evident in the title of his monograph on the toccata, Valentin (1930) considers the "*Entwicklung*" {development or evolution} of the genre, outlining a clear progressive path (in which the lute repertoire presumably presents an inconvenient fork) from the earliest keyboard toccatas and *intonatios* to Merulo, Frescobaldi, Froberger, Sweelinck and finally to those of Bach. The undertone suggests that each generation improved on the attempts of the previous, with the high Baroque (read: Bach) representing the zenith.

Yet, the early Baroque, which authors such as Valentin (1930) regard as a somewhat transitory phase, is exactly the point where this genre took on the most exciting dimensions in the lute repertoire. This should signal a possible alternative view to this period in general and to our understanding of the genre in particular.

Aside from dated scholarly approaches, certain obstacles make the seventeenth-century lute repertoire unattractive for study by scholars.

In the first place, a lacking overview of the sources has historically prevented a more thorough scrutiny of the repertoire. Whereas scholars tend to focus on printed sources, with the assumption that these represent the "authoritative" texts,[6] the paucity of printed lute books in the seventeenth century means that the scholar is reliant on the rather untidier task of consulting manuscript sources. However, Coelho (1995) presents an extensive catalogue of the surviving seventeenth-century lute and theorbo manuscripts, with incipits of their contents, thereby providing the necessary bibliographical control to facilitate research into this repertoire.

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[5] The emergence of the *seconda pratica*, the development of monody, of the practice of general bass, the birth of opera, the surfacing of what would later be called tonality and the emancipation of instrumental music are familiar topics in music history.

[6] This stance has been reconsidered by Coelho (1997), who argues that the manuscript sources have much to say about the music in an era when performers exercised considerable autonomy over the music they chose to perform.

A second impediment, however, poses more significant constraints, viz. the lack of transcriptions of the tablature into generally usable modern musical notation. Transcribing from lute tablature is a time-consuming process, particularly for the non-lutenist. Furthermore, even with the will to make the effort to transcribe lute music, the non-lutenist is faced with the question of how to make a representative selection of pieces from the various tablatures. This means that only a "safe" assortment of pieces, which are available in published transcriptions (usually from the printed sources), receive attention. Some music in the printed sources has become available, both in facsimile reprints and in modern transcription, but the music in the manuscript sources is still mostly unavailable in any generally usable form. Further, much of the music in the manuscripts requires considerable reconstruction – for which a playing knowledge of the instrument is needed in order to deduce the most likely suggestions.

Therefore, a goal of this study will be to present transcriptions of a significant selection of the Italian lute and theorbo toccatas, as presented in various manuscript and printed sources, with relevant idiomatic suggestions for corrections and reconstructions where needed. This will facilitate the critical analyses and discussions in this study and hopefully also encourage further scholarly attention to the repertoire.

A third inconvenience is the relative lack of standardisation of the instruments of the lute family of the seventeenth century, which still seems to pose a discouraging hurdle to non-lutenist scholars. Dodge (1908) cautioned that,

> […] when we are dealing with 17th century lute music, much time is spent finding the proper tuning wherewith to transcribe. No wonder then that there is a pitiful lack of material upon which to base any final judgements on the music or of its composers (Dodge, 1908: 123).

Ironically, Dodge's transcription of Kapsperger's *Toccata Arpeggiata* (1604) unintentionally demonstrated her point, for she failed to take the re-entrant tuning of the theorbo into account.

Much scholarly research by lutenists has been devoted to organological and technical aspects, often to the neglect of the actual music. All these studies give the impression of an exasperated attempt to find some sort of standardisation for an epoch where diversity was the norm. Priority should now be given to examining the actual music and relating it contextually and historically.

Happily, to a certain, although limited, extent such research has emerged, as I shall highlight in the literature review in Chapter 2.

The Italian lute instrument family of the seventeenth century is fortunately not encumbered by the plethora of different tunings encountered in the French lute repertoire.[7] A notable exception is the *scordatura* used by Melii in his *Libro Terzo* (1616a). The Italian lute family is, however, characterised by instrumental diversity, but this does not need to pose a labyrinth to scholarly analysis. For the purposes of this study, rather than repeat the countless overviews of the various instruments and their variants which appear in several sources (see Chapter 2), I shall adopt the following approach:

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[7] For the French lute repertoire, the impracticalities posed by the various tunings result in a large portion of repertoire not even being played.

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- Sometimes, when the intention is clear, I shall use "lute" in a generic sense to signify the entire family.
- Generally, however, I shall use "lute" to refer to the instruments which retain the sixteenth-century tuning for the fingerboard strings. This can refer to the short-necked "Renaissance" lute, typically with six to eight, but also up to ten, courses. However, this can also refer to the extended-neck *liuto attiorbato* and archlute with *bordoni*, which have up to fourteen courses. I shall only differentiate the exact variant of the lute when needed. The tuning is thus (with only the number of *bordoni* varying):
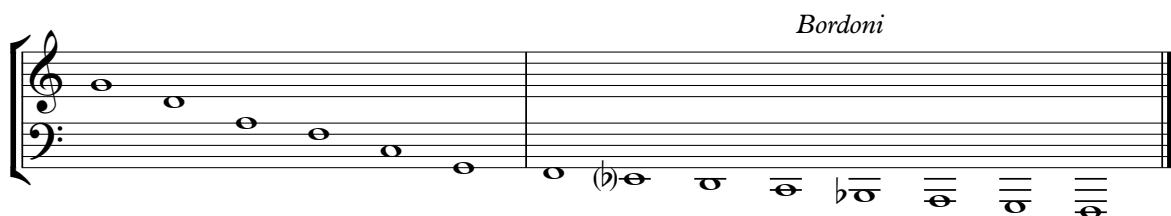
- I shall prefer the term "theorbo", but this is to be understood as synonymous with the term "*chitarrone*". For this I assume an extended neck instrument, typically with fourteen courses, tuned as follows:
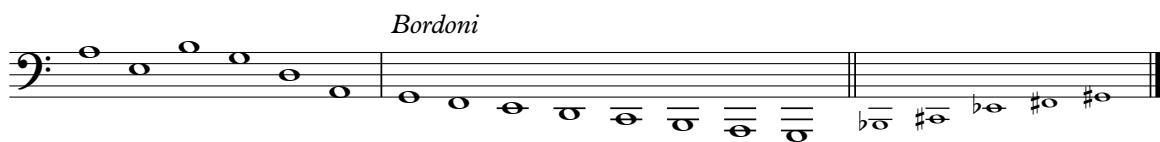
Kapsperger's third and fourth theorbo books (Kapsperger, 1626 and 1640) call for a nineteen-course instrument, which adds chromatic *bordoni,* as I have indicated in smaller notes in the above notation. (This does not make a large impact to the study at hand, only to the transcriptions in **Volume 2**.)

In other words, for the purposes of analysis, the music can be divided between two instruments – "lute" or "theorbo". A closer look at the finer subdivisions of the "lute" class becomes important in considering the social context, though. Coelho (1997) posits that the old form of the lute remained in use by amateurs, whilst the newer, extended-neck lutes were associated with professionals and the theorbo was especially associated with those musicians involved in the music of the *stile novo*. However, this is a generalisation and, as such, needs to be approached with care.

A further unenticing feature is the notion that, in approaching the toccata for the lute, it must be simultaneously related to the keyboard exemplars. The diversity within the toccatas highlights the fact that an illumination of these works first requires their positioning within the historical context of the lute repertoire. The lute toccata also needs to be related to larger stylistic trends before any extensive comparison with keyboard toccatas can prove worthwhile and desirable.

***

The central focus of this study will be the Italian lute and theorbo toccatas of the first half of the seventeenth century. This is no haphazard limitation, but coincides with the span and scope of the extant literature, as may be gleaned from Coelho's (1995) catalogue and the extant seventeenth-century printed sources.[8]

This study thereby aims to present, as comprehensively as possible, an investigation of the lute and theorbo toccatas in the lute and theorbo manuscripts of Italian origin, as well as the printed music by Italian lutenists (including those who worked abroad, namely Michelagnolo Galilei and Pietro Paolo Melii), for the first half of seventeenth century, that is, up to and including the last pre-eighteenth-century Italian source, *Modena A*. Comprehensiveness is easily assured in examining the limited body of seventeenth-century printed books. For the works in the manuscript sources, an exhaustive representation is delineated and guided by Coelho's (1995) catalogue.

It may be worthwhile to outline what this study does *not* aim to examine comprehensively. In the first place, whilst sixteenth-century pieces with the title "toccata" (in books printed before 1600 as well as in those manuscript sources which Coelho (1995) deems to have originated prior to the seventeenth-century) are considered in order to set the scene, this study does not attempt to examine sixteenth-century lute "toccatas" exhaustively. The exception is the *Barbarino* manuscript: although Coelho (1995) does not catalogue it as a seventeenth-century manuscript, I shall treat it in considerable detail in Chapter 5, as the manuscript presents a straddling of the sixteenth- and seventeenth-century repertoires. Secondly, whereas the repertoire for the five-course guitar, which enjoyed much popularity in seventeenth-century Italy, will be referred to in passing, a thorough investigation of any toccatas in its repertoire falls beyond the scope of this study. Finally, while sideways glances at non-Italian lute repertories will contextualise the Italian toccatas in this study, no exhaustive consideration of the rather seldom occurrence of lute "toccatas" outside of Italy is aimed at here.

The miscellany of approaches which is evident in this repertoire requires a conceptualisation of the variety of lenses with which the toccata genre is best to be viewed.

In the first place, transcription is a starting point for musical analysis. I have argued (Louw, 2010: 4) that transcription from tablature into musical staff notation is, in itself, a form of analysis, given that it forces the transcriber to engage critically with features such as voice leading, which lute tablature systems do not notate.

Whilst the transcriptions in **Volume 2** provides the necessary access to the music, the study in this **Volume 1** presents a critical and analytical survey of the pieces. For this, tracing a continuous thread and thereby only considering pieces which fit within a teleological narrative will not be satisfactory. Nor, in the musical analyses, can an anachronistic (tonal) formal analysis lead to a correct reading of these works.

A worthy style analysis must, then, take cognisance of the fact that while sixteenth-century contrapuntal and modal theories remained the base of composition in the early seventeenth century, this was enriched by *basso continuo* practice, which showed an increasing tendency towards harmonic-chordal thought. Moreover, a richer palette of dissonances, ornamentation and *passaggi* and an increasing use of the idiomatic possibilities specific to instruments, went beyond the practice described by sixteenth-century music theory.

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[8] The title toccata is found rather infrequently in sources originating outside of Italy.

It cannot be denied that, whilst early seventeenth-century music does not use tonal procedures such as largescale tonal organisation or form-creating modulations, there are aspects in the music which are more aptly described in terms of tonal language than with modal-contrapuntal theory. Newcomb (1985: 28 – 29) says of the harmonic language of Frescobaldi's toccata style, for example, that it

> […] preserves a transitional stage between the modal organization of, say, a Gombert motet or even a Merulo toccata and the pure functional tonality of a Corelli sonata.

It is for this reason that, in the style analyses, I have chosen to draw on aspects of modal and tonal processes, figured bass and Riemannian terminology in order to arrive at an analytical toolkit which clearly reveals the varied and by no means standardised musical language of the early seventeenth century. Whilst this approach runs the risk of sounding anachronistic, it would be a pity to exclude or limit terminology, when a certain term aptly and succinctly explains the detail at hand. At any rate, such a *potpourri* of terminology also reflects the reality of the music at hand, even if the composers themselves would not have used the same language. This allows such diverse details as counterpoint, texture, the affective use of dissonance and the use of range (including the expansion beyond the traditional concept of traditional vocal ranges) to receive due attention. I have approached my analyses from the belief that, as long as the variety of tools are used to describe various *structures* rather than to imply or to prescribe a universal theory of form (care should be taken, for example, to avoid such a conclusion as that these works are *not yet* tonal), it is possible to arrive at an analytical toolkit which succinctly describes compositional processes.

Particularly important for a mercurial genre, is the identification of the elements which make up the oft quasi-improvisatory style – what Hering (1954) calls *das Tokkatische* (see Chapter 2 below). To a large extent, these elements arise from instrumental pragmatics and idiomaticity. Contextual and comparative analyses which consider various instruments as well as other genres, will differentiate those aspects which constitute a disparity in style from those which arise from difference in idiom. In other words, comparative analyses can highlight aspects which are instrument-specific on the one hand and, on the other hand, those aspects which are ascribable to the composer's personal grasp of the contemporary musical language, as well as the facets which are specific to the toccata genre.

Concurrent to these analyses and comparisons, an examination of the historical and cultural factors which surrounded the repertoire, as well as an appreciation of the musical and patronage milieus in which the composers worked and in which the toccatas originated, is necessary for an understanding of the function and reception of the music.

In the next chapter, I shall start by contextualising my inquiry into the lute and theorbo toccatas within the context of the available literature on the toccata genre in general, as well as the existing literature on the seventeenth-century lute toccatas.

Even though the toccata genre seems to have taken root fairly rapidly in the seventeenth-century lute repertoire, the instrumental style and expressive language cannot have appeared out of a vacuum. Many of the textures and idiomatic gestures found in the toccatas were present throughout the sixteenth century too, albeit to a limited extant. Chapters 3 and 4 outline earlier trends which led up to the seventeenth-century Italian lute style, of which the toccata is representative. These chapters reveal the extent of change which occurred towards the beginning of the seventeenth century, as idiomatic aspects increasingly displaced the

strictness of the vocal style. These changes not only coincide with the flourishing of the toccata, but are also clearly reflected in the musical language of this genre.

Against this backdrop, Chapter 5 considers two manuscripts, viz. *Barbarino* and *Como*, which illustrate the process of stylistic change in the trends in lute music. Straddling the late sixteenth and early seventeenth centuries, these manuscripts contain a significant number of texturally free abstract genres, alongside older, stricter genres and thereby illustrate the process of stylistic change. This chapter also considers Lorenzino, a lutenist-composer whose style showed both conservative and innovative elements and whose music also appears in both manuscripts.

Even a superficial glance at the toccatas in **Volume 2** reveals that there is no unified style for pieces featuring the title "toccata" in the lute and theorbo repertoire. The pieces are stylistically diverse in terms of length, difficulty, texture, the use of dissonance and the position of virtuosic show. The *Perugia* manuscript, is a particularly rich manuscript source for toccatas. Even within this single manuscript, miscellany is noticeable. Chapter 6 considers the toccatas in *Perugia,* arguing that many of the toccatas served little more than a pedagogical function, much like the technical studies or etudes of later eras. These are to be differentiated from performable pieces of more pleasing musical quality in the same manuscript. This highlights the fact that there is no single lens through which to view the toccatas, but that a variety of approaches is needed with which to approach the diversity.

The contrapuntal theories of the sixteenth century do not satisfactorily explain all the features of the new expressive ideals of the seventeenth century and the increasingly idiomatic approach towards instrumental composition. Besides, most of the toccatas are not particularly contrapuntal and imitative counterpoint, in particular, plays a negligible role in many of the pieces. One aspect of the dramatic language is the use of dissonance to express the *affetti*. Whereas an examination of *seconda pratica* vocal music may rely on the text to justify compositional licence and harshness, a theory is needed with which to approach textless instrumental music. In Chapter 8, I shall propose and validate the use of Christoph Bernhard's *Figurenlehre* as an ideal approach to appreciating how a seventeenth-century listener might have made sense of daring dissonances in instrumental music. This is demonstrated in application to works by Michelagnolo Galilei and Bellerofonte Castaldi in Chapter 9.

Many toccatas might be regarded as manifestations of the expressive ideals of the *seconda pratica*, drawing on its sudden shifts in mood, its monodic texture and the dramatic use of *passaggi*. If this is considered in conjunction with the thinner and less contrapuntal approach to texture, it may be revealing to relate certain lute toccatas to monodies. The two toccatas of Claudio Saracini are brought into direct association with his monodic vocal music for being printed at the end of his *Le musiche* (1614). Chapter 12 relates the style of these two toccatas to the radical musical language of Saracini's vocal monodies. This approach will also find relevance in examining the toccatas of Kapsperger, who was likewise prolific in the vocal genres of the *seconda pratica*.

Yet, the lute and theorbo toccatas are by no means simply vocal in style. In achieving a dramatic discourse of changing moods and focusing on momentary expression, many toccatas also draw on instrument-specific idiomatic textures in presenting juxtaposing sections of contrasting material.

This raises the question of formal cohesion. Every other genre has a structural or procedural point of departure: intabulations of vocal music only posed the challenge of making an existing polyphonic piece idiomatically playable on an instrument. In composing a *ricercare* or fantasia, after selecting an appropriate *sogetto*, the composer could continue using similar contrapuntal procedures as in vocal music. Dance music derives its rhythmic features, melodic and phrase structures, as well as formal characteristics from the model dance type. Variation-type pieces probably presented the clearest guidance for the composer, as the given bass or progression (*bergamasca, ciaccona, passacaglia, romanesca, aria di fiorenza,* etc.) prescribed the form, the harmonic progression and the metric and rhythmic structures and set limits on melodic possibilities. Of course, the toccata could draw on any of these features or procedures, but in contrast to these genres, the toccata freed the composer from any *a priori* customs or prescriptions. Chapter 10 looks at how large, multisectional toccatas achieve balance between idiomatic, instrumental writing, expressive content and a variety of material, without adopting preconceived formal structures.

Another aspect of texture which represents a departure from vocal models is the use of arpeggiation and broken-style writing. These textures are particularly idiomatic to the lute and theorbo, enabling the suggestion of more intricate polyphony, without causing the texture to become "chunky". Arpeggiation forms an important aspect of several toccatas and gives rise to characteristic figures – not only on the lute and theorbo, but in harpsichord toccatas too. Moreover, a handful of toccatas rely solely on such textures. It will therefore be worthwhile to shed more light on this idiomatic compositional tool in Chapter 13.

With all these analytical techniques and approaches as a backdrop, the various toccatas in the manuscripts as well as the works of specific composers may be meaningfully examined and related. Chapters 7 and 14 survey the toccatas in various lute and theorbo manuscripts respectively.

An examination of the printed sources will afford an appreciation of how specific composers made the toccata genre (or similar abstract genres) their own. Pietro Paolo Melii did not use the term "toccata", but his abstract pieces are in the same vein and are examined in Chapter 11.

The works of Alessandro Piccinini and, particularly, Giovanni Girolamo Kapsperger showcase their mastery at combining the various elements of musical structure and idiomatic technique in achieving expressive dramatic discourses. Of all the extant toccatas, these two composers can be said to truly have made the toccata their signature genre. Selected toccatas by Piccinini are scrutinised in Chapter 15 whilst the intricate style of Kapsperger, arguably the most fascinating of the early seventeenth-century Italian lutenist-composers, is considered in Chapters 16 to 18.

To a certain extent, I have presented my research and analyses as a trajectory towards these chapters on Piccinini and, especially, Kapsperger. This is because these two composers have the largest portion of printed toccatas and have already received some scholarly attention. In other words, their music is likely to be the entry point for scholars and lutenists, in approaching the toccata genre for the lute as presented by this study. For both these composers, the toccata held something of a comparable to the position which the genre enjoys in the *oeuvre* of Frescobaldi – a signature genre, as it were. Amongst lutenists today, it is especially Kapsperger who springs to mind in connexion with the term toccata, particularly for his highly personal and adventurous musical language in these works. It is this reputation,

as well as my own personal fascination for this composer and his works, which has placed him at the forefront in various comparisons and analyses throughout this study. Nevertheless, although the variety presented in his works offers an ideal base for comparisons, I by no means wish to imply a teleology towards Kapsperger in the same way as much historical musical scholarship has for Bach.

Finally, although the toccatas in the different sources and even toccatas by the same composer show significant variety and style, they do share the common trait that they depart from a common vocal style in favour of a differentiated instrumental style, in search of an expressive language suited to the instrument and to the performer's setting. Chapter 19 contextualises these changes in considering the toccatas as products of broader changes in the seventeenth-century musical and social milieus. These vicissitudes impacted professional and amateur music-making, patronage and musical consumption.

2 Literature Review

Already in the early seventeenth century, Michael Praetorius raised certain assumptions about the toccata genre, which have remained in trend in the literature on the genre to date.

In the tenth chapter, "*Von den Præludiis zur Motetten oder Madrigalien: als die Toccaten*" {of the preludes to motets and madrigals, with specific reference to the toccata}, in the first section of his *Syntagma Musicum, Tomus Tertius* (1619b), Praetorius wrote:

> Tocata, *ist als ein* Præambulum, *oder* Præludium, *welches ein Organist / wenn er erstlich uff die Orgel / oder* Clavicymbalum *greifft / ehe er ein* Mutet *oder Fugen ansehet / aus seinem Kopff vorher fantasirt, mit schlechten enzelen griffen / und* Coloraturen, &c. *Einer aber hat diese / der ander ein andere Art / davon weitläufftig zu* tractiren *allhier unnötig / und erachte mich auch zu gering / einem oder dem andern hierinnen etwas fürzuschreiben.*

> *Und ob ich zwar viel herrliche* Tocaten *von den vornembsten Italiänischen und Niederländischen Organisten zusammen bracht / auch selbsten nach meiner Einfalt und Wenigkeit etliche darzu gesezet / in willens dieselbige im druck zu* publiciren: *So habs ich doch noch zur zeit umb gewisser Ursachen willen nicht zu Werck richten wollen.*

> *Sie werden aber von den Italis meines erachtens / daher mit Namen* Toccata *also gennent / weil* Toccare *heißt* tangere, attingere, *und* Toccato, tactus: *So sagen auch die Italiäner;* Toccate un poco: *Das heist / beschlagt das* Instrument, *oder begreifft die Clavier ein wenig: Daher* Toccata *ein durchgriff oder begreiffung des Claviers gar wol kan genennet werden* (Praetorius, 1619b: 25).

> {A *Tocata* is to be understood as a *praeambulum*, or *praeludium*, which an organist grips [plays] on the organ or harpsichord, fantasising from the head, prior to looking at [reading] a motet or *fuge*, using simple single chords and *coloraturas* [passagework] etc. [In doing that] one [organist] has this manner, the other that manner, and it is unnecessary [for me] to treat [describe] this in detail here, and besides [I] consider myself unworthy to prescribe to anyone what to do in this respect.

> And although I have collected many delightful toccatas from the most eminent Italian and Netherlandish organists, and have in great humbleness added some of my own, with the intention of publishing them in print, I have, for several reasons, not yet been able to compile such a volume.

> These pieces are called toccata by the Italians, I believe, because *toccare* means *tangere, attingere*, and *toccato* [means] *tactus*. Thus, the Italians also speak of *"toccate un poco"*: this means [one has to] beat the instrument or grip [touch] the clavier [i.e. the keys or keyboard] a bit. Therefore, in general, toccata can be understood to refer to a comprehensive touching or gripping of the entire instrument.}

In the first place, Praetorius assumed that the toccata was a genre for the keyboard. This needs to be considered in perspective though. The German lute had a different musical style and context; after all, the Italian lute milieu was characterised by new instruments of the theorbo and *liuto attiorbato*. Thus, Praetorius might have had less opportunity to hear Italian lute toccatas.

In subsequent scholarly literature, a similar disregard for the lute toccata presents itself as a manifestation of the assumption, if tacit, that the lute had outlived the influential role which it enjoyed in the sixteenth century. The narrative typically holds that the lute was a mere emulator in seventeenth-century Italy.

Secondly, Praetorius highlighted that the toccata is an improvisatory genre. It is noteworthy that he contrasted the toccata, which is improvised (“*aus seinem Kopff vorher fantasirt*”), to madrigals or motets (i.e. contrapuntal works), which the performer reads (“*ansehet*”). Notice that this conflicts with his own claim of having collected and composed toccatas. As long as the toccata is assumed to be improvisatory, one needs to consider the place of the carefully notated, not to mention expensively printed, toccatas.

Praetorius’ third assumption was that the title toccata implies a preluding function in order to allow the performer to touch or test the instrument before turning to a stricter composition such as a motet or madrigal (or, presumably, an intabulation of such a genre). Yet, can such a mundane role also be assumed for the most artistic, detailed composed and notated (or even printed) toccatas?

At the start of the twentieth century, Janet **Dodge (1908)** presented a historical overview of the lute and its sixteenth- and seventeenth-century repertoires. Whilst she unfortunately regarded the first three decades of the seventeenth century rather fleetingly as a “transition period” and devoted more attention to the “Parisian school”, Dodge did point to the innovative peculiarities of the early seventeenth-century Italian repertoire (see Dodge, 1908: 134 – 135).

Dodge (1908: 134) recognised that in this “transition period”, old forms were treated more freely, while new dances, as well as new forms, which “anticipate later developments”, gained popularity. Polyphonic works and fantasias were still common in England and especially in Germany, but disappeared in France and Italy. Pertinently:

> In 1604, when German lute books were still turning out settings by the hundred of polyphonic songs, and Italian, French and English lutenists were still occupying themselves mostly with dances of the old order, a certain German called Kapsperger published in Venice a book of pieces for the chitarrone […] many of which have an extraordinary, almost bewildering, freedom of harmony often reminding us far more of Monteverdi’s attempts at poignant expression than suggesting any particular musical intentions (Dodge, 1908: 135).

To demonstrate this, Dodge included a transcription of Kapsperger’s *Toccata 2da Arpeggiata* (Kapsperger, 1604: 7).[9] She also included a transcription of Melii’s *Capriccio Cromatico* (Melii, 1614: 42 - 43) as an example from this period.

Despite the awareness drawn to this repertoire by Dodge at the start of the century, much significant twentieth-century scholarly attention to the toccata has entirely ignored the seventeenth-century lute repertoire.

This is certainly the case for two studies, namely Schrade (1926) and Valentin (1930), which, though rather dated, still serve as the central authorities on the genre. It will be worthwhile to consider the main points raised by these two authors more closely.

Both authors do, however, acknowledge pieces in the *sixteenth*-century lute repertoire, yet disagree as to the significance of the contribution towards a presumed evolution of the toccata genre.

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[9] As I pointed out in Chapter 1, Dodge failed to take into account the re-entrant tuning of the theorbo in transcribing this work.

Schrade (1926) questions Praetorius' limiting of the toccata genre to the keyboard:

> *Erfahren wir auch von Michael Praetorius nur, daß die Tokkata allein als Form für Tasteninstrumente, Orgel und Klavier, zu gelten hat, so beweist doch die historische Forschung die Hinfälligkeit dieser einseitigen Beschränkung. Erst die jüngsten Jahrzehnte haben hinreichend erhellt, welche Bedeutung der Laute in der Geschichte der Instrumentalmusik beigemessen werden muß* (Schrade, 1926: 611).

> {Whereas we gather from Michael Praetorius that the toccata only held relevance as a form for keyboard instruments, organ and harpsichord, historical research proves that such a one-sided limitation holds no water. The recent decades have revealed the significant position which must be accorded to the lute in the history of instrumental music.}

Schrade draws attention to the influential role of the lute repertoire and argues that the roots of the toccata lie in the sixteenth-century lute "*Intonationen*" (by which he generically indicates works with titles like prelude*, preambulum*, toccata etc.), rather than in earlier keyboard works (see Schrade, 1926: 613).

Regarding the early lute pieces, Schrade begins by mentioning the *tastar de corde* of Dalza (1508), the *preludes* of Attaignant, the *Priambel* (or *Praeambeln*) of the German lutenists and early freer compositions with the name toccata.[10] However, he warns against looking for freedom ("*Gesetzlosigkeit*" {lawlessness}), in these early works. At least until the mid-sixteenth century, toccata-like pieces retained a "*strenge Gehaltenheit*", i.e. still remained fairly strict (Schrade, 1926: 611 – 612). Schrade regards their form, which contrasts *coloratura* passages with stricter *fugato* sections ("*Koloraturen mit eingeschalteten Fugatoteilen*"), as linking to that of the later toccatas, such as those by Claudio Merulo.

Schrade (1926: 613) identifies the earliest example of a toccata as being a lute work, namely *Tochata Del Divino Franc. da Milano* (Casteliono, 1536: f. 24ᵛ; transcription in **Volume 2**). He notes that, even though it does not present the formal aspects of Merulo's toccatas, it does present the basis ("*Grundtyp*"), consisting of a chord series and final *groppo* ("*Groppo als Schlussformel*").

Nevertheless, Schrade is not willing to depart too radically from the notion that the toccata was chiefly a keyboard genre. He remains entirely tacit about the seventeenth-century lute repertoire, failing to draw awareness to the parallel existence of the toccata genre in both the keyboard and the Italian lute repertoires in the early Baroque.

Schrade's observation that the origin of the toccata lies in a new relationship between the artist and his work is noteworthy, though. He notes the "*Auflockerung des Kunstwillens*" (Schrade, 1926: 613) {loosening of the artistic will} which accompanied the Renaissance, which is also manifested in composers' increasing sense of individuality towards their work ("*eigentümliches Verhältnis des Künstlers zum Werk*" {peculiar relationship between the artist and the work}) (Schrade, 1926: 614).

Thus, Schrade argues that the significant point of emergence of the toccata coincides with a growing discrepancy between "external" rules (as determined by the liturgical function of music, reaching back into the medieval sacred cult, according to Schrade) and the artist's own internal will or artistic desire, in search of expression of the "*Einzelschicksal*" {individual destiny; in the context to be understood as the artist's individuality} (see Schrade, 1926: 613 – 614). From this it is to be assumed that the strictness of the *canzona* and

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[10] I shall examine some of the works mentioned by Schrade and his arguments more closely in Chapter 3.

ricercare genres were in a state of tension with the composer's inner artistic views (see Schrade 1926: 613).

In this regard, the toccata is to be regarded within the context of the "*lezten Ausläufern der Renaissance*" {last offshoots of the Renaissance} (Schrade, 1926: 613) – an idea which may actually complement, rather than conflict with, the view of the toccata as an early Baroque genre. These are notions to which an examination of the seventeenth-century lute toccata repertoire has much potential to contribute and I shall therefore return to Schrade's argument in Chapter 19.

For most of his article, though, Schrade seems to be preoccupied by sketching a history outlining a perceived evolution of a form, in the face of the composers' struggle between upholding tradition and breaking with established rules and procedures, in seeking more individual artistic freedom. In this light, Schrade considers the significance of the inserted *fugato* sections in trying to curb formless rambling as an important developmental step in the history of the toccata. Schrade also considers the relative position of embellishment – varying in significance from superficiality, to an integral structural element.

Ultimately, Schrade paints a progressive *development* of the seventeenth-century keyboard toccata: with origins in the early sixteenth-century lute works, he shows a development in Italy which builds to Frescobaldi. After an adoption of the genre in Germany, for which he differentiates southern and northern schools and notes influence from Netherlandish keyboardists too, he outlines a similar proregression towards a zenith achieved in the works of Froberger.

In a final note, though, Schrade (1926: 635) does acknowledge that there are gaps to be filled, drawing attention once again to the possible significance of the lute. However, he mentions the sixteenth-century Spanish lute (*vihuela*) music, not the seventeenth-century Italian music.[11]

Valentin's (1930) history of the toccata has shaped scholarly literature to date and remains central to studies on the genre.

Valentin too, considers free, improvisatory pieces in both the keyboard and the lute repertories the sixteenth century, but, like Schrade (1926), he completely disregards the seventeenth-century Italian lute repertoire.

Valentin contradicts Schrade's (1926) view that the origins of the toccata are to be found in the early lute repertoire. Despite titles such as *tastar de corde*, *tochate* etc., he argues that the lute pieces (in which he includes Italian, German and French repertories)[12] are too inconsistent with regards to formal aspects, to be considered direct predecessors of the later keyboard toccata (Valentin, 1930: 3 – 4).[13]

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[11] Consider that Schrade's modern edition of Luys Milan's vihuela book, *El maestro* (Milan, 1536), appeared a year later in 1927 (see Milan, 1927).

[12] Yet, Valentin ignores the Spanish *vihuela* repertoire, which may have led him to different conclusions. His caution that the *tiento* cannot be compared to the toccata is based on the keyboard *tientos*, for which he states that they are strictly contrapuntal and lack the improvisatory element. Valentin therefore believes that the *tiento* should rather to be compared to the Italian *ricercare* (Valentin, 1930: 29 - 30). The vihuela *tientos* and fantasias, however, do show considerable freedom from counterpoint, as I shall discuss in Chapters 3 and 5.

[13] In this way, Valentin cautions against equating similarly named pieces in both repertoires, pointing out that, so too, the lute *ricercare* pose much less strictness than the organ *ricercare* (Valentin, 1930: 3).

Further, as opposed to Schrade, Valentin is uncomfortable with the notion that the organ repertoire developed under the influence of the lute. In particular, given the formlessness of early organ works, he points out that Schrade's view requires accepting a

> […] *Formverfall aus einer Entwicklungshöhe der Lautenmusik* […] (Valentin, 1930: 15).
>
> {formal collapse following a developmental highpoint in the lute music.}

Instead, Valentin (1930) sees a parallel existence of improvisatory and instrumentally characteristic music in both instruments, but ultimately:

> *[d]er Ursprung der Tokkata liegt in der Improvisation der italiensichen Orgelmusik* (Valentin, 1930: 142).
>
> {the origins of the toccata lie in Italian organ improvisation [practice].}

For this, the liturgical role of the organ *intonatio* was influential in the development of the improvisatory genres of the prelude and the toccata. For, he argues, whereas the initial role of the *intonatio* was to set the tone, it was only natural for the organist to desire the freedom to extemporise in doing so (Valentin, 1930: 9 – 10 and 33).

Thus, out of the earlier forms of the *intonatio* and *preambel*, neither of which were independent forms, but served a pragmatic purpose (see Valentin, 1930: 10 – 11), the toccata emerged in Italy, while the prelude developed in Germany and other regions in the sixteenth century.

Pertinently, Valentin highlights the contribution of the free improvisatory character of the *intonatio* practice towards the emergence of the instrumental style.

In the first place, he points out the

> *[…] stilistisches Merkmal, daß es der früheren Instrumentalmusik durch ihre Unselbständigkeit versagt blieb, ganz unabhängig von einem Programm, d.h. einer Textvorlage, zu gestalten und die im Instrument gegebenen mechanischen Möglichkeiten auszunutzen* (Valentin, 1930: 20).
>
> {[…] stylistic characteristic that, due to the lack of independence [from vocal style], early instrumental music failed to take form in the absence of a programme, i.e. the presence of a text and to thereby utilise the mechanical possibilities offered by the instrument.}

Gradually, the early *preambels* and *intonatios* showed the emergence of an independent instrumental style:

> *Das Charakteristikum der Intonationen und Praeambeln tritt in der Kontrastierung von Akkordensäulen und Laufwerk zutage, woraus ein im Grunde sehr lockeres und nur in geringem Maße zusammenhängendes Gebilde entsteht, das sich im Laufe der Zeit zum Praeludium einerseits und der Tokkata anderseits entwickelt* (Valentin, 1930: 10 – 11).
>
> {The characteristic of the *intonatios* and *preambels* comes to light in the contrasting of chordal pillars and passagework, from which a fundamentally very free and only marginally coherent structure materialises, which eventually developed into the *praeludium* on the one hand and the toccata on the other hand.}

In this way, free-form genres emerged as contrasting to the strict, contrapuntal *ricercare*.

14

> *Das Ricercar stellt eine gegensätzliche Form zur Tokkata dar. Vielleicht ist diese auch in ihrer Urform, in der Intonatio, als eine Reaktion gegen die allzu starre Strenge des Ricercar entsanden […]* (Valentin, 1930: 18).

> {The *ricercare* presents a contrasting form to the toccata. Perhaps already in its original form, the *intonatio*, the toccata emerged as a reaction against the all-too-rigid *ricercare*.}

Another important aspect in the emergence of the instrumental style is the use of diminutions and ornamentation. Originating in the intabulation practice, as pure "*Spielfreude*" {playfulness} and in order to better support the sonority in accommodating vocal counterpoint on the instrument, ornamentation and passagework was not originally a structural element of formal importance (Valentin, 1930: 8). Only gradually, ornamentation took on a more structurally central role. This occurred simultaneously in vocal and in instrumental music (Valentin, 1930: 8).

Pertinent to the development of the toccata, however, was the decay of the Franco-Flemish style and the emergence of an independent Italian organ style. Correspondingly, for Valentin (1930: 18), the first signs of the "*eigentlichen Tokkata*" {actual or true toccata} are only to be found after around 1590.

As I shall show in Chapters 3 to 5, the late sixteenth-century and the seventeenth-century lute repertoires, particularly the toccatas, present revealing evidence of the waning of the Franco-Flemish style, the growing significance of embellishment (particularly *passaggi*), as well as the emergence of an instrumental style liberated from the vocal style. It is unfortunate that Valentin was so quick to discount a greater role of the lute in the emergence of the toccata as an idiomatic instrumental genre.

Valentin (1930) emphasises a further development which has remained an assumed norm for the toccata genre, viz. the emergence of a *Dreiteiligkeit* {tripartite structure}. Andrea Gabrieli played an important role in introducing the *fugato* element as the middle section of this *"[…] normalen tokkatenhaften Dreiteiligkeit […] die aus einem von Passagen umrahmten ruhig imitativen Kernteil besteht"* (Valentin, 1930: 36) {normal toccata-like tripartitioning, consisting of an imitative core surrounded by passagework}. Nevertheless, for Valentin, Gabrieli represented the end of the *intonatio* era.

It was Claudio Merulo's expansion of this tripartite structure which proved to be significant in achieving the "*Verselbständigung der Tokkata*" {independence of the toccata} (see Valentin, 1930: 34 – 40). In reconciling the two contrasting elements of the strict *ricercare* and the free *toccata*, Merulo presented the first "*geformten Tokkaten*" {formed or shaped toccatas} (Valentin, 1930: 39). Moreover, in the introduction of imitatative sections and thicker counterpoint, Valentin already traces the route to the later prelude (or toccata) and fugue (Valentin, 1930: 39).

It is probably in favour of an historiographical agenda, that Valentin excluded a further examination of the lute,

> *[…] die doch nicht die Beweglichkeit und die Mehrgriffigkeit der zur kontrapunktischen Spielmusik bestimmten Orgel erreichen konnte* (Valentin, 1930: 23 – 24).

> {which ultimately did not achieve the agility and [superior ability to grasp multiple sounds] which the organ, which was ordained for contrapuntal [instrumental] music [*Spielmusik*], is able to achieve.}

15

This is a pity, because the lute repertoire may add another facet to the appreciation of the development of a freer style of instrumental composition in the early Baroque. For example, whilst the three-part form might be relevant for the keyboard toccata, many lute toccatas show different approaches in achieving meaningful improvisatory forms, as I shall argue in Chapter 10, as well as in examining Kapsperger's works, for example, in Chapters 17 and 18.

Yet, Valentin's comment also ignores the contrapuntal feats of the lute intabulations and fantasias and fails to explain why these were not carried forward into the toccata genre for the instrument. In Chapters 3 and 4, I shall therefore consider some of the changes which occurred in the lute repertoire and how these relate to the toccata, more closely.

A main shortcoming of Valentin's approach of tracing a narrative thread throughout his history of the toccata, is the neglect of the significance which composers held within their own period (as opposed to long-term developments). Trends and styles which did not prove to be of enduring significance, are discounted by Valentin.

In this way, Valentin outlines an evolution, for which Andrea Gabrieli and Claudio Merulo were key, reaching an apex in the works of Frescobaldi. Valentin notes the concentration of thematic material and the subjectivity of expression. Notably, he compares the freedom which Frescobaldi afforded the interpreter, to the use of *rubato* (Valentin, 1930: 59). The flexible treatment of beat is indeed an important aspect of the early Italian toccata style, which characterises many a lute or theorbo toccata too (as I shall discuss in Chapter 10).

After Frescobaldi, Valentin presents Michelangelo Rossi and Bernardo Pasquini as the final significant figures for seventeenth-century Italian keyboard music, followed by relative stagnation (Valentin, 1930: 117).[14] He notes that Pasquini served as an important link to later Italian composers. Eventually, more conscious of formal structure, the later Italian composers moved to the sonata (Valentin, 1930: 117) leading to the eventual collapse of the toccata genre in Italy (see Valentin, 1930: 120 – 124).

Valentin regards the Germans to be the true heirs and perpetuators of the organ toccata (see Valentin, 1930: 62), noting that historically, periods of development and of stagnation in Italian and German music have typically stood in a reciprocal relationship to one another (Valentin, 1930: 116). Like Schrade (1926), Valentin distinguishes a southern and a northern German tradition. Sweelinck is presented as an important figure in the northern tradition.

Valentin also mentions Froberger, who showed much influence from Frescobaldi. Interestingly, Valentin does acknowledge that Froberger went to Paris to learn the fashionable lute style of Gallot and Gautier, but claims that this

> *[…] handelt sich um die Verzierungstechnik der französischen Lautenmusik, die sogenannten Tremblements […]* (Valentin, 1930: 63).

> {concerns the ornamentation technique of the French lutenists, the so-called *tremblements*.}

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[14] **Silbiger (1980)**, however, sees a significant continuation of the keyboard in Rome after Frescobaldi.

Thus he ignores the textural aspects of arpeggiation and *style brisé*, which were central to the French lute style.[15] In Chapter 13, I shall consider such textural concerns in the Italian lute toccatas, which may well have been significant to texture and style of the toccata genre in general and perhaps even to keyboardists' approach to texture.

In tracing various trends and naming significant composers in Germany, Valentin also notes the Germans' eventual separation of the free passages and the *ricercare* elements of the Italian toccata, into the form of the toccata and fugue.

Ultimately, the different stylistic and formal directions of northern and southern Germany are bridged by the *"Universalität eines Johann Sebastian Bachs"* {universality of Johann Sebastian Bach} (Valentin, 1930: 143).

The upshot is that the early seventeenth century is treated as a mere phase by Valentin.[16]

In his later publication on the toccata, **Valentin (1958)** also ignores the seventeenth-century Italian lute repertoire. Valentin (1958) presents an anthology of a very modest selection of works spanning four centuries from Da Milano's small lute *Tochata,* published in 1536, up to the early twentieth century (thereby extending the scope by adding an excerpt from Wolfgang Fortner's *Toccata und Fuge für Orgel,* originally published in 1930).

The only lute works included are the *Tochate* by Da Milano and a *Preamel* (*Preambel*) by Hans Newsidler. No seventeenth-century lute or theorbo works are presented.

In the *Geschichtliche Einführung* to the anthology, Valentin (1958: 3 – 12) repeats the same assumptions presented in his 1930 thesis, similarly outlining a progressive development of the genre. He states verbatim in both sources:

> *Die allgemeine Entwicklung der Tokkata aber von ihren Anfängen über Merulo, Frescobaldi und Buxtehude bis zu Bach hin wird durch eine ansteigende Linie gekennzeichnet. In keiner Formentwicklung vollzieht sich die Wandlung zu einem positiven Formziel so schnell wie bei der Tokkata [...]* (Valentin, 1930: 96 and Valentin, 1958: 9).

> {The general development of the toccata from its origins, via Merulo, Frescobaldi and Buxtehude until Bach is characterised by an ascending line. In no development of a form are the transformations towards a positive formal goal achieved as quickly as with the toccata.}

As an aside to these two historical overviews of the toccata genre, **Gombosi (1934)** returned to the etymology of the name to trace origins. He believes that Praetorius (1619b) was mistaken in associating *toccare* generally with touching, beating or grasping the keyboard, for, he sees no reason why just one genre would have appropriated the term (Gombosi, 1934: 51). Instead:

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[15] Valentin (1930: 54) does recognise that the *"[...] lautenistische Klavierstil der Frobergerschen Suiten erstreckt seinen Einfluß bis auf Bach hin"* {"lutenistic" keyboard style of Froberger's suites had an influence which extended to Bach}. However, he does not acknowledge that the influence of the French lute style is a completely different kettle of fish to the sixteenth-century lute music, as well as to that of the Italian lute music of the seventeenth century. In Chapter 18, I shall consider the fact that Italian lute textures, especially that of Kapsperger, may have had an influence on keyboard composers such as Frescobaldi and even Froberger.

[16] For example, rather than being content with acknowledging Frescobaldi's use of dissonance and manipulation of tension (*"Steigerung und Spannung"*) within the context of the *seconda pratica*, Valentin seemingly justifies Frescobaldi's expression by relating it to the nineteenth-century Romanticism – to the *"Intensität der Romantik"* (Valentin, 1930: 59 – 60).

Daß gerade die Tokkate "toccata" heißt, hat einen tieferen Sinn, der durch den späteren, schon bei Prätorius lebenden Wortgebrauch in Vergessenheit geriet bzw. von einer Anwendung des Begriffs in einem allgemeineren Sinne verdrängt wurde (Gombosi, 1934: 51).

{The fact that the toccata is called "toccata" has a deeper meaning, which had been forgotten by the time of Praetorius' contemporary usage, or was displaced through a more general usage of the term.}

He points to evidence of significantly (i.e. centuries) earlier applications of similar words in connexion with fanfares – wind or trumpet music of a highly festive character (Gombosi, 1934: 52). The etymology of the name "toccata" nevertheless still derives from the idea of stroking, striking or beating: Gombosi (1934: 53) believes that it referred to the timpani, which typically accompanied such fanfares.

For Gombosi, this means that, whilst it is an introductory piece, "toccata" is no mere redundant alternative term for the keyboard prelude:

Dem Präludium geht jener gehobene Charakter ab, in dem die Tokkate die festliche Tradition vergangener Jahrhunderte hütet; damit aber auch jene Virtuosität, der die Tokkate ihrer gehobenen Stellung und ihres improvisatorischen Wesens zufolge immer mehr zur Geltung verhilft (Gombosi, 1934: 53).

{The prelude lacks the preeminent character of the toccata, which retains the festive tradition of preceding centuries, as well as the characteristic virtuosity, which lends the distinguished position and improvisatory nature of the toccata increasing relevance.}

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Schrade (1926) and Valentin (1930) grapple with aspects of form, in a somewhat futile attempt to map a continuous advancement of the genre through history from what Valentin (1930: 97) considers to be formlessness beginnings towards formal norms.

In contrast, **Hering (1954)** traces the origin of the stylistic elements of the toccata. Hering thereby regards the term "toccata" as applied as an adjective – "*das Tokkatische*" – rather than a form. "*Das Tokkatische erhebt das Improvisatorische zum Prinzip [...]*" (Hering, 1954: 277) {the toccata-specific character raises improvisation to the level of a principle} and the toccata loses its character the more a set form is applied (Hering, 1954: 277).

Hering (1954: 278) considers the "*[...] Prozeß der Emanzipation der klavieristischen Diktion vom Vokalsatz [...]*" {process of the emancipation of the keyboard diction from the vocal structure}. On the one hand, this process lies in the use of passagework and runs, which increasingly transgressed the boundaries of individual voices, leading to a broadening of the concept of range – a new "*Raumbewußtseins*" (Hering, 1954: 279). On the other hand, chordal figuration also contributed to the toccata style and the accompanying liberation from four-voiced structure. The most primitive figure in this regard is the arpeggio – regardless of whether applied by the performer or notated by the composer (Hering, 1954: 283). However, in the early Baroque, Hering sees the actual arpeggiation as secondary to the chord itself and, usually, the prominence of the upper voice. Only later in the Baroque did the arpeggiation of a chord row achieve an inner dynamism. Most interestingly, he points out the way in which figurations led to consolidation of voices, thus presenting the potential for arpeggiated and broken chordal figurations to imply, or incorporate, two or more voices, even though they

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appear linear in notation. This presents the scope for instrumental music to suggest fuller polyphony.

The lute has always needed to rely on some degree of free-voiced polyphony and it is surprising that Hering did not consider its repertoire in this regard (rather than considering the closer Italian lute music, he preferred to consider the use of arpeggio in virginal music by composers such as John Bull). Especially the seventeenth-century lute repertoire has much to contribute. I shall consider the use of arpeggiation, chordal figurations and broken style (and *style brisé*) in more detail in Chapter 13.

Hering also looks at the synthesis of the *Tokkatische* with *fugato* elements in two phases: first in the through-composed approach of Frescobaldi (who brought the two elements closer together than did the earlier Venetians) and, then, the later approach of the high Baroque, in which the two elements separated once again (Hering, 1954: 290). Whilst Frescobaldi's use of small, exact imitations, followed by free spinning-forth passages and short-lived motives was not an enduring element,

> *Entscheidend aber für die Stellung, die Frescobaldis Tokkaten in der Entwicklung dieser Form einnehmen, ist die bisher zu wenig beachtete Tatsache, daß gerade die spielerisch klavieristische Freizügigkeit in der Imitation bestimmend ist und nicht etwa die kontrapunktische Strenge* (Hering, 1954: 291).

> {Significant, however, to the position which Frescobaldi's toccatas took in the development of this form, is the to date underplayed fact that precisely the playful, "keyboardistic" liberalness in the [use of] imitation, rather than contrapuntal strictness, is determining.}

Although Hering also omits the lute repertoire, by recognising the increasing harnessing of the potentials of instrumental textures in the toccata genre, his approach at least does not exclude a positioning of the lute repertoire within this context.

Bradshaw (1972) also sketches a history of the toccata, which traces a path through the sixteenth and seventeenth centuries towards Bach. Whereas the term "toccata" had different meanings and referred to different types of music in the Renaissance (for which he is willing to examine the lute pieces too), the "toccata proper"

> […] denotes the most well-known type of keyboard composition in which sustained chords and brilliant scale passages alternate with imitative sections (Bradshaw, 1972: 14).

Bradshaw (1972: 15 – 18) notes that the Venetian keyboard toccatas, as the first large body of this type, were already sophisticated pieces, not tentative works in search of a new style. He argues that they must, therefore, represent a longer tradition, stemming from an developmental stage which occurred significantly earlier.

Bradshaw proposes that the model was that of the vocal *falsobordone*. In the later sixteenth century, the *falsobordone* took on the form of highly embellished versions of psalm tones. These were then transcribed as *falsobordone* for the keyboard, leading to a similar style of embellishment in the *intonation*. Unlike the *falsobordoni*, though, for many *intonationi*, the psalm tone was not directly present, but rather used in an "ideal" fashion. The psalm tone *cantus firmus*

> […] is not present in long values, nor is it embellished, nor simply passed from part to part. It is, in fact, not audible at all (Bradshaw, 1972: 26).

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Instead of presenting a concrete melody, Bradshaw argues that such ideal use of melody had the advantage of serving as a source of further melodies, textures and harmonies to be used in the composition.

The Venetian toccata, then, as a larger form, went a step further in presenting even freer "ideal" treatment of the melody, but these toccatas were still based on a psalm tone (Bradshaw, 1972: 28), as Bradshaw demonstrates by "revealing" the underlying psalm tones for a selection of toccatas (see Bradshaw, 1972: 28 – 33).

Thus, Bradshaw (1972: 40) sees a "direct line" between the vocal *falsobordone*, the keyboard *falsobordone*, the *intonation* and the Venetian toccatas published between 1591 and 1604.

Thereby arguing that the toccatas are guided by "[…] the most solid of all composition techniques – a *cantus firmus"* (Bradshaw, 1972: 35), he challenges the notion of the toccata being improvisatory. Moreover, he does not believe that the German prelude – nor the sixteenth-century lute toccata – led to the Venetian toccata.

Nevertheless, Bradshaw is unwilling to consider the seventeenth-century lute repertoire. This is hardly surprising, for he seems to be at a loss with seventeenth-century repertoire, especially with Frescobaldi:

> With their frequent changes of harmony, tonality, melody, and rhythms, as well as their sectional structure, Frescobaldi's compositions belong unmistakably to the early Baroque; only a few reveal an ideal *cantus firmus* structure (Bradshaw, 1972: 77).

Merely identifying psalm tones does not explain the remarkable structures. Bradshaw's psalm tone overlays are sometimes a stretch at best and hardly explain how these presumed *cantus firmi* shape or structure important events, such as those cadences which are not directly reflected in the form of the psalm tone itself.

As Silbiger (1996: 404) states:

> Although [Bradshaw's] model works for some of the brief 16th century intonations, it breaks down when applied to the toccatas of Frescobaldi and others.

In his later article, **Bradshaw (1988)** examines the origin of the Venetian toccata before 1600 in more detail. He highlights three phases in the developments leading up to the Venetian toccata. The vocal *falsobordone* had a long tradition, but the important point for the keyboard genres came about in the later sixteenth century when, from the previous SATB texture, a fashion for solo, embellished performance of psalm tones came to the fore. Pertinently though, the embellishments were not mere ornaments but

> […] sweeping scale passages, true *passaggi* [which] suited perfectly the slow moving, repeated block chords of the falsobordone, and it was undoubtedly because of the basic style of the genre that such *passaggi*, rather than smaller ornaments, were used (Bradshaw, 1988: 163).

Thus, the first phase, from the mid-sixteenth century, is represented by the transfer of vocal solo *falsobordoni* with written-out embellishments to the keyboard. This led to a keyboard *falsobordone* which offered a different style to contrapuntal *ricercare* or *canzonas*. This difference lay in the use of *passaggi,* with voice crossings, rather than ornaments such as

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groppi, as well as in the abandonment of the traditional vocal style, as ranges were not observed and the part-writing was inconsistent.

The second phase, around 1570, lay in the introduction of *ricercare* section in the toccata, which enabled the composers to achieve length without tedium.

The third phase from around 1580, is seen in the works of such composers as Merulo, in the addition of short repeated ideas and motives, the use of richer harmonies and dissonances, smoother bass lines and greater rhythmic variety.

Pertinently, here Bradshaw (1988) acknowledged the liberation from a vocal *cantus firmus.*

The lute and theorbo toccatas, as (presumably) secular pieces, had no reason to draw on psalm tones and may shed a different light on the development of the toccata as a characteristically instrumental genre.

For this, though, Bradshaw's recognition of the style of *passaggi* is an important one. I shall show, however, that this developed independently of the *falsobordone* too, especially with the emergence of *seconda pratica* monody.

In other words, much of the stylistic aspects which the Venetian keyboardists may have drawn from the vocal *falsobordone*, might have been drawn from other sources too, as Fadini (1987) and Silbiger (1996) show (see below). Had Bradshaw considered the lute and theorbo toccatas, he may have acknowledged a less prescriptive role for the psalm tone *cantus firmus* in an emerging instrumental style represented by the toccata. Coelho (1983b) does, however, draw on Bradshaw's theories in examining Kapsperger's theorbo toccatas, as I shall discuss below.

Nevertheless, apart from holding significance at least for the Venetian keyboard toccata, as a subset of the toccata genre, Bradshaw's theories do challenge some assumptions regarding the toccata. In particular:

> […] to view the toccata solely as a technical display piece, as the first instrumental form to record free improvisation, is no longer possible (Bradshaw, 1972: 85 – 86).

In the standard reference sources, Dirksen's (1998) entry in *Die Musik in Geschichte und Gegenwart* as well as Caldwell's (2001b) article in *The New Grove Dictionary of Music and Musicians*, repeat the trends established by Valentin (1930) and Schrade (1926).

After considering the origin of the name, acknowledging Gombosi's (1934) theory in doing so, **Dirksen (1998)** identifies early examples of toccatas in both the lute and the keyboard repertoires of the sixteenth century.

> *Doch konnte sich die Toccata – trotz späterer wichtiger Ausnahmen wie A. Piccinini [...] und vor allem Joh. H. Kapsberger [...] – in der Musik für Laute und Chitarrone nicht als Gattung durchsetzen, sondern entwickelte sich zu einer ausschließlich Tasteninstrumenten vorbehaltenen Form, wie Praetorius schon zu Beginn des 17. Jh. feststellt [...]* (Dirksen, 1998: 599).

> {Nevertheless, despite notable exceptions such as A. Piccinini and especially Joh. H. Kapsberger, the toccata failed to establish itself as a genre in the music for lute and for chitarrone, and instead developed into a form reserved exclusively for keyboard instruments, as Praetorius already observed at the start of the seventeenth century.}

I have already pointed out that Praetorius did not necessarily take into account the Italian repertoire for lute and theorbo and his classification therefore needs to be approached with caution.

Starting in Venice, Dirksen considers the importance of composers such as Diruta, Andrea Gabrieli and Merulo. He identifies a second school in Naples, represented by De Maque, Moyone and Trabaci and a third school in Ferrara with Luzzaschi and Ercole Pasquini.

Frescobaldi combined elements of all three schools "*[…] als instrumentaler Realisierung der seconda pratica […]*" (Dirksen, 1998: 601).

> *Zwar fehlen imitative Abschnitte, aber die kontrapunktische Basis bleibt immer erkennbar. Die madrigalische Harmonik des Vokalstils der seconda pratica wird übernommen, der affektuose Textbezug durch Virtuosität und Motiv- und Figurationsreichtum ersezt, die Linien vermeiden jeden Schematismus* (Dirksen, 1998: 601).

> {Although there are no imitative sections, the contrapuntal foundation always remains perceptible. The madrigal harmony of the vocal style of the *seconda pratica* is adopted, whilst the affective focus on the text is substituted with virtuosity as well as motivic and figural abundance and the contours avoid any schematism.}

Much of Dirksen's commentary concerning Frescobaldi's style could equally be observed and explored in lute toccatas, at least in the works of Piccinini and Kapsperger. It is a pity, then, that he did not consider these works.

Based on Silbiger (1996) – see below – Dirksen also mentions the *Ancidetemi pur* intabulation in Frescobaldi's second *Il secondo libro di toccata* as showing the origins of the toccata in embellished intabulations of vocal models.

> *Mit der Intabulierung des Arcadelt-Madrigals* "Anceditemi pur" [sic] *im Toccatenstil stellt Frescobaldi ausdrücklich die Toccata dem Madrigal als instrumentales Gegenstück gegenüber* (Dirksen, 1998: 601 – 602).

> {With the intabulation of Arcadelt's madrigal "*Ancidetemi pur*" in toccata style, Frescobaldi expressly associated the toccata with the madrigal, as the instrumental counterpart of the latter.}

Perhaps if he had had access to Kapsperger's *Libro terzo d'intavolatura di chitarone* (1626), which also contains a comparable "toccata-like" intabulation for theorbo of the same madrigal, Dirksen might have been less dismissive of the lute repertoire. I shall consider Kapsperger's intabulation in Chapter 4.

Dirksen (1998) also states that Frescobaldi's style saw a continuation with Michelangelo Rossi, whereafter, the toccata initially lost its significance, only enjoying a revival towards the end of the century with Bernardo Pasquini and Alessandro Scarlatti, but having lost its rhapsodic character.

Dirksen outlines a similar history to Valentin (1930), with the toccata spreading to southern Germany and, in the later Baroque, to northern Germany, eventually leading to the toccatas of Bach. Thus, at least by implication, the evolutionary path to Bach is ever-present.

Dirksen's developmental-evolutionary narrative likewise needs to be treated with caution. Just because the lute toccata and the lute itself did not prove to be enduring over the centuries, does not mean that they were not significant in their own time.

For **Caldwell (2001b)**, too, the toccata was "[…] almost always for a solo keyboard" (Caldwell, 2001b: 534). Outlining the same narrative of an evolution towards Bach, Caldwell starts with a brief synopsis of the development in the Renaissance, looking at the German organ prelude of the fifteenth century, the early sixteenth-century lute pieces with titles like *tiento* or *tastar* – "[…] usually referring to a more strictly chordal type of piece" (Caldwell, 2001b: 535) and mentioning Casteliono (1536) as presenting the first printed mention of the title toccata – viz. ***Tochata Del Divino Franc. da Milano*** (Casteliono, 1536: f. 24ᵛ; transcription in **Volume 2**).

As with previous scholars, the seventeenth-century lute is side-lined, as Caldwell traces the familiar developmental narrative. After the late sixteenth- and early seventeenth-century works of Diruta, A. Gabrieli, Merulo, Moyone and Trabaci, "[w]ith Frescobaldi a new era was inaugurated […]" (Caldwell, 2001b: 535).

Upon considering Michelangelo Rossi and Bernardo Pasquini, Caldwell turns to southern Germany, in which Froberger is prominent.[17] From there, his focus shifts to northern Germany and the middle Baroque, represented by the likes of Sweelinck. The developments eventually led to new approaches in late Baroque style of Alessandro Scarlatti and Bach. Caldwell also considers the use of the title toccata in the nineteenth and twentieth centuries.

Thus, in trying to outline a progressive path from the Renaissance to present day, Caldwell, like previous scholars, found no place for the seventeenth-century lute. This highlights the need for research which examines these pieces in the context of their own period, rather than discounts them as irrelevant within a teleology to the present day.

Moreover, references to important sources of lute scholarship, which includes literature which is of great relevance to the toccata genre, as I shall outline below, is missing from Caldwell's bibliography.

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Turning away from studies which attempt to outline a history of the toccata from its origins to the works of Bach, or even to the twentieth century: some studies attempt to isolate the toccata as a product of specific periods, or dedicate attention to the works of specific seventeenth-century composers. These focus on the keyboard, too. Voigts (1955) and Bradshaw (1975) examine the toccatas of Sweelinck; Völkl's (1969) dissertation considers the toccatas of Claudio Merulo; Kosnik's (1979) dissertation focuses on Froberger's toccatas; Klein (1989) looks at the toccatas of Frescobaldi; Pannetta (1991) examines Hans Leo Hassler's toccatas.

Especially relevant to the study at hand are certain studies which look at Frescobaldi's toccatas and their stylistic background, for their approach may be transferred to an examination of the lute toccatas too.

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[17] Interestingly, here, too, the influence of the lute is even discounted: Caldwell claims that Froberger's toccata style in turn influenced the French keyboardists in their unmeasured *Preludes non mesuré*, yet fails to mention the impact of the French lute repertoire on keyboard textures – including Froberger's own style.

Whilst the earlier sources looked at the toccata over eras, **Newcomb (1985)** focuses on the early Baroque style of Frescobaldi. He points out that previous scholarship focused on the printed sources from the late sixteenth century to find evidence of the stylistic origins of the toccata. Newcomb argues that one needs to examine the manuscript sources too.

He agrees that Frescobaldi inherited the Venetian style and dimensions, as well as the "generic importance" of the toccata, from Merulo. However, manuscript sources suggest that Ercole Pasquini and Giovanni de Maque also had an influence on Frescobaldi's style (see Newcomb, 1985: 32 – 36). Newcomb notes that the keyboard manuscripts of the early seventeenth century do not contain thoroughly worked-out compositions as in the prints and thereby often resemble anthologies of "[…] memorable bits for study and reference […]" rather than complete pieces (Newcomb, 1985: 36). Yet, there is much information about style and technique to be gleaned from the manuscripts. In Chapters 7 and 14, I shall show that the same may be noted of the toccatas in the lute and theorbo manuscripts.

Newcomb's approach to delineating a clear stylistic description of Frescobaldi's toccatas[18] is most relevant to broader studies of the toccata. He proposes a method which not only considers discrete stylistic elements which make up a section or even an entire piece, but also considers coherence. Newcomb (1985: 29) argues that Frescobaldi's toccatas must be regarded as entire, complete pieces, not as "[…] loose centonizations of ornamental riffs […]".

Moreover, he is wary of using rhetoric analysis only to identify figures, calling attention to the fact that rhetoric governs "[…] not only formula but framework" (Newcomb, 1985: 30) – in other words, not only *elocutio* but also *dispositio*.

Newcomb also considers the use of the adjective "improvisatory" as applied to Frescobaldi's toccatas. For his works, this needs to be understood as "[…] identifying an aesthetic model in which the impression of spontaneity, of unreflective artistic utterance, is prominent", seen, for example, in passages which strain notation (Newcomb, 1985: 30 and 30n).

For this, some element of novelty and freedom must be evident, but without violating all the conventional codes. Thus, he argues that, in creating an air of spontaneity, novelty and irregularity may occur in *formula,* or in structure (*framework*), but not both.

Newcomb argues that in Frescobaldi, freedom of formula is supported by a stable framework (such as hierarchical cadences and regular harmonic patterns). This is as opposed to Claudio Merulo and Andrea Gabrieli, whose works show more irregularity of structural framework.

For this purpose, Newcomb outlines a paradigm which frameworks the sequences of broad procedures which Frescobaldi's toccatas typically follow, in achieving their structural cohesion.

It should be pointed out, however, that Newcomb's paradigm, developed as an analytical tool for Frescobaldi's toccatas, cannot be indiscreetly applied to all composers and toccatas. Nevertheless, it does draw awareness to overarching structural concerns. I shall consider Newcomb's paradigm and applicability to certain lute toccatas in Chapter 10, for example to Piccinini's toccatas (see Chapter 15).

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[18] Newcomb (1985: 28) claims that the "normal toccata type" is represented by the first eleven toccatas in Frescobaldi's first book and Toccatas 1, 2 and 7 in his second book.

In considering Kapsperger's toccatas in Chapters 17 and 18, I shall not force Newcomb's paradigm on his highly individual works, yet Newcomb's idea that a spontaneous and improvisatory character may derive from freedom of figures or formulas within greater structural stability, will prove to be relevant.

Fadini (1987) examines Frescobaldi's toccatas from the viewpoint of musical rhetoric. Fadini (1987: 284 - 285) argues that the performer's reliance on personal feelings in interpreting music is too subjective to "decipher a complex code". The modern performer therefore needs to consider surviving documentation in order to abandon the "linguistic code of his own time" in approaching a "distant epoch".

Significantly for the toccata:

> Recognizing that music had the power to produce specific effects upon man meant submitting to it; on the other hand, subjecting it to the domination of words meant bending it to the will of man. The dominance of the text over music guaranteed the control of the effects that music could produce (Fadini, 1987: 285 – 286).

Fadini devotes a large portion of her essay to an overview of the history of the notion and concepts of rhetoric in music. She does, however, raise the question of the validity of rhetorical figures in the absence of text in instrumental music. As she points out, Vincenzo Galilei argued that instruments could express the *affetti* (and thus disagreed with his teacher, Zarlino, in this regard).

Fadini (1987: 294) recognises two trends in the application of musical rhetoric in Frescobaldi's toccatas: either a section of a toccata focuses on one rhetorical figure, or it features a concentration of a host of figures. Fadini analyses the opening section (bars 1 to 13) of Frescobaldi's *Toccata terza per l'organo da sonarsi all'Elevazione* from his *Il secondo libro di toccate* (1627), in order to demonstrate the latter trend.

Largely based on a *potpourri* of figures presented in Buelow's (1980) article, Fadini's analysis runs the risk of seeking rhetorical figures indiscriminately, without truly explaining how and why these figures may arouse certain affects in the listener. A convincing application of such an approach, would require a more specific relation of the identified instrumental rhetorical figures to texted vocal examples. Only then could one argue the case for a textually-based musical-rhetorical vocabulary, which the seventeenth-century listener could transfer to the hearing of instrumental music.

The alternative, as I shall do in Chapter 8, is to adopt a suitable theory which supports a musical analysis of figures in instrumental music without needing to conjecture a textual backdrop. The latter approach, contrary to Fadinini's view, shows that the affectual potentials of instrumental music *could* be safely harnessed, without assuming the dominance of a text.

Silbiger (1996) is dissatisfied with Bradshaw's (1972 and 1988) viewpoint that the toccatas developed as *cantus firmus* settings of underlying psalm tones. Moreover, he doubts the ability of rhetoric analyses in the style of Fadini (1987), to elucidate those characteristics which are specific to the toccata (as opposed to other genres, to which rhetoric could similarly be applied).

Silbiger believes that toccatas are an instrumental form representing the *seconda pratica* (see Silbiger, 1996: 404). As he points out, this is not to be understood in the sense of the radical, or even the bizarre. More than the use of dissonance and of monodic texture, *seconda pratica* in Monteverdi's meaning referred to a concern for the expression of text and *affetti,* which could apply equally to polyphonic music and music in an otherwise more conservative style.

To explain how expression in the toccatas could be related to textual and affectual expression in vocal music, Silbiger examines Frescobaldi's highly embellished intabulation of Arcadelt's *Ancidetemi pur*, which is presented in lieu of a twelfth toccata in Frescobaldi's *Il secondo libro di toccate* (1627). Whereas the diminutions in the intabulations by Mayone and Trabaci follow Diruta's advice of embellishing separate voices, so that the integrity of the original voice leading is maintained, Frescobaldi's intabulation is so free that the original individual voices are indiscernible.

The reason for this, according to Silbiger, is that Frescobaldi went beyond intabulating mere notes, to embellishing the very meaning of words.

As Arcadelt's setting is restrained in its use of madrigalisms, the dramatic effect depends on the text itself (Silbiger, 1996: 409 – 410). Played directly on *cembalo*, then, the *affetti* are lost. Silbiger therefore shows how selected passages from Frescobaldi's version relate to expression of the text in the original model. He then points out that there are similar musical features in Frescobaldi's toccatas.

Silbiger further relates the toccata and the madrigal genres in pointing out that neither have a fixed form and that both rely on the expression of the momentary. Whereas the madrigal focuses on expressing individual works rather than the overall sense of the poem, the toccata similarly expresses transitory and localised *affetti*.

Frescobaldi's *Ancidetemi pur d'Archadelt passagiatto,* then, evidences the similarity between the two genres. However, Silbiger warns that he does not imply that each toccata presents an embellishment of a concealed madrigal:

> Rather, Frescobaldi's toccatas resemble madrigals in their succession of phrases of irregular length and unpredictable, often startling content. The overall continuity is not a musical one, but that of an impassioned speech, designed to carry us to the extremes of emotion (Silbiger, 1996: 412 – 413).

This can be equally relevant to Piccinini and Kapsperger's toccatas. In fact, as I have mentioned above, a similar free and highly embellished *Ancidetemi pur* intabulation is found in Kapsperger's *Libro terzo d'intavolatura di chitarone* (1626), a copy of which re-emerged in 2001. I shall consider this work in light of Silbiger's article in Chapter 4.

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It will now be worthwhile to turn to studies which are more specifically dedicated to the lute family and its repertoire. In the previous introductory chapter, I have already mentioned the centrality of Victor **Coelho's (1995)** catalogue and preliminary examination of the repertoire in the extant seventeenth-century Italian lute and theorbo manuscripts.

Much scholarly writing on sixteenth-century Italian lute music seems to imply a clear dichotomy between the sixteenth and seventeenth centuries in choosing to only consider sixteenth-century printed sources when dealing with music of the later sixteenth century.

Thus, Susanne **Court (1988)** compares Terzi's two books (Terzi 1593 and 1599) to the repertoire and style in the lute books of the sixteenth century. Yet, having been published at the very end of the sixteenth century, it may be just as worthwhile to contextualise the late sixteenth-century music, including such manuscripts as *Siena*, in terms of what came after. In fact, Court (1988, vol. 1: iii) does state that:

> [t]he need to form a complete picture of sixteenth-century lute intabulations, as well as one of the period after 1600 is one which I trust will be met by future scholarship.

The lute toccata, as a genre which straddles the late sixteenth and early seventeenth centuries, ideally illustrates the rapid, yet by no means abrupt, transition of stylistic and repertoire trends, as I shall highlight in Chapter 5.

In scholarly work on the seventeenth-century lute, lutenists have been rather more bewildered by the diversity in the physicality of the instruments than by the actual music. Whilst Pohlmann (1982), Mason (1989), Schulze-Kurz (1990) and, more recently, O'Dette (2012), carefully examine the variety of instruments and their tunings,[19] scholars seem loathe to approach the actual repertoire and the significance of these stylistic variations within the broader musical milieu. A review of Schulze–Kurz (1990), for example, points out that the book can be valuable as

> […] a research tool for other specialist scholars interested in the 17th-century lute and (one would hope) in its music. In its present form it conveys an impression that it is above all the tuning of the lute that is interesting, the music itself having a very low priority (Crawford, 1992: 670).

Also performance-technical aspects have proven attractive to scholars. **Buetens (1969)** drew attention to aspects of performance practice by presenting a translation of Piccinini's instructions (*"A Gli Studiosi Del Liuto"*) from his *Intavolatura di liuto, et di chitarrone libro primo* (1623).

Tagliavini (1983) recognises that such information in the lute sources may be equally relevant to the keyboardist. He discusses the use of figurations such as arpeggiation to compensate for the lack of sustain in playing long note values on the harpsichord, relating the keyboard and lute styles in this regard. The scope of Tagliavini's article only required and allowed a somewhat superficial consideration of Piccinini's and Kapsperger's descriptions of arpeggiation their *avvertimenti*. Specific works and actual musical examples of the lute composers are not included. In Chapter 13, I shall consider how such arpeggiated figurations and broken textures not only compensate for the lack of sustain on the lute and theorbo (i.e. in order to "not leave the instrument empty"), but also serve expressive and structural functions as highly idiomatic textures in the toccatas. In other words, these textures contribute to *das Tokkatische*, which I mentioned earlier.

Continuo playing on the lute family of instruments has received rather more scholarly attention than has the seventeenth-century Italian solo repertoire, for example in such studies as Neeman (1934), Buetens (1973), Caffagni (1979), Plank (1980), North (1987), Stearns (1992), Cantalupi (1996), Held (2000) and Kitsos (2005).

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[19] As relevant as such studies are, they do give the impression of an exasperated attempt to find some sort of standardisation for an epoch where diversity was the norm.

Torelli (1985) provides extensive biographical details to Pietro Paolo Melii. Melii's actual music has been largely neglected in scholarly writing. Although Melii calls them *capriccios*, his abstract works are closely related to the toccatas and I shall consider aspects of Melii's abstract works in Chapter 11.

Dolata (1998) looks at both biographical and musical aspects of Bellerofonte Castaldi. His focus is on the dances and the sonatas. Many other abstract pieces are contrapuntal and are rather to be associated with fantasias, although they have many free and instrumental aspects. Three abstract works, which may be likened to toccatas, receive only fleeting attention. For their relevance to the study at hand, I shall consider them in more detail: in Chapter 9, I shall consider *Tasteggio Soave* (Castaldi, 1622: 30) from the point of view of its affective use of dissonance and musical rhetoric. *Tasteggio insprezzatura* (Castaldi, 1622: 32) is considered in Chapter 10; *Arpeggio a mio modo* (Castaldi, 1622: 31) is examined in Chapter 13.

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The first source to give significant attention to the seventeenth-century lute-family toccatas, is **Coelho (1983b)**. Coelho considers the theorbo toccatas of Kapsperger's *Libro primo d'intavolatura di chitarone* (1604) and in the *Libro quarto d'intavolatura di chitarone* (1640), as well as those attributed to Kapsperger in *Modena B*.[20] He also provides transcriptions of these.

Coelho's thesis, however, does not include the toccatas in Kapsperger's *Libro terzo d'intavolatura di chitarone*, as at the time the only known surviving copy was held in an anonymous private collection, with its contents inaccessible for scrutiny (see Coelho, 1983b, vol. I: 43n). Since then, this copy re-emerged in 2001 and is available for study. The lute toccatas in his *Libro primo d'intavolatura di lauto* (1611) were also not a focus of Coelho's thesis.

Coelho (1983b) attempts to position Kapsperger's theorbo toccatas within the context of Bradshaw's (1972 and 1988) studies. He argues that Kapsperger's toccatas show similarities to the Venetian keyboard toccatas. In this aspect, his toccatas contrast significantly to the few lute toccatas which appeared before 1604, notably the two by Terzi (1599), as well as to the toccatas which appeared in contemporaneous manuscripts. Thus, the theorbo toccatas added to the *Berkeley 757* manuscript between 1595 and 1605, do not show similarity to the "sophisticated musical designs" (Coelho, 1983b, vol. I: 62) of the Venetian toccatas (see Coelho, 1983b, vol. I: 64 – 65).

> Kapsberger's toccatas show neither a literal nor an ideal use of falsobordone technique, but they bear the unmistakeable stamp of the Venetian form and style. Written in a continuous flow of virtuosic and idiomatic textures set in a declamatory fashion over a slow-moving bass, Kapsberger's toccatas can be considered as "Venetian" works, and are the first to draw their stimulus from keyboard music (Coelho, 1983b, vol. I: 63).

For Coelho (1983b, vol. I: 64 – 66), Kapsperger's toccata style is a product of what he considers to be "progressive trends" in lute music, which had drawn influence from keyboard since the mid-sixteenth century, mostly centred around Venice.

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[20] Apart from these, Coelho (1983b, vol. I: 49 – 50) mentions a toccata in *Rome 4145* which is an identical duplication "[…] down to every slur and trill" of *Toccata 1ª* in Kapsperger (1604).

Coelho's approach to the toccatas is somewhat constrictive. He attempts to draw general conclusions as to formal characteristics between the three sources which he examined (see Coelho, 1983b, vol. I: 69 – 71). Notably, in tying in with previous literature on the genre, he generalises a three-part form for the toccatas, including the episodic toccatas. As I shall argue in Chapters 17 and 18, this is a rather restrictive *a priori* assumption, when considering how each toccata achieves structural balance in a rather unique way may prove to be a more informative approach.

Coelho does draw attention to Kapsperger's use of idiomatic techniques alongside more traditional compositional structures:

> Although they adhere to a relatively pre-conceived structure, the toccatas reflect an improvisatory practice (Coelho, 1983b, vol. I: 73 – 74).

In his analyses, Coelho thereby shows awareness to the way in which Kapsperger achieved an improvisatory and expressive structure through the use of arpeggiation, variation, texture, rhythm and the contrast between preludial material and more strict imitative material. I shall expand on these aspects, but also challenge certain assumptions in Chapters 17 and 18.

For the *Libro primo* (1604), Coelho (1983b, vol. I: 83) notes a "[…] cohesiveness of style, technique, and form, encountered in few instrumental books of the same period". He again stresses that these are to be ascribed to the Venetian keyboard school, but also to the improvisational practice in sixteenth-century lute music. In the next chapters, I shall consider the latter aspect in more detail in highlighting freer instrumental textures in certain sixteenth-century works. Coelho also mentions the use of sequences, broken style textures, slow-moving harmony and a "similarity of cadential figures and ornamentation". As I shall argue, the last-mentioned aspect has significance in the lute toccata in general, as centonizations of standard patterns are used alongside more innovative figures in order to attain formal balance.

For the three toccatas in *Modena B,* Coelho missed the fact that the third, which left him somewhat puzzled in the analysis, is in fact incomplete. He sees the first two toccatas as presenting "[…] a significant step forward towards the perfection of Kapsberger's chitarrone technique" (Coelho, 1983b, vol. I: 90), as he tries to argue that Kapsperger augmented the style found in his *Libro primo* (1604) with textural continuity, as derived from his vocal music.

The *Libro quarto* (1640) represents the "[…] streamlining of Kapsberger's chitarrone technique in the direction of integrated textures, development of ideas, and continuity between sections […]" (Coelho, 1983b, vol. I: 90 – 91). Moreover, Coelho, sees new directions, especially in the inclusion of a *continuo* part, more chromaticism and the "[…] development of various improvisatory techniques" (Coelho, 1983b, vol. I: 91). Coelho is correct in stating that the bass line can give the theorbo part more freedom to focus on the passagework and other textures, without needing to simultaneously support the harmony. Yet, similar "ungrounded" figures and linear passages occur in the lute toccatas and in the toccatas in the first theorbo book, none of which have *continuo* basses. For this reason, I question whether the *continuo* basses truly contributed to a progression in Kapsperger's personal style, as Coelho implies, or were just an added feature to an already established style.

Coelho sees the *Libro quarto* as a "[…] culmination and synthesis of technical virtuosity, musical expression, and harmonic sophistication", remarking on how Kapsperger used virtuosity to create dramatic expression (Coelho, 1983b, vol. I: 105). The role of these various structural elements in creating expressive structures in Kapsperger's toccata style deserves further consideration and I shall return to this topic in Chapters 17 and 18.

Most pertinently, Coelho (1983b) points out that Kapsperger's toccatas absorbed all the various aspects of the early Baroque: "[…] Kapsberger's music is a sensitive barometer of musical change during the seventeenth century […]" (Coelho, 1983b, vol. I: 107).

Ultimately, Coelho's (1983b) study is a good outline to the stylistic aspects of Kapsperger's toccatas. However, Coelho drew many generalisations in attempting to argue a line of development from the *Libro primo* (1604) to the *Libro quarto* (1640), via the *Modena B* manuscript. These statements, some of which I have quoted above, now need to be unpacked through further inquiry and analyses. This process needs to include toccatas not analysed by Coelho (1983b) – those from the *Libro terzo d'intavolatura di chitarone* (1626) and his lute toccatas – as well as other lute and theorbo toccatas, with which to relate Kapsperger's works.

Fabris' (1987) Italian article on the three surviving lute works of Claudio Saracini includes transcriptions of the two toccatas. In order to contextualise the three pieces and Saracini as a composer, Fabris provides much background to the social and musical context, as well as the position of the lute in Siena. For this, he also considers the *Siena* manuscript, an important anthology of mostly abstract lute music from the late sixteenth century.

Noting that it is difficult to draw conclusions from just three instrumental works, Fabris relates Saracini's two toccatas to works by Kapsperger and Lorenzino. His discussion of the actual music is rather brief, though. I shall examine the toccatas in more detail in Chapter 12, where I shall also consider their stylistic relation to Saracini's vocal music.

Whereas Tagliavini's (1983) article draws attention to the possibility of relating the keyboard and lute styles, **Coelho (1987)** gives a more specific outline of the existence of a "cross-pollination" of styles, repertoires, forms and compositional techniques between the keyboard and the lute. Coelho specifically relates the toccatas of Frescobaldi and Kapsperger.

Whilst Coelho (1987: 138) observes a "[…] rather conservative nature of Piccinini's works", in Chapter 15 I shall consider stylistic aspects of Piccinini's toccatas, showing that there is in fact much innovation to be found in them. Nonetheless, Coelho (1987: 138) argues that Piccinini and Frescobaldi do not show the same strong stylistic connexions which he observes between the toccatas of Kapsperger and of Frescobaldi. The toccatas of Kapsperger and Frescobaldi show similarity in their approach to chromaticism, their formal construction, as well as their use of textural aspects.

Importantly, the toccatas of both composers show influence of the *seconda pratica* in their improvisatory techniques and declamatory musical texture (Coelho, 1987: 138 – 139). I shall scrutinise these aspects in Kapsperger's music in more detail in Chapters 17 and 18, yet also show similar techniques in Piccinini's toccatas in Chapter 15.

For Coelho (1987), both composers show influence from Venetian composers. Repeating his statement in Coelho (1983b), he argues that Kapsperger's absorption of the keyboard style is

a "[…] culmination of a certain progressive trend in sixteenth-century lute music", showing increasing awareness of keyboard style. In this study, too, Coelho differentiates Kapsperger's progressive Venetian style to the "rather ordinary" music in the contemporary *Berkeley 757* manuscript, which contains toccatas which do not show the characteristics of Kapsperger's toccatas or those of the Venetians. I shall highlight toccatas in other theorbo manuscripts in Chapter 14, which will serve to contextualise and differentiate the innovative and the commonplace.

Coelho (1987) also draws attention to similarities in the two *avvertimenti* to the books of both composers. Similarly to Tagliavini (1983), Coelho posits that Kapsperger's use of arpeggio influenced Frescobaldi's advice on this aspect. For example, he posits that Kapsperger's *Toccata 2ᵃ Arpeggiata* (1604), can be seen as a predecessor to Frescobaldi's counsel to arpeggiate *botte ferme* (passages with long chords), which feature dissonances or suspensions, so that the instrument is not left empty (Coelho, 1987: 146). In this way, he associates Kapsperger's *Toccata 2ᵃ Arpeggiata* with *Toccata VIII di durezze e ligature* in Frescobaldi's *Il secondo libro di toccate* (Frescobaldi, 1627: 24 – 25).

Moreover, in discussing Frescobaldi's rules for arpeggiating opening chords of toccatas, "Frescobaldi's ideal […] may have been the sound of Kapsberger's chitarrone arpeggios" (Coelho, 1987: 145).

The inclusion of dance-like triple-meter sections may have come from the lute, for both Piccinini and Kapsperger used such sections in their toccatas, when this was uncommon in the keyboard toccatas. The toccatas in Frescobaldi's *Toccate e partite d'intavolatura di cimbalo […] libro primo* (1615) did not feature triple-meter sections, whilst those in the *Secondo libro* of 1627 did employ such sections. I shall discuss the structural importance of triple-meter sections in the lute toccatas in more detail in Chapter 10.

Coelho also notes that both Frescobaldi and Kapsperger used chromaticism in their toccatas. He posits that Frescobaldi must have adopted this feature from the Neapolitan composers, but he is uncertain as to the source of influence for Kapsperger's works. Dragosits (2012), however, has found evidence that Kapsperger did spend time in Naples (as I shall discuss in the biographical background to Kapsperger in Chapter 16). I shall also consider two chromatic toccatas of Piccinini – one for lute and one for theorbo – in Chapter 15.

Coelho therefore argues that the lute repertory, particularly Kapsperger's toccatas, should be regarded as more significant in the early seventeenth century:

> Many modes of dramatic expression implicit in Frescobaldi's toccatas may well be the result of Frescobaldi's adaption or even imitation of the idiomatic characteristics common to the central lute and chitarrone repertory of the early seventeenth century (Coelho, 1987: 151).

Thus, he suggests that Frescobaldi may have been influenced by Kapsperger's toccatas (perhaps much in the same way as Froberger was influenced by French lute music).[21] However, Coelho cautions:

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[21] This is somewhat different to his previous position (in Coelho, 1983b), where he only argued that Kapsperger's theorbo toccatas were influenced by the keyboard style.

> In assessing the significance of the relationship between Kapsberger and Frescobaldi, however, we must keep in mind that the sources available for study were all written before the period during which they had the most direct contact with each other's music (Coelho, 1987: 151 – 153).

Coelho (1987: 153) points out that there is much further potential to relate Italian lute and keyboard styles to one another (Coelho, 1987: 153). Disappointingly, this has gone largely unheeded and significant research on this topic is yet to realise. However, perhaps this is because first more research which relates lute music to itself and to broader musical trends needs to be completed before the lute repertoire and style can be related meaningfully to that of the keyboard – otherwise, it is difficult to inquire beyond the superficial. For example, Piccinini's style certainly deserves more attention, in order to justify or to re-evaluate his "conservative" image. Further, as I shall show, vocal repertoires and works for the *viola bastarda* may equally contribute to a positioning of the lute repertoire.

In a most thought-inspiring treatment of the genre of the lute toccata, **Coelho (1994)** relates Giambattista Marino's detailed poetic description of a musical contest between a lutenist and a nightingale in his *L'Adone* (Marino, 1623: Canto VII, *ottave* 40 - 56), to stylistic aspects in the lute toccatas of Kapsperger and, more specifically, Piccinini.

Coelho posits that Marino's exaggerated rhetoric, in combination with his technical terminology (which may suggest that he played the lute too), serves as a descriptive account of style as well as of the compositional and improvisational procedures of seventeenth-century toccatas.

Coelho (1994: 415) sees parallels between the passages depicted in the poet's description of the toccata and the procedural paradigm of Newcomb (1985).

Although he admits that such an approach is highly conjectural, the ease with which Coelho is able to relate descriptions to actual musical passages in toccatas by Piccinini, leads Coelho to believe that Marino was in fact writing with specific performances or compositions in mind.

Other topics which are raised by Coelho (1994) include the conflict between nature and artifice as embodied in the new position of virtuosity in Baroque vocal and instrumental music. In Marino's description, the "toccata" uses the lute to move beyond that which was considered to represent naturalness in music and nature is represented as imitating art.

In this way, the toccata may also be seen as reflecting the spirit of the time. It shows the significance of the lute toccata in portraying the essence of artifice, the belief in human achievement (over nature) and the potential to inspire wonder – *meraviglie* – which were ideals which characterised the seventeenth century.[22]

> In the lute toccatas by Frescobaldi's (and Marino's) colleagues in Rome, Giovanni Girolamo Kapsberger (1580 – 1651) and Alessandro Piccinini (1566 - ?1639), the level of artificiality is equally high by the use of newly invented techniques that hold our attention through the delight in sound and effects [...] (Coelho, 1994: 402 – 403).

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[22] These topics are discussed in detail by **Cypess (2016)**. Whilst this is not a source specifically on the toccata, Cypess does note the significance of the genre in her thought-provoking examination of instrumental music as a manifestation of broader changes in science and society in the seventeenth century. Cypess' consideration of aspects of Frescobaldi's toccatas will, however, prove useful in considering the lute and theorbo toccatas.

Although not a study dedicated to the toccata, **Coelho (1997)** looks at aspects revealed in the extant printed and manuscript sources of the seventeenth century. These include the changing music, the starker differentiation between professional and amateur lute-playing and the coexistence of a plurality of styles, ranging from the "classical" repertoire of Francesco Canova Da Milano to the new music of Kapsperger. Pertinently to the study of the toccata genre, Coelho recognises increasing "autonomy" – greater licence allowed and even expected from the performer. Coelho includes an analysis of Kapsperger's *Toccata 1ª* from his *Libro primo d'intavolatura di Lauto* (1611).

Burmester (2010), a masters dissertation (in Portuguese), looks at the *stylus phantasticus* aspects of selected theorbo toccatas by Kapsperger, which use textural variety and virtuosic display to move the listener's *affetti*.

Torelli (2011) gives a brief overview of Kapsperger's *Toccata prima* in his *Libro quarto d'intavolatura di chitarone* (1640). Her analysis is aimed more at the performer, thereby examining performance-technical questions of arpeggiations, fingering and ornamentation. Yet, she does superficially touch on questions such as flexibility in interpretation and the need for expressive exaggeration. She also questions the necessity of the *continuo* bass line. These are questions to which I shall return in Chapters 17 and 18.

Knox and Taylor (2018) consider the "innovative repertoire" of Frescobaldi, Kapsperger and Piccinini. A comparative breakdown of the contents of the printed collections of these composers by genre, shows that the toccatas were "given pride of place" (Knox and Taylor, 2018: 205 – 206). In demonstrating the toccata as a product of the *seconda pratica*, Knox and Taylor (2018) return to Silbiger's (1996) examination of Frescobaldi's intabulation of *Ancidetemi pur,* which they see as a "toccata template" (Knox and Taylor, 2018: 207), now including an examination of Kapsperger's version too. They repeat Silbiger's claim that "[…] Frescobaldi imitates the text but none of the model's linear musical structures" (Knox and Taylor, 2018: 207). They see the manifestation of the *seconda pratica* in the "[…] sudden dramatic changes of affect, and abrupt shifts of range […]" (Knox and Taylor, 2018: 207). Kapsperger's version shows a similar approach and Knox and Taylor (2018: 208) believe that the effects of each passage may be related to the original text by simply adding the text to the bass line of each version. Pointing to the *avvertimenti* of both composers – and Piccinini – Knox and Taylor (2018: 208 – 216) highlight the expressive possibility of flexibility in rhythm and tempo as well as the use of arpeggiation in achieving expressive interpretations. Referring again to Silbiger's evaluation of Frescobaldi's version, Knox and Taylor state that these "intabulation-toccatas" sound

> […] *less* like the original musical piece by Arcadelt, but *more* like the madrigal poetry in the articulation of its words and representation of its *affetti* (Knox and Taylor, 2018: 208).

The similar musical language in the toccatas relates them to the *seconda pratica* ideal too.

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Ultimately, it seems that the "all roads lead to Bach" approach to the toccata genre has been a difficult paradigm for scholars to break free from. This is seen in the uneasy juxtaposition of two statements by Bradshaw (1972). Just after saying that "[a]ll these compositions led ultimately to those by J.S. Bach" (Bradshaw, 1972: 84), he goes on to say:

> Not that as [Valentin (1930)] has said, the development of the toccata from its beginnings to these later works is marked by an ascending line of excellence, but simply that Bach was one of the last great composers who wrote a significant number of these pieces (Bradshaw, 1972: 84 – 85).

A consideration of the lute works will enable a more representative view of the early seventeenth-century Italian toccata in its own period.

3 Prelude to the Toccata (I)
Genre, texture and style in the sixteenth century lute repertoire

3.1 Background

In contrasting the texture in the sixteenth and seventeenth centuries, Crocker (1966: 243 - 244) provides a succinct framework with which to approach the toccatas. In the sixteenth century, imitative counterpoint served as the point of departure which, in turn, determined the harmonic substance and provided the structure to which diminution could be added.

Conversely, in the seventeenth century, a chordal orientation gradually supplanted the contrapuntal basis of composition, so that a harmonic basis became the starting point, determining the structure over which diminution or imitative counterpoint alike could be laid.

Thus, by the start of the seventeenth century, the spectrum of textural possibilities ranged from imitative counterpoint at the one extreme to figural diminution at the other, where figural diminution is to be understood as "[…] the expression of the basic harmonic substance in fragments of scales and arpeggios" (Crocker, 1966: 243).

Regarded as genres approaching the two textural extremes of this framework, the "[f]urthest from the toccata is the ricercare", while other genres, such as the fantasia and capriccio, lie within the spectrum between imitative counterpoint and figural diminution (Crocker, 1966: 244). This idea is similarly purported by Valentin (1930: 18), as he regards the *ricercare* to be an opposite form ("*gegensätzliche Form*") to the toccata.[23]

In order to contrast those seventeenth-century aspects which constitute a break with the past, with those that represent a continuation of traditions, it is prudent to consider the origin of certain textures and stylistic approaches. All the more so for the lute repertoire, to which Crocker's (1966) description applies somewhat less fittingly than it may the keyboard.

To start with, the titles *ricercare* and *fantasia* are used interchangeably in the lute repertoire of the sixteenth century, so that the former does not necessarily represent a contrapuntally stricter genre than the latter. Further, while the contrapuntal extreme is predominant in the sixteenth-century lute repertoire, it is by no means universal. A trade-off between strict and freer textures was ever-prevalent. Moreover, as I shall discuss, even the most "un-contrapuntal" extreme of Crocker's (1966) seventeenth-century textural palette was not altogether uncommon in the sixteenth-century lute repertoire.

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[23] In Chapter 2 above, I have included a quote of the relevant passage from Valentin (1930: 18).

3.2   Genre categories

The various genres in printed and manuscript lute sources of the sixteenth century could be broadly classed in four categories, namely dance pieces, variation-type pieces, intabulations and abstract genres.[24]

In the Italian sources, dance pieces include the *pavan*, *gagliarda*, *corrente*, *passamezzo* and *saltarello*. Although these tend to be freer from vocal imitative counterpoint, a horizontal conception for voice leading (rather than a chordal approach) is evident. Thus, despite frequently showing thin texture, contrapuntal procedures provide the structures over which the diminutions and ornaments were added.

Sixteenth-century variation-type pieces include variations on grounds, or harmonic-melodic frameworks, such as the *romanesca* and the *folia*. Although more instrumental diminutions and an idiomatic writing style played an important role in creating variations, contrapuntal voice leading nevertheless dominated, despite chordal aspects in the ground, thereby determining the structure maintained throughout the variations.

However, there are instances in such pieces where idiomatic writing enjoyed the upper hand.

Consider *La Spagna* for two lutes by Francesco Canova Da Milano (*Brussels 275*: f. 36ᵛ; for a transcription, see Ness, 1970: 244 – 245). A homophonic lute part (the *tenore*) accompanies single-voiced scalar melodic diminutions (the *contrapunto*) played by the other lute.

Contrapuntal thought is still evident in the voice leading of the three-voiced chords of the *tenore*, although this accompaniment effectively provides a vertical-harmonic support rather than the contrapuntal underlay to the diminutions of the *contrapunto*.

The *contrapunto* part is remarkable in its freedom from any specific voice, as it transgresses the boundaries typical of the voice leading practice of imitative counterpoint. Instead, it meanders over a large range of the register of the lute. Unconstrained even by the three "voices" of the chords in the *tenore*, the *contrapunto* sometimes rises above the highest note of the *tenore*, sometimes weaves into the range of its middle voice and at one point even descends below the chords, thereby forming the bass within the duet.

La Spagna, approaches a monodic melody-and-*continuo* texture. This is in stark contrast to the strict counterpoint used in intabulations and many pieces in the abstract category.[25]

A similar style is to be found in some other early lute duets too, such as those by Spinacino (1507: ff. 11 – 25ᵛ) – although, in these the *tenor* part of each duet is extracted from the tenor

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[24] The fact that, especially in the printed sources, pieces are often grouped by genres, suggests that the composers may have perceived such categories too.

[25] For example, the *Barbarino* manuscript contains a *Canto llano* followed by a *Contrapunto sobre el canto llano* (*Barbarino*, p. 114; a transcription is available in Griffiths and Fabris, 2004: 154 – 155). While Griffiths and Fabris (2004: 67 – 68) point to harmonic similarities in the *tenor* of Da Milano's *La Spagna*, they argue that this is one (solo) piece, with the *Contrapunto* following the *Canto llano* as a continuous work (Griffiths and Fabris, 2004: xviii and 179). Indeed, the *Contrapunto* differs from the approach in Da Milano's *La Spagna* in that it retains the four-part texture and contrapuntal voice-leading of the unembellished version, simply adding semiquaver diminutions to one of the voices (typically the upper voice, but sometimes the middle or even the bass voice).

and bass voices of a chanson, while the *contrapunto* is a free improvisatory part using the entire range of the lute (Nordstrom, 2001: 182). At the end of Galilei's second edition of *Fronimo* (Galilei, 1584; see Galilei, 1985: 243 – 247), there are two duets (*Contrapunto primo* and *Contrapunto secondo*) by "B.M.", with one lute playing a homophonic *tenor* and the other a florid *contrapunto*.

This is to be differentiated from the approach followed, for example, by Ioanne Matelart (1559) in his arrangements of selected contrapuntal fantasias by Francesco Canova Da Milano. In these duet arrangements, Matelart composed second lute parts to complement the counterpoint of the original fantasias, so that the two lutes share an equivalent role in the contrapuntal texture (transcriptions are available in Ness, 1970: 416 – 439).

A third genre category is represented by the intabulations of sacred and secular polyphonic vocal works. By aiming to maintain the original voice leading and counterpoint as faithfully as possible, such arrangements of polyphonic vocal compositions for solo lute are amongst the contrapuntally strictest in the repertoire.

Finally, under abstract pieces, I classify fantasias and *ricercare*, as well as preludes and similar pieces - including pieces with titles such as *toccata, tocchata* etc., which are occasionally encountered within the sixteenth-century repertoire. Schrade (1926) and Valentin (1930), for example, see precursors to the toccata in such *Vorspiel-* {prelude} type pieces within this genre category.

Especially the latter two genre classes will be of interest to the examination of the seventeenth-century toccatas, which warrants further consideration of aspects of style and texture within these categories.

3.3 Strict counterpoint in the intabulations and abstract genres

3.3.1 Vincenzo Galilei's *Fronimo* and the significance of intabulations

The abundance of intabulations of polyphonic vocal works such as madrigals, motets, masses and chansons makes this genre a staple of the Renaissance lute repertoire. Closest to vocal style, these solo lute arrangements seem to have represented a beacon of the ideals to be strived for in abstract compositions for the lute. Pieces in the other categories show a varying degree of departure from these strict contrapuntal procedures.

Instrumental style in the intabulations is largely limited to the addition of diminutions or ornamentation. Significant adaptations to the original counterpoint in order to accommodate ease of play or increased idiomaticism seem to have been undesirable.[26] Notwithstanding the fact that, at times, some notes could not be accommodated on the lute and had to be supressed in the arrangement, it is often possible to reconstruct the original vocal model from the intabulations. This is seen, for example, in comparing the resemblance of the original version

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[26] Van Ooijen (2006: 5) shows an example where Terzi avoids an easier chord shape, featuring the use of two open strings, just in order to allow another voice to be sustained for its full length.

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of Thomas Crequillon's *Ung gay bergier* (Susato, 1543) with the lute intabulation by Simone Molinaro (1599: 135 – 137).[27]

Despite his support for monody and his rather critical stance towards counterpoint, Vincenzo Galilei published a book dedicated to the art of intabulation. *Fronimo*, first printed in 1568/69 and reprinted in 1584 (Galilei, 1568 and 1584; also see Galilei, 1985), features a dialogue in which the lutenist Fromino guides Eumatio, an eager and informed amateur, through the best practices in intabulating polyphonic vocal music as solos for the lute. There is great emphasis on maintaining the original composer's intentions by preserving the correct voice leading and counterpoint, even when this causes difficulties on the lute.

> Any serious student of the lute during the late sixteenth to early seventeenth centuries would have been exposed to Vincenzo Galilei's treatise *Il Fronimo* of 1584 […] (Coelho, 1995: 72).

Fronimo claims to be aimed at both professionals ("*rari contrappuntisti*") as well as those untutored in the art of music, yet in fact assumes a great deal of pre-existing musical knowledge from the reader. As Dinko Fabris (1997: 35) points out, *Fronimo* therefore differs from the vast majority of sixteenth-century instructions, which examine rules for lute players without much musical knowledge.

On the other hand, sustaining the polyphonic lines did not only render music that is at times awkward or unidiomatic. Van Ooijen (2006: 5) points to examples in Terzi's intabulation of Striggio's *S'ogni mio ben havete* (Terzi, 1593: 28 – 29) that are even virtually impossible to play.

Van Ooijen (2006: 5) suspects that a composer like Terzi would have been unwilling to publish an imperfect counterpoint. While the pragmatic performer (perhaps including Terzi, in performing his own arrangements), may have "cheated" by thinning the texture as needed, actually *printing* an imperfect counterpoint would have been considered inexcusable. Such a desirability to be associated with contrapuntal prowess is seen in the fact that so many sixteenth-century lutenists opened their printed books with fantasias and intabulations (Van Ooijen, 2006: 5).

The intabulations thus resemble "pocket scores", retaining as much information from the original as possible, but which could ultimately be adapted to the performer's ability (Van Ooijen, 2006: 4).

This discrepancy between notated and performed music and the imperfection of improvising-performers *vis-à-vis* the knowledgeable composers was a thorny issue for Vincenzo Galilei, which he discussed in his *Dialogo della musica antica, et della moderna* (1581), to which I shall return later (see Chapter 19).

As I shall show, in their displacement of the intabulation and fantasia genres in the seventeenth-century sources, the toccatas sometimes seem to represent a counter-reaction to this contrapuntal ideal. Moreover, with some toccatas, the incomplete, imperfect nature of the notation means that these works require the performer's interpretative efforts and, thus, that

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[27] In **Volume 2**, I have included a transcription of the four parts of the vocal original onto grand stave. This is accompanied, on the second system, by a transcription of Molinaro's intabluation. The third system features a transcription of an intabulation for theorbo (*Kraków 40591:* ff. 5 – 6). I shall return to a more thorough comparison of all three versions below.

they only make sense in the ultimate *performance* (rather than in the notation). This thereby reflects a contrary approach to the published intabulations.

3.3.2   Accommodating stricter texture in the abstract genres

Under the abstract category, many fantasias in the lute repertory resemble intabulations in their adherence to the rules of imitative counterpoint and voice leading.[28]

Nevertheless, certain instrumental limitations and imperfections required compositional compromise.

Firstly, like the *cembalo*, the lute lacks sustain. Within the stricter linear contrapuntal compositions of the sixteenth century, arpeggiation, as a written-out figure, was not a texture derived from vocal voice leading and was consequently not featured as a (notated) possibility to support instrumental sonority. Instead diminutions, often vocal and linearly limited to one voice part, were used. Even when a diminution or *passaggio* does cross voice ranges, this is through scalar passages rather than written-out arpeggiation.

A second consideration is the difficulty, even impossibility, of consistently sustaining a given number of voices on the lute. This becomes especially noticeable in a texture of four voices or more, where there are always points where the voicing needs to be thinned. *Fromino* (Galilei, 1568 and 1584) discusses this, guiding the reader as to which notes to omit when needed.

Therefore, while an underlying four-voiced structure may typically be perceived as the conceptual mould in abstract genres, a free-voiced texture is often the reality in achieving the desired effect. For that, the lute is excellent at implying voices (in the hands of the skilful composer, of course).

In the fantasia genre, the composer may have had more liberty to select or manipulate the voice leading in such a way as to avoid awkward fingering – a freedom not enjoyed in the intabulation genre, where the voice leading was given. Nevertheless, composers who were bent on counterpoint let the contrapuntal-theoretical aspects guide the choice of the chord voicing, so that their abstract genres required such awkward fingering as found in the intabulations.

At the other extreme, pandering to the comfort of the left hand easily led to the composer falling back on a certain limited repertoire of convenient, idiomatic chord shapes, leading to vertical thought as opposed to music derived from linear voice leading. Precisely this characterises the lute music of the seventeenth century – and the practice of *continuo* realisation.

A further problematic limitation of the lute is the difficulty of combining lower parts, which require left hand fingering at the first frets, with very high parts played further up the neck (for, as you move the hand up the neck, you cannot reach lower frets). The addition of bass *bordoni* partly solved this, but typically led to a stratified melody-and-bass texture.

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[28] Consider, for example, those of Simone Molinaro and of his uncle and teacher, Giovanni Battista dalla Gostena (Molinaro, 1599), or of Giovanni Terzi (1593 and 1599).

Given all these limitations, it is hardly surprising that a certain degree of idiomatic pragmatism was always prevalent in lute music. After all, most lute music was written *by* lutenists *for* the lute. Thus, already in the sixteenth century, some lute fantasias showed a trade-off between both extremes of texture mentioned by Crocker (1966). So, for example, many of the fantasias and *ricercare* by Francesco Canova Da Milano combine imitative counterpoint with virtuosic instrumental technique (see Ness, 1970).

Yet, in negotiating the instrument-specific limitations and capabilities, there are some pieces within the abstract category which moved well outside the bounds of imitative counterpoint. Rather than following vocal models, they appear to have stemmed from the restrictions as well as from the particular idiomatic capabilities of lute.

3.4   Freer instrumental styles in the abstract genres

Schrade (1926) sees a relationship between the toccata and the French preludes, German *Preambeln* and comparable introductory Italian pieces (*"Vorspiele"*) in the similarities in *coloratura* and formal structure.

If one seeks textural and formal precedents of the toccata in the freer genres of the sixteenth century, though, there is no reason to exclude the fantasia genre. In the lute repertoire, there are fantasias which depart from the contrapuntal ideals as much as there are prelude-type pieces which follow the contrapuntal style. This is suggested by Neusidler's (1536: Aaᵛ) seemingly interchangeable use of title in his *Preambel oder Fantasie*:

> *[…] darinn sind begriffen / vil mancherley art / von zwifachen, u�nn drifachen doppel laiffen / auch sincupationes / und vil schöner fugen […]* (Neusidler, 1536: Aaᵛ – Bb iiiᵛ).
>
> {which include a host of double and triple double runs [three-voiced passages], as well as syncopations [suspensions] and many charming *fugas.*}

In fact, many of the lute pieces which Schrade (1926) and Valentin (1930) purport to be predecessors to the toccata remain in the vocal idiom. For example, the preludes of Neusidler (1536: s iii – s iiiiᵛ; for transcriptions see Neusidler, 1911), although not imitative, maintain a contrapuntal structure of three voices.[29] Especially Valentin (1930) emphasises formal aspects, rather than the texture and idiomatic stylistic features, in his presumed evolution of the toccata.

Instead, I would like to suggest that a seventeenth-century instrumental style change grew out of the exploitation of certain idiomatic-instrumental approaches which were already largely present throughout the sixteenth-century lute repertoire. This required a recognition – and acceptance – of the potential for instrument-specific textures and techniques, as alternatives to the contrapuntal *status quo,* to effectively move an audience.

In fact, some sixteenth-century abstract pieces show a significant instrumental approach, falling entirely at Crocker's (1966) "figural diminution" extreme.

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[29] *Ein gut Preambel* (Neusidler, 1536: xiii / Neusidler, 1911: 17), given its freer texture using ascending scale figures in various registers, is an exception.

Amongst the earliest such Italian pieces are the *tastar de corde* by Joan Ambrosio Dalza (1508), in which Schrade (1926: 611) sees a

> *[…] Tendenz nach einer gewissen Gesetzlosigkeit […] in dem Streben nach Isolierung des künstlerischen Willens aus dem Gesamt der traditionellen strengen Form.*
>
> {tendency towards a certain lawlessness […] in striving to isolate the artistic will from traditional strict form as a whole.}

The very title implies an instrumental purpose, as *tastar de corde* refers to "trying the strings". There are five *tastar* in Dalza (1508), four of which are paired to a *ricercar*:[30]

- *Tastar de corde* (f. 3ᵛ)
- *Tastar de corde* and *Ricercar dietro* (ff. 3ᵛ – 4)
- *Tastar de corde* and *Ricercar dietro* (ff. 4 – 5)
- *Tastar de corde* and *Ricercar dietro* (ff. 5 – 6)
- *Tastar de corde seguita il ricercar* (ff. 6 – 7)

The first *tastar de corde* is very short and is not followed by a *ricercar*. The texture is consistently three-voiced. Voice leading principles are observed, yet the absence of any significant melodic shape suggests that Dalza was interested in the sonority of the chords, rather than in sustaining linear counterpoint.

The other four *tastar de corde* are slightly longer works and are built on the principle of alternating stagnant, sustained chords with active passage work, often in the form of rhapsodic runs. The chords apply voice leading principles only loosely, if at all. Again, this suggests that the sonority of chords, rather than horizontal counterpoint, was of concern to Dalza. The chords highlight important regions within the mode.

In contrast to the meandering character of the *tastar* pieces, the ensuing *ricercare* have more harmonic drive and melodic focus. A steadier rhythmic progress is maintained in the *ricercare* through the consistent use of crotchets and quavers rather than the shorter note values featured in the runs in the *tastar* pieces. Nevertheless, while they offer a contrast to the *tastar* pieces, the *ricercare* do not feature overly strict imitative counterpoint. They are more melodic (though without true subjects) and generally maintain a three-voiced texture, observing voice leading principles. In other words, whereas the *tastar* pieces seem to feature series of chords (suggesting a vertical focus), the *ricercare* are best described as using a homophonic contrapuntal texture, with small diminution figures and very modest use of imitative counterpoint, including suspensions.

The *tastar de corde* pieces resemble the style of certain fantasias in the *vihuela* repertoire.[31] While many fantasias are in stricter style, some diverge from the linear, contrapuntal vocal models with which this genre is generally associated.

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[30] Selected transcriptions are available in Dalza (1967).

[31] Schrade (1926: 635n), in acknowledging potential further research to complement his history of the toccata, pointed not only to the importance of lute repertoire in general, but mentioned that valuable information could be gleaned from the sixteenth-century Spanish lute (*vihuela*) sources. There is likely to have been mutual influence between the Italian and Spanish repertoires (see, for example, the preface to Griffiths and Fabris, 2004).

One such work is, *Fantasia* [no. 16] by Luis Milan (1536; for a full transcription of this work, see Milan, 1927: 78 - 85).[32]

Consider bars 1 to 14:

The opening bars are in effect written-out arpeggios. These are followed by sections of passagework, which in turn lead to cadences in the form of block chords. Thereby, this fantasia uses the *consonancias y redobles* style, which alternates chordal sections (*consonancias*) with passagework (*redobles*). Milan says of this style, which is also to be found, *inter alia*, in his tenth and eleventh fantasias:[33]

> *Las fantasias destos presentes quarto y quinto quadernos q̄ agora entramos: muestran una musica la qual es como un tentar la vihuela a consonancias mescladas con redobles que vulgarmēte dizen para hazer dedillo. y para tañerla con su natural ayre haueys os deregir desta manera. Todo lo que sera consonācias tañerlas cō el cōpas a espacio y todo lo que sera redobles tañerlos con el compas a priessa. y parar d' tañer en cada coronado unpoco. Esta es la musica q̄ en la tabla del presente libro dixe q̄ hallariades en el quarto y quinto quadernos q̄ tiene mas respecto a tañer de gala q̄ de mucha musica nicōpas. Y estas dos fantasias siguiētes vā por los terminos d'l primero y segūdo tono* (Milan, 1536: D).

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[32] Note that Schrade's transcriptions (in Milan, 1927) assume a *vihuela* tuned a' e' b g d A. In the excerpts provided here, I have used the tuning in g' d' a f c G for consistency with my other lute transcriptions.

[33] The pieces in Milan's *El Maestro* are ordered by degree of difficulty, becoming progressively more challenging throughout the book. Perhaps the fact that these fantasias appear closer towards the beginning shows the use of this texture as a pragmatic solution, to avoid undue contrapuntal difficulties. Nevertheless, the *consonacias y redobles* style occurs later in the book too, for example in the four *tentos* towards the end of Milan's book (Milan, 1536: M – N; see Milan, 1927: 262 - 295).

{The fantasias of these present fourth and fifth books [into] which we are now entering, present music that is like one getting to know the vihuela through *consonancias* mixed with *redobles,* which is commonly called "playing dedillo". To play [this music] with its natural spirit you must guide yourself in this way: play all the *consonancias* with the *compás* slow, and the *redobles* with the *compás* fast, and pause a little at each fermata (*coronado*). This is the music that I said, in the contents of the present volume, that you would find in the fourth and fifth sections that has more with respect to playing gallant (*tañer de gala*) than much other music or [than with keeping the] beat. And these two following fantasias move through the ambitus of the first and second mode (as translated by Koonce, 2008: 33).}

Another pertinent texture is found in bars 72 to 79 of the same *Fantasia*:

By using a melodic figure consecutively in different registers of the lute, imitative counterpoint is suggested, while no true polyphony of sustained parts is really maintained (in fact, the entire passage is single-voiced). Unlike the written-out arpeggios, however, each figure stays within a single voice range, but is passed between voices. This bears resemblance to the *viola bastarda* style, to which I shall return below.

Likewise, the *ricercar* is typically considered to be a stricter genre, but here, too, exceptions are to be found. Consider, for example, *Recercare accorda il lauto in altro modo* (Becchi, 1568: 87), for which I have included a transcription in **Volume 2**. With this title, Becchi specifies a tuning or testing purpose, as the lute is placed in a *scordatura* tuning, with the fifth course pitched a whole tone higher than usual, to d. The opening of this *recercare* suggests a *bicinium* texture, with each of the two voices featuring a figure consisting of

descending sequences of downward scale figures. From bar 15, the texture becomes less consistent, continuing with thin, single-voiced passages for much of the piece. Additional voices are only added to create thicker texture at cadential points. Even when there is more than one voice, the passagework crosses voice parts so that two voices quickly merge into one. Consider, for example, bars 60 to 65 where the middle voice becomes the top voice, or bars 51 to 55, which feature passagework crossing all voices.

Such freely-textured works were by no means the norm. Staying for a moment with Becchi's (1568) lute book, for example, the other fantasias and *ricercare*, including a fantasia with a similar title to the *recercare* discussed, *Fantasia per accorder il liuto in altro modo* (Becchi, 1568: 82), are more vocal in structure with fuller texture. Nevertheless, the presence of such free instrumental pieces confirms that the compositional potentials of breaking out of the contrapuntal norm were recognised.

A particularly interesting source in considering the array of textural approaches in the sixteenth-century abstract genres is the *Siena* manuscript.

3.5   The Siena manuscript

3.5.1   Overview

The *Siena* manuscript is believed to have been compiled by a single scribe in a relatively short period of time around 1590 (see Fabris, 1987: 14 and Ness, 1988: 7). Yet, the musical content spans at least three generations, presenting works by early sixteenth-century lutenists such as Francesco Canova Da Milano, mid-century works by Dentice and Severino, as well as pieces which can be dated to the late sixteenth century (Ness, 1988: 8).

Siena is somewhat extraordinary in its almost exclusive focus on the abstract and, to a lesser extent, intabulation genres. Coelho (1990: 1062) notes that the manuscript shows a strong preference for the imitative fantasia and *ricercar*. Fabris (1987: 14) believes that it was compiled for a nobleman interested in collecting *ricercare*, fantasias and *canzone francese* – not dances.[34] In referring to these as high-level repertoire ("*repertorio di alto livello*"),[35] Fabris (1987: 14) probably points to the fact that the pieces are almost all in strict counterpoint.[36]

For the most part, the fantasias and intabulations show similarities in compositional technique, texture and style. Consider, for example, the intabulation of Rogier Pathie's *D'Amour me Plains*, on folios 25 to 25ᵛ, and its accompanying parody fantasia (*"Sopra il Medeᵐᵒ di B.M"*), which follows on folios 25ᵛ to 26, in which "B.M." created a new instrumental piece, but retained the style and contrapuntal rigour present in the original model.

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[34] There are but three dances and a few versions of *La Spagna*, towards the end of the manuscript.

[35] "*Più che come un quaderno per uso di un musico pratico, a nostro avviso, l'antologia si configura come un'opera su commissione di un nobile personaggio interessato a un repertorio di alto livello (non danze ma solo fantasie, ricercari e canzoni francesi)*" (Fabris, 1987: 14).

[36] Food for thought regarding genres: Griffiths and Fabris (2004: xviii) point out that, as a nobleman, not a professional, Dentice was not required to compose dance music and there is little dance music attributed to him (in contrast to professional lutenists of his time). One could compare this to the situation of Luys Milan in Spain (consider Milan, 1536).

Some transcriptions of the fantasias by Giulio Severino and by Fabrizio Dentice in *Siena* are available in Griffiths and Fabris (2004). These works show the typical stylistic features of Italian instrumental abstract music of the time, which Griffiths and Fabris (2004: xiv) highlight as being the episodic, polythematic nature, with each episode starting imitatively, as well as the implied four-voiced texture.[37] This, as I shall point out throughout this present study, can be juxtaposed with the textures encountered in the seventeenth century.

Yet, some works in *Siena* also show a wider spectrum of texture and idiomaticism than solely vocal counterpoint. Consider, for example, *Richercha di Francesco M* [Francesco Da Milano], ff. 58ᵛ - 59 and its well-known accompanying piece, *La Compagna*, ff. 59 – 59ᵛ. The *ricercar* labelled *La Compagna,* for example, turns to rather freer texture which explores different registers of the lute. For transcriptions of these two pieces, see Ness (1970: 105 – 107 and 108 – 110).

3.5.2   *Ricerchare,* ff. 62ᵛ – 66

Most starkly contrasted to the imitative and contrapuntal fantasias is the extraordinarily long *Ricerchare* on folios 62ᵛ to 66. Coelho (1990: 1063) notes that this episodic *ricercar* is exceptionally lengthy for a sixteenth-century instrumental composition. I would add that, in contrast, most other free-textured pieces in the sixteenth-century lute repertoire, such as Dalza's *Tastar de corde* pieces mentioned above, or the sixteenth century "toccatas", which I shall consider below, tend to be very short pieces.

The work pre-empts some of the features which can be found in the seventeenth-century toccatas. Firstly, the lute player will notice that the music must have been composed on the instrument, with ease of play and sonority enjoying preference over the accommodation of *a priori* contrapuntal structures.

A vertical-chordal approach is seen in the recurrence of easy-to-play *chords*, as opposed to moments of fingering awkwardness which result from maintaining voice leading in several voices.

A third feature, similarly found in seventeenth-century lute pieces, is the variety and contrast of texture and ideas, seemingly chosen to showcase the lute at its most idiomatic. Rather than being the yardstick, imitative counterpoint is only one of a host of available textures explored. The relative paucity of imitative counterpoint – largely merely suggested when present – is pertinent.

Every texture seems to arise from the lute idiom, demonstrating true "*Spielfreude*". Demanding passages are composed in such a way that the challenges are rewarded through the showcasing of the lutenist's ability in an impressive way. This is seen, for example, in the use of thick chords in the upper range, where the voicing of the chords is well-chosen to draw a pleasing sonority from this register. This contrasts to the awkward "chords" often encountered in many intabulations, in which a constrained sonority hardly repays the player's efforts.

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[37] See Griffiths and Fabris (2004: xiv – xv) for an analysis of a *Fantasia* by Dentice (*Siena*, f. 11ᵛ).

Further, the sequencing of figures is also notable – to the point that Coelho (1990: 1063) speaks of "sequential tedium".

The last-mentioned highlights the problematic situation of instrumental music in the late sixteenth century, namely the threat of digressive formlessness, combined with the want of meaning in the absence of text. The lack of structure and the rather rambling character of this *ricercar* are features which likewise characterise the seventeenth-century abstract works of Melii, as I shall discuss in Chapter 11. I shall also relate this piece to a *ricercar* in the *Barbarino* manuscript, which likewise departs from the textures traditionally associated with this genre (see Chapter 5).

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Towards the end of *Siena*, a series of short *fantasias* and a few *tocchate* abandon strict counterpoint and imitation for a freer style. Ness (1988: 7) points out that these last fantasias and the *tocchate* are

> [...] in the proto-baroque, virtuoso style cultivated by Lorenzino, Alessandro Piccinini and Girolamo Kapsberger.

While these free-textured *fantasias* and *tocchate* do show features exploited by these seventeenth-century composers, in terms of musical interest and quality, Ness' comparison may be a bit of a stretch. However, they certainly do share characteristics with some of the seemingly didactic toccatas found in the *Perugia* manuscript, which I shall discuss in Chapter 6.

3.5.3   The free-textured fantasias

The eleven *Fantasias* on folios 70 to 73 are written without barlines. The first of the two fantasias on folio 70 is a simple, two-voiced work, with the upper voice in diminution. Consider this excerpt of the opening:

In as much as one can speak of counterpoint, this has been reduced to movement in parallel tenths between the bass and the principle notes of the upper voice – a feature which will be seen frequently in the pieces examined in this study.

There are some thin chords in the following two fantasias (the second *Fantasia* on folio 70 and the *Fantasia* on folio 70ᵛ), but the prominence of scale passages and diminutions, in the absence of a bass or second voice, is notable. Consider, for example, this excerpt of the second fantasia on folio 70, taken from the fourth and fifth lines:

etc
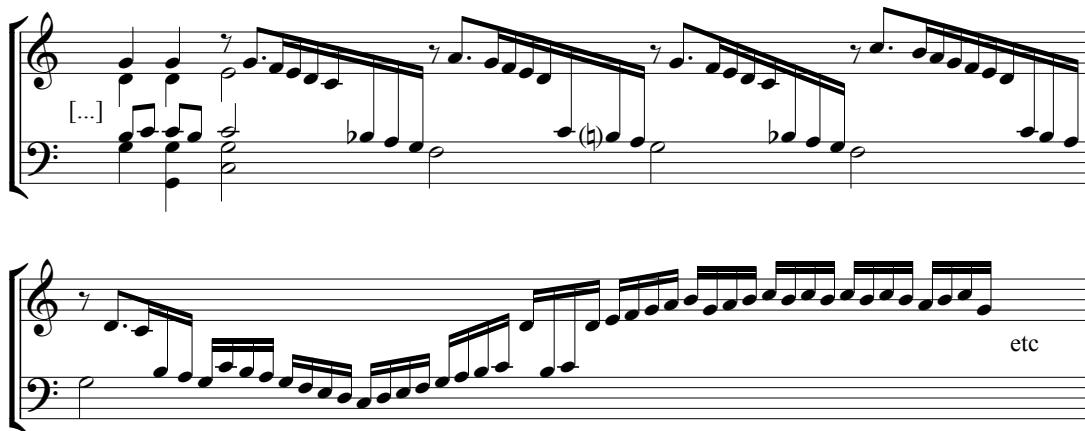
This second fantasia is concordant with *Toccata detta il Morone* on folio 5 in *Paris 29* and with an untitled piece on page 28 in *Perugia* – see Coelho (1995: 472). I have included a transcription of the *Perugia* version in **Volume 2**, which I shall consider in more detail in the chapter on the pieces in the *Perugia* manuscript (see Chapter 6).

The *Fantasia* on folio 71 initially uses more conventional texture, but later features fragments of scale passages in various registers, which eventually expand into figures which cross voice registers; consider this excerpt from the fifth to eighth lines:

etc.

The *Fantasia* on folio 71ᵛ begins with the type of figure which typifies the openings of many lute toccatas of the seventeenth century. Consider the opening bars, consisting of a written-out arpeggiation figure, which is repeated in various registers, initially as octave imitation:

Such a toccata-like opening can also be pointed out for the first of the two fantasias on folio 72. I have included a complete transcription of this *Fantasia* in **Volume 2**.

The second *Fantasia* on folio 72 and the first on folio 72ᵛ use single-line passagework and scale figures across the full register. Noticeably, written-out arpeggiation is not featured in these two works.

3.5.4   The *tocchate*

The fantasias and the *tocchate* which follow them share similar characteristics. One wonders why the fantasias are not assigned the title *tocchata* too, especially considering that the title fantasia must have raised certain expectations for the sixteenth-century musician and audience alike, given the imitative and contrapuntal traditions historically associated with this genre. One difference may lie in the fact that the *tocchate* presented in *Siena* are very short, mostly featuring scale passages.

I have included transcriptions of the four anonymous *Tocchate* as well as the ten by Amidie Moretti in **Volume 2**.

3.5.4.1   The four anonymous *tocchate* (ff. 73 – 73ᵛ)

Tocchata 1ᵃ opens somewhat similarly to the *Fantasia* at the top of folio 71ᵛ, with its quasi-imitative figures and static bass, typical of many toccata opening figures of later seventeenth-century toccatas too. After this, the texture is initially rather conventional, but the voice leading eventually dissolves into free instrumental passagework. The harmonic language is conservative: even the tied notes are not true suspensions, for these do not form dissonances, but simply tie common consonances between two harmonies.

Tocchata 2ᵈᵃ is merely an ornamented cadence, highlighting the bass line C – G – D – G and the associated harmonies.

Tocchata 3ᵃ presents a *passaggio* leading to a cadential figure. In fact, given the absence of any bass notes, the entire *tocchata* merely elaborates the G sonorities presented at the beginning and end. Noteworthy is the instrumental use of the entire range of the lute, from the lowest to the highest register in the scalar *passaggio*.

Likewise *Tocchata 4ᵃ* features flourishing *passagi* crossing the entire register of the seven-course lute, over an implied sustained bass tone G, in the absence of any chords.

3.5.4.2   Tocchate di mj Amidie Moretti (ff. 73ᵛ – 74)

While the ten *tocchate* by Amadie Moretti may "[…] add a 17th–century element to the manuscript" (Ness, 1988: 7), they too remain disappointing works, resembling didactic exercises more than autonomous pieces.

Tocchate 1ᵃ, 2ᵈᵃ and 4ᵃ each feature a single diminution figure repeated sequentially in a descending progression. In other words, they demonstrate the use of simple diminution to ornament a descending scale.

Similarly, *Toccahta* 3ᵃ is a single-line *passaggio* which ornaments an ascending scale, moving into the highest register of the lute.

These four *tocchate* seem to be mere exercises. *Tocchate* 7ᵃ, 8ᵃ and 9ᵃ, too, consist of single-line passages, but in contrast show marginally more imaginative use of diminution and *passaggi*. *Tocchata* 7ᵃ shows a *passaggio* leading into an ornamental trill in order to cadence. *Tocchata* 8ᵃ presents a diminution over a sustained bass note. *Tocchate* 9ᵃ demonstrates a diminution figure over a simple cadential figure presented by the bass G – D – G.

Tocchata 5ᵃ is a *bicinium* and shows some of the trends evident in much of the seventeenth-century Italian lute music (including the toccatas), namely a preference for thinner texture, with moments of thicker texture reserved for cadences, as well as the (excessive) reliance on parallel movement in sixths and tenths between two voices. Apropos parallel movement: the consecutive octaves, which I have indicated with asterisks in the interpretative transcription, pose a surprising error in the juvenile counterpoint featured in this *tocchata*.

Tocchata 6ᵃ in turn presents a three-voiced texture. Yet, despite its simplicity, it too features parallel fifths between the bass and middle voices (marked with asterisks in the interpretative transcription). Do these errors portray an imperfect nature of improvisatory practice, a lack of contrapuntal skill or simply a disregard for the "timeworn" rules of counterpoint by a younger generation of lutenists?

Of the ten *tocchate, Tocchata* 10ᵃ offers the most musical interest, combining various textures and techniques featured in the preceding *tocchate*.

3.5.5   Further questions regarding the repertoire in *Siena*

The repertoire of the *Siena* manuscript raises some questions.

Compiled around 1590, *Siena* dates from roughly the time that the generation of lutenist-composers who flourished in the first decades of the seventeenth century would have been learning the lute as youths. On the one hand, the focus of *Siena* on imitative fantasias, along with the fact that Galilei's *Fronimo*, as a treatise on intabulation practice, was reprinted not too long before in 1584, may suggest that this was still the prominent music. On the other hand, these may represent an attempt to preserve an art and repertoire in which interest was waning. Perhaps as dance forms and freer-style instrumental pieces were becoming more popular, Galilei and the owner of the *Siena* manuscript were trying to conserve older repertoire and approaches to the lute.

In their resemblance to didactic pieces or exercises, the freer pieces discussed above – particularly the *tocchate* – present a puzzle. Why did the compiler feel it necessary to include such simple *passaggi* exercises? Surely these would have been exceedingly simple for a lutenist who, presumably, had the skill to perform the significantly more challenging pieces included earlier in the manuscript...or would they?

Perhaps the answer lies in the question of novelty. The diminution figures are simple, but is it possible that a lutenist accustomed to playing counterpoint needed to train his fingers – and ears – to accept figures which ran freely across the entire range of the fingerboard? This would suggest that these un-polyphonic pieces were regarded to be technically and musically unusual. This may also show the change in taste towards the style demonstrated by the early seventeenth-century lutenists – a generation of lutenists which hardly exhibited exceptional contrapuntal prowess, or interest therein.

3.6   Further examples of the sixteenth-century use of the title "toccata"

Apart from the *tocchate* in *Siena*, there are other earlier instances of the use of the title toccata in the sixteenth century. These, too, do not represent an identifiable genre.

As I have mentioned, Schrade (1926: 613) identifies a *Tochata Del Divino Francesco da Milano* as the earliest example of the toccata. I have included a transcription of this piece in **Volume 2**.

Da Milano's output consists almost exclusively of fantasias (or *ricercare*) and intabulations of polyphonic French chansons.[38] This *Tochata* is thereby an exception, rather than representative of his output, although it may reflect the un-notated improvisation practice.

The work is contained in Casteliono (1536: f. 24ᵛ), a collection of fantasias, dances etc. by composers such as Pietro Paolo Borrono, Francesco Canova Da Milano and Marco Da l'Aquila. Casteliono (1536) contains a few other pieces which use the title toccata.

Tochata da sonare nel fine del ballo (Casteliono, 1536: f. 13ᵛ; transcription in **Volume 2**) follows a group of dances. After a chordal opening, a free, improvisatory character is created by the absence of a motive, consisting largly of stepwise melodic movement, which leads to a cadence.

Another *Tochata nel fine del Ballo* (Casteliono, 1536: f. 17ᵛ; transcription in **Volume 2**) likewise appears after a group of dances by Borrono. It uses ascending and descending stepwise movement, features no true theme, motive or imitation and has a fairly static bass line (the first bars are over a sustained G). In this way, it is to be regarded as a long cadence.

As the titles indicate, these two very short pieces serve as a kind of postlude or coda to sets of dances (pavans and saltarellos). So much for the prelude or intonation function which Schrade (1926) identifies in his early examples.

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[38] See Ness (1970).

A further toccata, *Thochata p.p.b.* [=Paulo Pietro Borrono?] (Casteliono, 1536: f. 35ᵛ; transcription in **Volume 2**), is an example of instrumental *Spielfreude*, opening with a scale which crosses voice ranges, followed by passages based on an ascending bass line, with comfortably playable, almost *clichéd*, figures, leading to a final cadence.

However, unlike these toccatas, the *Tochata del divino Franc. Da Milano* (Casteliono, 1536: f. 24ᵛ; transcription in **Volume 2**) is longer and, apart from the scale flourish at the opening, follows contrapuntal voice leading and features figures such as suspensions (and even an inverted suspension).

<p style="text-align:center">***</p>

Returning to the end of the sixteenth century: Giovani Antonio Terzi published two lute books in 1593 and in 1599 respectively. Roughly half of his pieces in these two books are intabulations of vocal music (Court in Terzi, 2000: x). Aside from these, dances and fantasias enjoy prominence.[39]

Court (in Terzi, 2000: x) notes that a close stylistic relationship is maintained between the fantasias and the intabulations of motets, with a main difference lying in the ornamentation, which shows a "[…] relaxation of the complexity of part-writing in the fantasia".

Notably, the second lute book features two toccatas and one prelude.[40] The prelude (for a transcription, see Terzi, 2000: 92 – 94) maintains a polyphonic structure and is stylistically close to the fantasias (Court in Terzi, 2000: xi). The toccatas, however, are much more loosely structured.

The first, *Toccata De l'Auttore* (Terzi, 1599: 16; transcription in Terzi, 2000: 87) is short, unified in character and based on homophonic four-voiced texture, with stepwise movement and only simple imitative gestures. Each voice outlines its respective *ambitus* within the mode and cadences highlight the prominent degrees.

Toccata seconda dell'Autore (Terzi, 1599: 38 – 39; transcription in Terzi, 2000: 97 – 101) is a more substantial work. Initially, it, too, sets a four-voiced structure. By the fourth bar, the upper voice transgresses the upper boundary of its modal *ambitus,* moving to the higher reaches of the register of the lute – whilst, notably, maintaining the four-voiced texture.

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[39] Terzi (2000) provides transcriptions of the fantasias, the prelude and the toccatas. For further discussion on Terzi's intabulations (and other works), see Court (1988).

[40] Court (in Terzi, 2000: x) postulates that these are paired to the pieces that follow them, i.e. that *Toccata del'autore* is paired with the intabulation *In te Domine speravi, à 6 voci, di Claudio Merulo da Correggio*, *Toccata seconda dell'autore* with *Fantasia seconda del'autore* and *Preludio del'autore* with the *Fantasia del'autore*. While these pieces share the same modality with the pieces which they precede, there is no further indication suggesting that they cannot be treated as autonomous pieces, or be paired to any other pieces in the same mode. In fact, in the table of contents, the works in the book are not listed in order of appearance (i.e. by page number), but grouped under headings by genre. Thus, under *Fantasie & toccate* (note that the toccata and fantasia genres are thereby expressly related), Terzi lists the *Prelude* first, followed by the ten fantasias and, thereafter, the two toccatas. In other words, neither the toccatas nor the prelude are listed alongside the pieces for which Court (in Terzi, 2000) claims "deliberate pairing". In contrast, another *Preambulo* in the same book, *Preambulo de l'autore sopra le Corente Francese* is listed with its following *Corente Francese pr.mo* under the genre heading *Gagliarde, Paß'e mezi, & balli di varie sorti*, suggesting more clearly that in this case the *Preambulo* is not an autonomous piece.

The four-voiced texture is abandoned in bar 10 with the introduction of semiquaver rhythms. The figure in bar 10 is treated as something of a motive in bars 11 to 15, but is soon discarded. The texture becomes even more instrumental as longer semiquaver *passaggi*, which cross between the voice ranges, are introduced in bars 17 to 20. After some brief "imitations", with figures repeated in various registers (but in the absence of simultaneous counterpoint) in bars 20 and 21, the passagework moves into the higher register once more, featuring ornamentation in demi-semiquaver rhythms, again in the absence of accompanying voices.

Following this rhapsodic outburst, the four-voiced chord on the first beat of bar 25 and the imitative *bicinium* texture of bars 25 to 29 seem to return order. Polyphonic texture is maintained as the texture thickens in bars 29 to 34, after which, although still in four-voiced vocal texture, leaps and disjunct rhythms are introduced in bars 35 and 36. These leaps do not yet render a motive.

Only in bar 39 does a motive emerge, which is characterised by leaps and, thereby, related to bars 35 and 36. This motive is presented in one voice, accompanied by semiquaver passagework as a counterpoint in another voice. This occurs first in the soprano, with lower part in counterpoint, which is then inversed in bars 40 to 41. The idea is continued in pairings of progressively lower voices. In bars 44 to 47 the counterpoint is abandoned in favour of a kind of *stretto* of the leaping figure. The last five bars feature all four voices simultaneously once again. Note the leaps in the bass part, initially with a last reiteration of the motive. All this builds tension towards the final cadence.

The second toccata thereby uses a variety of effects to obtain an expressive-rhapsodic character. Some of these effects are instrumental in style, such as the transgressing of upper voice boundaries, the crossing of voice ranges and the abandonment of part-writing in favour of fast, single-line passagework. Other passages maintain a four-voiced structure, but use purely musical effects to break away from aimless, step-wise movement. Motives are touched upon, but quickly discarded. An important feature is the use of juxtaposition to contrast tension and relaxation.

While the sixteenth-century lute "toccatas" discussed here are not intended to represent an exhaustive selection, they do show the (notated) lute toccata to be an oddity rather than a generic staple of the sixteenth-century lute repertoire. As a substantial work, Terzi's *Toccata seconda dell'autore*, points towards the seventeenth-century toccata. Nevertheless, the first appearance of the toccata in the lute repertoire as a genre able to displace the prominence of the fantasia is seen in a publication of 1604, namely Kapsperger's *Intavolatura di chitarone libro primo* (Kapsperger, 1604).

4 Prelude to the toccata (II)
New stylistic directions in the seventeenth-century lute repertoire

4.1 Tradition and pragmatics

It is to be assumed that the late sixteenth-century tablatures reflect the music that the generation of lutenists who flourished in the first half of the seventeenth century would have been exposed to in their youth.

Contrapuntal genres continued to enjoy prominence right until the end of the sixteenth century. It is a curiosity, then, how relatively quickly the early seventeenth-century composers abandoned the genres and strict contrapuntal style in exploring new stylistic directions.

All the more so when one considers that in the sixteenth century, despite the various "deviant" textures and styles which I discussed in the previous chapter, one always senses a certain discomfort in departing from the polyphonic norm. This is illustrated, for example, by Vincenzo Galilei's (1581: 138 - 147) description of contrasting approaches in instrumental music. On the one hand, theorist-composers ran the danger of producing lacklustre works in being too rigid in their contrapuntal rules.[41] On the other hand, the (improvising) performers with a quick hand ("*dispositione di mano*") often showed the ability to move audiences, but lacked the knowledge to please the connoisseur. While they could satisfy in the moment of performance, their insufficient knowledge was revealed by the unsatisfactory results in attempting to notate their compositions. Conversely, notation could not do justice to the effect of their performances.

I shall return to Galilei's discussion in more detail in the considering reception in Chapter 19. For now it is worthwhile bearing these comments in mind as I show that it is in fact the latter practice which marked even the printed lute music in the seventeenth century.

A similar uneasy contrast between the erudite polyphonic approach on the one hand and pragmatic idiomaticism on the other is seen in the practice of lute accompaniment of vocal music in the sixteenth century. A typical practice was to create lute accompaniments by intabulating the lower voices of a polyphonic vocal work, for the lute to play along to the sung *cantus* part. Yet, as Griffiths (2012: 89 – 91) points out, there is also evidence of the practice of improvising accompaniments above the bass part, as a kind of forerunner of *basso continuo*.[42]

This degree of pragmatism must nevertheless have required a large shift in mindset. Griffiths (2012: 91) points to Cosimo Bottegari's (1554 – 1620) songbook manuscript (*Bottegari*) which contains intabulated lute accompaniments. These reveal that Bottegari, presumably a rather mediocre player, did not shy from shortcuts through omitting parts or changing the

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[41] Cypess (2016: 16) suggests that here Galilei might have been referring to a composer of a typical *canzona*.
[42] In this way, seventeenth-century monody may be seen as continuing an existing tradition "[…] with a new expressive accent" (Griffiths, 2012: 89).

original polyphony as needed (entirely against the ideals which Galilei defended in *Fronimo*). Yet, pertinently, he was not willing to forfeit the original polyphony entirely and still chose to nominally use the original voices in writing out an accompaniment. For Griffiths (2012: 91), this shows that

> [t]he continuo-style approach with all its shortcuts may have been beyond the aesthetic or intellectual limits of musicians brought up in a culture of linear polyphony.

We may expect that a freely textured instrumental style may have sat uneasily with those lutenists who were skilled in counterpoint. Nevertheless, just as the pragmatic approach of *basso continuo* practice eventually did become the standard, so too new idiomatic stylistic approaches in the instrumental style came to be accepted, not least in the lute style.

To be sure, the changing aesthetics owed much to deliberate efforts to facilitate new ideals of expression, thereby reflecting the ambitions of the *seconda pratica*. Coelho (1997) discusses performance aspects revealed in the extant printed and manuscript sources and addresses aspects related to the changing role of lutenists in the seventeenth century, as well as their approaches to repertoire in light of the new musical styles. Coelho (1997: 140) believes that the seventeenth-century manuscripts are particularly valuable in revealing the

> […] practical solutions lutenists used to adapt to the changing technique, styles, and musical aesthetics of the early Baroque […].

However, there are many facets of early seventeenth-century style and instrumentalism which are pertinent to the examination of the lute toccatas. These are the aspects which I shall consider in this chapter.

4.2   New Instruments for a new music

> With the decline of contrapuntal and derivative forms like the fantasia and intabulation, combined with the need for lutenists to play more than one instrument, lute technique underwent a definite and perceivable change at the beginning of the seventeenth century, equal in scope to the transformations in vocal and keyboard technique at the same time. The parallel rise of more sectional and discursive genres, like the toccata, led to a subjectivity in overall approach (Coelho, 1997: 128).

While the ideals of the *seconda pratica* led to a general change in aesthetic, for lutenists, a further impetus towards stylistic change came from the need to adapt to the theorbo. This new member of the lute family was developed during the rise of monody and the *seconda pratica,* in answer to the call for a suitably supportive *continuo* instrument. It was not, in the first instance, designed to be an agile contrapuntal solo lute.

In particular, the re-entrant tuning used for the first two courses, necessitated by the long string length, limited the upper register and resulted in an instrument which did not lend itself idiomatically to sustaining counterpoint. Moreover, the unwieldy size meant larger stretches over the fretboard for the left hand. Some chord shapes, which were already awkward on a smaller lute, became unfeasible on the theorbo.

The upshot was that a simple, direct transfer of lute technique and style to the theorbo did not suffice. Negotiating the unique characteristics and limitations of the theorbo required an adaptation and enrichment of the presiding lute technique as applied to the theorbo,

especially as a solo repertoire emerged. These aspects will be highlighted in the sections which follow, as I consider three works for theorbo: an extant intabulation of *Ung Gai Bergier* (*Kraków 40591*: ff. 5 – 6) highlights some of the challenges in attempting to adapt counterpoint in the lute style onto the theorbo. Kapsperger's *Aria di Fiorenza* (Kapsperger, 1604: 20 - 28) showcases the potential for using idiomatic possibilities unique to the theorbo in order to overcome its limitations in older textures. Thirdly, Kapsperger's arrangement of *Ancidetemi pur* (Kapsperger, 1626: 26 - 31) shows novel approaches and possibilities for genres old and new.

Significantly, instrumental-idiomatic facets developed in adapting the lute technique to the theorbo eventually fed back into the lute technique. For example, *strascini* (left hand slurs), which were virtually absent from the sixteenth-century lute technique, quickly became established as effective technique on the theorbo and soon entered the lute technique too.

Thus, for the lute in seventeenth-century Italy, there emerged "[…] a plurality of styles, instruments, and performance traditions" (Coelho, 1997: 108). In contrast to the sixteenth century, where amateurs and professional lutenists played the same type of lute, Coelho (1997: 109) recognises three distinct performance traditions:

Music by "modern professional" lutenists such as Kapsperger represented the experimental styles, with new effects and techniques. These musicians favoured the newer instruments, i.e. the theorbo and the archlute.

The "courtly professional" lutenists, represented by the likes of Santino Garsi and Lorenzo Allegri, showed a more conservative style. Music for this style is typically found in manuscripts for archlute or for lute ensemble.

The "domestic tradition" saw amateurs continuing to use the seven- and eight-course instruments of the sixteenth century, with a preference for older works by, for example, Francesco Da Milano, as well as conservative contemporaries like Garsi. The distinction was thereby one of instrument and of repertoire.

> The most progressive lute music of the day by the likes of Kapsberger and Piccinini did not enter into the amateur musical diet; consequently, neither did the need for "professional"-size instruments (Coelho, 1997: 124).

Another interesting comparison is how older (sixteenth-century) pieces, rather than having been copied directly, were adapted for newer instruments in the seventeenth century, when notated in seventeenth-century manuscripts. Different concordant versions of the same piece, for example, show much variety in density of chord spacing (Coelho, 1997: 137 – 139), revealing that as

> […] lutenists of the early seventeenth century became experienced at playing continuo, they learned how to voice chords according to the musical context (Coelho, 1997: 139).

That the cross-pollination in the evolving lute and theorbo techniques led to a changing aesthetic, may also be ascribed to the fact that lutenist were expected to achieve a certain level of ability on the lute before proceeding to learn to play the theorbo (see Coelho, 1997: 122 – 124, especially his account of a young Belgian lutenist sent to Rome to learn to play the theorbo). Coelho (1997) argues that especially the amateur and pedagogical manuscripts can reveal the type of training that lutenists received. In this case, because counterpoint was a

less pertinent texture for the theorbo, this may explain the neglect of the discipline in the lute manuscript too.

Apart from the various styles and the trend toward thinner texture, it is also noticeable that old and new pieces are often combined in the same manuscript, so that one can identify the existence of a "classical" repertoire, which survived into the seventeenth century.

4.3   Instrumental textures in the dance and variation genres

The large number of dances in the lute and keyboard manuscripts since the latter part of the sixteenth century can be ascribed to the importance of social dances, as well as to the rise of opera, which saw the increasing prominence of dance in stage productions (Hammond, 1994: 197). However,

> [f]or a Renaissance dancer, the sophisticated gagliards and correntes of Kapsperger or Frescobaldi bore the same relation to simple social dances as the mazurkas and waltzes of Chopin do to ballroom dances (Hammond, 1994: 197).

The approach to dance genres remained similar in the seventeenth century, albeit with the *gagliarda* and the *corrente* as the new fashion. As in the sixteenth century, such dance pieces represented – and contributed towards – a freer instrumental compositional style. The loose application of voice leading principles was typical; however, the varied repeats increasingly departed from traditional counterpoint in favour instrumental texture.

In particular, one could consider the broken texture for varied repeats, such as is found, for example, in the *partita* to Kapsperger's *Corrente P[ri]ma* in his third theorbo book (Kapsperger, 1626: 24). This strongly resembles the *style brisé* texture of the French lute music (in this sense, one could argue that the *style brisé* was the instrumental idiomatic solution of the French lutenists). This may indicate influences between the two styles. At any rate, the broken style, along with arpeggiation, became an important texture in certain lute toccatas too, as I shall show (see Chapter 12).

Yet, the apparent favour for thin texture, sometimes taken to the extreme especially in the lute *corrente,* is also noteworthy (see Louw, 2010). Such textural austerity presumably freed the left hand in order to achieve a light suaveness, suggesting a greater emphasis on memorable melodic material, rather than contrapuntal interest.

Simultaneously, the focus on the melody and bass reflected the new monodic texture. This can be seen in the sixth *corrente* in Kapsperger's lute book (Kapspeger, 1611: 27 – 28) which corresponds to "*Amor Piangente*" in Kapsperger's *Libro sesto di villanelle* (Kapsperger, 1632: 5).[43] It is uncertain which version was the original model, as the dates of the publications do not necessarily indicate the actual composition timeline. However, if the *corrente* was an instrumental adaptation of the *villanella*, then it shows a surprising approach to "intabulation": the inconsistency in the texture highlights that contrapuntal voice leading was not of concern, with only a monodic texture being maintained. Kapsperger gave all preference to the melody, so that even the bass line of the *villanella* is not retained. Wherever the awkward leaps in the melody posed awkwardness to the left hand, Kapsperger simply

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[43] For a more detailed comparison, see Louw (2010: 91 – 95 and 122 - 123).

omitted bass notes. The notion of this approach reflecting a new attitude to "intabulation" is an important topic, to which I shall return to below.

Called *partitas* by many seventeenth-century composers such as Frescobaldi and Kapsperger, variation-type pieces remained significant in the seventeenth-century repertoire too. Aside from such older forms as the *folia* and *romensca*, the *bergamasca*, *passacaglia*, *ciaccona* and *aria di fiorenza* became especially prominent.

Often these continued to show a contrapuntal underlay, over which diminutions were laid in making variations. Nevertheless, through embellishment in the variations, this genre had always presented more scope for instrumental freedom. In the seventeenth century, the step towards a chordal approach became smaller. The type of diminutions became more plentiful and imaginative, often showing an increasingly flexible approach to voice leading and to the transgression of the boundaries of separate voice parts of vocal polyphony.

Kapsperger's *Aria di Fiorenza* (1604: 20 - 28)[44] shows the degree to which this genre became a platform for showcasing virtuosity by exploiting instrument-specific textures and effects. It would hardly be exaggerated to claim that virtually the entire palette of textures and styles and idiomatic techniques available to the theorbo is displayed in this work.

The *aria* is followed by nine *partitas*, each focusing on a certain style, texture or technique. The first four *partitas* use the rather conventional texture inherited from the lute, being modelled on four-voiced texture, with an attempt to maintain the voice-leading, despite the occasional melodic awkwardness caused by the re-entrant tuning. The variations offered by these four *partitas* lie mainly in quirky rhythms.

The fifth *partita* departs from this texture and focuses on single-voice diminutions, reserving the use of chords only to mark cadence points. The diminutions, however, highlight the important notes of the original structure.

The seventh *partita* uses diminutions again, but this time with the new technique of left hand slurs (*strascini*) to connect chords in a rather rhapsodic character.

In the sixth *partita*, Kapsperger uses the arpeggiation pattern in the style peculiar to the theorbo, as explained in the preface to his *Libro quarto d'intavolatura di chitarone* (Kapsperger, 1640: 2). It can better be described as being based on vertical block chords, rather than four-voiced voice leading principles. The instrumental exploitation of those chord formations which conveniently allow the sustaining of the four-note arpeggiation figure takes priority over consistency in melodic and voice leading aspects.[45]

The eighth and ninth *partitas* are in triple time, with the eighth exploring dance textures typical of a *gagliarda*, while the ninth uses the special feature of the diapasons (*bordoni*) for a reinforcing effect.

Kapsperger's *Aria di Fiorenza* highlights the possibility of employing diminutions freed from the contrapuntal underlay. The point is, though, that each *partita* introduces one aspect, but overall structure this facilitated by the fact that each *paritita* forms a discrete piece which

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[44] The same piece also appears partially in *Modena B* (ff. 21ᵛ – 22ᵛ), but with the initials AP [= Alessandro Piccinini?].

[45] I shall return to this below when discussing *Toccata 2ᵈᵃ Arpeggiata* (Kapsperger, 1604: 7).

remains stylistically consistent within itself. As I shall argue, it is in the way that the composers found ways to meaningfully incorporate these various textures into the intabulation and eventually the abstract genres, which is particularly relevant to the seventeenth-century toccata.

4.4   Intabulations: decline or new directions?

4.4.1   A waning tradition

Despite its compilation towards the end of the sixteenth century, just a few years before the printing of Kapsperger's first theorbo book in 1604, the *Siena* manuscript contains several intabulations. Another manuscript, *Barbarino*, the compilation of which straddled the sixteenth and seventeenth centuries, also contains intabulations, alongside newer music and genres. I shall consider *Barbarino* in more detail in the next chapter.

The contents of the seventeenth-century printed and manuscript sources after these manuscripts, however, reveal that the intabulation genre appears to have lost prominence in the seventeenth-century lute repertoire. Moreover, it is nearly entirely absent from the theorbo repertoire. A parallel trend is seen in the Italian keyboard repertoire, where intabulations of vocal compositions virtually disappeared after 1610 (see Silbiger, 1980: 38).

The absence of intabulations, particularly noticeable in the printed sources, may suggest a change in the musical tastes of patrons. For example, in ca. 1628, Vincenzo Giustiniani wrote:

> In times past it was customary [for noblemen] to entertain [themselves] with a consort of *viole* or recorders…[but] experience has taught that such entertainment, given the uniformity of sound and consonances, quickly became boring and was more conducive to sleep than to passing the time in the afternoon heat (*Giustiniani1628*: 144 - 145, as translated by Dell'Antonio, 2011: 52).

Although this might point to the diminishing popularity of the pastime of music-making amongst amateurs,[46] it may also suggest that musical tastes had moved away from the (sixteenth-century) ideals of "uniformity of sound and consonances".

Thus, on the one hand, tastes were moving away from polyphony towards monody and the newer genres. On the other hand, Dell'Antonio (2011) argues that seventeenth-century Italy saw a shift away from noble amateur music-making towards the phenomenon of the noble *audience*. Members of the nobility acted as connoisseurs who collected aural experiences by participating as a virtuoso listeners, rather than as amateur performers, thereby maintaining their superior class status *vis-à-vis* the professional musician. If the demand for polyphonic music was diminishing, so too was the viable marketability of intabulations, as alternatives for performing this repertoire at home.

A change in taste amongst the listeners went hand in hand with shifting skills amongst the lutenists. If the seventeenth-century sources reveal which genres, techniques and styles were

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[46] This can also be seen in the fading popularity of amateur singing of madrigals. Hammond (1994: 105 – 107) points out that even though Cardinal Francesco Barberini's academies still featured madrigals, that he possessed a collection of Gesualdo's madrigals and that madrigals were composed for him well into the seventeenth century, this must be seen in the context of a waning tradition, with the cantata enjoying increasing popularity.

most favoured and valued, then it is quite imaginable that lutenists realised that they could – indeed *had to* – draw awe from their audiences with more economical means than contrapuntal dexterity.[47]

The tension between upholding the rules of composition and exploiting pragmatic instrumental possibilities is most starkly witnessed in the theorbo repertoire. An intabulation of *Ung Gai Bergier* (*Kraków 40591:* ff. 5 – 6) shows the initial steps on the route from the vocal style of the sixteenth-century lute intabulation towards the free idiomatic instrumental style of the seventeenth-century theorbo toccata.

4.4.2   The theorbo and counterpoint: *Ung Gai Bergier*

Ung Gay Bergier (Susato, 1543), a four-voiced chanson composed by Thomas Crequillon, must have enjoyed considerable popularity, for it was intabulated for solo lute by a host of sixteenth-century lutenists.[48] There are also several versions for keyboard and other instrumental arrangements. *Kraków 40591* (ff. 5 – 6) contains an intabulation of this chanson for theorbo.

A comparison of this theorbo intabulation to a lute intabulation, as well as to the original vocal version will serve to illustrate the changing ideals in adapting texture and style successfully to the idiom and limitations of the instrument. For the purpose of comparison, I have selected the lute intabulation by Simon Molinaro (1599: 135 - 137), given the arranger's proximity, as an Italian lutenist who published at the very end of the sixteenth century, to the study at hand.

For the discussion which follows, I shall therefore return to my transcriptions in **Volume 2**, which I have already referred to in the previous chapter. The editorial notes to the transcriptions provide further background to the following discussion.

As I have mentioned, a comparison between the lute intabulation and the original reveals that Molinaro noticeably took pains in staying as close as possible to the vocal model. This approach aligns with the ideals of the strict intabulation process outlined by Vincenzo Galilei in *Fronimo* (Galilei, 1568 and 1584).

Following the opening of the original chanson, Molinaro defined the respective ambits of the implied voices across the range of the lute. As in polyphonic vocal music, the linear threads are maintained within these defined voice ranges.

Molinaro retained the counterpoint and voice leading of the original, even when this presented unidiomatic voicing for the resultant chords and, thereby, technical awkwardness for the lutenist's left hand.

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[47] In this case, realising that old skills were at risk of being undermined, Vincenzo Galilei's two editions of *Fronimo* (1568 and 1584) can be seen as attempts to defend or promote the style and genre of lute playing and composition which he valued.

[48] See, for example, Melchior Neusidler (1574: no. 13), Waissel (1573: Dᵛ), Becchi (1568: 72 - 74), Bakfark (1553) (Bakfark mistakenly attributes the chanson to "Ienequin") and Molinaro (1599: 135 - 137) and manuscripts such as *Siena* and *Barbarino* (the latter contains several versions).

Significant departures from the original model are largely in the form of diminutions, such as those in bars 9 to 11. These diminutions preserve the original voicing and simply embellish the original notes. Each diminution figure remains close to, or outlines, the original notes and observes the register of the respective voice part. Thereby, the diminutions retain a vocal structure and are probably similar to the embellishments which singers may have added when performing this chanson. In other words, rather than serving to render the piece more idiomatic to the lute, the introduction of diminutions creates musical interest in repeated material (especially necessary, presumably, in the absence of text). The figures do not compromise the original voice leading.

It is interesting to see the variety of diminutions which Molinaro introduced. In bars 36 to 39, the diminution figures form motives which are imitated between the upper and middle voices. The same can be said for bars 58 to 60. Molinaro used diminution figures to introduce new rhythms, such as the dotted rhythm in bars 40 and 41, or the figures in bar 66 to 73, presumably also for the sake of variation in the absence of text. Here, too, it is significant that that all these variations remain within the vocal style.

Only a few diminutions in Molinaro's lute version may be regarded as purely instrumental. Examples include the scale runs or *passaggi* in bar 13 and bar 63 and the figures in bar 30, in bars 42 and 43 and in bar 68. Here the figures do cross voice ranges, resulting in a mixing or merging of two voices parts. One could say that these diminutions allow one voice to outline the notes of two original voices.

It is pertinent that these instrumental diminutions and *passaggi* tend to be at the cadence or at the end of phrases, where they do not disturb or confuse the otherwise clear four-voiced structure. In this regard, also observe bars 95 and 96, where the long notes in the vocal parts, which cannot feasibly be sustained on the lute, are filled in with diminutions in the lute version, another instrumental feature. At this point, Molinaro uses a three-voiced structure, with the diminutions in the middle voice outlining the notes of both of the original inner voices.

In terms of texture, Molinaro attempted to maintain the four parts, at least by implication when necessary. In omitting notes, Molinaro tended to select those which double the bass in a middle voice part in the original, such as in bars 75 and 76.

In contrast to the lute intabulation, texture is treated rather inconsistently in the theorbo version. Although the arranger largely attempted to stay close to the original, he did not shy away from thinning the texture whenever this proved to be convenient. For example, although the opening is very close to the original, though an octave lower, by bars 5 and 6, the arranger already omitted some voices.

The theorbist-arranger gave preference to the *superius* and the *bassus,* while the middle voices were accommodated or omitted at will. Note that the *bassus* part is retained almost consistently, albeit with some octave displacements.[49]

The *superius* is placed an octave lower due to the re-entrant tuning, resulting in the original upper melodic line now occasionally lying as an inner voice in terms of pitch, with the

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[49] This fact, too, points to trends which I shall discuss in the *viola bastarda* repertoire and in another theorbo intabulation, *Ancidetemi pur* (Kapsperger, 1626: 26 – 31) below.

original middle voice parts (when present), pitched above the notes of the *superius*. In the triple-meter section (bars 53 to 57), the resulting lack of melodic clarity is somewhat disappointing.

When the arranger wished to avoid this resultant melodic vagueness, he often thinned the texture to two voices. This is the case in bars 20 to 22: as there is no "space" between the bass and the upper voice in the theorbo part, attempting to accommodate a middle voice would require placing it above the *superius* part. The middle voice, thus, only enters towards the end of bar 22, after the *superius* has moved into a sufficiently high register.

Sometimes, however, the arranger chose to omit the middle parts even if they could have been accommodated, at least partly, between the outer voices. For example, in bars 73 to 76 and likewise in the corresponding bars 87 to 90, the original middle voices are absent.

This can also be observed in bars 7 and 8 or in bars 34 to 39. Here, middle voices were probably omitted to facilitate idiomatic writing, as the arranger placed the bass part an octave lower to make use of the diapasons (*bordoni*). The thinner two-voiced texture allowed more agility and clarity in combining the low basses with diminutions in the upper part, which embellish the notes of the original *superius*.

Note, further, that in bars 35 and 39, slight changes to the original bass line allowed the arranger to make better use of the diapasons, thereby giving preference to idiomatic writing over counterpoint.

In bars 7 and 8, for example, the arranger's omission of the middle voice resulted in the disappearance of the 7 – 6 suspension in the original *contra tenor*. In this case, it is pertinent that an idiomatic feature, i.e. the facilitation of the use of the basses, is even favoured over the contrapuntally interesting suspension.

Similar preferential treatment given to idiomatic writing over strict counterpoint is observed in bars 30 to 31. The use of the small motive in the original vocal model is now replaced by *passaggi* in the bass, obscuring the imitative entries featured in the original. In contrast, the diminutions in the lute transcription retain the original voicing and simply embellish the motivic figure and the imitative entries.

Thinner texture is not the only aspect of textural inconsistency in the theorbo version. Another feature is seen in bars 47 and 52, bars 73 to 78, or bars 87 to 93, for example. Here, thicker texture is introduced just before the cadences which close passages which are otherwise two-voiced.

At the end, the arrangement allows the theorbo to boast its prowess with the types of *passaggi* which are most effective on the instrument. Note, though, that these are only introduced once the stricter, less idiomatic, business has been concluded, in order to substitute a long note in the vocal original, which would have been empty on the theorbo. Christoph Bernhard, whose theory I shall return to in Chapter 8, termed this *coloratura* (as opposed to *diminution*) in his twofold definition of *cantar passagiato* (see Hilse, 1973: 23). In *coloratura*, which is typically used at closes, runs are not bound to the bar, but may extend two or three bars further.

Composers must have been aware that charming effects could be attained even when rules were not strictly adhered to. Yet, it is imaginable that for some adherers to the sixteenth-century tradition of intabulation, the resultant trade-off between the theorbo arranger's attempt to retain a vocal construct and his desire for idiomatic efficacy may have seemed a clumsy compromise. The listener is aware of the lack of upper register available to the theorbo over which to spread the voice ranges, so that various imitative entries, which would otherwise have fallen in different octaves of the same pitch class, now frequently fall onto the same pitches. For example, in the entries at the beginning, the "upper" voices share the same range and enter on the same pitch (however, the arranger used different stings, thereby exploiting differentiated tone colours for similarly pitched entries).

The theorbo intabulation nevertheless makes a convincing solo and is very easily identified with the original vocal model, showing that pleasing results could be achieved even in the face of compromise. Perhaps the recognition of this fact revealed new possibilities. For, the sacrifices in the theorbo verison of *Ung Gay Bergier* rendered a piece which, its charm notwithstanding, neither fitted the ideals of the lutenists' approach of the sixteenth-century tradition, nor harnessed the full idiomatic palette of virtuosity in the way demonstrated in another genre, such as in Kapsperger's variations on *Aria di Fiorenza*. In other words, if one was to compromise, could one not pull out all the stops?

Two "intabulations" in Kapsperger's *Libro Terzo* (1626), namely *Ancidetemi pur a. 4. Passiaggiato* and *Com'esser può a. 5. Passeggiato* do in fact take instrumental liberties to the extreme within the intabulation genre. As I shall discuss below, by departing almost entirely from the original voice leading and by substituting the vocal contrapuntal structure with characteristically idiomatic theorbo techniques, Kapsperger achieved pieces which are entirely suited to - indeed *only* to - the theorbo. It is precisely the more pragmatic approach to style which characterises the theorbo and lute music of the seventeenth century, not least, as I shall show, the toccata genre.

Before considering *Ancidetemi pur* (Kapsperger, 1626: 26 – 31), it will be worthwhile to cast sidewise glances at other repertoire and techniques, seen in the *viola bastarda* style and in the improvisation practice of *partimento*.

4.4.3   Links to the *viola bastarda* style

There are many important parallels to be observed between the *viola da gamba* played in the *alla bastarda* style and the changing lute style.

Viola da gamba technique was modeled on lute technique, even to the point of the viol being considered the "bowed lute" (see Paras *et al.*, 1982: 3 and 219 – 220, note 10).

Like for the lute, vocal music formed a large part of the repertoire for *viola da gamba*. Whilst accommodating polyphonic vocal music required certain adaptations to the original texture for both the lute and for the viol, bowing technique posed particular limitations to viol

arrangemnts, which the lute did not suffer. The viol was thereby required to compromise even within a relatively simple homophonic texture.[50]

Two approaches to adapting vocal polyphony can be found in the sixteenth-century *viola da gamba* repertoire, namely playing chordally and playing in the *bastarda* style (Paras *et al.*, 1982: 1). Pandolfo (2002: 120) sees both approaches as "[…] attempts to turn the viol into a 'complete', if not 'perfect' instrument".

The chordal style preceded the *bastarda* style, proving to be a suitable approach as long as the madrigal genre showed a simpler and more homophonic style (Paras *et al.*, 1982: 1 – 2).

As increasingly contrapuntal vocal music placed almost equal importance on each voice, the chordal style became unfeasible. Imitative vocal entries demanded melodic playing, rather than chords and

> […] the lyric capacity of the viola da gamba was better suited to the heightened expressive qualities of the later sixteenth century madrigal (Paras *et al.*, 1982: 2 – 3).

Violists, like lutenists, often enjoyed a better training in counterpoint than other instrumentalists (see Paras *et al.*, 1982: 3 and 38). Thus, rather than following other melodic instruments, who merely played and embellished a single voice part – evidently all too often without much regard to the compatibility of their ornaments with other parts – violists remained interested in the entire polyphony of the original (Paras *et al.*, 1982: 3).

Moreover, the viol and the lute alike enjoyed a large range and, influenced by the rather freer practice of improvising over ostinato basses, the temptation was to burst the seams of the range of a single voice part (Pandolfo, 2002: 117).

However, whilst the lutenists could play all parts simultaneously, thinning the texture only as needed or to accommodate the ornamentation of a specific voice at certain points, the violists found the solution in the *bastarda* style. This allowed the viol to utilise lyric playing over a wide register, in a way which

> […] condensed a polyphonic composition (madrigal, chanson or motet) to a single line, whilst retaining the original range, and with the addition of elaborate diminutions, embellishments and new counterpoint (Robinson, 2001: 695).

The violist thereby concentrated on all parts, while only playing the vocal part or imitative entry which was important at a specific point (Paras *et al.*, 1982: 3). Pandolfo (2002: 118) refers to this abandonment of the synchronisation of voices as a "dialogical fashion" of playing.

The comments in the prefaces to Dalla Casa (1584) and Rognoni (1620) (see translations and discussions in Paras *et al.*, 1982: 7 – 9) highlight the fact that the *viola bastarda* jumps between registers in order to play all the parts. The violist is thereby portrayed as being knowledgeable of the counterpoint of what he embellishes. Notwithstanding Gutman's (1978: 181) admonitions regarding other aspects of Praetorius' understanding of the *viola bastarda*,

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[50] Paras *et al.* (1982: 2), for example, point to the problem encountered in playing a two-voiced part: at points where two simultaneous notes do not fall on adjacent strings, the typical solutions were either to add a middle voice at the point in the arrangement, or to play the two notes melodically. Both solutions thereby changed the original. Also see Pandolfo (2002: 120).

the passages which agree with Dalla Casa and Rognoni are well-phrased and worth quoting here (Praetorius, 1619a: 47):

> *Weiß nicht / Ob sie daher den Namen bekommen / daß es gleichsam eine* Bastard *sey von allen Stimmen; Sintemal es an keine Stimme allein gebunden / sondern ein guter Meister die* Madrigalien*, unnd was er sonst vff diesem Instrument* musiciren *wil / vor sich nimpt / und die Fugen und* Harmony *mit allem fleiß durch alle Stimmen durch und durch / bald oben außm* Cant*, bald untem außm Baß / bald in der mitten außm Tenor und Alt herausser suchet / mit* saltibus *und* diminutionibus *zieret / und also* tractiret*, daß man ziemlicher massen fast alle Stimmen eigendlich in ihren Fugen und* cadentien *daraus vernemen kan.*

> {I do not know whether the instrument received its name from the fact that it is actually a bastard of all voices. Since it is not bound to any specific voice, a master performer will seek out with great care from madrigals or whatever other music he chooses to play on the instrument, all the [main] voices in the fugues [imitations] and harmony, whether from the *cantus*, from the bass, or from the middle voices of tenor or alto, embellish them with *saltibus* [leaps] and *diminutionibus*, and perform them in such a manner that one may clearly recognise the fugues and cadences in almost all their voices.}

Apart from frequent and rapid register changes, passages which join the various registers were also an important feature and, in effect, led to a new part being created. Yet, rather than an additional equal voice which joined in the voice leading of the polyphonic texture, this part departed from horizontal-melodic structure towards vertical-harmonic thought (see Pandolfo, 2002: 118 - 119). Such harmonically-influenced music is an important feature of the seventeenth-century lute music, too.

Apart from pieces in Ortiz (1553a and 1553b), which point toward the style, the main sources of *viola bastarda* music date from the 1580s, starting with Dalla Casa (1584), to the 1620s, Bonizzi (1626) being the last source (Paras *et al.*, 1982: 36).

Ortiz (1553a/b) is not only an important source for early examples of *viola bastarda* type of writing, but also reflects techniques seen in the lute music. In each of the *Ricercada* on vocal models, four each for the madrigal *O felici occhi miei* by Arcadelt and the chanson *Doulce Memoire* by Pierre Sandrin (Ortiz, 1553a: ff. 35 – 47 / Ortiz, 1967: 69 – 106),[51] Ortiz shows a different aspect for playing four-voiced music.

Firstly, those passages which ornament the upper voice only, do not interfere with other voices. As Schneider says in the preface to Ortiz (1967: vii):

> *[…] nur die Variierungen über den Sopranen des Madrigals "O felici occhi miei" und der Chanson "Doulce memoire" halten sich in engeren Grenzen.*

> {Only those variations based on respective sopranos of the madrigal "*O felici occhi miei*" and the chanson "*Doulce memoire*" remain within more confined borders.}

The contrary is observed in the versions which embellish the bass voice, where the viol transgresses the upper limit of the original bass part and moves into the tenor region and beyond, using what Ortiz termed *passos largos* (Ortiz, 1553a: f. 35), or *larghi passaggi* (Ortiz, 1553b: f. 35).

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[51] In Ortiz (1967), the editor, Max Schneider, has placed the voices, which appear in separate parts in the original 1553 editions, into score.

The essential approach of the *viola bastarda*, namely the consideration of all parts of the polyphonic structure, is demonstrated in the versions in which the embellishments twine between the original four voices.

Apart from the procedure of embellishing existing parts, Ortiz also demonstrated the process of *descant*, in which a new fifth part is created (Paras *et al.*, 1982: 4). In each of the respective fourth *Ricercada* on the two vocal compositions, Ortiz in fact acknowledges that the embellishments have effectively created an entirely new part or voice: *Recercada quarta q es quinta boz sobre el mismo madrigal* and *Ricercada quarta que es una quinta boz sobre la misma cancion.*

Significantly, Francesco Rognoni acknowledged the relevance of this style to other instruments too:[52]

> *Questo modo di paseggiare alla Bastarda, serve per Organi, Liuti, Arpe, & simili* (Rognoni, 1620, *parte seconda*: 2).

> {This way of making diminutions in bastarda style is useful for organs, lutes, harps, and similar instruments (as translated in Paras *et al.*, 1982: 8).}

The fact that lutenists took note of the alternatives which this textural approach offered, is seen most clearly in certain lute intabulations by Giovanni Terzi. In these, Terzi offered two versions, one in the strict contrapuntal tradition, which remained as truthful to the vocal original as possible, followed by a second, ornamented "*contrappunto*", which served as a "[…] monophonic ornamental elaboration upon the entire harmonic complex of the model" (Court, 1995: 149).

These *contrappunti* parts are largely in the *bastarda* style, using single-voiced diminutions, jumping between registers and highlighting notes of the various voices of the original texture. In fact, Terzi acknowledged the use of this style in the title of the *contrappunto* to his intabulation of *Chi fara fede al cielo* by Alessandro Striggio (Terzi, 1599: 70 – 74): *Chi fara fede, à Cinque del Striggio accomodato à modo di Viola bastarda per suonar in Concerto co[n] Liutto grande* (also see Court, 1995: 151).

However, as Court (1995) and Van Oooijen (2006) argue, Terzi's indications imply that only the first version, which remains contrapuntally faithful to the original, can be played as a solo. The *contrappunto,* which was therefore presumably regarded as unsuitable as a solo,

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[52] Indeed, the *alla bastarda* style can be found for the trombone and even in some vocal music, especially in bass parts - see Paras *et al.* (1982: 29 – 32).

was to be performed along to the polyphony of the first lute part, or with a consort, i.e. with an unspecified ensemble (vocal and/or instrumental), which maintained the polyphony.[53]

For the earlier sixteenth-century sources of *viola bastarda* music, a similar uneasiness towards entirely relinquishing polyphony is witnessed in the fact that the complete original polyphony and voice leading was preserved in the accompaniment (Paras *et al.*, 1982: 3 – 4). Ortiz (1553a and 1553b) presented an exact transcription of the original four-voiced polyphony to serve as the accompaniment on the harpsichord (also see Paras *et al.*, 1982: 3 – 4). Further,

> [p]erforming viola bastarda ornamentations accompanied by a viol consort playing unornamented parts was a known practice (Paras *et al.*, 1982: 27; also see note 5 on p. 222).

From this, one could conclude that while instrumental freedom was being toyed with earlier in the sixteenth century, it still needed justification, as it were, by the presence of the original polyphonic model. The acceptance of the suitability for such purely instrumental style to exist independently of vocal counterpoint, is witnessed in later works.

At first, towards the close of the sixteenth century, the practice of using the bass as a shorthand for polyphony in the accompaniment – in effect *basso continuo* – became preferred.

> This method, as opposed to a full rendition of the original polyphony, allowed the accompanist more opportunity to complement the increased freedom of expression and even mannerism of virtuosic soloists (Paras *et al.*, 1982: 27).

Thus, as composers such as Bonizzi (1626) published only a figured bass as accompaniment,

> [p]olyphony, regarded with the highest respect by musicians of the time, was being used as an ensemble of "vertical sounds" on which [the violists] were improvising along with their harpsichordists, possibly ignoring the underlying rules while ostensibly showing the utmost respect for these very rules (Pandolfo, 2002: 120).

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[53] This differs from the approach in the versions in the *Barbarino*, a manuscript which I shall discuss later. In this manuscript, for example, *Ung gai bergier* appears as

- *El Canto Fermo di Ungaÿ bergier Canzon francese,* pp. 52 - 53
- *Contrapunt sobre il Madrigal Ungaÿ bergier,* pp. 54 - 56
- *Ungaÿ Bergier Chanson Francois,* pp. 74 - 75
- *Ungaÿ bergier Canzon francese,* pp. 118 – 119 and
- *Ungaÿ bergier,* pp. 128 - 129.

At first glance, the rubrics "*canto fermo*" and "*contrapunt*" would seem to imply a similar role for each, as in Terzi's arrangements. However, unlike the Terzi versions, the *contrapunt* maintains all voices, at least in as much as it is possible, merely with the addition of diminutions to certain parts. Playing the *canto fermo* as an accompaniment in this case would seem superfluous, leading merely to a doubling of notes and voice leading which is largely present in the *contrappunt*. Instead, the rubric *cantus fermos* probably indicates an unadorned version of the chanson, to differentiate it from the embellished version of the *contrapunt*, which nevertheless remains a solo. It is likely that the *contrapunt* is to be a varied repeat, to follow the *canto fermo*, rather than be played simultaneously, which is also the case for *Canto llano del Sig.ʳ Fran.ᶜᵒ Cardone* and *Contra punto sobre el canto llano* (*Barbarino*, p. 104; see Griffiths and Fabris, 2004: xviii regarding this). Therefore, in this case, the rubric "*canto fermo*" probably signifies a similar meaning as "*senza molto glossa*" as used in *Anchor che col partir senza molto glossa* (*Barbarino*, p. 142).

Eventually, the removal from the polyphony of the original model extended beyond the accompaniment texture. Despite the instrumentalists' understanding of the polyphony of the model, their elaborations increasingly "[…] changed the balance and texture of the original work to suit a new taste […]", thereby making "uniquely instrumental" music out of vocal models (Paras *et al.*, 1982: 34).

This was initially reflected in a departure from features such as symmetrical diminution figurations and regular rhythm, which characterised pieces by Ortiz (1553a/b) and Dalla Casa (1584):

> Beginning with [Richardo] Rogniono, however, we find a much richer vocabulary of diminution figurations. Syncopations and dotted figures become prominent, various note values are used, and the phrases become more asymmetrical. Long sections of music are defined with "pasaggi d'imitationi" or sequences that tend to separate the original polyphony into several distinct sections, each characterized by a diminution "topic", rather than maintain it as a single flowing entity (Paras *et al*., 1982: 48).

This is demonstrated in comparing the more conservative approach to Rogniono's *Un Ghai Bergier Facile per la Viola Bastarda* (Rogniono, 1592: 50; transcription in Paras *et al.*, 1982: 80 – 81) to the rhythmic array and the elaborate diminutions of his *Un Ghai Bergier Per la Viola bastarda in altro modo* (Rogniono, 1592: 51 – 52; transcription in Paras *et al.*, 1982: 82 – 84).

How are we to understand the contemporary listener's response to the increasing distance from the vocal model? Pandolfo (2002: 116 – 117) states that, in the absence of text, the listener was still able to relate the emotional and expressive content of instrumental versions to that of the original vocal work through three ways:

In the first place, the performer could rely on the listeners' knowledge and recall of the text of the model. Thus Angelo Notari's arrangement of *Ben Qui si Mostra il Ciel* (Notari, 1613: 21; transcription in Paras *et al*., 1982: 185 - 187)*,* condenses the original four-voiced texture of Cipriano de Rore's madrigal to monody, with a solo voice featuring *passaggi* in the *bastarda* style, accompanied by *basso continuo*. The text underlay shows how Notari related the *passaggi* to the original.

Secondly, original expressive content remained present in

> […] traces of the lyrics [which] appear in the metrical division and in the prosodic-melodic lead of the melody line (Pandolfo, 2002: 117).

Thirdly, the very absence of text could in fact allow access to even deeper insight

> […] on a plan that transcends the meaning of individual words and sentences (Pandolfo, 2002: 117).

It is probably in light of the last mentioned fact that purely instrumental music found its justification. This would be relevant to the most radical late *bastarda* style of Oratio Bassani, which shows no reference to vocal entries or imitations of the underlying polyphonic model (Paras *et al.,* 1982: 14; also see, for example, the transcription of Bassani's *Susanna di Oratio per la viola bastarda* in Paras *et al.*, 1982: 93 – 99).

Moreover, Paras *et al.* (1982: 48) suggest that the performer could use appropriate fluctuations in tempo and affect to suit or highlight meaningful expression, thereby relating this performance possibility to Frescobaldi's comments on performing toccatas.

It is precisely in this aspect that Silbiger (1996) sees the link between the instrumental versions of vocal polyphony and the toccata.

4.4.4   Kapsperger's *Ancidetemi pur*: from Madrigal to Toccata?

For lutenists, it was the theorbo in particular that, albeit for entirely different reasons, suffered similar dilemmas to the viol in adapting to vocal counterpoint. The approach used in the theorbo intabulation of *Ung Gai Bergier* discussed above presented a solution which evidently did not find favour.[54] Two "intabulations" for theorbo by Kapsperger's (1626) present a remarkably similar procedure to that used by the later *viola bastarda* players, such as Richardo Rogniono and, particularly, Oratio Bassani. Furthermore, Kapsperger's two pieces also show similarities in style and texture to his toccatas.

I shall consider *Ancidetemi pur a 4, Passiaggiato* (Kapsperger, 1626: 26 – 31), for there is a similar keyboard version of the same madrigal by Frescobaldi (1627), in which Silbiger (1996) sees an important connexion to the toccata. A transcription of Kapsperger's version of *Ancidetemi pur* is included in **Volume 2**. For the purposes of comparison, I have placed a transcription of the original vocal version with the four voices transcribed onto grand stave, along with the text, above the interpretative transcription.

The original vocal model is Jacques Arcadelt's *Ancidetemi pur* from his *Il Primo libro di madrigali* (Arcadelt, 1539).[55] Kapsperger and Frescobaldi both treated the polyphony of the original model very freely.

To begin, it will be worthwhile contrasting the approach to the theorbo intabulation of *Ung Gai Begier* discussed above to Kapsperger's approach in *Ancidetemi pur*.

As in *Ung Gai Bergier*, the re-entrant tuning of the theorbo frequently causes the original voices, whenever present, to appear in the wrong octave.

While the relatively unadorned version of *Ung Gai Bergier* can still easily and entirely be related to the original, the countless *passaggi* and diminutions blur the polyphonic structure of the original in Kapsperger's *Ancidetemi pur*.

Like the arranger of the theorbo version of *Ung Gai Bergier*, Kapsperger chose to uphold the original bass voice, but as approached in the style of *basso continuo*, i.e. with some bass notes occasionally displaced by an octave (an instrumental liberty also encountered in the

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[54] That said, a rather similar attempt at more traditional texture on the theorbo is seen in two *canzoni* by Kapsperger (1640: 23 – 27). Like the intabulation of *Ung Gai Bergier*, these two pieces also reserve idiomatic *passaggi* for the closing bars.

[55] A sixteenth-century lute intabulation is available in Vindella (1546: no. 10). Vindella's entire lute book consists of intabulations of seventeen of Arcadelt's madrigals.

sixteenth-century intabulation practice).[56] Moreover, at points where the original bass voice is tacit, Kapsperger adopted the tenor line (in the manner of *basso seguente*) – consider bars 5 to 6 or bars 17 to 19, for example.

Yet, unlike the arranger of the *Ung Gai Bergier* theorbo intabulation, Kapsperger seems to have taken this resultant bass line and the related vertical harmonic implications, as opposed to the horizontal melodic and contrapuntal elements of the original, as a starting point. Thus, for Kapsperger, the bass line became a *cantus firmus,* as it were, over which to make a solo entirely within the theorbo idiom.

The last-mentioned is a feature which Silbiger (1996) points out in Frescobaldi's version too. Unlike keyboard versions of the same madrigal by Mayone and by Trabaci, which add diminutions to voices while still maintaining the integrity of each voice, it is virtually impossible to trace the original individual voices in Frescobaldi's *passaggi* (Silbiger, 1996: 407).

A comparison between the versions by Kapsperger and Frescobaldi reveals many similarities. The original bass part is the only voice which remains identifiable and largely intact. There is little attempt at faithful representation of the other voices, although moments in which the original counterpoint is identifiable do occur (consider bars 28 to 30 in Kapsperger's version).

Both composers treated texture rather freely, but in distinctive ways determined by their respective instruments. Frescobaldi's version maintains a four-voiced structure, at least by suggestion, even though these voices do not relate to the original four voices. Moreover, his parts feature many leaps and a variety of diminutions which cross large ranges. Kapsperger's version shows significantly less consistency in texture, oscillating between the extremes of four-voiced structures, typically at cadences (consider, for example, bars 35 to 36) and single-line textures for more extravagant and sweeping *passaggi*.

In both version, even momentary passages in four voices do not necessarily relate to the original voice leading. For example, in bars 13 to 14 of his version, Frescobaldi uses full four voices, where the original the soprano is in fact tacit. Similarly, one would expect Kapsperger's use of a four-voiced texture in bar 18 to be derived from the original model; however, the original actually only features three voices at the corresponding moment.

Some differences between the two instrumental composers' versions are of course to be expected. On the harpsichord, Frescobaldi had more scope to move into the higher register and, for this reason, some of the *passaggi* in his piece rise well above the *ambitus* of the original *cantus* voice. Kapsperger used a more irregular rhythmic division of the bars, carefully notating and differentiating triplets and other rhythmic figures, which occasionally cross the regular beat divisions and subdivisions. In this way, Kapsperger probably sought to capture improvisatory spontaneity in his notation.

Both composers respected the cadences in the original, but while Kapsperger retained the moments where all voices are tacit in the original (see bars 37, 62, 66 and 78), Frescobaldi did not observe these.

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[56] Not entirely, though: consider bar 15, where both the original vocal bass and the figured bass line which accompanies the theorbo tablature feature a sustained D, while the theorbo tablature changes the harmony and bass to a 6-chord over c-sharp (dissonant to its *basso continuo*!) halfway through the bar.

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Most importantly, both composers generally used different types of figures and textures at corresponding places. Moreover, there is no correspondence between the versions in terms of points of dissonance. The juxtaposition of extravagant activity with more static moments also does not show synchronisation between the two versions. For these reasons, I shall resist the temptation to compare individual figures in Kapsperger's intabulation to moments of text in the way that Silbiger (1996: 410 – 412) attempts for Frescobaldi's version. It is my belief that, in a piece which is teeming with *passaggi*, it is easy to read too much into each figure.

At any rate, a more pertinent issue is how all this relates to the toccata. These pieces highlight the growing acceptability of departing from the vocal original in pursuit of instrumentally meaningful expression. Silbiger (1996: 406) believes that:

> […] techniques developed with embellished intabulations of madrigals and subsequently introduced into another tradition, that of the improvisational, preluding toccata, showed the way to the creation of an authentic instrumental genre within the aesthetic of the *seconda pratica*.

In particular, the madrigal, as a genre for intabulation, has links to the toccata: in the first place, the poem or text tends to be in a free form, with lines flowing into one another, with varying lengths of lines. This connects to the unspecified form of the toccata genre. Secondly, the madrigal genre, rather than trying to capture an overarching mood, focuses on expressing moments by expressing individual words:

> […] the attractiveness of the madrigal poems lay in the opportunities these afforded for the musical rendition not only of their extravagant images, but also of their startling juxtapositions […] (Silbiger, 1996: 409).

This ties in with the constantly shifting focus on musical material featured in many toccatas and juxtapositions associated with this genre.

Silbiger (1996) further points out that, in the absence of text, a strict intabulation played on the harpsichord loses meaning, particularly for a madrigal like *Ancidetemi pur,* which features rather reserved use of madrigalisms. Hence, the intabulator must find other ways of expressing this; thus Silbiger relates figures and passages in the keyboard version to the text in the corresponding sections in the marigal.

In fact, Silbiger (1996: 407) points out another important link to the madrigal, viz. Frescobaldi's (1615) preface which says that the toccatas should not be played strictly in time, but *like the madrigals*, which fluctuate according to the expression of the words:

> *[…] che non dee questo modo di sonare stare soggetto à battuta, come ueggiamo usarsi ne i Madrigali moderni, i quali quantunque difficili si ageuolano per mezzo della battuta, portandola hor languida, hor veloce, e sostenendola etiandio in aria secondo i loro affetti, o senso delle parole.*

> {[…] the manner of playing should not remain subject to the beat [*battuta*], as we see practiced in modern madrigals, which, however difficult, are made easier by carrying the beat now slowly, now quickly, and suspending it in the air according to their affects, or the sense of the words (as translated in Cypess, 2016: 159).}

The notion of a flexible beat was no new idea, however: consider Luis Milan's (1536: D) reference to *tañer de gala* (quoted above in Chapter 3), advising the performer to be guided by the spirit of the music rather than to simple keep a strict beat. The difference, perhaps, is

that for the sixteenth-century musician, this was about giving the music a certain gallant decorum, while for Frescobaldi the goal was the expression of affects.

Unlike Terzi's *contrapunti* and the earlier *viola bastarda* embellished versions, which were intended to be played in accompaniment with instruments or voices which upheld the original polyphony, there is no indication that these two versions of *Ancidetemi pur* need to be performed along with the original polyphony. On the contrary, although this practice is also not expressly precluded, such an accompaniment would not provide the performer with the same freedom to execute the extravagant *passaggi,* which a *basso continuo* accompaniment would. The fact that Kapsperger included a figured bass line suggests that he intended a *continuo* instrument to substitute for the original polyphony, as is the case for the later *viola bastarda* works.[57]

Moreover, Kapsperger's theorbo version (like his theorbo toccatas with a figured bass) resembles his *arie passeggiati* and *mottetti passegiati* for voice with *continuo* more than it does the polyphony of the orginal madrigal. Ironically, I would argue that this is, in effect, probably what the listener heard in Ortiz' *ricercare,* or Terzi's intabulations, when one lute played embellished parts against the strict intabulation played by another lute, anyway. The listener's attention was drawn to the *passaggi*, so that it made little difference whether the accompanist followed a faithful intabulation of the original voicing, or simply provided the harmony. Perhaps, then, one recognises a gradual acknowledgment of the efficacy of *continuo* to ultimately produce the same results.

Cypess (2016) believes that the use of texture(s) in early Baroque music (such as in Frecobaldi's toccatas, to which she refers) reflects the experience of time in the early modern era. Objective experiences of time were regulated, for example by the city clocks and bells, while subjective time could be experienced in prayer and devotion, to use Cypess' example. Pertinently, Cypess (2016: 163) argues that *tactus* needs to be strictly observed in polyphony, when multiple voices need to be coordinated. In contrast, the beat could be treated more freely in plainchant, monody and homophony (Cypess, 2016: 163).

Thus, it is significant that

> […] one of the innovations of Frescobaldi's toccata style was its deemphasis of formal contrapuntal writing. It is precisely this feature of the toccatas that enable the suspension of the *battuta* at certain moments (Cypess, 2016: 164 – 165).

Flexibility in vocal music (like the modern madrigal) could serve as a subjective response to dramatic situations. In instrumental music, it became an "[…] attempt to capture subjective experience in music" as, in the absence of text, "[…] the very subject matter of these compositions is the manipulation of sound through time" (Cypess, 2016: 184). I shall consider the aspect of time experience further in the chapters on Kapsperger's toccatas below.

These "intabulations" of *Ancidetemi pur*, then, show the same compositional tools that allowed composers to create pieces such as toccatas, which did not rely on a predetermined form, on the structural organisation of contrapuntal techniques, nor on cohesive mood and

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[57] However, unlike the *viola bastarda*, the theorbo part includes chords and clear harmony with a bass, so that, like Frescobaldi's version, it is in many ways "complete" even in the absence of the *basso continuo*.

material. Their embracement of instrumental idiomaticism, however, goes beyond the approach of Terzi and the earlier *viola bastarda* style, in seeking the expressive means of the *seconda pratica,* despite the absence of text.

Yet, while he believes that the toccata followed similar procedures to Frescobaldis's intabulation, Silbiger (1996: 412 – 413) warns:

> I do not mean to suggest that the toccatas are hidden madrigals – that if one peels away the ornamentation one is left with the structural framework of a polyphonic madrigal. Such a procedure would not even work with Frescobaldi's intabulation of *Ancidetemi pur*. […] Frescobaldi, unlike many of his predecessors, frequently disregards the actual voicing of the original in his setting, and it would have been virtually impossible to reconstruct the madrigal if it were not known from other sources. Rather, Frescobaldi's toccatas resemble madrigals in their succession of phrases of irregular length and unpredictable, often startling content. The overall continuity is not a musical one, but that of an impassioned speech, designed to carry us to the extremes of emotion.

The last-mentioned characteristics of Frescobaldi's toccatas are, as I shall discuss later, also seen in those of Kapsperger (see Chapters 17 and 18) and taken to the extreme in two toccatas by Claudio Saracini (see Chapter 12).

4.5   **Partimento, *the importance of the bass and the toccata***

Working from the lowest voice only, Bassani created his solo parts in his *viola bastarda* music almost entirely from the resultant *basso continuo* line, so that

> [w]e might think of Bassani's technique as free composition or improvisation over a "cantus firmus" bass (Paras *et al.*, 1982: 33).

The result is similar to two toccatas for *viola bastarda* collected by Francesco Maria Bassani: *Toccata del Signor Oratio Bassani* (transcription in Paras *et al.*, 1982: 108 – 109) and *Toccata per B Quadro del [?]* (Paras *et al.*, 1982: 110 – 127). These, too, feature a bass line, over which the viol embellishments are based on the harmonic structure.[58]

Kapsperger's *Ancidetemi pur*, too, derives its form from the bass. As I shall show, Kapsperger's theorbo toccatas, such as those which precede the two intabulations in Kapsperger (1626), show evidence of a similar procedure of elaboration over a relatively simple harmonic or bass line structure (and not an elaboration of a contrapuntal structure!). So, too, one may highlight a similarity in style between Frescobaldi's *Ancidetemi pur* and his toccatas.[59]

The compositional procedure, which is evidently applied in these pieces, aligns with an improvisation practice called *partimento,* in which a musician improvises a complete, autonomous piece from a given figured bass line. This differs from the practice of *basso continuo* in that, in realising a figured bass accompaniment, the melody is given (Nettl *et al.*, 2001: 112). *Partimento* seems to have been established as a delineated practice in later times, especially in the eighteenth and nineteenth centuries according to Williams and Cafiero

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[58] These two toccatas are texturally close to Kapsperger's (1626 and 1640) theorbo toccatas which include a figured bass part. However, in terms of figures, especially *Toccata del signor Oratio Bassani* (Paras *et al.*, 1982: 108 – 109) is remarkably similar to the simpler lute toccatas found in various manuscripts.

[59] In fact, Silbiger points out that *Ancidetemi pur* substitutes for a twelfth toccata in Frescobaldi (1627).

(2001: 173) and Sanguinetti (2007 and 2012). Yet, the approach to composing toccatas may well reflect the origins of *partimento*.

In fact, the *Modena 239* manuscript also shows evidence of such a practice. The manuscript contains vocal music with a figured bass. However, towards the end of the manuscript the compiler included a series of *Cadenze finali* (*Modena 239*: 103 – 127). Simple bass lines are given in staff notation, with highly creative and embellished theorbo realisations in tablature underneath. At first these are merely a few (two to five) bars in length. From page 111, longer bass lines are featured, some moving freely, but some highlighting the embellished realisation of given bass line structres: scalar ascending and descending passages (e.g. pages 115 to 116), bass lines which ascend or descend by leaps of thirds or fourths, passages over bass notes which are sustained over many bars, etc.

These embellished realisations were probably intended to give creative impetus for *continuo* playing, although the absence of a melody line makes it frustratingly difficult to see in which contexts these would have been used. They feature chords, passages in parallel movement, *passaggi* with or without *strascini* and embellishment of the bass line itself in *passaggi*, with block chords above. Those with longer bass lines feature a combination of techniques and styles, thereby showing variety and creativity which is, in contrast, largely absent in the extant sources of vocal music with realised theorbo *continuo* accompaniments. Consider, for example, the comparative austerity of the realised theorbo accompaniments in Kapsperger's *Libro primo di arie passeggiate* (Kapsperger, 1612a).

In bearing textural and stylistic resemblance to many theorbo toccatas and to the sixteen short preludes in Kapserger (1640), these *cadenze* seem to represent the building blocks of toccatas.

At least in theorbo composition, then, one may discern a similar approach to that encountered in the late *viola bastarda* style, i.e. structural aspects are derived from the bass line and the implicit harmonies, rather than from melodic-contrapuntal aspects. This is to be recognised as an important shift.

Yet, while the *viola bastarda* flourished in an era where the

> […] renaissance world of carefully designed polyphony and contrapuntal artifice was yielding to the baroque world of passionate declamation, the basso continuo, and the virtuosic performer (Paras *et al.,* 1982: 33),

this very shift proved to be the nail in its coffin. The *bastarda* player of polyphony fell out of fashion after the 1620s, having

> [...] lost popularity with audiences who no longer knew the old polyphonic masterpieces and preferred a more straight forward approach to music making (Paras *et al.*, 1982: 34 – 35).

The *bastarda* style, however, was taken over in the new violin music and genres such as *sonate, symphonie, canzoni* and dances gained favour over instrumental embellishments of vocal music. For the lutenists, adapting to the popularity of the theorbo, gaining proficiency in *basso continuo* and embracing the monodic style took priority. Further, the toccata virtually displaced the lute intabulation and the contrapuntal fantasia tradition.

4.6   Concluding Remarks

It is evident that, already in sixteenth-century instrumental pieces, composers were wrestling with the possibilities and limitations of their instruments. Textural extremes similar to those described by Crocker (1966: 243) for the start of the seventeenth century, were already present in sixteenth-century lute music.

Nevertheless, at least until the late sixteenth century, a premium was placed on upholding vocal polyphony. This is implicit, for example, in Hans Neusidler's (1536: 140), comment at the close of the section in his book dedicated to intabulations of two- and three-voiced vocal music:

> *Hie enden sich die newen liedlein. Ich hab keins colerirn wöllen / dan sie sind an in selbs gut / wie sie in noten sthen / und sein dê schüler nutzer / als wan sie collerirt weren.*

> {Here is the end of the new songs. I chose not to add *coloratura*, as they [the songs] are good in themselves and as they are currently notated and are of more use to the student than if *coloratura* had been added.}

Manuscript and printed sources up to the end of the sixteenth century feature contrapuntal genres strongly. Moreover, in printed lute books, these genres were typically placed at the beginning, before dances and lighter music. Van Ooijen (2006: 5) regards this as indicative of the desirability of showcasing the composer's knowledge of counterpoint.

Yet, to return once more to Terzi's intabulations: when the strict intabulation versions are played as accompaniments to the *contrappunto* versions, it is the ostentatious embellishments which impress the listener. Paradoxically, though, as Van Ooijen (2006) rightly points out, the strict intabulation versions – those which remain faithful to the original polyphony of the model – are the more challenging to play. This must have been revealing to instrumentalists at a time of stylistic change.

The recognition that there were more efficient, easier and effective ways of expressing desired effects on the instrument, saw the seventeenth-century lutenists selecting and adapting those musical styles and genres which best aligned with changing tastes.

In stark contrast to the sixteenth-century tradition, Kapsperger (1604) set the precedent for the Italian printed lute and theorbo sources of the seventeenth century by being the first to contain no intabulations of vocal music and by replacing fantasias and *ricercare* with toccatas in the abstract category.[60]

Thus, in approaching the toccata genre, it is my belief that one needs to search beyond the formal aspects, on which both Schrade (1926) and Valentine (1930) place much accent. Similarly, Bradshaw's (1972) (over)emphasis on seeking out underlying psalm tones in the early Venetian toccatas, while showing important links to the common modal structures, neglect the unique structures.

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[60] In all of Kapsperger's surviving lute and theorbo books, toccatas enjoy the prominence of being grouped together at the beginning – traditionally the territory of fantasias. This is also the case for Piccinini (1639). In Piccinini (1623), however, toccatas are spread throughout the book and in Galilei (1620) they serve as preludes to each set of dances grouped by mode or key.

Schrade (1926: 613 - 614) sees the rise of the toccata in the desire to bridge the discrepancy between the external rules (or norms) and the internal artistic will, in order to achieve individual expression ("*Einzelschicksal*"). For, with the increasing emancipation of the artist's will ("*Auflockerung des Kunstwillens*") which accompanied the Renaissance,

> *[…] kann nur angenommen werden, daß die Gesetzlichkeit […] hier und da bereits außerhalb der inneren Stellung des Künstlers liegt* (Schrade, 1926: 613).

> {it can only be assumed that the compliance with rules (or norms) occasionally already lay outside the inner conviction of the artist.}

Interestingly, though, Schrade thereby regards the toccatas to be "*letzten Ausläufern der Renaissance*" {last run-offs of the Renaissance}.

Therefore, I shall approach the analyses of the lute toccatas from the perspective that the rise of the toccata accompanied an evolving instrumental idiom. This, in turn, reflected a wrestling with textural aspects, in search for expression in the absence of text.

Related to the last-mentioned is a point that Silbiger (1996) actually touches on, yet perhaps does not specifically state clearly enough: the importance of the role of the audience. The independence of an idiomatic instrumental genre relied on the listener's ability to identify and respond appropriately to the various figures and effects, style, dissonances and general rhetoric in the absence of text. This could be achieved, for example, by identifying them with similar figures heard previously in combination with text in vocal music such as madrigals, opera, etc.

This can be explained very lucidly by considering Christoph Bernhard's theory of rhetorical figures, which demonstrates how various figures could be meaningful to a listener, even in the absence of text. I shall consider Bernhard's theory in more detail in Chapter 8 below, as it will become important in the analyses of certain toccatas.

5 Straddling stylistic change

5.1 Background

In the previous chapter, I contrasted newer repertoire and stylistic trends in seventeenth-century printed lute books like Kapsperger (1604 and 1611) with the *status quo* in the earlier printed books such as Molinaro (1599), particularly with regards to the changing repertoire within the abstract genres.

Whilst printed sources are most likely to reflect the fashion and preferences at the time of printing, a manuscript which was compiled over an extensive period of time may reveal evolving tastes. In Chapter 3, I highlighted a handful of pieces in a newer, freer style in the *Siena* manuscript. The *Barbarino* and *Como* manuscripts, both for which the compilation straddles the sixteenth and seventeenth centuries, show sixteenth-century repertoire trends as well as newer pieces which increasingly depart from the vocal style. These manuscripts thereby document the changing fashions clearly.

Works by Lorenzino are to be found in both manuscripts. As this composer showed considerable versatility in both the conservative traditions and in the newer styles, it will be worthwhile to consider some of his pieces too.

5.2 The Barbarino manuscript

5.2.1 Background to the manuscript

Griffiths and Fabris (2004) have announced a project to prepare an edition of the manuscript. To date, modern editions and transcriptions of the following pieces from *Barbarino* may be found in Griffiths and Fabris (2004):

- *Canzon francese di Giulio Severino,* p. 6
- *Canto llano del Sig.ʳ Fran.ᶜᵒ Cardone* and *Contra punto sobre el canto llano* p. 104 [not p. 114, as stated by Griffiths and Fabris (2004)]
- *Fantasia del Sig.ʳ Fabritio Dentice primo tono per gesolreut* pp. 202 – 203
- *Fantasia di Fabritio* pp. 238 – 241
- *Recercata dal Sig.ʳ Fabritio Dentice* pp. 256 – 258
- *Recercata dal Sig.ʳ Fabritio dentice* pp. 258 – 259
- *Fantasia del Sig.ʳ Fabritio Dentice* pp. 260 – 261
- *Fuga del Sig.ʳ Fran.ᶜᵒ Cardone* pp. 262 – 263
- *Da poi che vidi v[ost]ra falsa fede di Giulio Severino* p. 117

Based on the volume and variety of repertoire, as well as changes in the handwriting, *Barbarino* is believed to have been started around 1580 and compiled over a period of some thirty years (Griffiths, 2012: 92).

The inclusion of music with Spanish titles as well as pieces that may have been originally composed for the *vihuela*[61] originally led to the suspicion that the scribe may have been Spanish (see Coelho, 1995: 14). Meanwhile, however, digital means have allowed the deciphering of a heavily crossed-out inscription on the last page (page 406). In the same hand as that of the scribe of the musical contents, this inscription reveals, along with a date, viz. 22 February 1611, that the owner or scribe was a *castrato* by the name of Barbarino (see Griffiths, 2012: 94).[62]

If the presence of Spanish rubrics and spelling is regarded alongside the fact that numerous pieces are by such Neapolitan lutenists as Fabrizio Dentice and Giulio Severino, then Naples is a most likely provenance (Griffiths, 2012: 93 as well as Kirsch and Meierott, 1992: 51).[63]

Kirsch and Meierott (1992: 52) identify five handwritings, but point out that two are very similar. Griffiths (2012: 92), in contrast, sees only the "[…] evolution of the handwriting of the manuscript's sole copyist […]".

If we accept Griffiths' (2012: 92 - 93) claim that there is but one scribe, whose handwriting changed over the years, then the passage of time is also visible in the crossover from the older Italian tablature rhythmic notation, which used stems with flags corresponding to the *fusa*, *semifusa*, etc. (as found in sixteenth-century manuscripts such as *Siena*) to the newer system, which indicated rhythm using the note values which correspond with modern notation.

This chronology is, however, not reflected in the successive order of the pieces as they appear within the manuscript, for two reasons:

Firstly, Griffiths (2012: 94 – 95) believes that Barbarino planned the layout of his manuscript from the very start, leaving blank pages according to sections to be dedicated to specific genres. In fact, it appears that the book in which the music was written was purpose-made for the compilation of a lute anthology (see Griffiths, 2012: 93).[64] Various pieces, which were evidently copied at the same period, are therefore scattered in different portions of the manuscript.

Secondly, even within these planned sections, some pieces appear to be out of place, especially when the scribe's later, somewhat untidier hand is observed between pieces in his

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[61] Consider, for example, the *Prima y segunda diff.a delas bacas de Luys Maymon* (p. 160). As the title indicates, this piece presents two variations on *Guárdame las vacas,* a popular *villancico* with a melodic-harmonic structure equivalent to the *romanesca* and which was a favoured ground amongst the *vihuelists* for composing sets of variations (see Gerbino, 2001: 577).

[62] The inscription is in fact a draft of a salary receipt (see Griffiths, 2012: 94). Griffiths (2012) highlights the demand for *castrato* singer-lutenists in the houses of the nobility towards the end of the sixteenth century. Regarding this manuscript, Griffiths (2012: 100) says that "[n]o other musical source preserves the solo lute repertory of a castrato lutenist after the fashion of the *Lute Player* painted by Caravaggio", with the high level of professional music showing that some *castrati* were not only singers with adequate skill to accompany themselves on the lute, but accomplished lutenists too.

[63] Not only Italian and Spanish music is presented, though: there are pieces with concordances with composers such as Robert Ballard and John Johnson (for an overview of the composers represented in the manuscript, see Griffiths, 2012: 98 – 99).

[64] Information regarding the physical details of the manuscript and the history of its possession can be read in Griffiths (2012: 92 – 93).

earlier hand. This stems from Barbarino's practice of later returning to blank tablature lines at the end of pieces in order to utilise the space for shorter pieces.[65]

Kirsch and Meierott (1992: 52) and Griffiths (2012: 94 – 95) see a very similar planned layout for the manuscript:

Kirsch and Meierott (1992)		Griffiths (2012)	
Pages	*Intended contents*	*Pages*	*Intended contents*
1 –149	*Canzone* and intabulations	1 – 105	*Flores para tañer*
		105 – 149	Intabulations
150 – 199	*Passamezzi* (*"und andere harmonisch gebundene Kompositionsformen"*)	150 – 199	*Passamezzi*
200 – 299	Fantasias	200 – 299	Abstract works
300 – 349	*Gagliarde*	300 – 349	*Gagliarde*
350 – 400	Dances such as *correnti*, *balletti*, *allemands*	350 – 400	"other French, Italian, German and Spanish works"

The main difference is that, based on the rubric "*Finis de Flores de tañer de Luys Maymón*" which appears after the piece *Passos de Castillo* on page 105, Griffiths postulates that the first seventy-eight pieces up to this inscription were copied from a presumably now lost and otherwise unknown lute or *vihuela* book, which bore the title *Flores de tañer* (see Griffiths, 2012: 94 as well as Griffiths and Fabris, 2004: xviii and xxi, footnote 59).[66]

The majority of these first seventy-eight pieces are intabulations and *canzone francese*, which would be typical of a source in existence at around 1580. Apart from these, other abstract pieces ascribed to Luys Maymon, such as *Caprici de Luys Maymon* on page 13, *Pedaço de fantasia del ottavo di Luys Maymon* on page 15 or *Tocchata de Luys Maymon* on page 35 could further support Griffith's hypothesis of the existence of such a printed lute book by Maymon,[67] of whom otherwise little is known.[68]

If Griffith's (2012) hypothesis is to be accepted, the claim that all seventy-eight pieces were copied from a printed book must nevertheless be treated with circumspect. In the first place, there are some short pieces (within this section as well as beyond page 105), which resemble fragments or exercises. I will have more to say on these small pieces below. In the meantime, I would argue that, whilst being in the same earlier handwriting as the surrounding pieces, these were the scribe's own additions, rather than pieces copied from the conjectural *Flores de tañer*. It would be particularly difficult to imagine that these insipid fragments would be included in *Flores de tañer* if it were a *printed* source. The *Pedaço de fantasia del ottavo di Luÿs Maÿmon* on page 15 and *Lausola de Luÿs Maÿmon* on page 15 may be considered amongst these.

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[65] Barbarino tended to start longer pieces on the left hand page, so as to minimise page turns (Griffiths, 2012: 96). Evidently, this precaution sometimes left entire blank pages, which he later returned to fill – sometimes years later.

[66] In their thematic catalogue, Kirsch and Meierott (1992: 12) regard this rubric to be the title of the penultimate piece on page 105.

[67] Consider, however, that Passa ÿ medio con su Contrapunto de Luys Maÿmon, p. 177, Fantasia de Luÿs Maÿmon, pp. 214 – 215 and Prima ÿ segunda diff.ᵃ de las bacas de Luÿs Maÿmon, p. 160, lie outside the proposed Flores de tañer section.

[68] For some speculative remarks on *Flores para tañer* and on Luys Maymon, see Griffiths (2012: 96).

Moreover, a number of pieces in the scribe's later hand, indicated as *Hand B* in Kirsch and Meierott's (1998) catalogue and which were evidently added considerably later, must be precluded from having been copied from the speculative *Flores de tañer;* these are:

- [Untitled], p. 8, a full-voiced homophonic composition (rather than imitative counterpoint), which uses the scribe's later rhythmic notation;
- *Alta tocchata,* p. 11;
- *Preludio,* p. 66;
- *Tokate,* p. 66;
- [Untitled], p. 73, which is in fact in quite a different hand, described by Kirsch and Meierott (1992: 52) as *Hand C*, being a "*[s]ehr flüchtige Schreibweise, z. T. mit breiter Feder*" {very swift writing style, occassionally with a broader quill};
- *Di Gio B,* p. 75 (transcription in **Volume 2**);
- [Untitled], p. 89; and
- [Untitled], p. 103, in the same hand as the untitled piece on p. 73.

It is noteworthy that some of these – consider, for example, the *Preludio* and *Tokate* on page 66, *Di Gio B* on page 75 or the untitled piece on page 73 – reflect an easing of the principles of imitative contrapuntal texture.

Barbarino shares a noticeable similarity to *Siena* in the predominance of abstract works (Griffiths, 2012: 99). Yet, unlike *Siena,* which contains scarcely any dances, dance genres do form a sizable portion of *Barbarino*. The most substantial pieces, however, are the intabulations and older, contrapuntal abstract genres. The significance which Barbarino must have placed on these genres is also seen in the relative proportions of his division of the manuscript.

Another similarity to *Siena* lies in the inclusion of shorter, freer textured pieces, evidently focusing on "easier", showy passagework, which seem almost out of place in a manuscript otherwise filled with contrapuntal challenges. It is noteworthy that if these pieces were added to *Barbarino* at a later date, as the handwriting implies, then this suggests that the scribe's interest had shifted from counterpoint towards ostentatious passagework.

For example, the untitled pieces on pages 130 to 132 (in Barbarino's later, rather rushed hand) show strong resemblance to the handful of free fantasias and the short toccatas by Moretti in *Siena* (see Chapter 3 and **Volume 2**)*,* as well as to the didactic-type of toccatas in *Perugia* (which I shall discuss in Chapter 6). As I questioned with regards to *Siena* in Chapter 3: why would a lutenist, who presumably attained the musical and technical calibre demanded by many of the intabulations and fantasias, be so fascinated by these insipid and relatively simple didactic pieces? Was Barbarino merely following new fashions? Surely the actual playing technique could not have been of interest, for rapid diminution playing was always presented in ornaments within a contrapuntal structure (e.g. *Contrapunto Gay Bergiere*).[69] Perhaps it reflects a fascination for the freedom of a new style – a looser musical language, represented by diminutions and *passaggi* liberated from a contrapuntal underlay?

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[69] Surprising in this regard, though, is the inclusion of fingering in such pieces in the later hand (see the *Editorial Notes* to the transcriptions in **Volume 2** too). The use of a dot on the weak beats was often part of standard notation and offers less surprise, but why did the scribe feel the need to include left hand fingering in such simple pieces, which must surely have been easier than some of the earlier contrapuntal pieces which put greater demands on the left hand? It may be that he had copied these pieces verbatim from another source, which did include fingering. Or was he using his manuscript to teach at this point?

It may be generalised that the imitative fantasias in this manuscript are typically much longer pieces and follow contrapuntal ideals. The other abstract genres show freer texture, but are typically shorter. It is noteworthy that the freer the pieces become, the more such titles as *tochata*, *tochatino* and *tiento*, as well as *entrada* and *preludio*, seem to present preferred alternatives to the convention-laden title *fantasia*.

I shall therefore consider some of these pieces which, whilst coexisting with the older intabulations and other abstract pieces in *Barbarino*, show a departure from the contrapuntal genres and a freedom from the vocal style.

5.2.2   Selected abstract works from *Barbarino*

5.2.2.1   Fragmentary exercises

Certain pieces appear within the presumed *Flores de tañer* section – and thereafter! – which resemble short exercises or excerpts rather than complete pieces. These bear titles such as *Lausola*, *Dirata*, and *Glossa*. I would argue that such titles indicate these passages to be memorable clauses, portions, excerpts, i.e. examples for use as exercises. So, for example, the *Lausola* at the bottom of page 9 seems to be a written out cadential figure.

> The use of pre-existing coda formulae in lute fantasias was evidently common, and the Barbarino Lutebook is not the only one of the sources for Dentice's fantasias to contain brief, independent pieces entitled *final, clausola, dirata, passaggio*, or *passos* (Griffiths and Fabris, 2004: xv).

Whereas these textures are to some extent incorporated into final cadences in fantasias and other such abstract works, they seem to become the very building blocks of some of the *tochatas* and similar pieces, reflecting a growing fascination for an instrumental style liberated from vocal counterpoint.

Lausola de Luÿs Maymon, p. 15, retains a consistent three-voiced vocal structure, but its potential as an embellished extended cadence was apparently of interest to the scribe:

Of a freer texture, the following ***Passos de Castillo*** from page 105 presents the same cadence twice, but with a variation to the figuration of the *passaggi:*

The ***Passage*** at the end of page 105 simply demonstrates a free instrumental *passaggio* over a sustained D chord:

Thus, if the intabulations and contrapuntal fantasias were studies in counterpoint and in adapting instrumental technique to the priorities of contrapuntal demands, then these excerpts were exercises purely in yoking the idiomatic potential of the instrument. This aspect shaped the later lute styles, particularly in the toccata genre. Also consider that, not unlike these passages in *Barbarino*, although with more elaborate figures, *Modena 239* demonstrates a host of possibilities for creating imaginative embellishments and *passaggi* over standard cadences. Such figured cadences form a significant part of the language of the theorbo toccatas, as will become evident in chapters to follow.

5.2.2.2   Instrumental genres

Viewed alongside the evolving style and choice of repertoire in this manuscript, the changes in both handwriting and in the rhythmic notation give a visual impression of shifting tastes. Generally, throughout the manuscript, it is telling that the pieces with more "modern" titles – such as *tochata* – and with freer instrumental style, tend to be in the scribe's later handwriting, with modern rhythmic indications. The *ricercare*, fantasias, *canzone* and

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intabulations in the more established style are generally in the scribe's earlier hand and feature the older rhythmic notation. However, it must be emphasised that this is not entirely categorical, but merely an observable tendency.

For example, two rather freer abstract pieces attributed to Maymon fall within the *Flores de tañer* section and are in fact in the scribe's earlier hand: *Capricci de Luys Maÿmon*, p. 13 and *Tochata de Luÿs Maÿmon*, p. 35.

Capricci de Luys Maÿmon, **p. 13** (transcription in **Volume 2**) opens with a rather lethargic homophonic section, with sustained bass notes from bar 3. Voice-leading principles are broadly followed, but a contrapuntal structure of *independent* voices is not prominent. The dissonances in bar 2 are striking, though. This rather inactive opening leads to a cadential figure in bars 6 to 8, after which a rapid passage and written-out ornamentation move the focus to the dominant.

Inactive homophonic chords feature again from bar 10. This section briefly shifts the focus away from the dominant, but a large *passaggio,* which traverses the respective ranges of the various voices suggested by the previous chords, leads to the final cadence.

This short piece does not feature imitative counterpoint. Instead, contrasting material captures the spontaneity of improvisation. Whilst it is no masterpiece (consider the parallel fifths in bar 13), it is noteworthy that Maymon used the shift in modal focus and the placement of the static chordal section in order to showcase the *passaggio*, i.e. the virtuosic *instrumental* feature, in climax.

Tochata de Luÿs Maÿmon, **p. 35** (transcription in **Volume 2**), too, reflects improvisatory spontaneity. The piece opens with a simple, sequenced figure, based on parallel tenths over a descending scale in the bass. This leads to a rather run-of-the-mill cadential figure in bar 9.

The dance-like triple-meter section is homophonic and can best be described in terms of simple chords linked by small passages. Passed, as they are, between various suggested voices, these little passages take on a modest motivic role. Nevertheless, an instrumental dance texture rather than vocal counterpoint is used. Another noteworthy feature is the almost compulsive rhythmic repetition between bars 1 and 5 and in bars 10 and 15.

The fact that this *tochata* starts and ends in a different mode adds to its unsophisticated – even fragmentary – nature. Further unrefined elements include the parallel fifths in bars 2 and 12 as well as the surprisingly awkward rhythm of the final cadence.

Both pieces nevertheless stand out stylistically, as most of the repertoire in this section remains in the vocal idiom, in which significant departures from strict vocal counterpoint tend to be limited to diminutions and *passaggi* within the intabulation genre, namely the *contrapunti* to intabulations. Consider, for example, the *Contrapunto sobre il Madrigal di Vestivai scollÿ,* pp. 14 – 15, which is based on the *El Canto fermo di Vestiva ÿ scollÿ,* pp. 12 – 13.

In contrast to these two abstract pieces by Maymon, the short *Alta Tocchata* on page 11 is in the scribe's subsequent handwriting and appears to have been added appreciably later, in order to fill the two staves at the bottom of the page. This is an exceedingly simply composition, consisting of a single-voiced, four-note figure which is sequenced in a

descending stepwise fashion, from the upper to the lowest register of the seven-course lute, followed by an ascending scale run towards a final chord. Like the fragmentary passages discussed above, it seems almost didactic in purpose, but perhaps also shows the original intent of the toccata by allowing the player to "try out" notes over the entire register of the lute.

La Spagnoleta Tochate, **p. 362** (transcription in **Volume 2**) is a similarly unassuming piece. In its use of single-line scalar passagework, the piece shares characteristics with some of the *tochate* at the end of *Siena,* as discussed in the Chapter 3. The significance of the title is unclear though. The *Spagnoletta* seems to have been a genre based on a repeated bass line (see Hudson, 2001: 113), but this *tochate* does not fit the melodic, metric and harmonic structures shared by the extant exemplars of the *Spagnoletta* ground. On the other hand, the *tochate* is strongly reminiscent of the *contrapunto* part of the *La Spagna* duet by Francesco Canova Da Milano (*Brussels275*: f. 36ᵛ; for a transcription, see Ness, 1970: 244 – 245; also see Chapter 3). Although it would not fit the same tenor, one wonders if it was therefore intended to be played over a similar tenor, in the form of a simple chordal accompaniment. At any rate, how did such a thin piece hold sufficient significance to be *notated* independently in a manuscript such as *Barbarino*?

The piece indicated simply as *di Gio: B:* (transcription in **Volume 2**) at the bottom of page 75 is likewise in the scribe's later hand. It uses a single-voiced texture which focuses on scales and short figures across the entire register, but does so much more imaginatively and playfully than the *Alta Tocchata* discussed above. Various diminution figures are featured to contrast momentum and halt. Absolutely instrumental in style, with no reference to vocal counterpoint, this piece probably aims at a certain degree of display: consider the extended final *passaggio* which reaches up to the e''-flat and then descends all the way to the lowest note of the seven-course lute, only to ascend once more for the final cadence. Was the scribe at a loss for a title for such a free piece?

The *Preludio* and the *Tokate* which both appear on page 66 are also in Barbarino's later hand and use the newer system of rhythmic notation. They represent a break from the intabulation genre of the presumably earlier pieces which border them. These pieces feature neither motivic material, nor imitative counterpoint, although some passages maintain contrapuntal voice-leading principles. Instead, the focus is on cadential figures and the presentation of a variety of ideas, including passagework. Judging by the handwriting, it is likely that the two pieces were notated at around the same time; indeed they show very similar texture, style and length, with no significantly contrasting characteristic to explain the difference in titles. This is in contrast to the *Preludio*, p. 249 and, on the same page, *Tochata,* **p. 249** (transcription in **Volume 2**), in which, despite being in the same later hand, there is a marked style difference, with the *Preludio* in thicker homophonic texture, whilst the *Tochata* relies on *passaggi*. However, as Coelho (1995: 250) indicates, the *Preludio* is concordant with *Toccata con una fuga,* **ff. 16ᵛ -17** in *Como* (transcription in **Volume 2**; to be discussed below), in other words, where another scribe, or the composer, did regard the piece as a *toccata*.

These are not the only instances in *Barbarino* in which the choice of title seems arbitrary rather than signifying genre-specific features. For example, the manuscript also features the title *entrada* for works which use textures associated with the toccata.

Consider, for example, the four pieces which appear on pages 266 and 267. Next to the first, Barbarino wrote *Entrade di liuto da Pietro Paolo* and, next to each of the three following

pieces, *del m.º* (*del medesimo*, i.e. from the same). These pieces are notated in the scribe's later handwriting – in fact, in an exceptionally swift hand.[70] The four *entrade* show similarities in style to one another and share features with the *tochate* at the end of *Siena*. I have included a transcription of the first, *Entrade di liuto da Pietro Paolo,* **p. 266** in **Volume 2**.

Yet, the title *entrada* also appears in connexion with a stylistically rather different piece, namely *Entrada di Liuto*, pp. 272 – 273, which is noticeably longer and weightier and retains a more conservative style and texture, although the opening and several passages feature figures over extended suggested bass notes.

It is also interesting to note the use of freer instrumental style in pieces with titles which, by the late sixteenth century, must surely have carried strong genre-specific stylistic connotations. So, for example, the title *ricercare* is associated with imitative structures. Appropriately, the *Recercata d'incerto* on pages 268 to 269, notated in Barbarino's earlier handwriting, opens with imitative entries and features vocal-style counterpoint typical of the sixteenth-century fantasia or *ricercare*. The first 53 bars of this *ricercata* are concordant with an untitled piece on folios 140ᵛ to 141 in *Kremsmünster L81* (see Coelho 1995: 353) which follows a preceding toccata, to which it is probably paired as a *fuga* (see Chapter 13). In **Volume 2**, I have included a transcription of the *Kremsmünster L81* version as *[Fuga]*, **ff. 140ᵛ – 141**, along with a first-level transcription of the first 53 bars of the *Barbarino Recercata*.

Following the contrapuntal *Recercata d'incerto* in stark contrast, *Ricercata di Pietro Paulo,* **p. 269** (transcription in **Volume 2**), in the scribe's later hand, is by no means imitative and uses passagework, mostly in scalar movement across a large range, without division into separate voice parts nor even the semblance thereof. The only gesture at imitation – in the absence of any true counterpoint – is the small figure which is repeated consecutively in three different octaves in bars 12 to 15.

A further *ricercare, Ricercare dal Sig.ʳ Giusseppe Giovannij,* **pp. 228 – 232** (transcription in **Volume 2**)[71] is of special interest, not only for its sheer length, but also for its combination of ideas and textures, ranging from improvisatory, free passagework to instances of strict counterpoint as well as *style brisé*. Moreover, this work avoids sticking to one idea for any extended period, but rather favours a rich variety of material. Thus, like the extraordinarily long *Ricerchare* in *Siena,* ff. 62ᵛ – 66, which I discussed in Chapter 3, this *ricercare* shares aspects associated with the (later?) toccata genre.

The **first part** has a toccata-like opening. There is no subject for imitation and the figures outline the *ambitus* and establish the *finalis* before moving to the dominant in order to form an extended cadence. The structure, though, is that of four-voiced homophony rather than imitative counterpoint.

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[70] If this indicates that this was copied significantly later, it would be most tempting to assume that the Pietro Paolo in question is Pietro Paolo Melii and, in which case, that these pieces were possibly copied from his now lost first lute book, which was printed in 1610. However, apart from the free instrumental style, there is no strong indication to evidence this.

[71] The first part on page 228 appears on page 227, too, as *Ricercata prima da Giuseppe Gio.ⁿⁱ*. According to Kirsch and Meierott (1992: 24), the scribe chose to notate the piece again in the free space on this previous page due to the ink stain on page 228.

After firmly establishing the *finalis* in the cadence in bar 12, this *finalis*, D, is sustained in the bass until bar 15, whilst a figure is tossed between two upper voices in a suggestion of simple imitation. However, there is no true polyphonic counterpoint, as only one voice moves at a time. In bar 16, the expressive high register seems to introduce a new idea, but this is abandoned for a return to simple counterpoint, now with the bass joining in with an unimaginative imitation at the octave. Nevertheless, the voice structure is inconsistent. For example, bar 19 presents a full chord whilst bar 21 is only two-voiced. After this, the voice leading dissolves and the musical idea is abandoned. The bass line in bar 22 is pragmatically dropped in bar 23 as the left hand moves to higher register. This is "imitated" in the lower register, whereafter a return to the high register leads to the final chord, without a strong cadence.

The **seconda parte** also starts in a toccata-like fashion with chords and figures over sustained bass notes and harmony. A figure is treated loosely in quasi-imitation in bar 29 and bar 31, but the rhythm is changed as the figure is presented by the lower voice in bar 29, as in bar 31. In bar 33, symmetry is also avoided in the rhythm between the "imitations" as the figure passes through various registers.[72]

Indeed, rather than true imitation, the texture is that of chords connected by passagework, highlighting selected bass notes and their associated harmonies: D, B-flat, F and C.

Quasi-imitation of a small motive is featured again in bars 36 to 38. Note the use of the extreme register in bar 37, facilitated by the lack of simultaneous counterpoint.

From bar 40, any gestures at imitative counterpoint are abandoned in favour of a simple texture of chords connected by diminutions. This texture presently thins to merely bass and melody. The ascending bass line supports the momentum. Bars 47 to 53 reemphasise the bass notes related to the D *finalis*. This is followed by diminutions over a bass line in minims, with the increased drive juxtaposing with the suspended feeling of the opening bars of this *parte*. Interestingly, the suspended action is reinstated in bars 60 to 64 with the repeated G in the bass, leading to the final, plagal cadence of this section.

Thus, the *seconda parte* contrasts suspended action and momentum, as well as sustained bass lines and driving harmonic rhythms. Further, while the first part of the *ricercare* emphasises the *finalis* and dominant, this *seconda parte* emphasises other degrees such as F, C, B-flat and G and especially the plagal move from G to the cadence to the *finalis*, D at the end.

The typical imitative *ricercare* texture is introduced in the **third *parte***. Typically for the lute, the counterpoint is divided into *bicinia* in different registers. But counterpoint is not sustained: brief entries of the subject are interspersed by free interludes of passagework in which the vocal structure dissolves and the counterpoint is abandoned (consider bars 82 to 85, for example). After sticking to the opening subject for some time, the composer introduced a new, fuller-voiced imitative texture with small "cuckoo" figures as the motive in bars 105 to 108. This, too, proves to be a short-lived feature, leading to the cadence in bar 112 after which a new subject, similar to the first, is introduced, with the imitations brought closer together. A new motive is presented from bar 131, but this gradually disappears, whilst a contrapuntal texture is nevertheless maintained, towards the plagal cadence to G.

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[72] Inexact imitations and sequences, as I shall discuss in Chapters 17 and 18, feature strongly in Kapsperger's style, serving as a tool in capturing an air of improvisation.

The critique may be raised that this *parte* presents no depth in its exploration of a host of ideas, so that it ultimately merely features an array of pleasant sounds with vague contrapuntal interest. Yet, as I shall show, it is a noticeable feature of many lute toccatas that imitative sections are introduced for the sake of contrast, rather than for showcasing contrapuntal brilliance.

The **fourth** *parte* is the longest. It starts with the dactylic motive which typifies many fantasias or *canzone* (and which featured in the previous *parte*). Yet, contrary to the expectations which this creates, this motive is not directly treated imitatively, for the various entries of voices do not consistently take up this subject. The motive *does,* however, reappear throughout the *parte,* sometimes with the illusion that two motives are maintained simultaneously within the broad counterpoint. Nevertheless, there is a lack of consistency and focus in the presentation of ideas up to bar 219. From bar 220, more focus is achieved with the introduction of a small theme. The same theme is presented in a slightly varied form from bar 228. This is but pseudo-imitation, however: in reality, homophonic chords are connected as the motive is merely presented in different "voices". This carries on somewhat tediously until bar 242. Thereafter, varied material is presented, with parallel sixths in bars 249 to 250 and broken style in bars 251 to 257. A *bicinium* in bars 257 to 261 is answered, in the lower register, in bars 262 to 265. After a cadence, this material is treated in further *bicinia,* with the texture eventually thickening so that the final material forms a broad plagal cadence to D.

Thus, *Ricercare dal Sig.ʳ Giusseppe Giovannij* incorporates a great variety of freer textures, maintaining only rather cursory gestures at the type of imitative counterpoint traditionally associated with this genre. Imitative counterpoint serves as but one of a host of possible textures. Interesting for its division into separate, yet unified, *parte,* the piece remains harmonically simple though, focusing instead on varied texture and figuration. This is different in the tripartite *Toccata* which opens Michelagnolo Galilei's lute book (Galilei, 1620), in which Galilei uses expressive dissonances to shape the dramatic interest across the three *parte* (see Chapter 9).

To what extent is this piece to be regarded as a true composition? Perhaps it is better understood as a notated improvisation, which ultimately reveals more about the performance practice and the context in which this Giusseppe Giovannij performed as a lutenist, than about his compositional prowess. It is likely that, rather than presenting a piece which comes to a natural and musically logical close, the unusual length of this piece shows an attempt to fill time, as the lutenist anticipated that he would need to keep playing for a considerable time. Yet, one can only speculate as to why it was copied into Barbarino's book.

Ricercare dal Sig.ʳ Giusseppe Giovannij also presents itself as a caution against only seeking idiomaticism and freer instrumental textures in those pieces with seemingly more "modern" titles. Many pieces with titles which bear strict contrapuntal associations, do feature some idiomatic elements. This was no new feature of the seventeenth century, however: consider, for example, some of Francesco Canova Da Milano's fantasias, such as *Fantasia dal Fran.ᶜᵒ da Milano* on pages 220 to 221 (which is concordant with the piece marked *La Compagna* on folios 59 to 59ᵛ in *Siena*; see Chapter 3). So too, **Ricercata di Pietro Paolo, p. 269**, (transcription in **Volume 2**) abandons counterpoint in favour of free *passaggi*.

On the other hand, some pieces bearing the title toccata retain polyphonic voice leading, implying a four-voiced structure in an homophonic or in a quasi-imitative contrapuntal texture, such as *Tocata di Lorenzino,* **pp. 280 - 281** (transcription in **Volume 2**).

It is noteworthy, though, that the pieces which show significant departure from the contrapuntal genres and which feature free instrumental passagework tend to be in the later hand and use titles like "toccata", such as *Tochatino de liuto*, p. 241 or *Tochatino*, p. 259.

A further title which appears in connexion with freer abstract genres in this manuscript is "*tiento*". Consider *Tiento over tochata*, **p. 213** (transcription in **Volume 2**). The first four bars imply a suspended G in the bass and use imitative gestures – a feature typical of many seventeenth-century lute toccatas. This terminates on a cadence to the *finalis* in bar 7, followed by immediate continuation in the form of an ascending scalar *passaggio*. Starting from the bass, this *passaggio* traverses the various voice parts which were espoused in the previous bars. In stark contrast, the subsequent passage in bars 8 to 11 maintains four-part homophony strictly, leading to another cadence to the *finalis* in bar 12. The next passage introduces a variety of material: small *passaggi* in various voices, fleeting broken-style writing in bars 14 and 15, a return to a four-part texture in bars 16 and 17, followed by a momentary cadence to the third degree, B-flat, in bars 17 and 18. Parallel and contrary movement in the various diminutions in bars 19 and 20 introduce further contrast, while the final bars reinstate four-part writing for a cadence to the *finalis*, this time approached as a plagal cadence. There is no extraordinary use of dissonance and the piece serves to establish the stability of its *finalis*. The structural point of departure is a four-voiced texture. Yet, the textural departures therefrom and, in particular, the lack of focus on a specific texture or idea, shape this short piece and lend a degree of spontaneity associated with improvisation.

Like the title toccata, the term *tiento* also refers to trying-out, or testing the instrument (see Ridler and Jambou, 2001: 467 – 468), but it is associated with the Iberian Peninsula.

In printed sources, the *tiento* does not seem to have been an important notated or composed genre for the *vihuela*. The title was applied to only a handful of pieces by Milan (1536), Mudarra (1546) and Fuenllana (1554). Ridler and Jambou (2001: 468), however, point out that this does not preclude the existence of the improvised *vihuela tiento* as an "underground genre".

Milan's (1536) four *Tentos* (see Milan, 1927: 262 – 295) are comparable to those fantasias which he indicates as being in the *consonacias y redobles* style. In fact, Milan must have largely paralleled the *tiento* and fantasia genres, for in the rubric to the fantasia following the four *tentos*, he refers to the preceding pieces as "*quatro fantasias de tentos*" (Milan, 1536: O; see Milan, 1927: 296). The rubric to the first *tento* explains that the idea is to try out or test the *vihuela* through various *consonancias* and *redobles* ("*el arte della es tētar [tentar] la vihuela a cōsonācias mescladas cō redobles [...]*"; see Milan, 1927: 262). Milan's *tentos* are, thus, free and idiomatic works.

The *tientos* by Fuenllana and by Mudarra are, by comparison, very short and largely in the *consonancias* style, with homophonic rather than imitative texture and little use of diminution (*redobles*).

Mudarra (1546, *Libro II*) features eight short *tientos,* one in each of the eight tones. The fantasias and intabulations which follow these brief pieces are much weightier. Each piece is

unified in character, largely in a homophonic texture, with some showing a consistent four-voiced structure. *Tiento in tercero tono* (*Libro II*: f. viii), however, does feature a *passaggio* which descends and ascends across a large register.

Ridler and Jamobou (2001: 467) refer to the short *tientos* by Fuenllana (1554, *Libro sexto*: ff. clxx^v - clxxiii) as homophonic works. This can be opposed to the imitative fantasias elsewhere in Fuenllana's book, as well as to the *Fantasia de redobles* which immediately precedes the *tientos*. Noticeably, Fuenllana created expressive dissonances through the use of suspensions and accented passing notes, an aspect which is largely lacking from the *tientos* in *Barbarino*.

The notion of the *vihuela tiento* serving as a prelude to a larger genre is seen in the title of a short piece, very similar to the Mudarra and Fuenllana *tientos*, in the *Ramillete de flores* manuscript, folio 267, which has a piece titled "*final de qualquier cosa o tiento de viguela*" {[an] ending for anything, or *tiento* for *vihuela*}.

In their brevity and limited use of imitative texture, the three *tientos* in *Barbarino* – as well as many *tochatas,* etc. – show a closer connexion to the earlier *vihuela* tradition than to the larger, imitative *tiento* genre of the keyboard instruments of late sixteenth-century Spain. The use of the title *tiento over tochata* in *Barbarino* may thus have been the scribe's preference, or a regional one, again pointing to a Spanish influence. Furthermore, as with other abstract pieces in the manuscript, the title seems to indicate a free compositional *ideal* rather than a specific *genre*. This is confirmed by the fact that two further *tientos* in *Barbarino* appear with different titles in other sources: *Tiento de sesto tono, p. 209* (transcription in **Volume 2**) is concordant with a *Fantasia Laurencini* on folio 20 in Besard (1603); likewise, *Tiento over Tochata,* **p. 216** (transcription in **Volume 2**) is concordant with a *Praeludium* by Laurencini on folios 2^v to 3 in Besard (1603); see Carlone (2005: 38).

Some other works in the *Barbarino* manuscript also indicate that they are by Lorenzino. Others can be attributed to him through concordances. It will therefore be worthwhile to consider this composer separately.

5.3   *Lorenzino*

There are a number of lutenists to whom such attributions as Lorenzino, Laurencini, Laurentzini, etc., which appear in geographically dispersed books and manuscripts, may apply. The matter is complicated by the fact that the name Lorenzini is also associated with the enigmatic *Cavalieri del Liuto* (or *Equitis Romani*, Knight of the Lute, etc.), to whom attributions in the titles of several late sixteenth- and early seventeenth-century lute pieces refer. Obscuring matters further, the title *Cavalieri del Liuto,* seems to have been used for various individuals.

Fabris (2001b: 187), however, believes that most of the references to Lorenzini allude to the same person. He considers two possible individuals: a Lorenzino Trajetti, who worked for a time as a lutenist for Cardinal Ippolito d'Este and died in Rome in 1590 and a Lorenzino Bolognese, who studied with the Neapolitan Fabrizio Dentice, but who is mentioned as a singer.

On the other hand, Fabris (2001b: 187 - 188) points out that while the name Lorenzino is also associated with the *Cavalieri del Liuto*, notably by Besard (1603), there were other *Cavalieri del Liuto*, including a certain Vincento Pinti.

Subsequent research (see Carlone, 2004 and 2005) has led to the acceptance that there were indeed two *Cavalieri del Liuto*, viz. Lorenzino Trajetti and Vincento Pinti, but that the name Lorenzino refers to Trajetti rather than to the "Lorenzino Bologenese", as there is no evidence that the latter played the lute.

Carlone (2004: 9 – 33) outlines Trajetti's biographical details, showing him to have been recognised and respected as an exceptionally gifted lutenist. Trajetti worked for Cardinal Ippolito II d'Este until the latter's death, whereafter he received many lucrative offers of positions as a lutenist at influential courts. However, showing reluctance to leave Rome, he appears instead to have enjoyed success as a freelancer as well as a sought-after and influential teacher.

In a catalogue of ninety pieces associated with Lorenzino and/or the Knight (see Carlone, 2005: 24 – 45), the pieces specifically attributed to Lorenzino – which include various pieces in Besard (1603), *Barbarino*, Fuhrmann (1615), *Como,* etc. – are now supposed to be by Lorenzino Trajetti, while those assigned to the Knight are less clear, for they may be by Lorenzino or by Pinti. Pinti's name was never specifically stated in any source (Carlone, 2005: 48; for details to Pinti, see Carlone 2004: 47 – 64).

An overview of the works ascribed to Lorenzino shows that he was an able contrapuntist, versed in the fantasia and intabaulation traditions of lute composition.[73]

Ricercata di Lorenzino, pp. 277 – 278 in *Barbarino*, for example, shows a conservative, contrapuntal texture with largely consistent voice leading. A *passaggio*, which crosses the various voice ranges, appears only at the end of the piece.

Similarly, *Fantasia,* p. 208 – 209 in *Barbarino* also features imitative counterpoint typical of the sixteenth-century lute fantasia style. This piece is largely concordant with *Fantasia Laurencini* in Besard (1603: f. 13ᵛ), although the latter source omits passages found in *Barbarino* (see Carlone, 2005: 39 – 40).

This is not to say that Lorenzo only used imitative counterpoint in his abstract works. The *Fantasia* on folios 46ᵛ to 49 in *Como* (a manuscript which I shall consider presently, below), also appears as *Fantasia Laurencini* in Besard (1603: ff. 26ᵛ - 27) and as *Fantasie 4 Composed by the most famous and divine Laurencini of Rome* in Dowland (1610); see Carlone (2005: 42). This piece shows a freer mixture of texture, with the imitative counterpoint featured at the beginning being later abandoned in favour of diminutions above a bass. Nevertheless, the style remains linear and based on contrapuntal voice-leading principles throughout. Even the diminutions stay within the boundaries of one voice, so that in accompaniment of the bass voice, a clear two-voiced voice leading is maintained. Note that the principle note of the diminutions and the bass frequently move in a simple counterpoint of parallel tenths.

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[73] Consider, for example, that several intabulations of vocal works in Besard (1603) are stated as being arrangements by Lorenzino.

Many of Lorenzino's compositions also demonstrate rather more radical departures from vocal-style counterpoint. I have already mentioned the untitled pieces on pages 130 to 132 in *Barbarino*. It transpires that the untitled piece on page 130 is broadly concordant with, *inter alia,* another *Fantasia Laurencini* in Besard (1603: f. 22),[74]

> […] where it stands out as being the only "fantasia" composed entirely of diminutions imposed over a slow moving harmonic framework, a style that was later to be associated with the term "toccata" (Beier, 2005: 60).

Returning to the *tientos* mentioned above: **Tiento de sesto tono, p. 209** in *Barbarino* (transcription in **Volume 2**) is concurrent with *Fantasia Laurenc.* in Besard (1603: f. 20) (see Carlone, 2005: 38). Consistent with the fantasia genre, with which it is identified in Besard (1603), this piece maintains imitative counterpoint and a single subject is treated throughout. Yet, the longer *Barbarino* version[75] features elements associated with the toccata genre, including a tripartite organisation similar to that outlined by Valentin (1930: 34 – 36).

The upper voice in the first two bars introduces the subject, but the first five bars form a rather free, somewhat improvisatory *exordium* with simple imitative gestures between two voices. This builds to a four-voiced structure for the cadence to the *finalis* in bar 6. The subject is presented anew in bar 6, from whence a true imitative section begins. The soprano is answered in bar 7 by the alto voice. The tenor entry in bar 9 (with altered rhythm) is answered by the bass in bar 10, accompanied by the soprano in parallel tenths. This is followed by an entry in the soprano line, answered by the bass in bar 12. The entry in the soprano starting at the end of bar 14 introduces an F-sharp, creating a rather quick succession of dominants in bar 15 to the cadence onto the *finalis* in bar 17. The next section features diminutions accompanied by chords. Yet, unity is maintained by the presence of the subject, in augmentation in the upper voice in bars 17 to 19 (forming simple parallel tenths above the diminutions in the bass).

This leads to a perfect cadence to the *finalis* in bars 24 to 25, after which a coda features a last mention of subject in bar 27, moving to a final cadence to the *finalis,* this time approached as a plagal cadence (as in other pieces by Lorenzino).

The musical language is largely conservative, without surprising dissonances: this is a piece which serves to establish the mode.

In the use of imitative counterpoint and a tripartite structure with an imitative core, this *tiento* is probably closer in style to the early keyboard toccatas.

By comparison, another piece bearing the title *tiento*, viz. **Tiento over Tochate, p. 216** in *Barbarino* (transcription in **Volume 2**) presents a rather less tightly organised structure and offers a variety of material. The first bars are homophonic, even chordal, in their focus on the harmonies rather than on voice leading. This opening leads to a perfect cadence to the *finalis* in bars 4 and 5. After this cadence, new material using imitative gestures is presented. This continues to a rather thick texture of dense counterpoint, in a four-voiced structure. Aspects of broken style, which are woven into this counterpoint, create momentum and increase the tension, until the imperfect cadence in bars 14 and 15. Modest counterpoint including simple

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[74] The *Barbarino* version omits the first five bars, for example.

[75] A main difference between the sources is that the diminution section is missing from the Besard (1603) version. For a comparison of the versions, see Carlone (2005: 38).

imitations follows, with the counterpoint eventually dissipating into four-voiced block chords once more. After a perfect cadence to the *finalis* in bars 23 to 24, a coda confirms the conclusion of the piece with a plagal cadence to the *finalis*.

Beier (2005: 67) posits that one may assume that *Tiento over tochata,* p. 213 (transcription in Volume 2) is by Lorenzino too. The imitative gesture in bar 2 is typical of many lute toccatas. The juxtaposition of the e' and the e'-flat within this figure is noteworthy. Simple imitations between the soprano and the bass connect the chords in bars 4 to 6. A sweeping *passaggio,* which traverses the various voice ranges, leads to a homophonic chordal section, with the bass notes harmonised as a sequenced $^6_3 - {}^5_3$ progression. More varied material is featured, with chords and bass *passaggi* in bar 13, imitative texture in bars 14 to 17 and parallel movement in bar 19. After a perfect cadence in bars 21 to 22, bars 22 to 27 serve as a coda, forming a plagal cadence to the *finalis*. Noteworthy in the last bars is the reintroduction of the e-flat and e'-flat from bar 23, as well as the 9 – 8 suspension in bar 25.

Barbarino seems, then, to have regarded the terms *tiento* and *toccata* as synonyms for the same genre. It will be worthwhile, to consider two further pieces which Barbarino indicated as being toccatas by Lorenzino.

Tocata di Lorenzino, pp. 280 - 281 in *Barbarino* (transcription in Volume 2) is a lengthy work. Whilst not imitative (despite moments where imitations are featured) the work retains contrapuntal structures, with a full-voiced texture derived from linear voice leading principles, rather than vertical harmonic structures – to the extent to which it may just as well have been an intabulation of a four-voiced vocal piece[76] (although there are occasional instrumental moments of fuller chords, which break out of this mould, such as the chord at the end of bar 20). Despite its rather conservative style, which relies on stepwise movement in the voices and avoids stark contrasts, a spontaneous, improvisational character is created by the lack of focus on a fixed idea or subject. An improvised character, therefore, does not necessarily rely on loose or free texture, nor on a starkly sectional structure. Based on sound compositional techniques, the lack of pure instrumental show, the absence of a subject and imitation and of a rather memorable melody nevertheless make for a quicksilver listening experience for the listener. The threat of formlessness is all the more problematic for a textless instrumental piece. This may explain why so many other toccatas and similar free abstract works tend to be much shorter than this work, or offer more memorable material in the form of sectional juxtapositions or instrumental show. By comparison, as I shall discuss in Chapter 9, Michelagnolo Galilei's toccatas maintain a similarly full texture, unity of material and prevalence of stepwise movement, but Galilei relied on daring dissonances to create a dramatic structure and an arch of tension and release.

This *Tochata di Lorenzo* is similar in length and style to *Entrada di Liuto* which appears on pages 272 and 273 in *Barbarino*. Similarly, elsewhere in this manuscript, the title *entrada* is

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[76] At the bottom of a piece on page 287 of *Barbarino*, there is an inscription which reads *Richercata del Lorenzino*. The first page of this piece, page 286, is unfortunately missing from the manuscript, but Carlone (2005: 24) notes that the extant material is concordant with passages in the *Vestiva i colli transpositio Laurencini* intabulation in Besard (1603: ff. 43ᵛ – 44). This would suggest that Barbarino used the title *richercata* for an intabulation too. Nevertheless, it should be considered that all the other titles in this manuscript appear vertically in the left margin, near the beginning of the relevant piece, rather than at the end of the piece, so this inscription should be considered with care. However, if Barbarino indeed used the term *richercata* for an intabulation, then, considering Silbiger's (1996) theory regarding the toccata and intabulation genres, it is possible that a piece titled toccata may, likewise, indeed be an intabulation.

rather used for short, very free pieces, such as the four pieces on pages 266 and 267, which I mentioned earlier (the first of which is presented in transcription in **Volume 2**).

The shorter *Tochata dal Laurenzino,* **p. 215** (transcription in **Volume 2**) presents a stylistic contrast to the above-mentioned *Tocata di Lorenzino,* pp. 280 – 281. The first section outlines the *finalis* and the dominant. Though inconsistent, the texture suggests a two-voiced structure with imitative gestures, thickening to four voices towards the cadence to the *finalis*, c, in bar 7.

There is an immediate continuation into the next section, with a figure presented in the upper voice, in overlap with the cadence. This figure is imitated by the bass in bar 8, which thereby creates the expectation for motivic treatment in further imitation. Yet, as the texture becomes fuller over the next bars, this figure is abandoned and the a' in bar 9 contrasts to the a'-flat in the figure, further upsetting stability. The texture expands to four voices from bar 13, in preparation for the cadence, again to the *finalis*, in bars 15 to 16.

The *passaggio*, which encompasses the middle and soprano voice, as well as the figures presented in dialogue between the voices in bars 17 and 18, lend momentum within a freer texture; this moves to a four-voiced texture from bar 19, in preparation for another cadence to the *finalis* in bars 21 and 22.

The quasi-imitative figures in diminution in bars 23 and 24 create more energy towards the final cadence in bars 25 to 27; in this final cadence, the *finalis* is approached by a plagal rather than a perfect cadence.

Apart from the constantly changing figures and the varying textures, dissonance figures also add to the expressive interest, for example in bar 3 where the a' forms a seventh to the b-flat, or in bar 5, where the d' is dissonant to the A'-flat. These dissonances, whilst daring within the *prima pratica* tradition, can be easily explained by a theory such as Christoph Bernhard's *Figurenlehre*. I shall discuss the application of Bernhard's theory to such passages in Chapter 9.

In *Barbarino*, it is noteworthy that the works that are expressly attributed to Lorenzino, as well as those that can be attributed due to concordances, are in the scribe's *earlier* handwriting. Notwithstanding the early dating which this would seem to imply, they show the use of a freer style and a departure from polyphony.[77]

Beier (2005: 60 – 61) points to one fantasia which he regards as particularly innovative, namely *Fantasia Laurenc.* in Besard (1603: f. 22), which is concordant with one of the four untitled pieces on pages 130 to 132 in *Barbarino* (which I have already referred to above) and also shows similarity to the free fantasias[78] in *Siena*, folios 70 to 73, which I discussed in Chapter 3. Beier (2005: 61) suspects that a new tradition of a "luxuriant lute fantasia style" which came to fore in Rome in the 1580s, following the style of "[v]irtuoso diminution highly integrated into concise, harmonically conceived structures […]" found in Marenzio's *luxuriant* madrigals.

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[77] Except for the *Tocata di Lorenzino* on pages 280 to 281, which, paradoxically, is in the later hand, but indeed shows a more conservative approach.

[78] Beier (2005: 60) in fact points out that one of the *Siena* fantasias (on folio 72) is also to be regarded as a concordance, in the form of an earlier version.

Besard must have been aware of such new fashions, as is witnessed not only in his inclusion of Lorenzino's works, but also in his featuring such diminution pieces amongst his own compositions, such as the *Fiminutio* [sic] *I.B. Besardi* (Besard, 1603: f. 36ᵛ; transcription in Besard, 1981: 9 - 10) and the *Fantasia diminuta in superiores Lachrymas Eiusdem.* (Besard, 1603: f. 30ᵛ) which presents a non-contrapuntal version, based simply on diminutions within a chordal framework, of the preceding *Fant. I.B. Besardi Lachrimæ* (Besard, 1603: f. 30; a transcription of both of these is available in Besard, 1981: 4 - 5).

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The *Como* manuscript shows similar trends to *Barbarino* and also contains works by Lorenzino.

5.4   The Como manuscript

5.4.1   Background to the manuscript

The *Como* manuscript can be dated to between 1601 and 1609 and appears to have originated in Como, the same city where it is still held today (Coelho, 1995: 68). Evidence for this provenance is provided by an inscription pointing to a certain "Pietro Paolo Raymondo Comascho", who may have been a member of a prestigious Comasco family of the name Raimondo (Coelho, 1995: 69).

The inscription presents two other names, viz. Blissario Carcono and Gio[vanni] Durone Bottigella. An extant snippet of information about Bottigella reveals that some time before 1626, he was gravely wounded in battle whilst serving as an army captain (Coelho, 1995: 69).

Coelho (1995: 68) identifies two, possibly three, handwritings. From the sketchy details which he was able to learn about the manuscript, Coelho (1995: 69 – 70) speculates that it was compiled collaboratively by Raimondo and another scribe, perhaps the Bottigella or Carcono mentioned in the inscription, during their youth, when lute playing formed part of their education.

Coelho (1995: 70 – 71) points to the diversity of styles in *Como*, suggesting that the scribes (or their teacher) must have had access to a varied assortment of musical sources. The music spans different generations of composers – from works by Francesco Canova Da Milano of the first half of the sixteenth century, to contrapuntal pieces from Vincenzo Galilei's 1584 edition of *Il Fronimo* (Galilei, 1584), as well as works in the early seventeenth-century style. Moreover, the concordances reveal that, with both Italian and foreign (especially French) works presented, the contents are also considerably cosmopolitan.

Like *Barbarino*, the *Como* manuscript shows an increasing prominence of freer textured genres alongside older genres at the start of the seventeenth century. Whilst intabulations conspicuously make up the bulk of the more conservative repertoire in *Barbarino*, *Como* also features fantasias, especially relatively many works by Francesco Canova Da Milano, as established, "old" repertoire. The dances reveal a preference for the *gagliarda*, *corrente* and *volta* genres.

The scribe sometimes used the title *fuga* for certain abstract pieces, especially for Da Milano's fantasias. But, like with the title *ricercata* in *Barbarino,* the title *fuga* in *Como* is not solely used in connexion with strictly contrapuntal pieces: consider that *Fuga,* ff.18 – 20ᵛ has much scalar passage work. Similarly, *Fuga,* ff. 55 – 56ᵛ (which is concordant with the *ricercare* entitled *La Compagna* on folios 59 to 59ᵛ in *Siena* and to *Fantasia da Fran.ᶜᵒ Da Milano* on pages 220 to 221 in *Barbarino* – see above and see Chapters 4) starts imitatively, but later turns to non-contrapuntal ornamentation of the theme.

This serves as a reminder that free texture is not to be regarded as only a seventeenth-century feature, as it was applied, to varying degrees, in sixteenth-century lute composition and, presumably, improvisation, too (see Chapter 3). Nevertheless, it is interesting that, in selecting to copy pieces from Da Milano's *oeuvre* of bygone decades, those which show considerable textural freedom evidently appealed to the lutenists associated with *Siena, Como* and *Barbarino*.

The dances in *Como* also sometimes reflect new fashions. For example, the *Corrente francese* on folios 2ᵛ to 3 is texturally similar (read: thin) to those of Kapsperger, but in its filigree use of texture and melody, it also resembles French pieces such as the *courantes* by Gautier in the *Cherbury* manuscript.

The title toccata appears for a host of abstract pieces in the manuscript. Like those in *Barbarino,* these pieces present various styles rather than a unified genre.

5.4.2   The toccatas and related free-style abstract pieces in *Como*

Despite its brevity, *Toccata,* **f.1** (transcription in **Volume 2**), passes through a variety of textures. The stately homophonic chords at the beginning ease into diminutions, which nevertheless maintain an SATB voice-leading structure, with each voice featuring diminutions in turn. Bars 7 and 8 use bass diminutions, with rather more vertical chordal structures replacing the strict SATB. The most notable textural change is presented by the imitative gestures set in broken style – indeed *style brisé* [79] – in bars 9 to 12. This passage lends more momentum and rhythmic interest through the irregular breaking of the parts, leading to the final cadence, once more in a four-voiced texture. Thus, whilst the variety of texture and lack of focus in the presentation of material captures an element of improvisational spontaneity, there is evidence of a carefully and compactly structured progression.

In contrast, the ensuing piece in the manuscript, *Preambulo,* **ff. 1ᵛ – 2** (transcription in **Volume 2**), consists of unimaginative passagework. The short *Passaggio,* **f. 12** (transcription in **Volume 2**), is even more disappointing, which poses the question as to why the scribe chose to notate such works, when elsewhere in the manuscript, the scribe(s) selected to copy considerably more discerning and demanding repertoire.

Only somewhat more artistic use of *passaggi* is found in *Toccata,* **ff. 87ᵛ – 88** (transcription in **Volume 2**), with *passaggi* featured in quasi-imitative gestures between suggested voices. However, if the opening seems to seek crystallisation into a clearer idea, this only

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[79] See Chapter 13.

materialises mediocrely, in the form of simple sequenced scale passages in the latter portion of the piece. The harmonic language is also exceedingly modest.

Toccata con una fuga, **ff. 16ᵛ – 17** (transcription in **Volume 2**) is, by comparison, a more pleasing work. Presumably the reference to "*fuga*" signifies the imitative passages within this toccata, rather than referring to the *Fuga* on folios 18 to 20ᵛ, which is in fact a work by Francesco Canova Da Milano (see Coelho, 1995: 251). Some observations may justify this assumption: in the first place, on folio 17ᵛ, the scribe copied *Toccata con una fuga* again, but transposed it a whole tone higher, evidencing that this is indeed an independent piece. Secondly, harmonically simple and lacking dissonances, the *Fuga* on folios 18 to 20ᵛ is in an appreciably different style, which makes a pairing with this toccata dubious.

Moreover, *Toccata con una fuga* is concordant with another independent piece, namely *Preludio* on page 249 in *Barbarino*. The *Como* and *Barbarino* versions are very similar. Apart from isolated and fairly insignificant differences in passing notes and in the voicing of chords, the main disparities can be highlighted as follows:

- bar 4 in *Como*, which seems rhythmically rushed, is treated as two bars in longer note values in *Barbarino*;
- *Barbarino* features fuller chords in the passage which corresponds to bars 31 to 33 in *Como*;
- the *Barbarino* version is slightly shorter, featuring only five further bars after bar 37 as an ending, whilst the *Como* version offers an extended coda-like section from bar 38, which emphasises the dominant and the *finalis*.

The divergent titles for the same piece suggests that, at the start of the seventeenth century, the toccata was generally regarded as analogous to the prelude, rather than as an autonomous genre.

This toccata displays the composer's contrapuntal command, albeit more in the dissonance usage than in the imitative treatment of motives.

As the transcription reveals, the piece is based on a four-voiced structure. Apart from some fuller chords at cadences and instances in which the practicalities of lute technique required thinner voicing, the composer adhered to voice leading principles relatively consistently.

The expressive dissonances in the opening bars are derived from suspensions – *syncopation* and *quasi-syncopatio* in the language of Christoph Bernhard.[80] Some of these suspensions feature rather expressive intervals too: in bar 3, the d''–flat forms a diminished fourth to the A-natural; similarly, in bar 5 the a'–flat forms a diminished fourth to the e–natural.

The interchange between the major and minor third above the c (Bernhard: *mutatio toni*) in bars 7 to 8 is also expressive.

Within the conservative approach to voice leading, the upper boundary of the *ambitus* of the soprano is understood to be c'', which is occasionally expressively transgressed when this voice moves to d''–flat. In bar 28, then, the e''–flat takes on added expressive intention.

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[80] See Chapter 8 below.

Bars 32, 34 and 36 feature accented passing note in bass. As I shall discuss in Chapter 8, Christoph Bernhard called this *transitus inversus* and cautioned that it should be used sparingly, as a rather extraordinary dissonance.

In bar 35, the suspension is resolved stepwise ascending, which, as I shall discuss below, Bernhard termed *mora* and considered to be a rather more radical type of dissonance (see Chapter 8).

As for the *fuga* section, the subject is presented in the upper voice starting on the second minim in bar 15. This is imitated by the middle voice entering in bar 16 and by the bass in bar 19, whereafter the imitative treatment of this motive is abandoned. Instead, small descending figures are imitated between the voices in bars 24 to 26. Following the cadence in bars 27 to 28, a broader figure is presented in the upper voice in bars 28 to 30. This figure is imitated in the bass in bars 31 to 33. A new subject is presented in the upper voice in bar 38 (the point where the *Barbarino* and *Como* versions diverge), with new points of imitation, although less systematically carried through, over the sustained dominant in the bass. The *finalis*, F, is then sustained in the bass from bar 44 until the end, so that these final bars serve as an extended instrumental decoration of the final perfect cadence.

The pairing of toccata and *fuga* is also seen in **Toccata, ff. 34ᵛ – 35**, which is expressly linked to the following piece marked ***seguita la fuga,* ff. 35 – 36** (I have transcribed the two pieces together in **Volume 2**). Nevertheless, one should be cautious in judging these works as early examples of the typical pairing of the toccata and fugue in the keyboard literature of the later Baroque. The explicit pairings in *Como* are by no means a typical trend in the notated lute toccata repertoire. For these pieces, as in other toccatas which will be examined, the potential for textural contrast seems to have been of greater concern than the showcasing of contrapuntal ingenuity.

By highlighting the main degrees or tonal areas of the mode, this toccata serves as a prelude to the *fuga* which follows. The texture uses diminutions to link chords, although relatively consistent contrapuntal voice leading is prevalent. The diminutions also provide motives for imitation between the voices. The introduction of semiquaver figures towards the end serves as a flourish of instrumental show in elaborating the perfect cadence.

Whilst both pieces are based on a four-voiced texture, the *fuga* provides contrast in its use of imitative counterpoint. One subject is maintained throughout and the imitative entries are presented systematically. Nevertheless, the inconsistent rhythmic profile in the entries of the subject is surprising: in bar 26 the theme begins on the first beat of the bar, in bars 28 and 31 on the second beat and in bar 36 even on the third beat of the bar.

Once all four voices have been allowed to enter, the new entries are divided into *bicinia* pairings in bars 42 to 50, whereafter all four voices are once more sustained until the end. All of the entries occur on the *finalis* or its dominant, leading to a rather bland harmonic language. Moreover, it is noticeable that each voice remains within its modal *ambitus*, the bass and alto voices highlighting the authentic mode and the tenor and soprano the plagal, resulting in a straightforward, almost didactic character. The final chord in the closing cadence falls on a weak beat, which contributes to the rather unsophisticated nature of the work.

***Entrata per la mano*, f. 40** (transcription in **Volume 2**) features some elements which are associated with toccatas, especially the broad opening over a sustained bass note and the imitative middle section, in which, typically for the lute, the imitative entries suggest a four-voiced structure which is nonetheless divided into two successive *bicinia*. Awkwardly, the handling of the "tonal" imitations forces the music out of the F (major) mode. Further, notice the parallel tenths within the simple diminutions over the ascending scale and the dissonances in bar 17.

After a homophonic opening, the bulk of ***Toccata*, ff. 41ᵛ – 42** (transcription in **Volume 2**) relies on imitative counterpoint. The counterpoint is undemanding: after the (implied) entry of the subject in the bass in bar 8, imitations are presented between two *bicinia* in bars 10 to 12 and bars 12 to 14. The *bicinium* texture fattens to a four-voiced cadence to the *finalis* in bars 16 to 17. Bar 17 introduces a new subject, which is treated with marginally more contrapuntal interest: imitation on the fifth between the soprano and alto, but at the octave between the tenor and bass in bars 20 and 21. Once again, the imitation occurs at the interval of a fifth between the soprano and bass, but the b'-natural in bar 22 introduces a momentary shift in the modal focus. Thereafter, bars 25 to 28 present an augmentation of the subject in combination with diminutions. This leads to a cadence to B-flat, from which, in turn, a plagal cadence to the *finalis*, F, is approached by imitative *passaggi*. Applied in a way to fit the lute comfortably, the counterpoint remains undaring. The rather standard subjects and the straightforward harmonic language simply serve to set the mode.

More rhapsodic in its loose texture, ***Toccatta*, ff. 49ᵛ – 50** (transcription in **Volume 2**) approaches the musical language which is generally associated with the toccata style- *das Tokkatische,* to use Hering's (1954) terminology. On the surface, the freer use of *passaggi*, which span greater ranges and cross voice parts, reveals a more instrumental approach. Yet, perhaps even more telling are the underlying structural features. As I have noted, *passaggi* were used within the sixteenth-century contrapuntal context too – sometimes even quite freely. The difference is that in this toccata – as in many seventeenth-century works – this is applied within a context of a general departure from counterpoint.

A vertical, chordal style, approached from the bass upwards, outlines harmonies rather than horizontal voice leading in a contrapuntal structure. Thus, up to bar 6 the figures and *passaggi* frame the *finalis* harmony above a perceived, sustained G. Aside from the passagework, figures such as those in bars 1 to 2 or bars 4 to 5 are simply based on written-out arpeggios. The bass changes to C in bar 6, with the *passaggi* in bars 6 to 9 outlining the associated harmony. Bars 10 to 13 are, in turn, over E.

More movement in the bass from bar 14, along with new figuration, which includes quasi-imitations, creates structural contouring. Note that there is a degree of reiteration of the bass notes of the first section – G in bar 17, c in bar 19, E in bar 21. From bar 22, a passage over sustained bass notes, now emphasising the dominant, leads to the final cadence to the *finalis*.

Perhaps one glimpses the lutenists' new role as *continuo* players, that is: as harmonists rather than contrapuntists. The compositional approach in this toccata typifies many other toccatas – especially the theorbo works, as I shall discuss later.

Coelho (1995: 70) considers ***Toccata di Fil*, ff. 57ᵛ - 58** (transcription in **Volume 2**) to be

> […] written in the expressive and passionate instrumental style of the early seventeenth century.

The piece shows textural and stylistic similarity to Terzi's *Toccata seconda dell'Autore* (Terzi, 1599: 38 – 39; transcription in Terzi, 2000: 99 - 101; see Chapter 3).

Despite the liberal use of passagework, the voice leading remains detailed, albeit adapted to the lute idiom. The diminutions and *passaggi* remain isolated within single voices, avoiding the crossing or blurring of voice parts.

The opening bars highlight the *finalis* sonority, featuring imitative gestures over sustained harmonies. The imitative use of the motive in bar 2 is short-lived, with an entry on G in the bass unravelling into a *passaggio* in bar 3. New imitative gestures in the latter part of bar 3 are likewise diverted by the *passaggio* in bar 4, which shifts the focus to B-flat. The passage at the end of bar 4 introduces new material. The figure in bars 4 to 5 is prominent for its harmonisation: the descending passage in the bass uses passing notes, the other voices highlight a bass line descending in thirds (i.e. b-flat, g, e-flat, c), with the upper voice forming parallel tenths to these main bass notes.

The emphasis thereby shifts away from the *finalis,* eventually interchanging the focus between the degrees G and B-flat in bars 5 to 7. Bar 6 features expressive shifts between b'-flat to b'-natural above the g (or G) in the bass, placing further deliberate strain on the modal stability. This leads to more rhythmic excitement, with semiquaver passages in bar 7 and 8 and rapid imitations in bar 9, now with an emphasis on the degree of F. Another *mutatio toni* (to use Christoph Bernhard's term – see Chapter 8) is created by the shift from f '-sharp to f ' -natural between bars 9 and 10 (also note the F, which appears amongst f '-sharps in bar 9).

Bar 10 returns to the expansive mood and stability of the opening bars, with quaver figures answering between voices over sustained bass notes. This leads the music back to the *finalis*, D.

Therefore, this toccata, though brief, reveals careful planning in achieving an arch of tension and release. As a composition which showcases control over those compositional elements which are appreciated in the most able composers, it stands out amongst the other toccatas in this manuscript. We can assume that the composer was a lutenist versed in the rules of composition, yet with the idiomatic knowledge to write effectively for the lute. Pertinently, the composer had a feeling for the expressive possibilities of the latest trends in the musical language of the seventeenth century.

Toccata, ff. 65ᵛ – 66ᵛ, in contrast, presents rather run-of-the-mill figures and conventional structural aspects. This suggests that the barring and rhythmic anomalies which appear later in the piece are ascribable to slapdash copying, rather than to any radical intention from the composer. I have offered two versions in **Volume 2**: the first presents only the direct level transcription of the tablature, without an accompanying interpretative transcription and without the correction of errors. This is followed, separately, by a reconstruction of the toccata, at times with significant alterations to rhythm, in order to capture the rather standard structures that seem to have been the original intention. I shall refer to my *reconstructed* version in the following discussion.

At the beginning, even without reconstruction, the toccata is marked by a very clear phrase structure. The first section is divided into two phrases, bars 1 to 7, with a Phrygian cadence to the dominant and bars 7 to 13, with a perfect cadence to the *finalis*. Bars 14 to 24 are a varied

repeat of bars 1 to 14 – a formal feature which is not usually associated with the toccata genre.

The new section from bar 25 can also be divided into two phrases, namely bars 25 to 30 and bar 31 to 35. Instead of a similar varied repeat of this section, however, bars 36 and 37, which have a disappointing lack of melodic interest, lead to a varied reiteration of the cadence which appeared in bars 33 to 35, in bars 38 to 40. Perhaps the scribe omitted something, for there is an awkward slump in the music at this point. Yet the next short phrase in bars 41 to 46 is also merely a cadential figure. The last section is first marked by stepwise ascending figures, thereafter by generally descending scalar movements from bar 54, leading to the final cadence.

5.5   *Concluding remarks*

Barbarino and *Como* present themselves as important sources for evidencing the emerging trends which characterised the lute toccatas of the seventeenth century. This highlights the need to approach certain assumptions regarding the origin of the toccata in most of the scholarly literature to date with circumspect.

It is pertinent to consider stylistic *trends* in the latter part of the sixteenth century, not merely the occurrence of the title. In fact, the use of the title toccata is shown here to be interchangeable with various other sobriquets. Given the disparity of titles between the concordances of Lorenzino's works, for example, it cannot be accepted that the title "toccata" originally stemmed from the composer, but may have been a scribe's or a printer's preference.

Moreover, the various pieces which do bear the title toccata (or similar) in these manuscripts show a high degree of individualisation, so that one cannot speak of a unified, characteristic genre. Yet, the title did seem to offer a handy term with which to name pieces in the increasingly free instrumental styles. This allowed differentiation from titles such as fantasia or *ricercare*, which bore stricter connotations and expectations. At least in *Barbarino*, the titles *tocchata, capriccio, entrada, preludio* – and even *ricercare* – seem to have been largely interchangeable terms.

Finally, Beier (2005: 69) considers Lorenzino's free-form works to have been influential to the seventeenth-century style and the "[…] eruption of the radical musical style of Giovanni Girolamo Kapsberger".

> Kapsberger's originality is indeed stunning, but as we become familiar with works such as the two Lorenzini tochatas in *Barbarino*, written well over 10 years earlier than the appearance of Kapsberger's first book of 1604, some idea of the musical milieu in which Kapsberger was formed begins to emerge (Beier, 2005: 69).

Similar pieces in other manuscripts, such as *Perugia*, which I shall discuss in the next chapter, also point to the setting in which the seventeenth-century Italian lute style developed and the toccata emerged.

6 The *Perugia* Manuscript
pedagogical and professional repertories

6.1 Background to the manuscript

<u>Note:</u> In referring to page numbers below, I have used the original page numbers, as they appear in the manuscript, which follow modern pagination rather than folio numbers.

6.1.1 Origins

6.1.1.1 Libro di Leuto di Gioseppe Antonio Doni

The *Perugia* manuscript is often referred to as the Gioseppe Antonio Doni Lute Book, given the title *Libro di Leuto di Gioseppe Antonio Doni,* which appears on the first page.

However, it is not clear how many, if any, of the pieces were composed by Doni. The manuscript consists of a collection of pieces by various composers, as the attributions in certain titles, as well as a handful of concordances (see the thematic catalogue in Coelho, 1995: 518 – 538), show. Various genres are represented amongst the eighty-six pieces, but Doni seems to have

> […] favored the forms of the toccata, gagliarda, and corrente, omitting variation sets on the Ruggiero, Aria di Fiorenza, and Romanesca (Coelho, 1995: 133).

While it may seem tempting to associate Doni with the family of the famous Florentine music theorist, Giovanni Battista Doni, there exists no significant information about Gioseppe Antonio Doni to substantiate this. Fabris (1984: 42) suggests that Doni might have been a certain Antonio Doni from Naples, a singer who worked, *inter alia*, at the Pontifical Chapel.

Fabris (1984), however, sees a more important association with the lutenist and composer Andrea Falconieri, for the title, in fact, replaces an original inscription, which has been thoroughly scratched out in ink. While Coelho (1995: 130n) finds the erased title impossible to decipher, Fabris (1984: 42) reads of the name Falconieri under the heavy ink:

> *Con sorpresa, infatti, siamo riusciti a decifrare, ormai quasi illeggibili, alcune delle parole cancellate sulla coperta del codicetto: "Aprile... [una data illeggibile] [...] de dep.: Andrea falconiero [...]"* (Fabris, 1984: 42).

> {Surprisingly, we are in fact able to decipher some of the almost illegibly deleted words on the cover of manuscript: "April ... [an illegible date] [...] *de dep.: Andrea falconiero*".}

6.1.1.2 Suonate del Falconieri

The erased title aside, a clearer connexion to Falconieri is presented by the heading *Suonate del Falconieri,* which appears above the first piece (on page 3). This may suggest that

Falconieri was the original owner of the manuscript, or that he was perhaps the teacher of G.A. Doni (see, for example, Fabris, 1984: 42 – 43).

Timms (2001) and Fabris (2001a) provide biographical details for Falconieri, from which I present the following summarised information:

Andrea Falconieri was born ca. 1585 in Naples, but was raised in Parma, possibly under the care of the Duke of Parma. As Santiago Garsi was the lutenist at the court in Parma, he may have been Falconieri's teacher. Falconieri was appointed the official court lutenist after Garsi's death in 1604. According to Fabris (2001a: 674), he was the personal chamber lutenist to the Duke from 1610 until 1614.

Falconieri left Parma overnight in 1614, probably for Mantua. Thereafter, in Florence, he was employed by Antonio de' Medici, not only as a lutenist, but also for diplomatic missions (Fabris, 2001a: 674). In 1618, this latter role took him to Vienna; whilst there, he tried to get an appointment as a musician at the imperial court of Ferdinand II (Fabris, 2001a: 674).[81]

He married in Modena around 1620, where he was employed as a theorbo and guitar player (Timms, 2001: 256).

After 1621, Falconieri travelled to Spain (Timms, 2001: 526 and Fabris, 2001a: 675) and France (Timms, 2001: 526). By 1628, he was back in Florence, where he performed along with Loreto Vittori at the wedding of Princess Margherita de' Medici and Duke Odoardo Farnese of Parma (Timms, 2001: 526). Following this, he returned to Parma in 1629 as a theorbo and archlute player.

In 1639, after a period in Genoa, where he worked as a music teacher, he was appointed as the lutenist to the royal chapel in Naples. There, he eventually took over Trabaci's post as *maestro di capella*, a post which he held until his death from plague in 1656.

Falconieri mainly published vocal music in such genres as *villanelle*, monodies and motets. Regarding his instrumental output, there is evidence that he published a book of guitar music, but this is unfortunately lost. One instrumental publication survives, namely his *Il primo libro di canzone, sinfonie, fantasie, capricci, brandi, correnti, gagliarde, alemane, volte* (Falconieri, 1650), scored for one to three instruments with *continuo*.

Apart from this, Timms (2001: 527) regards *Perugia* as the only other important surviving instrumental collection by Falconieri.[82] Yet, it is unclear as to how many – and to which – of the subsequent pieces the heading *Suonate di Falconieri* on page 3 applies. Fabris (1988: 162 – 165) assigns certain pieces to Falconieri, but without justifying his ascriptions. Fabris' attributions need to be approached with prudence, for these do not appear consecutively in the manuscript. Moreover, several pieces neither have attributions to Falconieri in the title, nor share concordances in other sources (see Coelho, 1995: 132 – 133). Perhaps Fabris was following Boetticher's (1978: 279) example, as Boetticher similarly assigns twenty-eight pieces to Falconieri. In fact, Fabris (1984: 41 – 42) includes an excerpt from Boetticher's catalogue. At any rate, Falconieri is not the only composer featured in the manuscript.

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[81] Pietro Paolo Melii (see Chapter 11) was employed as a lutenist at the imperial court in Vienna at this time. Perhaps we can speculate that the two lutenists may have met?

[82] Fabris (2001a: 676) mentions lute pieces by Falconieri in *Pesaro* too.

6.1.1.3   Compositioni del Sr. Giuseppe Baglioni

The heading *Compositioni del Sr. Giuseppe Baglioni* appears on page 56. Like the heading on page 3, it is unclear to how many of the ensuing pieces it applies. No other music known to be by Baglioni has survived, making attributions difficult. Coelho's (1995: 133n) suggestion that the pieces on pages 56 to 67 are by Baglioni is convincing, for his selection includes all the pieces which consecutively follow the heading, until page 67. Page 68 features a handful of written out arpeggios in theorbo style, whereafter page 69 is blank and the piece on page 70 can be ascribed to Melii (see below).

Coelho (1995: 131 and 131n) identifies Giuseppe Baglioni as likely being a lutenist who, like, Kapsperger, worked for the Barberini family. While Kapsperger's employment was officially with Cardinal Francesco Barberini (although his activities saw him offering extensive musical services to the Pope and to Cardinal Antonio Barberini too), it seems Baglioni served as the official lutenist to Pope Urban VIII, with an exceptionally high salary (see Hammond, 1994: 65 – 66 and Coelho, 1995: 131n).

6.1.1.4   Handwritings and dating

Coelho (1995: 130) identifies three handwritings, dating the pieces in the first hand, which constitute the bulk of the repertoire, to around 1620 – 1640. A second hand must have been that of a guitarist, as the scribe used guitar *alfabetto* symbols to indicate the keys of the (lute!) pieces in the titles. Based on musical features, Coelho (1995: 134) dates the pieces presented in the third hand to as late as ca. 1800. This suggests that the manuscript enjoyed a practical lifespan over several decades and that solo lute playing in Italy continued to some degree after 1650 (the date of the last printed lute music in seventeenth-century Italy).

While Florence and Naples have been suggested as possible places of origin, the strongest arguments point to a Roman origin (see Coelho, 1995: 130 as well as Timms, 2001: 527 and Fabris, 1984: 42 – 43).

All the pieces discussed henceforth are those from the first hand. Amongst the pieces which are in the other two handwritings, there are no toccatas and these thereby do not concern the study at hand.

6.1.2   Musical features of the contents

The pieces in the first hand present a selection of genres popular at the time, most notably *gagliarde*, *correnti* and *toccatas* as well as many untitled pieces which can be considered to be in one of these genres. There is an absence of such sixteenth-century genres as intabulations, fantasias, as well as of repertoire by "classical" figures like Francesco Canova Da Milano.

Coelho (1995: 133) has much praise for the music in the manuscript, especially the toccatas:

> The music in *Perugia* is attractive and challenging, and the tablature probably contains the best collection of toccatas of any seventeenth-century Italian manuscript for lute.

I struggle to share Coelho's general enthusiasm, as the pieces certainly show varying musical quality and many aspects of criticism may be raised.

In the first place, several works feature passages which rely excessively on the use of sequential repetition.[83] Moreover, frequently these sequenced passages are simply uninspired scale passages or simple diminution figures without melodic interest. This is the case, for example, in the untitled piece, *[Gagliarda], pp. 25 – 26* (transcription in **Volume 2**), which is discussed in more detail below, in which a promising start is somewhat spoilt by the unimaginative sequences of scale passages in bars 4 to 10. A similar passage is encountered in *Toccata, pp. 36 – 37* (transcription in **Volume 2**), bars 9 to 13.

A different example, which nevertheless highlights the same weakness, is found in *[Toccata], p. 3* (transcription in **Volume 2**), bars 10 to 14, where a simple diminution figure is presented in descending and ascending passages. This last-mentioned passage also reflects another feeble feature observed frequently in *Perugia*, namely the abundant use of parallel movement between two voices, especially parallel tenths. To be sure, the use of passages in parallel movement is also encountered plentifully in other contemporary sources, including the lute works of Piccinini and Kapsperger. This appears to have been an effective idiomatic texture whenever counterpoint was not in play. Nevertheless, there are points in *Perugia* where excessive use renders feeble and rather bland results, such as in *Passemezzo falconieri*, p. 27.

A further observation is the often astonishingly thin texture. It should be borne in mind, though, that the slender texture of many of the dances (especially the *corrente*) is also a characteristic of the lute dances of Melii, Kapsperger (see Louw, 2010) and Piccinini, which suggests that this was the fashion. Inconsistency in texture within a single piece may also be highlighted as a weakness.

On the other hand, several pieces in the manuscript are innovative in their use of new lute techniques which emerged in the seventeenth century.

Written-out arpeggios, largely foreign to the sixteenth-century linear vocal countrupuntal style of the sixteenth century, are woven into the texture of many passages. Tying in with this is the type of broken texture which could be associated with the *stile brisé* of French lute repertoire.[84]

Further, the use of the %-symbol above many of the block chords encourages the performer to arpeggiate these chords. This sign can be considered a "modern" feature, as it is borrowed from the technique of the relatively new theorbo and is most strongly associated with the theorbo music of Kapsperger. (This symbol is first encountered in Kapsperger's theorbo book of 1604.)

In fact, precisely the "theorbistic" method of arpeggiation is demonstrated in the *Arpeggi,* which were written out on page 68 of the manuscript (see Chapter 13). These show how to execute arpeggiation for block chords which have a %-symbol written above, showing examples for a four-voiced chord, a five-voiced chord, two versions for six-voiced chords and another for a four-voiced chord in which the bass note utilises a diapason. Remarkably

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[83] Despite his generally positive evaluation of the manuscript, this is a criticism raised by Coelho (1995: 133), too, in referring to "occasionally disappointing" works.

[84] The use of arpeggiation, broken style and similar textures, as an idiomatic feature found in the lute and theorbo toccata genre, is discussed in Chapter 13.

(for a lute manuscript), the examples show the way in which the theorbo arpeggiates, which, due to the re-entrant tuning, requires a different order for plucking the strings than on a lute, in order to hear the notes progressively from lowest to highest. Using this pattern would lead to a "wrong" order of the notes on the lute.

Perhaps these *Arpeggi* were written as an example of theorbo technique, as an introduction to this instrument. On the other hand, it is also likely that these examples were indeed intended for the lute, i.e. that the lute took over this style of arpeggiation, despite the resulting wrong order of notes.[85] This possibility is supported by the fact that *Toccata del Tedesco,* pp. 91 – 92, shows a written-out version of its final chord, which in fact does use the theorbo pattern.

Left hand slurs are virtually absent in the sixteenth-century lute technique. Characterising the music of the newly developed theorbo at the start of the seventeenth century, this technique eventually entered into the vocabulary of the lute too. Even so, the progressive Kapsperger, who used slurs freely in his theorbo music, seems to have avoided it in his lute music.[86] Piccinini, in contrast, does use slurs in his lute music.

As in theorbo music, slur groupings are determined by left hand fingering and string crossings. In other words, a group of notes which lie on one string will be slurred; once a note falls on a new string (at a string crossing), the new note is re-struck and in turn slurred with ensuing notes on the same string. This results in slurring across beats, i.e. irregular slurred groups which do not necessarily follow the rhythmic grouping.

The use of diapasons (*bordoni*), calling for an instrument of up to fourteen courses is also a novelty of the seventeenth century. Nevertheless, many of the pieces are playable on a smaller instrument. Even those that do require the extended bass courses, use the *bordoni* rather conservatively. This last-mentioned feature is nevertheless a general characteristic of the Italian solo archlute and theorbo music, including the music of Kapsperger. Some pieces in *Perugia* do, however, make rather ostentatious use of the basses: consider bars 5 to 14 of *Toccata*, pp. 36 – 37, (transcription in **Volume 2**), for example.

6.1.3   Context

Such musical features as simple texture, the abundance of sequenced scale passages and the frequent use of parallel movement between two voices, may point to a didactic foundation for this manuscript (also see Coelho, 1995: 130). Further evidence for this is seen in the use of dots in the beginning of some passages to indicate the plucking fingers (for example, in *[Toccata]*, p. 80; transcription in **Volume 2**) as well as the written-out demonstrations of how to arpeggiate on page 68 (as discussed above; also see Chapter 13).

The strongest indication for a didactic origin is the fact that, as I shall discuss below, some pieces seem to focus on a specific technical aspect of playing, so that they appear to serve the same function as studies or etudes of later periods.

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[85] Even on the theorbo, the arpeggiation pattern does not always lead to lowest-to-highest-note arpeggiation: this order only results when the top three notes lie on the first three courses. Yet even when the upper three notes lie on other courses, the pattern is not adjusted, according to the preface to Kapsperger (1640). See Chapter 13.
[86] Kapsperger indicated slurs only once, as short slurs within an ornament in his *Libro primo d'intavolatura di lauto* (1611), viz. in *Toccata 1ª*.

Yet, the music is by no means aimed at a beginner or inexperienced player. Instead, the manuscript seems to be a tutor into new techniques such as slurs, assuming an already established technical foundation.

Moreover, I would argue that the manuscript might not have been an amateur's manuscript.

Firstly, the choice of repertoire and genres, the use of new techniques and the lack of focus on counterpoint in favour of newer textures (closer to monody) suggest a classification under what Coelho (1997: 109) calls the "modern professional" tradition. As I mentioned in Chapter 4, Coelho (1997: 124) points out that the "most progressive music" did not form part of the repertoire of amateur players.

Secondly, as many pieces in the manuscript require a lute with up to fourteen courses, we can assume that the owner or user of the manuscript had access to a fourteen-course archlute, which, along with the theorbo, was a professional instrument, according to Coelho (1997: 109). This association is further supported by the fact that the *Arpeggi* on page 68 introduce the theorbo pattern of arpeggiation. One is reminded of the account of the young Belgian lutenist who, having been sent to Rome to learn to play the theorbo (under none other than Kapsperger), was first required to improve his lute playing before being allowed to commence with the theorbo (see Coelho, 1997: 123 – 124). Maybe *Perugia* was intended for an already experienced lutenist who, likewise, was required to progress further on the lute before being introduced to the theorbo, so that this manuscript represents in-between steps?

At any rate, an assumed professional milieu for this manuscript would fit with Fabris' (1984: 42) identification of G.A. Doni as a singer (see above). Alternatively, of course, the owner may have been an amateur with a taste and interest in newer music, but even so the argument remains that we are dealing with rather innovative music.

6.2 Analysis of the toccatas and similar pieces

6.2.1 Overview

The following table shows the works which are pertinent to the study at hand. Note that only six pieces expressly use the title *Toccata* as the original title.

Page	Original title in the manuscript	Suggested title in the transcription	Repertoire
3		Toccata	Didactic
25		Gagliarda	Performance
36 - 37	Toccata		Didactic
50 - 51	Toccata del Sr. Arcangelo		Performance
56		Toccata	Didactic
58		Toccata	Performance
60 - 61		Toccata	Performance
62		Toccata	Didactic
64 – 65	Passagio		Didactic
66 - 67		Toccata	Performance
70 - 72		Capriccio	Performance
76 - 77		Toccata	Performance
78 – 79		Toccata	Performance
80		Toccata	Didactic
81		Toccata	Performance
90 - 92	Toccata del Tedesco		Performance
94 - 96	Toccata del Tedesco		Performance
104 - 105	Toccata		Performance
106 - 107	Toccata		Performance

The toccatas, or toccata-like pieces, in this manuscript can be broadly divided into two groups: whereas the more artfully constructed pieces may be considered to be performance music, some pieces seem to have a solely didactic purpose. Perhaps drawn from the professional repertoire, the performance-type pieces combine various types of passages and figures, while the apparent didactic pieces present limited material and focus on a certain texture or aspect of playing, thereby resembling an exercise or study.

6.2.2 Didactic or etude-type pieces

As indicated in the table, I have regarded six of the pieces with a strong underlying didactic tenet as being toccatas.[87] This can be justified by the fact that one of these didactic pieces does in fact bear the original title *Toccata* in the manuscript, namely the piece on pages 36 to 37.

6.2.2.1 Toccata, pp. 36 – 37

(I have included a transcription of this piece in **Volume 2**.)

By adding a question mark after his attribution, Fabris (1984: 42) tentatively ascribes this piece to Falconieri. Despite the title, this piece does not compare in quality to the toccatas of

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[87] Fabris (1984) and Coelho (1995), too, classify these untitled pieces as toccatas.

Frescobaldi or Kapsperger, except perhaps in showing aspects of the building blocks, as it were, of the genre.

This piece could easily be regarded as a demonstration of, or exercise for, various diminutions over ascending and descending scalar bass passages. Note that the bass line thereby determines the structure.

The rather unimaginative sequenced figures in the opening of this toccata (bars 1 to 8) feature diminution figures (which Christoph Bernhard called *variation* or *passagio*) over an ascending bass line, with the main notes of the diminutions in the upper voice following the bass in parallel tenths. These bars feature the same type of diminution figures which are frequently encountered in sixteenth-century repertoire too and which remained a staple in the lute idiom.

Bars 9 to 13, while also pose diminutions over an ascending scale in tenths,[88] feature the relatively new lute technique of left hand slurs.

Bars 15 to 18 feature the same type of figure which is encountered in the opening section of the first piece in this manuscript, *[Toccata],* **p. 3** (transcription in **Volume 2**), likewise a didactic piece, which is ascribed to Falconieri[89] (to be discussed below). The slower-moving lower voice must be sustained (notice the use of x-symbols in the tablature, placed next to notes to be held), while the left hand fingers alternate between two notes in the fashion of a trill. This smacks of a technical drill.

Bars 20 to 22 feature a single descending bass line utilising diminution figures. These bars thereby demonstrate the ornamentation or diminution of a bass line (an important texture in theorbo music, but also in the *continuo* tradition).

The fact that this apparent didactic exercise bears the title *Toccata* sets the precedent for associating similar unnamed pieces with this genre name, as I have done (following Coelho, 1995 and Fabris, 1984). Indeed, it would be difficult to find another fitting contemporary title, except perhaps *Passagio*, which appears as the title for the piece on pages 64 to 65.

6.2.2.2   Passagio, pp. 64 – 65

(A transcription of this piece is available in **Volume 2**.)

Fabris (1984: 42 and 1988: *Index*) missed the title *Passagio,* which appears at the end of the piece, perhaps mistaking it for a mere decorative swirl. Coelho (1995: 529), however, also reads the name *Passagio*. According to Coelho's (1995: 133n) understanding of the arrangement of the pieces which follow the heading *Compositioni del Sr. Giuseppe Baglioni* on page 56, this piece is by Baglioni.

The work opens with a rather promising figure, reminiscent of the type of musical gesture which typifies the opening bars of many of Kapsperger's toccatas.[90] Thereafter, however, a simple diminution figure is thrown between different registers for the rest of the piece,

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[88] Except for bar 13, which in fact features parallel fifths between the bass and main note of the upper voice!
[89] This perhaps explains Fabris' (1984: 42) ascription of *Toccata,* pp. 36 – 37 to Falconeri too.
[90] This is especially comparable to the toccatas in Kapsperger (1611) – in this regard, also consider the opening of *Toccata del Tedesco, pp. 90 - 92* in this manuscript, which is discussed below.

thereby focusing on a single musical and technical element and rendering the piece more of an exercise than an imaginative toccata.

<p style="text-align:center">***</p>

If we identify a didactic purpose for a piece through its focus on a certain element of technique, for example, then we are probably willing to excuse a certain lack of musical and artistic interest. This is also the case for four further untitled pieces which appear to have a didactic function, but which I have associated with the toccata genre.

6.2.2.3   [Toccata], p. 3

(A transcription is included in **Volume 2**.)

The first work in the manuscript is untitled but appears under the heading *Suonate del Falconieri.* This piece could easily be considered a left hand exercise to train the hand to maintain longer notes in one voice by holding down a fingered note, while other fingers are used for a moving voice. Note the x-symbols placed after the longer note vales, which are indications to the lutenist that these notes must be held. The musical intention of the passage is so apparent, that the use of these symbols seems superfluous, unless one assumes a didactic purpose.

In bars 1 to 5, a slower moving lower voice must be maintained while the left hand fingers alternate between two notes in the fashion of a trill. As mentioned, a similar passage occurs in *Toccata,* **pp. 36 – 37** discussed above.

In bars 8 to 14, longer note values in the upper voice are to be sustained, while the lower voice plays diminutions.

While apt, Coelho's (1995: 529) suggested title, *Étude*, is anachronistic and Fabris' (1984: 41) suggestion that it is a *Toccata* is probably more acceptable, especially for its similarities to *Toccata,* **pp. 36 – 37**. Fabris (1984: 41) ascribes the piece to Falconieri.

6.2.2.4   [Toccata], p. 56

(I have presented a transcription of this piece in **Volume 2**.)

This is the first piece which appears under the heading *Compositioni del Sr. Baglioni.* While *Prelude* may be an equally valid title for this brief piece, Coelho (1995: 528), too, suggests the title *Toccata*.

Like *Passagio,* **pp. 64 – 65**, discussed above, this piece can be regarded as an exercise in diminutions. It similarly creates a quasi-polyphonic texture by passing a simple figure between various registers of the lute, thereby suggesting several voices. As I shall discuss elsewhere, this is an important texture , frequently used by other lutenist composers in their toccatas.

The motivic figure consists of six notes in the fashion of a sextuplet.

6.2.2.5   [Toccata], p. 62

(A transcription is presented in **Volume 2**.)

While *[Toccata], p. 56* could arguably be used convincingly as a prelude in performance, despite its apparent didactic function, *[Toccata], p. 62* is little more than an uninspired didactic exercise. Coelho (1995: 529) understandably suggests the anachronistic title *Étude*.

According to Coelho's (1995: 133n) understanding of the arrangement of pieces after the heading on page 56, this piece is by Baglioni.

The diminution figures are groups of ten notes above a simple (though not scalar) bass line. With the main note of each diminution group generally moving in parallel tenths against the bass, the underlying structure is exceedingly modest.

6.2.2.6   [Toccata], p. 80

(A transcription is available in **Volume 2**.)

Coelho (1995: 532) also suggests the name toccata for the untitled piece on page 80.

This piece is only based on scalar passagework. The dots in the first bar indicate the right hand plucking fingering, thereby further pointing to a didactic purpose, so that this was possibly intended as a study for consistent fingering when playing scale passages.

The simple structure of this piece does not move beyond the mode – in fact the entire piece could be regarded as being built over an implied sustained F in the bass, which is given by the chord at the beginning.

6.2.3   Pieces from the performance or professional repertoire

If a primarily didactic purpose is accepted, lacking musical quality might be excused. The bar is raised once a piece is assumed to have a purely musical, or a performance, function. Nevertheless, my inclusion of pieces under this section does not necessarily imply high quality.

Some pieces do show much musical interest:

> Apart from the two known toccatas by Kapsberger and the [Toccata] no. 25, the best works in the remainder of the collection are the pieces by Gioseppe Baglioni. These works, mostly toccatas, also show the strong influence of Kapsberger (Coelho, 1995: 133).[91]

How are we to judge the quality of these early seventeenth century works? Mastery over counterpoint by the performer or composer is not displayed in any of these compositions. Yet, that which we appreciate in the *seconda pratica* is also absent. While some pieces present novel textures, musical variety, effective dissonance usage and figures which we

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[91] This argument is based on Coelho's assumption that the pieces on pages 56 to 57 are by Baglioni (see Coelho, 1995: 133n). *[Toccata]* no. 25 refers to the untitled piece on pages 24 to 25, which, as I shall argue, may as well be regarded a *gagliarda*.

could relate to Bernhard's theory of musical rhetoric, several other pieces are mediocre. It is worth considering each of the relevant pieces in turn.

6.2.3.1   [Gagliarda], pp. 24 – 25

(See **Volume 2** for a transcription.)

Coelho (1995: 133) suggests that this untitled piece is a toccata, which is why I have included a transcription. While he admits that triple time is unusual for a toccata, Coelho does not explain why he regards this as a toccata rather than a dance.

Many features would characterise this piece as a *gagliarda.* Apart from the triple meter, one might consider the opening bars, which feature full, rhythmic chords, as well as the three clearly demarcated sections, separated by double barlines. While toccatas are often sectional in character,[92] the fact that each section of this piece ends with a cadence on the *finalis* rather than on other degrees of the mode, significantly points to a dance genre rather than to the toccata. One could also point out the dance-like motives at the start of the second section, as well as in bars 43 to 49, for example.

Yet, the dance character is blurred by the array of textures, the diverse melodic material and the various rhythmic patterns - features which are in turn more representative of a toccata than of a *gagliarda*. Further, the three demarcated sections are fragmented into (unmarked) subsections by the variety and frequently changing material.

After the first bars, which are comparable to other *gagliarde* in the lute repertoire from this period, the somewhat disappointing scale passages which follow in bars 5 to 10 detract from the genre. These bars are mere technical show, featuring the novel technique of left hand slurs. Such slurred scale passages are found in toccatas, such as in bars 9 to 13 of **Toccata, pp. 36 – 37**, discussed above.[93]

Bar 11 features a change in texture, leading to the first main cadence. The dance-like motivic material with which the second section starts at bar 19 does not ultimately lend coherence to this section, for the musical idea is abandoned by bar 25, as the music leads, somewhat bizarrely, to a passage of chords over a descending and then ascending chromatic bass line. Note that the figures are indeed merely written out arpeggiations of three-voiced chords.

The third section, from bar 37, opens more nobly with new material in a stricter contrapuntal texture.

A dance-like motive, not unrelated to bars 19 to 25, appears in bars 43 to 50. These bars, in contrast to the preceding counterpoint, introduce a broken texture resembling *stile brisé*, as the bars are filled by written-out arpeggios on the first three crotchet beats of each bar.

Ultimately, whether this is a toccata in a *gagliarda* mould, or rather a toccata-like *gagliarda,* the pertinent fact is that it appears to be a plaything which showcases different aspects of technique, style and *affetti.* Before dismissing the piece too hastily as the incoherent result of

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[92] The use of double barlines to demarcate sections is rather a feature of dances than of toccatas, though.

[93] A remarkably similar passage occurs in Piccinini's *Toccata XX* from his *Intavolatura di liuto, et di chitarrone libro primo* (Piccinini, 1623: 68).

mediocre composition ability, it is important to consider that precisely the flaunting variety is a characteristic (if not a goal or indeed an aesthetic) which we accept in the toccata genre. This may reflect a certain aspect of seventeenth-century instrumental improvisational style.

6.2.3.2   Toccata del Sr. Arcangelo, pp. 50 – 51

(A transcription in included in in **Volume 2**.)

Note: In the absence of barlines, I have marked bracketed letters to substitute for bar numbers in the interpretative transcription, to which I shall refer instead of bar numbers in the discussion which follows.

Fabris (1984: 42) speculates that Arcangelo may refer to Arcangelo Lori (1615 – 1679), another Roman lutenist (also see Coelho, 1995: 131 and 131n).

This toccata uses many "new" instrumental aspects. In the first place, the %-sign, first encountered in Kapsperger's theorbo music, to indicate arpeggiation, may be pointed out.[94] The effective use of the diapasons suggests that the piece was specifically composed for a fourteen-course archlute, rather than having been adapted from a piece which was originally written for a smaller instrument. It is also worth noting that the piece uses the full range of the lute, reaching from the lowest diapason up to the twelfth fret on the first course.

The initial bars are reminiscent of the type of opening gestures used by Kapsperger in his toccatas. The exploitation of the full range of the lute, without being bound to the contrapuntal notion of discrete voice ranges, is noteworthy.

A further novel aspect is the freer texture, which features written-out arpeggios, thinner passages which consist of a bass line in diminutions only, as well as passages which imply fuller textures by presenting material in various registers in a way which suggests imitation by various voices. The piece also draws from monodic texture, for much of the material can be understood as lying over extended (implied) bass notes.

Thus the entire section from [A] to [B] lies over a sustained G, partially implied, but mostly continuously reinforced by frequent reiterations of G and GG. The chord at [B] is expressively striking in that the seventh and the suspended fourth above the bass note, f, are not strictly prepared. This chord and its resolution move the focus to a B-flat, the bass over which the section following [C] is built.

The section following [D] features a faster and, notably, chromatic bass line movement, over which diminution figures appear in the upper voices. The effect is thereby an unsettling of the relative stability of the sections at [A] and [C], but the section also leads to the extended cadence back to the *finalis*, G, which is set up at [E]. Thus the structure can be understood as being given by the following bass line, showing how it highlights the most important notes in the mode, as one large extended cadence:

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[94] However, this might have been added by the owner or scribe of the manuscript, instead of necessarily being originally by the composer.

6.2.3.3   [Toccata], p. 58

(I have included a transcription in **Volume 2**.)

Note: In the absence of barlines, I have marked bracketed letters to substitute for bar numbers in the interpretative transcription, to which I shall refer instead of bar numbers in the discussion which follows.

Coelho (1995: 528) also regards this piece as a toccata and suggests that it is by Baglioni, given its placement after the heading *Compositioni del Sr. Giuseppe Baglioni* (see Coelho, 1995: 133n).

Like *Toccata del Sr. Arcangelo*, discussed above, this piece also initially uses a static bass line, with an increase in the bass line momentum towards the end, in moving towards the final cadence.

The piece relies on different figures based on descending scale passages above a sustained bass: first in parallel movement from [B] (predominantly in the favoured parallel tenths), followed by single-line passagework sweeping over a large register of the lute, without concern for maintaining separate voice regions or ranges.

Section [D], however, changes the texture by suggesting polyphony by placing figures more contrapuntally into separate voices.

The rhythm at section [E] needs some consideration and I have discussed two possibilities in the editorial notes to the transcription of his toccata in **Volume 2**. The first interpretation (which I have chosen for the notation in the interpretative transcription) merely features a quirky rhythmic figure. The second interpretation resembles a triple meter, although not the type of proportional triple such as a *sesquialtera*, but one which is derived at by subtracting one semiquaver from each original group of four. Either way, this dance-like section can be related, in purpose or effect, to the triple-meter sections often included in toccatas. Perhaps the enigmatic rhythmic notation of this section suggests that the composer or scribe was not entirely erudite in aspects of theory and notation.

This short toccata thereby quite masterfully uses rhythmic and textural elements to build up to a climax.

6.2.3.4   [Toccata], pp. 60 – 61

(A transcription is presented in **Volume 2**.)

Note: In the absence of barlines, I have marked bracketed letters to substitute for bar numbers in the interpretative transcription, to which I shall refer instead of bar numbers in the discussion which follows.

Coelho (1995: 529) also considers this untitled piece to be a toccata. According to Coelho's (1995:133n) understanding of the arrangement of pieces after the heading, this piece is likely to be by Baglioni.

This toccata obtains its structure through its variety of texture. The rather stricter (albeit simple) contrapuntal textual treatment at [B] and especially the use of imitation at [C], is notable. After [D] the texture becomes freer and simpler. From this point the texture is largely two-voiced, whereby the two voices appear one after another rather than

simultaneously, e.g. at [D] and [F]. When the two voices are played together, as at [E], the counterpoint tends towards simple parallel movement in sixths and tenths.

6.2.3.5   [Toccata], pp. 66 – 67

(A transcription of this piece is included in **Volume 2**.)

Leaving the piece untitled in his catalogue, Coelho (1995: 529) does not suggest a genre for it. According to Coelho's (1995: 133n) understanding of the arrangement of pieces after the heading, this is by Baglioni.

The piece is fantasia-like in its contrapuntal treatment of subjects. Bars 1 to 9 present a first subject which is treated imitatively, first over the *finalis*, G, in bars 1 to 4, then transposed to D from bar 5.

A new subject is presented in bars 10 and 11 (note that at this point the bars are no longer of regular length, as the barlines have been inconsistently drawn), moving to the slow passage in bar 12, until the cadence. This slow rhythm, along with new thematic material, creates a somewhat incoherent character. The unmetrical, recitative-like character may relate to the monodic, *second pratica* style.

A further theme is presented in bar 14. This is again treated contrapuntally, but the written-out arpeggio figure at the start of each entry of the motive is a departure from the vocal style. This leads to the passage in bars 17 to 18, which, seen as a series of bass notes each followed by a chord, is instrumental in style, in contrast to the vocal style which dominates in the rest of the work.

A final new theme is treated contrapuntally from bar 21 to the end.

One can understand Fabris' (1988: *Index*) suggestion that this is incomplete: apart from the absence of a final double barline and the rather weak final cadence, one has the impression that the piece is rather incoherent and that the composer may have continued adding sections endlessly.

Nevertheless, the piece is of interest at least for its interesting mixture of predominantly conservative, if rather turgid, vocal counterpoint with some purely instrumental textures.

6.2.3.6   [Capriccio], pp. 70 – 72

(I have included a transcription in **Volume 2**.)

Bars 6 to 61 of this untitled piece are almost identical to bars 53 to 102 of *Capricio detto il Gran Monarcha* (Melii, 1620: 1 - 4) (transcription in **Volume 2**; also see the editorial notes for both versions as well as Chapter 11). One may speculate that this partial concordance may reflect Falconieri's visit to Austria (see above) and that he may even have met Melii.

The fact that *Capricio detto il gran Monarcha* is not copied in its entirety and that some fifty bars are simply replaced by five new bars, may point to license in adapting pieces (what Coelho, 1997 calls "autonomy"), or may suggest that the *Pergugia* version represents an earlier or later version.

This piece is discussed in detail in the chapter on Melii (Chapter 11), where I point out its limited harmonic and melodic language. Dissonances and the type of figures associated with rhetoric are not featured. The only novel feature is the absence of traditional counterpoint. The texture, though, is at points exceedingly simple, which ultimately lends the piece a somewhat rambling character, particularly in the longer version in Melii (1620). Nevertheless, the light and, at times, filigree texture, the undemanding counterpoint and the frequent use of parallel tenths, make it a suitable choice for a didactic manuscript.

6.2.3.7   [Toccata], pp. 76 – 77

(A transcription is available in **Volume 2**.)

Coelho (1995: 531) also suggests that this is a toccata. In its sectional character, it shares properties with toccatas by Kapsperger and it is tempting to speculate whether this is by Kapsperger – perhaps taken from his lost second lute book.

The figures used in the various sections are mostly based on different diminutions.

After the opening gesture in bars 1 and 2, also resembling those of Kapsperger's toccatas in the use of written-out arpeggiation, the first section starts out contrapuntally. The strict texture, however, gradually unravels, so that the counterpoint soon becomes suggested rather than sustained.

The introduction of static chords in bars 11 and 12, which contrast to the preceding passagework, leads to the second section, from bar 13. This section uses a simple texture, with a diminution figure being presented on different notes.

A new motive is introduced in bar 17, presented in different registers in order to suggest separate voices. A cadence onto A in bars 23 to 24 is followed by static chords, which reemphasise the tonal region of A, especially through the Phrygian cadence in bars 26 to 27.

Bars 27 to 31 again feature a motive based on diminution figures, but now within a two-voiced structure, with the figures appearing above a more active bass line that moves towards the extended final cadence, which appears in bars 32 to 36. This momentum towards the cadence in bars 27 to 32 is based on the following underlying model (bars 27^4 – 32):

In the piece, though, the absence of a middle voice leads to "empty" chords, with only a fifth. Even if it is assumed that the intention was to facilitate the playing of the diminution figures, a middle voice could still have been accommodated, at least occasionally, without undue

difficulties. On the other hand, given the fact that surprisingly thin texture is encountered frequently in Italian lute music of this era, it is possible that the diminutions in the upper voice satisfied the seventeenth-century listener in filling the sonority.

The deviation of the bass from the expected pattern of the underlying model is a bit puzzling.[95] Whilst this section is ultimately based on a circle of fifths, the impression is that the composer was unaware of the theoretical foundation of this passage, rather than artistically trying to conceal the underlying model. A more consistent bass line, closer to the model, would arguably have presented an improvement. On the other hand, perhaps the break from the model adds to a desired improvised feel of the toccata.

Nevertheless, this passage is significant to the structure of the piece, for the sectional character, therefore, does not stem solely from the variety of textures and motives, but also from harmonic aspects. Until bar 11, the material could be regarded as lying over a sustained bass D. After this static bass, the changing bass notes and, consequently, harmonies, feature more variety. The bass highlights important degrees of the mode, particularly D and A. In contrast, the bass line in the section in bars 27 to 32 has a clearer formal function, where the composer deliberately used an underlying bass and harmonic model to create musical momentum towards the cadence.

6.2.3.8   [Toccata], pp. 78 – 79

Coelho (1995: 531) leaves this piece untitled in his catalogue, however gives concordances as *Fantasia* in *Siena*, f. 70ᵛ and *Toccata detta il Morone* in *Paris 29*, ff. 5 – 5ᵛ. For easy comparison, I have included a first-level transcription of the *Paris 29* version, *Toccata detta il Morone*, beneath the transcriptions of the *Perugia* version in **Volume 2**.

The fact that the concordances give two different titles suggests at least that the fantasia and the toccata were regarded in the same genre category. Perhaps, if we accept that *Siena* is the older manuscript (see Ness, 1988), it is possible that the title toccata came to be a more acceptable title for pieces which did not match the contrapuntal and composition-procedural expectations connected to the title fantasia.

Nevertheless, the piece has little to offer either genre. The opening bars present contrapuntal interest with consistent texture and the use of suspensions (*syncopation*). Thereafter, the quasi-imitative entrances on repeated notes, which resemble typical fantasia subjects, remain frustratingly free of masterful counterpoint.

For example, bar 6 introduces such a typical fantasia subject. However, the initial counterpoint in bar 7 falters by bar 8, whereafter the expected contrapuntal and imitative treatment of the subject never truly takes off. Similar quasi-entrances of fantasia subjects occur in bars 29 to 42, likewise leaving the listener puzzled at the composer's apparent ineptitude to fulfill the expectations.[96]

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[95] However, it is possible that the g in bar 28 should have beeen a d, if it is assumed that the tablature character '2' was mistakenly written on the tablature line for the fourth course instead of the fifth. The a in bar 31 is in the incorrect octave, but this may be ascribed to the ease of playing this open string rather than fingering the A, thereby freeing up the left hand for the diminution. Yet an A would hardly have caused undue awkwardness.

[96] Nevertheless, this can be related to my comparison of Molinaro's (1599) lute intabulation and the *Kraków 40591* theorbo version of *Ung Gai Bergier* (Chapter 4), where, even though the theorbo does not (cannot) sustain the original vocal counterpoint, the effect is implied.

In general, the texture is fickle. Compare, for example, the fuller chord in bar 15 which is followed by a bare fifth in bar 16, when it would have been both logical and practical to add an e' in the middle voice. Bars 18 to 24 are astonishingly bare, only to be followed, rather bizarrely, by very full chords in bar 25. The skeletal counterpoint in bars 29 to 32 creates further inconsistency.

Yet, while this mixture of fuller-voiced passages with thin passagework and the naïve use of counterpoint may be disappointing, it is a feature encountered to varying degrees in many other works, not only in this manuscript. In fact, precisely this feature characterises the works of Melii (as I discuss in Chapter 11), with which this piece has much in common.

6.2.3.9 [Toccata], p. 81

(I have included a transcription of this piece in **Volume 2**.)

Coelho (1995: 532) also suggests the name toccata, while Fabris (1984: 43) points out that some of the melodic formulas are strikingly similar to a piece in *Bologna*, **Toccata, ff. 2ᵛ – 3** (transcription in **Volume 2**) and that it is identical to the central section of a *Preludium* in *Paris 941*, f. 10ᵛ.

An interesting feature is the prominent use of the interval of a seventh above the bass at various entrances. The first occurs in bar 3, where the b is dissonant over the c, while in bar 8, the e' is rather prominent above the f (similarly in bar 12). In bars 8 and 12, for example, a similar figure moves towards a seventh against the upper voice. Even if we understand each of these to be a passing note (*transitus*) following a suspended note, as I have notated it in interpretative transcription, it remains unusual, for the suspended note is consonant. Instead of the usual suspension, which forms a dissonance, to be resolved stepwise descending, the suspended note forms a consonance which proceeds to a rather strong dissonance. Besides, in bar 9, the upper voice leaps to the f ' as a dissonant above the G.

The piece is constructed over (implied) sustained bass notes: bars 1 to 5 over F, bars 6 to 12 over B-flat, bars 13 to 22 move to C and bars 23 to 24 once again over an implied F in the bass. Thus the entire piece forms an extended cadence figure.

In its idiomatic, if modest, use of counterpoint and the consistent thematic material, this piece offers some musical charm, which places it above that of a mere didactic exercise.

6.2.3.10 Toccata del Tedesco, pp. 90 - 92

This toccata is concordant with *Toccata 5ᵗᵃ* in Kapsperger's *Libro primo di intavolautura di lauto* (Kapsperger, 1611: 10). I have not made a transcription of this toccata. Rather, the reader is referred to the transcription of Kapsperger (1611) in Louw (2010) as well as Kenneth Gilbert's transcription in Kapsperger (1997). I shall examine this toccata in Chapter 17.

6.2.3.11 Toccata del Tedesco, pp. 94 - 96

This toccata is also concordant with a toccata in Kapsperger's *Libro primo di intavolautura di liuto,* namely *Toccata 7ᵐᵃ* (Kapsperger, 1611: 13). I have not made a transcription of this

toccata, but instead refer the reader to the transcriptions in Louw (2010) and in Kapsperger (1997) and to my examination in Chapter 17.

It is likely that, in copying these pieces, the scribe had direct access to a printed copy of Kapsperger's *Libro primo* (1611), for a comparison of *Toccata del Tedesco,* pp. 94 – 96 in this manuscript to the version, *Toccata 7ᵐᵃ*, in Kapsperger's print, reveals only marginal differences,[97] with almost no disparity in such aspects as the voicing of chords, for which one would normally expect to see variance.

6.2.3.12 Toccata, pp. 104 – 105

(I have included a transcription of this piece in **Volume 2**.)

The melodic material presented in this toccata bears strong resemblance to that of Kapsperger's *Toccata 5ᵗᵃ* (Kapsperger, 1611: 10) – and, therefore, *Toccata del Tedesco*, pp. 90 – 92 in this manuscript. The fact that Kapsperger's toccata also appears in this manuscript suggests that Kapsperger's toccata may have served as a model, or even that he may be the composer of this piece, too.

Like Kapsperger's *Toccata 5ᵗᵃ*, this toccata coherently exploits and expands on motivic material, which could be regard as a theme. Pertinently, it is this theme which bears stark resemblance to that of *Toccata 5ᵗᵃ*, particularly its interval structure, which is characterised by leaps of descending fourths.

The opening gesture, in bars 1 to 3, uses a sweeping gesture, covering a large range, over a sustained bass. This type of figure characterises the beginnings of many of Kapsperger's (and Piccinini's) toccatas. After the three-bar opening gesture, the theme appears in bar 4 in the upper voice, which is promptly imitated by the bass voice. One can, however, contrast this to Kapsperger's *Toccata 5ᵗᵃ*, in which the motive, rather more organically, evolves out of the opening gesture.

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[97] The differences may be summarised thus:
- **Bar 6**: whilst the material is almost identical in both versions, the rhythm is accurately notated in *Perugia*, but missing a semiquaver in Kapsperger (1611).
- **Bar 15**: it is interesting to note that both scores present somewhat different rhythmical awkwardness. A tablature character is missing from the written-out ornament in *Perugia*; a quaver rhythmic indication appears on the *penultimate* note in *Perugia*, but seems to be over the *last* note in Kapsperger (1611).
- **Bar 22**: the tablature character '3' on the first course (b'-flat) poses a repeated note in Kapsperger (1611), whilst the corresponding character is a '1' on the first course (i.e. an a'-flat) in *Perugia*.
- **Bar 23:** a tablature character '3' on the first course (b'-flat) presents a fourth to the bass as a suspension in Kapsperger (1611), whilst the corresponding character is a '2', an a', in *Perugia*, thereby omitting the suspension.
- **Bar 26**: a tablature character '2' on the first course (i.e. an a'), which appears in Kapsperger (1611), is missing in *Perugia*.
- **Bar 29**: the crotchet rhythm indication is not dotted in Kapsperger (1611), but in fact needs a dot, as in the *Perugia* version, to fill the bar.
- **Bar 42**: there seems to be a slight difference in the rhythm and an extra '3' in *Perugia*, but smudging makes it difficult to see the intention. Perhaps the unclarity lies in an attempt to erase the additional character.
- The final difference is that the arpeggio sign, which appears under the last chord in *Perugia,* is absent in Kapsperger (1611).

This motive reappears in bar 7, once again to be imitated by the lower voice, though now a fifth higher. The presentation of the theme, with imitation, transposed to the fifth degree is also a feature of *Toccata 5ta* (where the initial figures in bars 1 to 11, are transposed a fifth higher from bar 14). The use of parallel movement (in tenths, but also in sixths) after the points of imitation is also a characteristic which this work shares with Kapsperger's *Toccata 5ta*.

Through the transposition, the fifth degree of the mode, D, is emphasised. In bar 14 the motive is changed somewhat, now ascending stepwise after the initial downward leap of a fourth (the motive is also occasionally introduced in faster quaver rhythm). This coincides with a further shift away from the mode, most obviously caused by the introduction of accidentals. The excerpt below shows bars 14 to 28, to which I have added a bass reduction, which reveals the fundamental bass notes (i.e. implied root notes), rather than the actual bass notes, in combination with figured bass:

In the entrance of the subject from bar 14 to 15, the tonal region of c is highlighted as a break away from the predominating d in the previous bars. The fundamental bass shows that, through a sequence of ascending plagal cadence figures, or, indeed, a circle of fifths, an ascending bass line up to a is underlined, which takes the focus back to d, with the cadence in bar 19. Note that from bar 18 the characteristic leap of a fourth in the motive becomes a leap of a third, though the contour of the subject remains recognisable. This altered motive

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appears with a new ascending sequence of plagal cadences, this time however to e and B-natural, momentarily disrupting the mode. Nevertheless, the introduction of the B-flat soon moves the bass back to A for the cadence. A cadence to D is initially prepared in bar 20, with bar 21 featuring the cadential formula $^5_\#$ - $^6_4$, but the ensuing c-natural evades the cadence until bars 27 to 28, where the cadence onto D is finally reached. Note that the fifth degree of the mode is still emphasised.

Thereafter, passagework is used to reinstate G as the *finalis*. This is reinforced by the use of organ point.

The emphasis of the dominant degree in the centre of the piece and the use of accidentals in highlighting different degrees of the mode create tension by disrupting the stability of the mode. Despite the structural significance of the resulting tension, the procedure applied here does not follow the formal aspect of the procedure of tonal modulation. No tonal procedures are required to reinstate the *finalis* and there is no true *modulation* way from G. Nevertheless, it is noteworthy that the majority of the toccatas featured in this manuscript do not make use of structural tension created by destabilising the mode.

In the final bars, the move from f '-sharp in the previous bar to f '–natural (from bar 32 to 33) could be regarded as *passus duriusculus*, which, in combination with the organ point figure in bar 33, lends the final bars something of the effect of the *cadentiae duriusculae* described by Berhard (*Tractatus,* ch. 34 / Hilse, 1973: 109). Bernhard's *Figurenlehre* and its application to the seventeenth-century Italian lute repertoire, is considered in Chapter 8. For now, other moments which can be related to Bernhard's musical rhetoric may be worth mentioning:

- Bar 6, as an exception to the otherwise prevalent parallel movement, uses accented passing notes (*quasi-transitus*).
- The *transitus* notes appear as augmented fourths above the bass in bars 16 and 17.
- *Passus duriusculus plurium vocum* occurs in bar 17, with the e'-natural against the E-flat.
- The e' forms a *quasi-syncopatio* as an augmented fourth on the fourth beat of bar 26.

Such facets as the use of rhetorical figures, the consistent motivic use, the exploitation of modal aspects to create tension, as well as the fact that the last bar echoes the gesture in the first bar, lend the piece a rounded, premeditated characteristic (which several other toccatas in this manuscript lack). While I share Coelho's (1995) high regard for this piece, one should nevertheless be careful of considering these facets to be the only mainstay for quality.

6.2.3.13 Toccata, pp. 106 – 107

(I have included a transcription of this piece in **Volume 2**.)

Although this toccata mostly uses a single-line monophonic texture, it suggests polyphony by exploiting different registers of the lute, as motives or melodic figures are repeated ("imitated") in different registers.

As my notation in the interpretative transcription reveals, a repeated tone could be heard as implying the entry of a new voice (consider the first beats of bars 10, 11 and 12, for example). In this way, rather than using the polyphonic-contrapuntal capabilities of the lute, its agility in playing across various registers is exploited in order to suggest polyphony. The

texture thereby resembles that of a bowed instrument, perhaps particularly that of the viol played in the *bastarda* style, as I discussed in Chapter 4.

The piece also borrows its texture from monody, as the resulting passages are built over (implied) sustained basses. Thus one could imagine bars 1 to 5 over a sustained F, bars 6 – 9^2 over a sustained C, while from bar 9^3, an implied F dominates in the bass again.

Regarded in this way, the piece serves to establish the F-mode securely.

6.3   Concluding remarks

The toccatas (and those untitled pieces which can be considered toccatas for their similarity to these) in *Perugia* are diverse in quality, style and purpose. *Perugia* also shows the versatile and eclectic use of the title *toccata*, indicating the undesirability of too prescriptive an outlook on this quicksilver genre.

These pieces range from the simplest didactic toccatas to high-quality virtuosic pieces from the professional repertoire.

The best toccatas in the manuscript present musical interest in their use of novel textures, variety of material, as well as dissonances and figures which we could be related to Bernhard's music rhetoric. Prominent amongst the pieces which seem to be the most refined, are those which have concordances in printed sources, notably the two which were copied verbatim from Kapsperger (1611) and *[Capriccio],* **pp. 70 – 72**, which is partially concordant with a *capriccio* by Melii (as discussed above). Perhaps this suggests that much more selection and refining went into the printed music than into the pieces which were generally in circulation?

In the majority of the pieces, the structure can be understood to be determined by the bass line, as it highlights the most important degrees in the mode. As such, many pieces can be understood to be large, extended cadences. This may suggest a preluding function in establishing the mode for pieces to follow. Structure is further determined by texture and contrasting material, while harmonic and tonal features are not an aspect of formal tension (expect in *Toccata,* **pp. 104 – 105**).

The conspicuous paucity of counterpoint is surprising, considering the popularity which strict contrapuntal works enjoyed just a few decades earlier. Here we need only consider the importance of Vincenzo Galilei's *Il Fronimo*, which was reprinted in a second edition in 1584, in which he discussed the observance of good counterpoint rules in intabulating vocal music. In contrast, even when counterpoint is used in these toccatas, it is never allowed to create awkwardness for the hands or unidiomatic fingerings. This underlines a predisposition towards an instrumental style freed from the vocal norm. It is tempting to draw similarities to the different approaches of the *prima pratica* and *seconda pratica*: just as text became the mistress over the music in the vocal music of the *seconda pratica*, idiomatic writing and the use of those devices which best suited the instrument seem to have enjoyed preference over the strict observance of contrapuntal rules.

It should be pointed out, though, that apart from the evident lack of contrapuntal proficiency, at least two toccatas show that the composers (or the scribe) were not fully conversant with

aspects of theory and notation: the somewhat clumsy result of the composer's apparent unawareness of the underlying model he was using in *Toccata,* **pp. 76 – 77**, bars 27 to 31, as well as the unclear rhythmic indication in section [E] of *[Toccata],* **p. 58**. This may suggest that a theoretical training, which did not reach beyond a pragmatic level, sufficed in some instrumental circles, implying that these musicians were performer-improvisors rather than composers in the full sense.

Thus, as Fabris (1984: 43) points out, *Perugia* is a valuable documentation of the changing lute style towards new formal directions.[98] Further, it provides an insight into lute teaching in an era that, unfairly (in Fabris' opinion), is commonly referred to as the period of the disappearance of the lute in Italy.[99]

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[98] Fabris (1984: 43) specifies this new formal direction as being the theorbo-style of Kapsperger.

[99] "*Tuttavia, il pregio della raccolta di Perugia è forse quello di documentare un preciso stadio dell'evoluzione dello stile liutistico verso nuove direzioni formali (quelle tiorbistiche di Kaspberger [sic]) attraverso un graduale progresso di difficoltà tecniche che la rendono ai nostri occhi una preziosa fonte per la conoscenza della didattica del liuto in una epoca che, ingiustamente, è comunumente indicata come il periodo della scomparsa del liuto in Italia*" (Fabris, 1984: 43).

{However, the merit of the *Perugia* manuscript lies in that it documents the precise stage of the evolution of the lute-style towards new formal directions (namely the theorbo style of Kapsperger) and, by revealing a gradual progression of technical difficulty, it is a valuable source of knowledge of lute teaching in an era that, unjustly, is commonly referred to as the period of the disappearance of the lute in Italy.}

7 Further lute toccatas in manuscript sources

7.1 Background

In the previous chapter, I highlighted the significant number of toccatas and similar pieces in the *Perugia* manuscript. *Perugia* presents both pedagogical pieces as well as works which were probably drawn from the professional repertoire and which could conceivably serve as pleasing concert pieces today.

It must be conceded that the toccata does not form a similarly substantial genre of the repertoire in any of the other lute manuscripts and the scattering of toccatas are of erratic quality. Many of the Italian manuscripts discussed by Coelho (1995) focus on dances and variation genres and feature no toccatas. For example, *Brussels 16.662* features a short *Passagio* (folio 28) as its only abstract work, which is almost certainly intended as a mere exercise, whilst *Florence 30*, *Montréal* and *Berkeley 760* each only contain two short toccatas.[100]

Moreover, of the two "*tocadas*" in *Berkeley 760*, the first, *Tocadaa,* f. 19ᵛ is in fact a binary dance in triple time, similar in texture and style to the other dances in this manuscript.[101] Coelho (1995: 204) suggests that the piece is simply mistitled. For the other, ***Tocada del [?]daro***[102]***, ff. 20ᵛ – 21*** (transcription in **Volume 2**), the designation as a toccata is rather surprising, too, for it opens imitatively in the fashion of a fantasia or *ricercare* and maintains simple imitative counterpoint throughout. Its texture is four-voiced, but often features pairings of *bicinia*.

Although the toccata genre does not enjoy the same significance and representation in other manuscripts for lute as it does in *Perugia* and the printed sources, a survey of various toccatas for the lute (or archlute) found in further Italian lute manuscripts may be telling. I shall discuss the toccatas in the theorbo manuscript sources separately, in Chapter 14.

7.2 Berkeley 762

Coelho (1995: 59) suggests a Northern Italian provenance for *Berkeley 762*, dating the manuscript to around 1615 to 1625, but concedes that there is too little information to allow

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[100] The inscription "*Questo libbro siè di mi Giulia Catti*" on the inside of the cover of *Berkeley 760* reminds us that amateur lute playing was not only a gentlemanly pastime (see Coelho, 1995: 22). Giulia Catti may have been only one of the scribes and users of this pedagogical manuscript, however, for Coelho (1995: 55 – 56) identifies four handwritings.

[101] Consider, though, that Castaldi's "*sonatas*" for theorbo are likewise binary dances in triple time; see Dolata (1998).

[102] Coelho (1995: 56 and 205) is also unable to decipher the scrawl, but tentatively suggests that one could read "Lavandaro" or "Guardaro". Neither of these names, however, provides more information.

for more than speculation. Apart from a *Balletto del Duca* and dances (*balletti*, *gagliarde*, etc.), the eighteen pieces in the manuscript include a *Tochata*, a handful of untitled pieces, which may be classified as toccatas and a *Sonata* – see Coelho (1995: 213 – 217).

The pieces in the first portion of *Berkeley 762* require a fourteen-course archlute. The second part is in a different hand. Coelho (1995: 58) claims that the works in the second half call for a lute of up to only ten courses. This needs to be treated with caution: for example, *[Toccata],* f. 7 (see below) does use a GG, i.e. the thirteenth course, for its last note.

Coelho (1995: 58 – 59) points out that the archlute pieces in the first portion are technically undemanding and probably intended for a beginner.

There are two untitled pieces on folio 1, which for Coelho (1995: 213) does not suggest titles. However, I see no deciding feature that precludes them from being considered to be toccatas, in the same way as Coelho does for other works in this and other manuscripts.

The first, *[Toccata]*, **f. 1**^(top) (transcription in **Volume 2**), is largely a non-descript, extended cadence. Of interest are the non-harmony notes in bars 2 and 3 and the use of the *bordoni*.

[Toccata], **f. 1**^(bottom) (transcription in **Volume 2**) is likewise very short. Despite displaying the occasssional "correct" application of suspensions, the voice leading is inconsistent. Apart from the parallel chords at the beginning, there are parallel fifths for example in bars 5 to 6 and both parallel octaves and fifths between bars 8 and 9.

Tochata, **f. 1**^v (transcription in **Volume 2**) uses written-out arpeggiation in its opening figures. The entire piece is based on a progression of chords rather than on contrapuntal voice leading. The bass line relies on progression by fifths, such as in bars 1 to 9 or bars 22 to 27. The latter progression facilitates the move to the final cadence, after the harmonic variety introduced by the cadence to E-flat in bars 21 to 22.

A fourth abstract-titled piece within the first section of the manuscript, *Sonata*, **f. 4**^v (transcription in **Volume 2**), is in triple meter and rather draws on the *gagliarda* style and texture. As with the *Tocadaa* on folio 19^v in *Berkeley 760*, which I mentioned above, this brings to mind Castaldi's (1622) one-movement *sonatas*, which are likewise mostly in triple meter, although they are considerably more substantial works (see Dolata, 1998). For its brevity, this piece is comparable to the Casteliono (1536) *tocchatas* (see Chapter 3) or Kapsperger's (1640) *preludios*.

The pieces in the second hand are somewhat more sophisticated. The first four pieces in this portion of the manuscript, from folio 6^v, are untitled and only bear numbers as "titles", without, however, presenting consecutive numeration. This causes Coelho (1995: 59) to believe that these pieces may have been selected and copied directly from another source, perhaps a (now lost) print. On the other hand, it may have been the scribe's attempt to indicate the tone of each piece.

These four abstract pieces can be regarded as toccatas, as Coelho (1995: 216) suggests.

[Toccata], **f. 6**^v (transcription in **Volume 2**) appears only with the number '6' as a "title". Although it suggests a four-voiced structure, the use of texture presents surprising

inconsistencies, such as the thin two-voiced cadence in bars 7 to 8. Despite its brevity, it does feature a host of figures and a rhapsodic *passaggio* in bars 12 to 13.

[Toccata], **f. 7** (transcription in **Volume 2**) bears a '2' as its "title". It presents pleasing, compact, yet cohesive variety in its use of *strascini* and playful rhythmic figures with dotted notes.

[Toccata], **f. 7ᵛ** (transcription in **Volume 2**) bears the number '8'. It also features a variety, with written-out arpeggios, *strascini* and dotted rhythms. Note the similarity of the cadences in bars 4 to 5, bars 9 to 10 and bars 14 to 15 – all three presenting centonized perfect cadences to G.

[Toccata], **f. 8** (transcription in **Volume 2**), which has only the number '4' as a "title", presents more harmonic interest, with *mutatio toni* in the opening bars and a cadence to C in bars 12 to 13, followed by a swift return to the *finalis*, approached as a plagal cadence, in bars 16 and 17. This piece also presents a compact wealth of figures.

Although these abstract works are short and prelude-like and do not, therefore, compare to the large toccatas of Kapsperger, Piccinini or the keyboard composers, their dimensions are in proportion to the other genres – mainly dances – presented in this manuscript.

7.3   Paris 29

According to Coelho (1995: 120 – 122), the music in *Paris 29* is for lute, mainly calling for an instrument with seven courses. Whilst Coelho identifies four handwritings, he states that most of the music was copied by the same scribe who penned *Pesaro b.10* at around the same period. There are also concordances to be found between these two manuscripts. Coelho speculates that the provenance is likely to be Florence and dates the compilation of the manuscript to between 1610 and 1620. Despite its inclusion of pieces by composers like the *Cavaliero del liuto* (see Chapter 5) and Santino Garsi[103] and its links to *Pesaro b.10,* which contains pieces by Kapsperger and Falconieri, the repertoire in *Paris 29* consists largely of unsophisticated, brief pieces. Moreover, its contents suffer from much scribal inaccuracy and piecemeal copying.

However, Coelho (1995: 122) does highlight *Toccata detto il Morone*, which has concordances in *Perugia* and *Siena* (as I have mentioned), as well as *Toccata in p[rim]ᵒ t[uono]ᵒ,* as being more demanding works.

***Toccata* f. 1** (transcription in **Volume 2**) is very short, simple and homophonic, with cautious stepwise motion in lieu of any melodic interest. The use of dissonance is minimal and, when it does occur, such as in bar 8, it is ineffective.

***Toccata detto il Morone*, f. 5** is concordant with *Fantasia*, f. 70ᵛ in *Siena* and with ***[Toccata]*, pp. 78 – 79** in *Perugia* (see Chapter 6). I have included only a first-level transcription of the

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[103] Santino Garsi (1542 – 1604) worked as a lutenist for Duke Ranuccio I Farnese in Parma. Around fifty compositions survive "[…] mainly of conservative, idealized, Renaissance-orientated court dances for lute" (Ness, A. *et al.*, 2001: 551).

Paris 29 version, for comparative purposes, beneath the *Perugia* transcription in **Volume 2**.[104]

Comparing the transcriptions presented in Volume 2, shows that, by and large, the *Paris 29* and *Perugia* versions are strikingly similar. I shall only mention the significant disparities here.

Most obviously, the *Paris 29* version has no barlines and the rhythm is inexactly notated. In contrast, these aspects are detailed in the *Perugia* version.[105]

The *Paris 29* version offers fuller voicing for the material corresponding to bar 6 of the *Pergugia* version.

The material in bar 7 suggests that there are notes missing in the *Paris 29* version. Alternatively, the *Paris 29* version requires longer note values (which were not indicated by the scribe).

Bar 11 of the *Perugia* version offers a more embellished passage than *Paris 29*; however, the seventeenth-century lutenist may have improvised embellishments and diminutions to the plain *Paris 29* version too, so that this is not very unusual.

In bars 12 to 13, the two manuscripts use different voicing for the same cadence. Does this reflect the scribes' respective preferences and the use of centonization?

The *Perugia* version uses a clearer cadence in bars 25 to 26.

The *Paris 29* version initially uses a slightly different figure than the theme of repeated notes presented in bar 32 of the *Perugia* version.

Finally, more elaborate *passaggi* are featured at the end of the *Paris 29* version, with freer-voiced treatment of the runs as they cross voice ranges.

These differences illustrate the questions of *authority* (the idea of an "endorsed" *Urtext*) and *autonomy* (the lutenist's licence to alter a score), as discussed by Coelho (1997). Which of the two versions would the composer have preferred? Which version is closer to the composer's "original"? Should such questions even matter in considering an epoch in which performers exercised considerable autonomy? Should performers approach this music with the same licence today? Does a printed source, then, represent a static version, or simply an exemplar, necessitated by the printing process, of one of many possible outcomes of what a toccata *could* be?

These questions are complicated by the fact that neither version seems to be clearly superior to the other. *Perugia* may hold appeal today for being more thoroughly notated, but *Paris 29* includes occasional fuller chords and a more elaborate final *passaggio*. Taking the preferred

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[104] Note: the spaces in the *Paris 29* transcription (e.g. in bars 25 to 26) are neither a reflection of the original spacing, nor do they necessarily represent *unintentionally* omitted material by the scribe. These spaces simply arise from my alignment of similar material between the transcriptions of the two versions.

[105] This may serve as justification for the assumption of a regular bar structure in reconstructing many other manuscript pieces, which likewise appear without barlines and rhythm.

options from both versions in making a new version might well be justified as a historically informed performance approach.

On the other hand, *Toccata in p[rim]º t[uon]º*, **f. 15** in *Paris 29* (transcription in **Volume 2**) appears *identically* as a **Toccata, f. 5ᵛ** in *Pesaro b. 10.* This is not surprising, given the scribal concordance between the two manuscripts. Yet, this gainsays the notion that musicians were less concerned with consistently presenting exact, single "authoritative" copies of a work and contradicts the perception that the toccata represented an *improvisational* genre. The identicality between the two versions of this toccata would suggest that one was copied directly from the other, or that both were copied directly from the same third source.

The texture of this toccata displays instrumental freedom, which includes figures based on written-out arpeggiation, flowing passages and playful answering between two suggested voices. Stylistically, it contains many of the blunders which typify Melii's pieces (see Chapter 11): tedious sequencing, over-reliance on parallel tenths between parts, surprising cross-relations and chromatic alterations which pose awkwardness rather than expressiveness.

Toccata, **ff. 22ᵛ – 23** (transcription in **Volume 2**) presents some promising and contrasting material. For example, three-note chords characterise the opening, for which the dots next to the notes represent a raking stroke with the index finger – a technique encountered in the technique of the French repertoire too. Bars 42 to 43 reach to the upper extreme of the range of the lute.

However, this toccata requires considerable reconstruction in order to prepare a version suitable for performance. Much of the music is actually based on standard patterns of figuration, suggesting a regular time signature, barring and beat. Yet, at times, irregularities are encountered which are not easily or obviously resolved. The assumptions and unusual solutions required in creating a reconstruction, would probably preclude this piece from finding favour in the performance repertoire today.

I shall not dwell on this work further here, but instead let my suggested reconstruction in **Volume 2** speak for itself.

7.4 Pesaro b. 10

As I mentioned above, *Pesaro b.10* and *Paris 29* present matching handwriting and share concordances. Coelho (1995: 136) speculates a Northern Italian provenance, arguing for a dating no earlier than 1616, rather than the date 1610 written in a modern hand on the cover.

The manuscript includes works by Santino Garsi di Parma, Falconieri, and Kapsperger. There are four (non-toccata) works which are concordant to theorbo pieces in Kapsperger's *Libro Primo d'intavolatura di chitarone* (1604).[106] Nevertheless, Coelho (1995: 136 – 137)

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[106] The *Gagliarda Franzese* on folio 1 is concordant with the twelfth *gagliarda* in Kapsperger (1604: 58); *Gagliarda Franzese del Falconiero* on folio 2ᵛ is misattributed and is in fact by Kapsperger, appearing as the eleventh *gagliarda* in Kapsperger (1604: 58) and as the *Gagliarda* on folio 24 in *Paris 30*; the *Ballo Francese* on folio 23 is concordant with that in Kapsperger (1604: 37) and with an untitled piece on folio 16ᵛ in *Paris 30*; the *Romanesca* on folio 23 presents only the theme (on page 41) of the *Romanesca,* which appears with *partite,* in Kapsperger (1604: 41 – 44). See Coelho (1995: 539, 540 and 555).

believes that, as they are scattered between lute pieces in the manuscript, the scribe intended even these four pieces to be played on the lute, despite the potential for problematic voice leading. Moreover, whilst the manuscript provides charts for lute tuning and specifically mentions the lute, it makes no mention of the theorbo.

Although he fails to satisfactorily substantiate this conclusion, Coelho (1995: 137) is probably correct in stating that

> […] the works in *Pesaro b.10* were intended for personal use, not public performance, and as such were vulnerable to the demands of an amateur who possessed only one instrument (Coelho, 1995: 137).

Nevertheless, Coelho (1995: 138) also points to the quality of the music, speculating that the unthorough copying, especially in terms of rhythmic indications, could be ascribed to the lutenist's familiarity with stereotype figures (so that he did not require detailed notation), rather than attributed to lack of skill.

Pesaro b. 10 contains four toccatas, which

> […] are conservative in comparison to the best examples of the genre during this period, leaning stylistically more towards the *Praeludia* of Laurencini than toward the toccatas of the Kapsberger school (Coelho, 1995: 137).

Some of Laurencini's (Lorenzino's) works have been examined in Chapter 5.

It is noteworthy, given the concordances to works in Kapsperger (1604), that although the scribe must have had access to sources of Kapsperger's music – perhaps having even copied the pieces directly from an exemplar of the printed book – he chose not to include any of the toccatas. Did the interpretative demands fall beyond his capabilities, or does this point to a distaste for the radical style? An alternative possibility, is that the instrument-specific idiomatic writing of the theorbo toccatas precluded a direct transfer to the lute. This problem is not encountered in the more generic style and thin texture of many of Kapsperger's dances.

***Toccata*, f. 5ᵛ** is concordant with *Toccata in p[rim]ᵒ t[uon]ᵒ* in *Paris 29* (transcription in **Volume 2**) and has been discussed above.

Toccata [a], **f. 6ᵛ** (transcription in **Volume 2**) lacks barlines and the rhythm is only scantily indicated in the original tablature. Reconstruction is therefore required, for which convincing results are achieved through minimal changes, as my reconstruction (presented as the interpretative transcription in **Volume 2**), shows. The work features small imitations of figures and sequences chords connected by passages. It focuses on only a few, select harmonies. This toccata shows some similarity in length and style to certain *preludios* in Kapsperger's *Libro quarto d'intavolatura di chitarone* (1640). The recurrence of figures confirms Coelho's hypothesis that the scribe saw no need to notate too precisely, but could easily deduce the intention from his own notation.

Toccata [b], **ff. 6ᵛ – 7** (transcription in **Volume 2**) highlights a feature of idiomaticity in the toccata genre, namely the relinquishing of fastidious voice leading in favour of preferred left hand "chord shapes".

Although the toccata uses sections which present various figures and ideas, the common denominator to these is a very limited repertoire of chords which recur in exactly the same voicing, position and fingering throughout the piece:

Perhaps in this way the piece could be regarded as a demonstration or exercise in applying typical and effective chords in various ways in *continuo* playing.

As opposed to the stricter contrapuntal approach, in which the "chord shape" is determined by the voice leading, convenient fingering, ease of play and sonority often appear to be the deciding factor in many toccatas, especially those of a less sophisticated, didactic nature. In general, the lute music of the Italian repertoire shows an impoverishment of the palette of chord voicings in the seventeenth century.

It is not clear whether the title "Toccata" refers only to the penultimate line on folio 16ᵛ, which ends on an ornate final barline, or whether the material which follows is intended as a continuation to the piece. The subsequent material, starting on the last line on folio 16ᵛ and continuing on folio 17, is untitled – unusually for this manuscript. Moreover, another ornate final barline on folio 17 is followed by an embellished cadence, with *strascini*. The first group of this cadential figure would actually seem to fit the re-entrant tuning of the theorbo better, yet not the latter part of the figure. The intention is unclear. However, I have assumed that all this material represents a continuation of the same toccata (although the embellished cadence is admittedly ill-fitting). In transcribing this material as a single piece, as **Toccata, ff. 16ᵛ – 17** in **Volume 2**, I have indicated the decorative barlines in the original with double barlines. The first part of this toccata is little more than an exercise in three-note broken chords, serving as a prelude to the imitative, *ricercare*-like section which follows. The counterpoint is simple and the triple meter is unusual for a toccata.

Yet, while this toccata features, or at least insinuates, imitative textures and aspects of the older, established style, the **Fantasia, ff. 10ᵛ – 11** (transcription in **Volume 2**) shows little in the way of the imitative contrapuntal texture historically associated with the fantasia genre. Imitation, however, is present, as figures are initially repeated or "answered" between two registers, but these imitations occur in succession rather than within true counterpoint. This is followed by simple figures where the bass and the main note of the upper voice move in parallel tenths. Therefore, there is no exhibition of contrapuntal prowess.

7.5   Rome 1608

Coelho (1995: 141) connects *Rome 1608* to the Massimo family, an old noble family of Rome, for the manuscript came into the possession of the *Biblioteca Angelica* along with the Massimo collection. An inscription on the front cover includes a name, for which Coelho (1995: 141) suggests a possible reading as:

> *Al molto Ill[ustrissi]me sig[nor]e mio Oss[ervandissi]mo il Sig[nor]e / V[incenzo] G[…] / All Ill[ustrissi]mo s[igno]re e patron mio Oss[ervandissi]mo il sig[nore] / M[…] d'[...].*

Coelho suggests the possibility of filling in some of the illegible blanks to read "G[iustiniani]" and "M[archese] d'[…]", for Vincenzo Giustiniani was the uncle of Camillo Massimo (the Elder). Massimo was also the executor of Giustiniani's will (see Coelho, 1995: 141).

As the son of a wealthy banker and named Marquis of Bassono in 1605, Vincenzo Giustiniani had the means and leisure to devote his attention to his passion for art. He became an important patron, for example of Michelangelo Caravaggio (see Holzer, 2001 and Bacciagaluppi, 2002).

Giustiniani was also the author of the *Discorso sopra la musica* in 1628 (*Giustiniani 1628*), which documents pertinent observations about the Italian musical milieu, particularly that of Rome, including important remarks about lute music, as I shall discuss in later chapters. Of special interest is Giustiniani's astute awareness of the changes in musical style and taste over his lifetime (Bacciagaluppi, 2002: 1031).

Coelho (1995: 142) proposes a dating of 1590 to 1620 for *Rome 1608* and suggests that the inclusion of three duets, one of which is a copy of Francesco Canova Da Milano's *La Spagna*, which I mentioned in Chapter 3, points to a pedagogical purpose. The short, rather untidy scalar passage on folio 30ᵛ resembles passages labelled as *Lausola*, *passaggio,* etc. in *Barbarino* (see Chapter 5).

Similarly to what I discussed in Chapters 4 and 5, *Rome 1608* also straddles stylistic changes, for whilst the manuscript contains untitled intabulations and imitative fantasias (consider folios 18 to 19, for example), Coelho (1995: 142) points out that certain "fantasia-style works"

> […] with their contrast of imitative openings with final sections of scale passages […], triple-time dance sections […], or high-range playing […], show the influence of Laurencini, the enigmatic Roman lutenist whose works appear throughout manuscripts and prints of the late sixteenth and early seventeenth centuries.

Moreover, other pieces "[…] have beginnings that are very similar to seventeenth-century printed toccatas" (Coelho, 1995: 142).

[Toccata], **f. 5ᵛ** (transcription in **Volume 2**) is a homophonic work posing a series of cadences. Largely adhering to sound voice leading principles, it relies on stepwise motion within discrete voice parts. Although it is notated without barlines in the original tablature, its figures are easily accommodated within a regular barring structure, as my interpretative transcription shows.

[Toccata], **f. 6** (transcription in **Volume 2**), in contrast, consists of thin, scalar passagework, with cadence points merely insinuated by changes in register (consider bars 8 to 9 or bars 14 to 15), or, in bars 26 to 27, by the *groppo* which is followed by the only chord (apart from that at the opening). The piece ends without a final note. I have therefore suggested adding the *finalis*, G, in the interpretative transcription. This could imply that the piece is in fact incomplete, or that it is to be linked directly to another piece.

The piece which follows, *[Untitled]*, **ff. 6ᵛ - 7** (transcription in **Volume 2**) is, however, in a different style and mode and is an unlikely continuation to the *[Toccata]*. This piece highlights the problem of assigning titles to untitled pieces in the case of such a mercurial genre as the toccata. Given the plethora of styles presented by the different toccatas in various printed and manuscript sources, could one consider this piece to be a toccata too, although it rather resembles an accompaniment or perhaps an intabulation? Coelho (1995: 568) leaves this (unfinished?) piece as "untitled" but mentions that its "[…] denser vocal textures […] suggest that it, too, is an arrangement of a vocal model" (Coelho, 1995: 143).

So too, the untitled piece on folio 21ᵛ displays some toccata-like gestures, but its similarity to a piece with an accompanying variation on folio 29 possibly precludes it from being considered a toccata.

Like *[Toccata]*, f. 5 discussed above, *[Toccata]*, **f. 20ᵛ** (transcription in **Volume 2**) uses single-line passagework. This freely traverses a large range, treating d'' as its upper limit and leading to a clear, full cadence at the end. Thus, this piece has a defined preludial function in setting the tonal space or *ambitus* and the *finalis*.

A most interesting work for its shear length and variety of material, *[Toccata]*, **ff. 8ᵛ – 11** (transcription in **Volume 2**) presents a different face to that of the other pieces associated with the toccata genre in this manuscript. It poses a structure more familiar to the toccata genre: the juxtaposition of material and the use of a wide palette of textures and figures, as is found in the printed toccatas.

As with the other pieces in this manuscript, it is notated without barlines and with some imprecision in its rhythmic indications. Nevertheless, the figures and material suggest a clear beat structure which is easily accommodated in regular bars. This is shown in my interpretative transcription, which presents a degree of reconstruction too. However, notice that I have assumed a meter change, which is not indicated in the original tablature, in order to accommodate certain figures: see bars 44 to 55 of the interpretative transcription. Such a change to a triple-meter, however, is not unusual in a multi-section work and poses a legitimate solution.

The toccata may be seen as a string of sections, each presenting an improvisational formula.

The opening section, bars 1 to 14, features figures and gestures typical of many toccatas. These are based on written-out arpeggiation and cast between various ranges in a fashion which suggests imitation, without actually presenting true counterpoint. Up to bar 10, the figures lie over an implied sustained A in the bass. Bars 11 to 13 present material over a sustained E in the bass, so that bars 11 to 14 form a perfect cadence to A.

Bars 15 to 19 present a texture of chords connected by passing notes and figures in the bass voice. The texture suggests homophonic voice-leading, yet note the parallel octaves and fifths

between bars 18 and 19. The texture is further relaxed by the quaver passages which cross voice ranges in bars 20 to 23.

Bar 24 reintroduces the texture of small motives passed between ranges, similar to the opening section, but this section is in fact still based on a "chords-and-figures" texture, rather than true counterpoint. The chords continue to highlight only selected degrees of the mode, thereby staying close to the opening A minor sonority. In bars 31 to 32, there is a perfect cadence to e (note the missing third in the chord) which signals the start of new material.

From bar 32, the bass notes of the successive $^5_3$-chords form a stepwise ascending bass line. Indeed, the focus is on chords rather than on voice leading and counterpoint, without care to avoid parallel octaves and fifths.[107] Connecting these chords, the main bass notes of the ascending bass line are embellished by octave leaps and descending scale *passaggi*. After the rather expressive interrupted cadence in bars 37 to 38 the idea is inverted, with the chords now connected by octave leaps and scale *passaggi* in the upper voice. Here, too, the chords highlight the main modal degrees.

For the passage in bars 44 to 55, I have suggested a triple meter which does not represent a proportion, but which simply removes a crotchet beat from each bar of the preceding meter. This section, too, presents a series of chords, connected by *passaggi*, but these figures are featured in different ranges, suggesting various voices in quasi-counterpoint. The reach to the high g'' in bar 46 to 47 serves to showcase instrumental virtuosity.

From bar 56, there is a shift to a more defined contrapuntal texture, with various small motives and brief points of imitations. These are treated very freely, though, with a lack of focus on a clear idea. Moreover, there is a rather abrupt shift in bars 61 to 62. Bar 62 introduces a new motive characterised by leaps of fourths – a motive which is found in Kapsperger's *Toccata 5ᵗᵃ* for lute (Kapsperger, 1611: 10 - 11; transcription in Louw, 2010: 22 – 25; see Chapter 17 below). This motive is encountered in some works by Melii (see Chapter 11) and in certain pieces in the *Perugia* manuscript (see Chapter 6) too and must therefore have held some significance. In this piece, the leaps stand out against the smaller intervals and stepwise movement hitherto featured. Yet, the motive is abandoned almost immediately.

Increased focus on an imitative motive occurs in bars 67 to 86. The motive, introduced in bar 67, is reminiscent of a motive in Kapsperger's *Toccata 7ᵗᵃ* for lute (Kapsperger 1611: 13 – 14; transcription in Louw, 2010: 29 – 32). This passage, which largely features small *bicinia*, does not display any brilliant counterpoint, though. The rather remarkable interrupted cadence in bars 70 to 71 actually serves to instigate a sequence of the imitative material, with the main bass notes outlining a short circle of fifths: from the f in bar 71, to c in bar 76, then moving to the G in bar 80.

From bar 86, the imitative texture is relaxed, gaining more freedom in the use of *passaggio* material in combination with imitative gestures. The material settles on a new subject for imitation from bar 91, with a denser contrapuntal structure.

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[107] Consider the simultaneous parallel octaves between the tenor and soprano *and* between the alto and bass in bars 32 and 33!

Although the motive is maintained, the imitative texture becomes rather inconsistent from bar 101. The music loses focus somewhat, to the point of becoming rather sketchy. Consider the rather bizarre figure in bars 104 to 105, where the e-flat, potentially an expressive addition, is disappointingly abandoned in the inconsistent voice leading and stands in false relation to the ensuing e (-natural).

From the upbeat to bar 111, the subject resembles the one introduced in bar 67. Yet, the return to the subject fails to introduce unity, for it is not scaffolded by any other structural feature, such as a build-up and resolution of tension or a distinct return to a previous texture. This section leads to the final plagal cadence to E, without achieving a conclusive close, given the lack of overarching coherence in this piece.

The composer was evidently insufficiently conversant with the subtleties of composition to achieve a balanced dramatic structure for this lengthy work. The changes in material, textures or ideas neither coincide nor conflict with other significant structural events in a way which creates tension. Harmonically, the piece mills around A, G, C, D and E sonorities. Textural inconsistencies do not utilise the potential of expressive juxtaposition. Even if such affected appositions were indeed not intended by the composer, the piece nevertheless also fails to achieve the balance of a Renaissance fantasia, given its lack of motivic focus and inadequate contrapuntal interest.

Thus, this toccata presents a rambling improvisation, rather than a structured composition. I shall highlight similar shortcomings in the abstract works of Melii (see Chapter 11) and show how able composers, such as Piccinini (see Chapter 15) and Kapsperger (see Chapters 16 to 18) could balance structural elements much more artfully in achieving coherent dramatic discourses in their toccatas.

7.6 *Nuremberg 3*

Similarities in the repertoire and in the main handwriting, suggest that *Nuremberg 2* and *Nuremberg 3* were companion manuscripts (see Coelho, 1995: 110 – 115).

Nuremberg 2 appears to have been compiled as a performance manuscript for the festivities at the wedding of Cosima II de' Medici and Maria Maddalena of Austria in 1608, as the titles of certain pieces refer to specific entertainments and events at this occasion (see Coelho, 1995: 110 – 111).[108]

Nuremberg 3, however, has many theme-and-variation pieces, which may suggest a different function or purpose to *Nuremberg 2* (Coelho, 1995: 114).

The provenance of these manuscripts, then, can be accepted to be Florence around 1608.

Both manuscripts also contain pieces with thick voicing, which seem not to be solos, but rather intabulated accompaniments, probably for bass lute, for use within a larger ensemble (Coelho, 1995: 114 – 115).

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[108] For a detailed account of the wedding and musical activities, see Carter (1983: 89 – 107).

The main scribe for both manuscripts is identified as Lorenzo Allegri, whose initials, L.A., appear next to some works. Although references to Allegri as "*Lorenzo todesco del liuto*" have led to speculation that he may have had German origins, he was born in Florence in 1567. Allegri entered the service of the Medici as a lutenist in 1604 where he served until his death in 1648. At the court, his duties included overseeing the pages who provided music and dances at the courtly entertainments (Strainchamps, 2001: 383). He was also the teacher of the German composer, Johann Nauwach, who was sent to Turin and Florence in 1612 by the Elector of Saxony.[109]

Nuremberg 2 contains no toccatas. Three toccatas appear in *Nuremberg 3*, amongst dances such as *correnti*, *balli* and a *canario*, as well as *romanescas* and *ciacconas* and some exercises or notated realisations of figured basses.

The three toccatas show different structures and styles.

Rondinella Toccata, ff. 14ᵛ – 15ᵛ (transcription in **Volume 2**) moves in steady quavers, presenting diminutions over a simple bass line. These are largely simple, sequenced figures. The main notes typically move in parallel tenths to the bass. The notable exception occurs in the figures from bars 23, where the diminutions enter after the bass note, starting on a dissonant to the bass. From bar 33, there is a return to the first type of figure again. The significance of "*Rondinella*" is uncertain, but may refer to a name.

Toccata, f. 21ᵛ (transcription in **Volume 2**) is incomplete, as original folios are missing between those which are currently numbered as 21ᵛ and 22. The music on folio 22 is not a continuation of the toccata but rather appears to be an intabulated accompaniment in the form of thick chords, for which the beginning is, likewise, missing (see Coelho, 1995: 441). Nevertheless, my transcription of the surviving portion of the toccata shows that it must originally have had contrasting sections. The beginning features the free texture typically associated with the toccata genre, with large chords, written-out *arpeggio* and *passaggi*. Coelho (1995: 441) points out the similarity to the opening of the piece on folio 15 in *Paris 29* and to *Toccata* f. 5ᵛ in *Pesaro b. 10* (see above). This opening is followed by a stricter imitative section.

Toccata di L.A. (transcription, with the ensuing *Gagliarda*, in **Volume 2**) is one of three pieces (along with a *Ciaccona* and a *Gagliarda*) and a few figured bass exercises which were started from the back of the manuscript, thereby appearing inverted or upside-down to the rest of the manuscript. Coelho (1995: 114 and 442) pairs the *Toccata* with the *Gagliarda* and attributes them to Lorenzo Allegri.

The opening section can be understood as a series of chords, connected by a recurring figure presented in various registers or voices in quasi-imitation. The lack of consistency in the figures, though, may at times probably be attributed to inaccurate copying on the part of the scribe. Consider, for example, that the b'-flat at the end of bar 13 can be heard as a passing note, but in fact leads nowhere; moreover, the first chord in bar 14 contains no third. The figure in bar 15, which morphs into a written-out arpeggiation, is also unusual. The last cadence of the *Gagliarda* is unconvincing, too.

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[109] Nauwach published the earliest German monodies (Strainchamps, 2001: 383 – 384; and Baron, 2001).

Nevertheless, there is also much commendable originality. The chromaticism in bars 14 to 17, for example, is exceptional. The subject in bar 18 to 19, which presents a new idea or section, features a leap of a diminished fourth. This striking idea is imitated by the soprano in bars 20 to 21. The suggested imitation in the bass in bars 22 to 23 replaces the diminished fourth with a perfect interval. More chromatic harmonic shifts appear in bars 26 to 29. Further, Allegri intentionally made use of expressive dissonances, such as the ninth, approached as a suspension, in bar 31.

As Coelho (1995: 114) concludes:

> [w]hile the toccata has all of the skeletal outlines of an excellent composition, it appears to be unfinished and there are many questionable passages that must be interpreted as mistakes. The *Gagliarda*, which makes use of the same thematic material as the *Toccata,* is also a potentially good work that is marred by poor copying.

7.7   Brussels 16.663

Coelho (1995: 67) holds a high regard for the repertoire contained in *Brussels 16.663*. "A modern edition and transcription of this source that solved all of the rhythmic ambiguities would be well worth the effort". He believes that it was a professional manuscript of Northern Italian provenance (Coelho, 1995: 66 – 67).

> The two untitled toccatas […] contain virtuosic scale passages mixed with chords, but without interior ricercar sections as in the late sixteenth-century toccata. Many of the idiomatic figures, scale, and arpeggio patterns found in these works are similar in style to passages found in the printed works of Kapsberger and Piccinini, which *Brussels 16.663* almost certainly predates (Coelho, 1995: 67).

The combination of written-out arpeggiations, chordal passages, *passaggi* and *groppi* lend the *[Toccata]*, ff. 8ᵛ – 10 (transcription in Volume 2) an improvisatory texture.

[Toccata], ff. 12ᵛ – 14ᵛ (transcription in Volume 2), however, derives its length from rather dreary sequencing of figures across the register. Although the cross relations and *mutatio toni* in some of these sequences are surprising, these seem to arise from deficient compositional knowledge rather than deliberate expression.

<div align="center">***</div>

Newcomb (1985: 36) says that, rather than complete pieces, the seventeenth-century keyboard manuscripts tend to pose "memorable bits" that the user of the manuscript might have incorporated into his own improvisations or, ultimately, finished compositions. Given the rather uneven quality and, at times, sketchiness of the notation, the same approach might be assumed for the lion's share of the music in the lute manuscript sources.

8 Rhetoric and affect
Christoph Bernhard's *Figurenlehre* as a theoretical backdrop for analysis

8.1   Rhetorical analysis: selecting an approach

Most of the seventeenth-century lute toccatas, as I argue elsewhere, represent a departure from the sixteenth-century fantasia tradition in one way or another. As I have already shown in previous chapters, for some of the toccatas, this merely stems from mediocrity, rather than novelty, so that these works neither fully embracing the newer styles, nor show any command of the old style on the part of the composer.

Yet, the efficacy of many pleasing toccatas is best appreciated through an understanding of the rhetorical functions within their structure, more so than such aspects as form or the treatment of subjects. Notwithstanding the presence of rhetorical aspects in sixteenth-century music, musical rhetoric is an important feature of the newer styles, as testified by the abundance of theories which emerged in the seventeenth century.

According to McCreless (2002: 848), rhetoric refers to

> […] *artificial eloquence* – the calculated use of language to impress, sway or even deceive.

Musical rhetoric is not the intention of every toccata. Pertinent, nonetheless, is that the firmer the rhetoric footing as a calculated endeavour to create certain responses within the listener, the increasingly distant the toccata moves from having a mere preluding function and the more the toccata can be regarded as a genre with its own ideals and relevance.

In the absence of a unified *Figurenlehre* in the Baroque, selecting a foundation for meaningful musical analysis requires careful consideration.

Of primary concern is that the systematic analysis of musical rhetoric was a feature of German rather than Italian music theory. Bartel (1997: 59 – 64) draws attention to this aspect by contrasting the Italian and German philosophies of music. Although his discussion is too brief to preclude generalisations, he points out that Italian music sought

> […] to imitate the actor rather than the playwright, the orator rather than the rhetorician (Bartel, 1997: 59).

Further, while seventeenth-century German music theory stayed rooted in the medieval speculative cosmological tradition, the Italians were interested in expressing the *affetti* in music, with an

> […] aesthetic rather than exegetic principle in mind (Bartel, 1997: 59).

Thus, while the Germans focused on teachable skills, the Italians believed in the composer's divine inspiration (Bartel, 1997: 64). In other words, in imitating the orator and the actor, Italian composers were not *systematically* applying rhetorical principles in the way implied

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by the German *Figurenlehre*, and this should caution us against applying rhetoric figures willy-nilly.

Nonetheless, in Italy in the first half of the seventeenth century, while aspects of the new style were certainly debated, only selected theoretical and performance aspects were considered and no theory of composition for the new style was codified (Horsley, 1972: 52). In the absence of a systematic Italian compositional theory for the *seconda pratica*, it is the German *Figurenlehre* which provides a classified system with which to analyse the types of passages, dissonances and figures which are absent or precluded in the theory of the *prima pratica*.

In selecting an approach for analysis, one option is to apply a general combination of the miscellaneous figures discussed by the various authors, selecting those which best describe each situation. This is the method followed by Fadini (1987) in her analysis of the opening section (bars 1 to 13) of Frescobaldi's *Toccata terza per l'organo da sonarsi all'Elevazione* from his *Il secondo libro* (1627). Fadini bases her analysis largely on the figures of various Baroque theorists, as summarised by Buelow (1980).

The hazard of this approach is that it easily leads to a surface-level analysis that merely identifies a series of unrelated figures from diverse *Figurenlehren*. Worse still, these figures may be anachronistically and inappropriately applied when due consideration is not given to the fact that some authors may have developed their theories based on rather different musical ideals to the music under analysis.

The alternative, then, is to accept the limitations involved in focusing on the theory of one author, whose theory most convincingly fits the music to be analysed.

Happily, for the toccatas under discussion, such a well-suited *Figurenlehre* exists, as Christoph Bernhard's treatises provide an ideal theoretical base.

8.2   The relevance of Bernhard's treatises

Bernhard's most important treatises on musical composition are:[110]
- *Tractatus compositionis augmentatus*
- *Von der Singe-Kunst, oder Maniera*
- *Ausfürhlicher Bericht vom Gebrauch der Con- und Dissonantien.*

(Henceforth I shall refer to these respectively as the *Tractatus*, the *Maniera* and the *Bericht*.)

Hilse (1973) provides a very useful translation of these, first translating the *Maniera* separately and then presenting the translated *Tractaus* and *Bericht* side by side. The *Tractatus* is the more extensive and thorough treatise, on which the *Bericht* is largely based, but with some omissions and changes.[111] Hilse thus translates the *Tractatus* in full and provides translations of the *Bericht* alongside relevant paragraphs in the *Tractaus* only when it provides supplementary or different information.

Following suit, I shall predominantly consider the *Tractatus,* complementing this with information from the *Bericht* and the *Maniera* whenever these provide further valuable insights.

The selection of Bernhard's theories for the basis of analysis requires some justification.

In the first place, it must be acknowledged that Bernhard was born in 1627 or 1628 (compare Hilse, 1973: 1, Bartel, 1997: 112, Bartel, 2004: 37 and Braun, 1999: 1399) and was thus of a younger generation than the composers of the lute toccatas under analysis, most of whom were born towards the end of the sixteenth century. While the manuscripts and printed books containing the lute and theorbo toccatas appeared before 1650, the *Tractatus* was compiled around 1660 (Bartel, 1997: 112).[112]

That Bernhard's writings postdate the compositions under analysis is nevertheless unproblematic, as theory generally follows practice. This is no different for the theory and practice of musical rhetoric:

> *Es wird zu beobachten sein, daß die rhetorische-musikalische Figurenlehre aus dem Bedürfnis heraus enstanden ist, bereits bestehende musikalische Phänomene zu beschreiben [...]* (Bartel, 2004: 7).

> {It should be observed that the rhetorical-musical *Figurenlehre* developed out of the necessity to describe pre-existing phenomena in music.}

Further, Hilse (1973: 7 – 8) argues that the earlier available German treatises on the contemporary Italian musical practice are either less thorough, or were less influential than

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[110] These three are available in modern editions: see Müller-Blattau (1926), and Hilse (1973).

[111] Bartel (1997: 116 – 117) explains that the *Bericht* sought to solve the problem of stylistic categorisation in the *Tractatus*. In the *Tractatus,* the division of music into church, chamber and theater styles fitted well for Italian music, where the styles were not mixed (the theatre style was deemed improper for church music). However, this division was less suitable for German music, where more synthesis was common. Thus the *Bericht* dropped the stylistic classifications and only used *figurae fundamentalis* and *figurae superficialis* to differentiate the figures found in the old style and those in the newer styles respectively.

[112] Also see Hilse (1973: 4), where he argues that 1649, the date suggested by Müller-Blattau (1926), is unlikely. Hilse places the date of compilation in the late 1650's, but before 1664.

those of Bernhard. Bernhard's theory provides us with a large host of figures, which means that we are not restricted by choosing to focus on his theory.

Yet, what makes Bernhard's approach particularly elegant, is that it identifies deep structures rather than simply producing a list of figures which merely focus on the surface. Further, it provides an appreciation of the changing styles.

For example, McCreless (2002: 856 and 862 – 864) differentiates Bernhard's approach to musical rhetoric to that of the earlier Joachim Burmeister. Both authors regarded the rhetorical figures to be departures from – or excesses to – a simpler underlying "norm". In Burmeister's theories, McCreless identifies an implicit underlying structure which is harmonically and rhythmically simple, diatonic and chorale-like (McCreless, 2002: 856). In contrast, Bernhard explicitly stated that the "norm", from which the figures depart, is the *stylus gravis,* which McCreless equates to the *prima pratica.* Bernhard's underlying structure is in itself not unornamented and thereby reflects the reality of practice. In his examples, he systematically showed how the dissonant figures may be reduced to underlying *stylus gravis* norms. The dissonances and figures of the newer styles are thus related to the pre-existing – and co-existing! – established compositional theory and practice of the *prima pratica*, rather than to a dry, simplistic underlying structure which does not reflect the reality of compositional practice.[113]

Burmeister's musical rhetoric "[o]ffers us a set of Greek and Latin names for a hodge-podge of unrelated techniques […]" (McCrelis, 2002: 859), whilst the "deep structure" or teleology in Bernhard's paradigm can be seen in the assumed underlying *prima pratica* norm.

A second consideration concerns the relevance of a musical-rhetorical theory to textless instrumental music. A feature of Bernhard's *Figurenlehre* is that he discussed dissonances and figures in musical, rather than rhetorical, terms. Though he mentioned that the dissonances used in *contrapunctus luxurians* can be called *figurae melopoeticae* (*Tractatus*, ch. 3, par. 9 / Hilse, 1973: 35)*,* his terms are derived from musical aspects, rather than from rhetorical terminology – consider terms such as *quaesitio notae* or *syncopation*.

At first glance, it may seem unfortunate that Bernhard's theory appears to ignore the apparent *raison d'être* of the figures by neglecting to relate them to aspects of text expression[114] and to the expression of specific affects.[115] Yet, Bernhard's neglect of the affectual or textual origin of the figures lends his theory a certain universality. As it will become clear in the consideration of his theory and the analyses that follow, Bernhard's theory enables a *musical*

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[113] In other words, one could probably argue that Burmeister's implied "norm" is closer to what Bernhard calls *contrapunctus aequalis*, while Bernhard reduced figures and passages (more realistically) to *stylus gravis* structures (Bernhard's style distinctions are discussed below).

[114] Bernhard does not consider madrigalisms, nor the types of figures which Wilson *et al.* (2001) classify as the *hypotyposis* class.

[115] Instead, Bernhard leaves the relation to expression of text or affect to a few general comments, relying on the discernment of the reader. Consider the *Tractatus,* ch. 35, par. 3 to 13 (Hilse, 1973: 110 – 111), in which he reminds the reader to regard the meaning of the text and to choose his figures and affects appropriately. For example, in par. 7 he states that questions are ended a step higher than the penultimate syllable; in par. 10, he mentions that musical repetition a step higher occurs in connection with successive questions, or to emphasise words corresponding in subject matter, the last seeming to be more forceful than the first (in other words, what other authors termed *climax*). In the *Maniera,* too, Bernhard cautions the singer to use appropriate figures for appropriate moods, (consider, for example, paragraphs 30 to 33).

and *stylistic* analysis, rather than a superficial, *hermeneutic* one. Varwig (2011: 210)[116] warns of the pitfalls of hermeneutic analysis when she states that

> […] the fallacy of the so-called "doctrine of figures" as a system of musical hermeneutics still underpins current perceptions of the nature of "Baroque" music as first and foremost a word-centred onomatopoetic art form.

Furthermore,

> [a] closer look at the relevant theoretical sources of Schütz's time – the celebrated *musica poetica* treatises of Joachim Burmeister or Andreas Herbst – reveals a consistent focus on […] procedures of artful musical disposition […]. Contrary to the almost exclusive concern with the hermeneutic dimension of particular musical-rhetorical gestures in later musicological literature, the conceptual world of this group of theorists was grounded in an understanding of rhetoric as a set of syntactic strategies for varying, amplifying, fracturing and reassembling phrases and ideas (Varwig, 2011: 209).

It is the very advantage, then, of Bernhard's approach, that it neither imposes (German) rhetorical aesthetic onto Italian music, nor requires an attempt to relate rhetorical figures to a hypothetical textual origin in the case of instrumental music. In fact, at numerous occasions in the treatises, Bernhard emphasises that the figures apply to instrumental music too (and are therefore not restricted to text).

Why apply the theory of a German musician at all to Italian music? The short answer is that Bernhard ultimately described the Italian style and systematised a theory for the *seconda pratica* in a way which no other theoretician had done satisfactorily. Bernhard had ample opportunity for exposure to the latest Italian styles. In his youth, he attended the *Lateinschule* in Danzig (Bartel, 1997: 112), where Italian music infiltrated from the Warsaw *Hofkapelle* under Marco Scacchi (Grusnick, 1951: 1785). Moreover, during his Danzig years, Paul Siefert and Kaspar Förster (senior) worked as bitter rivals (Grusnick, 1951: 1785). Scacchi entered the disputes between these two composers by publishing criticisms against Siefert's compositions and confronting his claims that Italian composers could no longer compose correct counterpoint (for a synopsis of the Scacchi-Siefert controversy, see Palisca, 1963). Scacchi's understanding of style divisions amongst the coexisting older and newer styles proved to be influential to Bernhard.

Apart from discernible influence from Scacchi, to which I shall return presently, Bernhard's awareness of the (modern) Italian style was likely to have been through Schütz, under whom he worked and learned during his earlier period in Dresden from 1649 to 1663 (Bartel, 1997: 112).[117] Schütz spent time in Italy, having travelled there twice to procure instruments, music and musicians (see Spagnoli, 1993) and had adopted the new Italian styles in his own compositional language.[118]

Bernhard, too, had opportunities to experience and to acquire the Italian style first hand. He visited Italy twice in the 1650's (Hilse, 1973: 2 and Bartel, 1997: 112), remaining there for about a year for the first visit, while the second visit lasted three-quarters of a year (Braun,

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[116] Varwig (2011: 209 – 211) criticises the trend within German (and English) musicology to use musical-rhetorical theory to characterise Schütz as "*Musicus poeticus*" whose musical approach aimed for a rhetorical-declamatory delivery of biblical texts.

[117] As an alternative theory, Hilse (1973: 3) suggests that Bernhard was perhaps more influenced by Scacchi than by Schütz.

[118] It should also be remembered that the Dresden court employed Italian musicians throughout Schütz' tenure, including the Italian *castrato*, Giovanni Andrea Bontempi. See Spagnoli (1993).

1999: 1400). In Italy, he had ties to Carissimi (Bartel, 1997: 112 and Braun, 1999: 1400). Moreover, in Dresden Bernhard worked alongside Italians like Vincenzo Albrici, Giovanni Bontempi and Marco Gioseppe Peranda.

Katz (1926: 55 - 60) pointed out similarities between the theories of style of Scacchi and of Bernhard and it has since transpired that Bernhard's theory is largely an elaboration on the those of the Scacchi (Palisca, 1963: 1469). Whilst most music theories of the seventeenth century did not move beyond describing the counterpoint of the *prima pratica*, both Bernhard and Scacchi differentiated between the *prima* and the *seconda pratica* styles and acknowledged that aspects of the new styles must nevertheless be avoided when choosing to write in the *prima pratica* (*stylus gravis*) (Federhofer, 1964: 82 – 85).

Why not, then, use Scacchi's theory as a backdrop for analysis, especially considering that Palisca (1963: 1468) deems him to be the most eloquent advocate of the *seconda pratica* after the Monteverdi brothers? Scacchi was not primarily concerned with outlining a *Figurenlehre*, but instead with presenting a classification of the prevalent plurality of styles. In his various writings,[119] Scacchi's purpose was, on the one hand, to prove Siefert's lack of understanding of both the *prima practica* and the *seconda pratica* in his inappropriate mixing of styles (Palisca, 1963: 1463 – 1467) and, on the other hand, to defend the legitimacy of the new music style and its place in church (see Palisca, 1994: 88 – 93). Devised, then, largely as a criticism against Siefert and Micheli, Scacchi's writings fall short of presenting a systematic composition treatise (Federhofer, 1964; 78), but nevertheless form a "[…] prototype of a classification of styles […]", which was elaborated by other authors, notably Bernhard (Palisca, 1994: 90).[120]

An important difference between the theories of Bernhard and Scacchi is that

> […] while Scacchi's basic distinctions are sociological, Bernhard's are strictly stylistic; his three categories are distinguished chiefly by their use of figures […] (Snyder, 1980: 625).[121]

Thus, whilst Scacchi, like Bernhard, acknowledged older and newer practices and argued that the *seconda practica* relied on structures of the *prima practica*, he did not elaborate theoretically or systematically on the *seconda pratica* itself, but simply pointed to compositions of selected (Italian) composers as examples.

> *Bernhard dagegen entwickelte erstmals eine Satzlehre der secunda praxis* (Federhofer, 1964: 85).

> {Bernhard, in contrast, developed the first theory for the *seconda pratica*.}

Scacchi's *stylus ecclesiasticus*, *stylus cunicularis* and *stylus theatralis seu scenicus* divisions were less important to Bernhard, who instead focused on *musical* structure in outlining and explaining the types of dissonances used.

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[119] For example, the *Cribrum musicum ad triticum Syfertinum* (Scacci, 1643) was aimed against Seifert, whilst the *Breve discorso sopra la musica moderna* (Scacchi, 1649; transcribed and translated by Palisca, 1994: 94 - 117) defended the *seconda pratica* against Romano Micheli's critical stance towards the new styles. A letter to Christoph Werner from around 1648, which also contains valuable information, is transcribed in its original Latin by Katz (1926: 83 – 89). Also see Palisca (1963).

[120] Palisca (1994: 91) provides a table outlining Scacchi's classification of styles.

[121] Katz (1926: 58) also highlights Scacchi's rigidity in his "*soziologische Zwecke*" {sociological purpose} in differentiating styles.

Bernhard was quite aware that he was describing the Italian music style. As Snyder (1980: 626) points out, he specifically named Monteverdi, Carissimi, Scacchi and his Italian colleagues in Dresden, namely Albrici, Bontempi and Peranda, in discussing his *stylus luxurians communis*. Further, for the *theatralis* style, Bernhard mentioned only Roman musicians and not Germans.

In short, Bernhard's version of the *Figurenlehre* in music provides a thorough theory, which relates well to the Italian style and applies to instrumental music and is therefore apposite to the analysis of the lute and theorbo toccatas. In differentiating between *stylus gravis* and *stylus luxurians,* Bernhard's theories reflect an awareness of the *seconda pratica* in Italy, making it all the more relevant for analysis of Italian music. Although his structural point-of-departure remained contrapuntal, he recognised the roles of the recitative style and of monody in the newer fashion of composition. In fact, for Bernhard, even monody had a contrapuntal underlay.

Bernhard's approach gives an appreciation as to the extent to which various dissonances, which may seem unsurprising today, would have been perceived as extraordinary to musicians and audiences of the first part of the seventeenth century. Thus, toccatas by Galilei and Piccinini, which today might be deemed relatively conservative, may in fact fall quite well within the *seconda pratica* according to Bernhard's theory (and presumably, too, for the listener of his day).

8.3 Bernhard's theory: a synopsis

8.3.1 Bernhard's style divisions

Bernhard provides us with an overview of the state of music composition of his time.

Under the older styles, he first discusses consonances and the *contrapunctus aequalis*, which permits no dissonances.

This is followed by *contrapuntus inaequalis*, which he divides into the *stylus gravis* and the *stylus luxurians.*

The *stylus gravis* (*contrapunctus gravis* or *contrapunctus antiquus*) was, according to Bernhard, the only style which the Pope permitted in his churches and chapel. This style is characterised by notes which "do not move too quickly", a limited set of dissonances and consideration for the music more than for the text (*Tractatus*, ch. 3, par. 8 / Hilse, 1973: 35).

Stylus luxurians (contrapunctus luxurians or *contrapunctus modernus*) is in turn characterised by quick notes, "strange leaps" and more extreme dissonance treatment (which he calls *figurae melopoeticae* or *licentiae*). The music supports the text, which is given priority. The style is "[…] well suited for stirring the affects […]" (*Tractatus*, ch. 3, par. 9 / Hilse 1973: 35).

The *contrapunctus luxurians* is further subdivided into the *stylus luxurians communis,*

> […] called thus because it is found nowadays in vocal works – both church and table music – *as well as in instrumental pieces* [Sonaten] (*Tratatus,* ch. 21, par. 3/ Hilse 1973: 91, *my emphasis*)

and the *stylus luxurians theatralis* (or *comicus*, also called *stylus recitativus* or *oratoriu*s)*,* used mostly in theatre productions and

> […] devised to represent speech in music, and indeed not too many years ago (*Tractatus,* ch. 35, par. 2 / Hilse, 1973: 110).

With the most radical dissonance usage,

> [n]o style succeeds as well in moving the heart as *theatralis* (Tractaus, ch. 3, par. 10 / Hilse, 1973: 35).

The table below provides a synopsis of Berhard's style divisions. I have added a further level of distinction relating the styles to the *prima pratica* and *seconda pratica*:

Prima Pratica		*Seconda Pratica*	
Contrapunctus Aequalis	*Contrapunctus Inaequalis*		
	Contrapunctus Gravis	Contrapunctus Luxurians	
		Communis	Theatralis

8.3.2   Figures and dissonances

Bernhard defines a figure as

> […] a certain way of employing dissonances, which renders these not only inoffensive, but rather quite agreeable, bringing the skill of the composer to the light of day (*Tractatus,* ch. 16, par. 3 / Hilse, 1973: 77).

I have already mentioned that the names and descriptions of Bernhard's figures stem from musical principles rather than rhetoric terminology. Based mainly on dissonance, Bernhard emphasises that these figures should always be musically justifiable and cannot be ascribed to text expression alone:

> […] dissonances, when artistically employed, are indeed the noblest ornament of a work, and therefore *should be avoided only when they are without basis in musical rules, and hence unacceptable* (*Bericht,* ch. X, par. 3 / Hilse 1973: 77, *my emphasis*).

The *Bericht* distinguishes between *fundamental* figures, which are allowed in the older style (but continue to be employed in the modern style) and *superficial* figures, which are used in the newer style. The *Tractatus*, with its focus on style distinctions, explains that the *stylus gravis* uses only four dissonance figures, namely *transitus*, *quasi-transitus*, *syncopation* and *quasi-syncopatio* (which correspond to the *fundamental* figures, although the *Bericht* uses the

terms *transitus*, *transitus irregularis* and *ligature*), while the *stylus luxurians* permits a host of additional figures.

> As men of former times did not depart from [the fundamental figures], therefore these alone should be employed in their genres of composition. […] Since then, it has been observed that artful singers as well as instrumentalists, when such works were to be done, have digressed somewhat from the notes here and there, and thus have given cause to establish an agreeable kind of figure; for what can be sung with reasonable euphony might indeed be written down as well (*Bericht*, ch. XIII, par. 1 and 2 / Hilse, 1973: 90).

Thus, the *stylus gravis* remains the starting point from which *contrapunctus luxurians* makes certain acceptable departures, all of which can be reduced back to *stylus gravis* "norms". For Bernhard, the texture remains a "[…] contrapuntal structure of singable lines […]" (*Tractaus,* ch. 2, par. 3 / Hilse, 1973: 32). An emphasis on the horizontal, voice leading aspects as opposed to a vertical, chordal view applies even to monody, where the organ substitutes for the other voices, as seen in comments such as:

> Today many forbidden leaps are found against the bass in solo pieces, and are excused on the ground that the thorough-bass (struck by an organist in four parts, so that a five-part piece results from a solo) conceals them (*Bericht* ch. IX, par. 3 / Hilse, 1973: 72).

<p style="text-align:center">***</p>

In the next section, I shall briefly examine the various figures and their permissibility and application in the different styles, as outlined by Bernhard.

8.3.2.1   A brief summary of the figures

The table below shows Bernhard's figures grouped by the styles under which they are allowed. Bernhard acknowledges four acceptable rhetorical figures at the *stylus gravis* level. The *stylus luxurians communis* allows these four along with a host of others. Finally, the *stylus luxurians theatralis* adds *extension*, *ellipsis*, *mora*, *abruptio*, *transitus inversus* and *heterolepsis* to these and thereby makes use of the largest range of figures.

STYLUS GRAVIS   STYLUS LUXURIANS

Contrapunctus aequalis	Contrapunctus inaequalis

No dissonances | Figuren

Fundamental

Transitus
Quasi-transitus
Syncopation
Quasi-syncopatio

Superficial

Superjectio
Anticipatio notae
Subsumtio
Variation
Multiplication
Prolongation
Syncopatio catachrestica
Passus duriusculus
Saltus duriusculus
Mutatio toni
Inchoatio imperfecta
Longinqua distantia
Quaesitio notae
Cadentiae duriusculae

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Extension
Ellipsis
Mora
Abruptio
Transitus inversus
Heterolepsis

Communis

Teatralis

8.3.2.1.1 Transitus

Also called *deminution* [sic] (in both the *Tractatus*, ch. 17, par. 1 and the *Bericht*, ch. XII, par. 1 / Hilse, 1973: 78), *transitus* is a dissonant note, approached by step, in between two consonant notes which are on odd-numbered beats. *Transitus* is

> […] designed to adorn the unison or the leap of a third […] (*Tractatus,* ch. 17, par. 5 / Hilse, 1973: 79).

In *tripla*, the first beat must be consonant, while the second or third can be dissonant, but not both. In the case of a *hemiola*, however, the first note in *tripla* may also be dissonant (*Tractatus,* ch. 17, par. 2 and *Bericht,* ch. XII, par. 4 / Hilse 1973: 78 – 79).

8.3.2.1.2 Quasi-transitus (transitus irregularis)

Quasi-transitus, occurs when the false note is placed on the beat and is

> […] designed to adorn leaps of a third in general, leaps of a fourth almost exclusively in descending, and unisons (*Tractatus,* ch. 18, par. 2 / Hilse, 1973: 82).

In the *Bericht*, Bernhard states that *transitus irregularis* should be used infrequently and only descending, not ascending (*Bericht*, ch. XII, par. 6 / Hilse, 1973: 82). The *Tractatus* (ch. 18, par. 6 / Hilse, 1973: 84) also says that *quasi-transitus* should be seldom used.

8.3.2.1.3 Syncopation (ligatura)

Bernhard gives the following conditions for *syncopation*:

- There must be "*eine rückende Note*" – i.e. a sustained pitch;[122]
- The first part of the note must be consonant, the second dissonant;
- The note following the sustained note must stand a second below it;
- In *tripla*, the first and/or second beat may be dissonant, but the third must be consonant;
- When the upper voice is sustained (driving), the lower voice should stand still until the dissonance has been followed by a consonance (*Tractus*, ch. 19, par. 7 / Hilse, 1973: 86);
- When the lower voice is sustained, the upper voice should ascend a step after the dissonance (*Tractus*, ch. 19, par. 7 / Hilse, 1973: 86 – 87);
- A leap of an octave is the same as standing still (*Tractaus*, ch. 19, par. 15 [NB] / Hilse, 1973: 89).

8.3.2.1.4 Quasi-syncopatio

Quasi-syncopatio follows the same procedures as *syncopation*,[123] but with a release of the tied or driving note (so that the sustained note is re-struck rather than tied at the point of the dissonance). Bernhard (*Tractaus*, ch. 20, par. 3 / Hilse, 1973: 89) states that this is mostly used in connexion with the fourth (i.e. at 4 – 3 suspensions).

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[122] Hilse (1973: 84 and 183, endnote 29) speaks of a "driving note", a term which he borrows from Thomas Morley.

[123] Hilse (1973) also maintains the spellings *syncopation* (with -n) and *quasi-syncopatio* (without -n).

8.3.2.1.5 Superjectio

Also called *accentus* (an ornament which he also discusses somewhat differently in the *Maniera*, from which this figure was derived – see *Tractus*, ch. 22, par. 3 / Hilse, 1973: 93), *superjectio* is a note which follows a consonance or a dissonance, a step above, usually between two notes which fall a second.

8.3.2.1.6 Anticipatio notae

Anticipatio notae is the shortening of a note so as to begin the next note "earlier than the natural setting would allow" (*Tractatus*, ch. 23, par. 1 / Hilse, 1973, 93).

8.3.2.1.7 Subsumtio

Subsumtio occurs when a note is shortened so as to add a note which lies a step beneath it. The *Tractatus* (ch. 24, par. 2 / Hilse, 1973: 94) prescribes that it can be used when two consonances follow one another, the second a step higher than the first. In applying *subsumtio*, then, the first note is shortened so as to add a note which lies a step beneath it.

The *Bericht* (ch. XV / Hilse, 1973: 94) differentiates two kinds:
- *subsumtio praepositiva,* where the added note lies a step below the following note (equivalent to *quaesitio notae* in the *Tractatus*), which is often used in connexion with leaps; and
- *subsumtio postpositive*, where the added note lies a step below the initial note (also called *anticipatione della sillaba* or *cercar della nota*)[124]; this is used only between notes which fall or rise a by a step.

8.3.2.1.8 Variation

Also called *passagio*, *variation* occurs when an interval with longer note values is changed to several shorter notes which "[…] rush to the next note through all kinds of step progressions and skips" (*Tractatus*, ch. 25, par. 1 / Hilse, 1973: 96).

Bernhard advises that in

> […] devising […] *variations*, a composer must: a) take care lest he choose kinds that are too old-fashioned […]; b) not employ the same sort of *variations* everywhere […] (*Tractatus*, ch. 25, par. 13 / Hilse, 1973: 99).

8.3.2.1.9 Multiplication

Multiplication is the splitting (or re-striking) of a dissonance (a *syncopation* or *transitus*). The *Bericht* (ch. XVII, par. 2 / Hilse 1973: 100) differentiates two kinds, namely standard and prolonged, in which the latter denotes those where the dissonance lasts longer than the preceding consonance (compare *prolongation* below).

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[124] Yet Bernhard's example also includes figures which the *Tractatus* would classify as *anticipatio notae.*

8.3.2.1.10 Prolongation

In the *Tractatus* (ch. 27 / Hilse 1973: 102), Bernhard calls dissonances which have a longer duration than preceding consonance *prolongation*.

In his examples, Bernhard simply uses a dotted rhythm, so that the dissonance takes the longer dotted note value. This simple lengthening is presumably what differentiates this from *extension* (below).

8.3.2.1.11 Syncopatio catachrestica

When a *syncopation* is not resolved through a subsequent consonance a step below, it is called *syncopatio catachrestica*[125] (*Tractatus*, ch. 28 / Hilse 1973: 102 – 103); there are three kinds:

- The sustained note does indeed fall a second, but not to a consonant interval (for example when a seventh resolves to a diminished fifth);
- The first part of the sustained (driving) note is not consonant (for example when the *syncopation* is approached from a diminished fifth);
- The note following driving note does not fall a second, but leaps.

8.3.2.1.12 Passus duriusculus

Passus duriusculus can occur within one voice, or can refer to dissonant intervals between voices.

In discussing the general rules of counterpoint, Bernhard states that

> [i]n ascending and descending, one should beware of unnatural step progressions or leaps, such as the leap of a seventh, the step progression or leap of a false fifth or fourth – especially when these are augmented – and also the augmented second. Even so, certain of these progressions and leaps *are permitted in contemporary composition*, particularly in the recitative style. Their use is left to the discretion of the composer (*Tractatus,* ch. 2, par. 6 / Hilse, 1973: 32 – 33, *my emphasis*).

Further, Bernhard also advises the composer to give such "forbidden" intervals and leaps more readily to instruments than to voices (*Tractatus,* ch. 13, par. 3 / Hilse, 1973: 71).

Nevertheless, *passus duriusculus* (*Tractatus,* ch. 29 / Hilse, 1973: 103) **within a single voice** is a figure which allows such "unnatural step progressions" within a voice part. This occurs when a voice rises or falls a minor semitone or augmented second. It can also refer to step progressions through the interval of a diminished third, diminished or augmented fourth or fifth (i.e. not a leap, but a stepwise progression within these intervals).

> Nevertheless, the step progressions and leaps here described should be used infrequently in *stylus communis* (*Tractatus*, ch. 29, par. 5 / Hilse, 1973: 104).

In general counterpoint rules, Bernhard also cautions that

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[125] Following Hilse (1973), I shall maintain the original spellings, as *syncopation* (with -n), *quasi-syncopatio* (without -n) and *syncopatio catachrestica* (without -n).

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> [v]oices should not have false relations with one another, such as a tritone, a diminished fifth, an augmented octave etc […] (*Tratatus*, ch. 2 par. 12 / Hilse, 1973: 33).

Passus duriusculus, however, also admits such false relations **between two voices** as a figure called *passus duriusculus plurium vocum*.

8.3.2.1.13 Saltus duriusculus

Passus duriusculus allows certain step progressions which one would otherwise avoid in the *stylus gravis*. Similarly, certain leaps are allowed, as a figure called *saltus duriusculus*. Thus, for example, the leap of a minor sixth, which

> […] was not in use among composers of former times, except between re – fa or mi – fa (*Tractatus* ch. 30, par. 2 / Hilse 1973: 105)

is sometimes permitted, as are ascending and descending leaps of a diminished fourth and descending leaps of a diminished fifth. The leap of a diminished seventh is used

> […] almost exclusively in music for solo voice [i.e. solo voice plus *continuo*], and only in descending (*Tractatus* ch. 30, par. 4 / Hilse, 1973: 105).

Intervals of more than an octave, such as the ninth, are "employed more boldly today", especially in bass parts (*Tractatus* ch. 30, par. 5 / Hilse, 1973: 105).

8.3.2.1.14 Mutatio toni

Mutatio toni is the jumping from one mode to another or the mixing of the plagal and authentic forms of a mode (*Tractatus*, ch. 31 par. 1 / Hilse, 1973: 105 – 106).

8.3.2.1.15 Inchoatio imperfecta

Bernhard (*Tractatus*, ch. 2 par. 11 / Hilse 1973: 33) states that at the start of a piece, the voices should begin with perfect consonances. In the newer styles, this rule is relaxed somewhat, so that starting a piece with intervals other that perfect consonances is permitted as a figure called *inchoatio imperfecta* (*Tractatus*, ch. 31 par. 2 / Hilse, 1973: 106). This is tolerable as a result of the general bass, as the organ plays a genuine four-part structure above the bass[126] (*Tractatus*, ch. 31 par. 4 / Hilse, 1973: 106).

8.3.2.1.16 Longinqua distantia

The wide separation of one voice from another is referred to as *longinqua distantia* (*Tractatus*, ch. 31 par. 3 / Hilse, 1973: 106). Bernhard explains that this is permitted as a result of the *continuo*, where the realisation fills the gaps, as it were (*Tractatus*, ch. 31 par. 4 / Hilse, 1973: 106).

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[126] Presumably in using other *continuo* instruments, which do not maintain a consistent four-part texture in the realisation, this texture is at least implied.

8.3.2.1.17 Quaesitio notae

In *quaesitio notae*, a consonant note is shortened, so as to add a note which approaches the following note from the degree directly below. This is frequently used for descending notes. It is used seldom in ascending notes and then only in passagework (*Tractatus*, ch. 33 / Hilse, 1973: 108). Compare this to *subsumtio* (above).

8.3.2.1.18 Cadentiae duriusculae

This figure refers to "rather strange dissonances" occurring before the final two notes at a cadence, mostly in works for solo voice (and *continuo*), especially *arias* and *triplas*. Bernhard prefers to avoid them (*Tractatus,* ch. 34 / Hilse, 1973: 109).

8.3.2.1.19 Extension

Extension is the considerable lengthening of a dissonance (cf. *prolongation*) and is generally combined with *multiplication.* Whenever this figure is employed, the organist should play middle or upper voices which accompany the dissonances with consonances (*Tractatus,* ch. 36, par. 3/ Hilse, 1973: 111 – 112).

8.3.2.1.20 Ellipsis

Ellipsis is the omission of an expected consonance, typically:
- In *syncopation*, when the fourth does not resolve to the third, but instead the third is omitted or replaced by another consonance;
- In *transitus* when the preceding consonance is omitted (or, according to the *Bericht* (ch. XVIII, par. 2 / Hilse, 1973: 112), when a rest replaces the consonance, and is followed by a dissonance).

8.3.2.1.21 Mora

Mora is an inverted *syncopation*, i.e. where the sustained dissonant note is resolved stepwise ascending rather than descending. In the *Bericht,* this is termed *retardation* (*Tractatus*, ch. 38 and *Bericht*, ch. XIX / Hilse, 1973: 114).

8.3.2.1.22 Abruptio

This figure is the rupturing or breaking off of a voice altogether instead of an expected consonance, for example when the upper voice ends on a fourth above the bass, and breaks off before the bass plays the last note (*Tractatus*, ch. 39 / Hilse, 1973: 115).

8.3.2.1.23 Transitus inversus (quasitransitus)

Transitus inversus is always used in combination with *multiplication* and occurs when the first part of the bar is dissonant, the second consonant (*Tractatus*, ch. 40 / Hilse, 1973: 116). In the *Bericht* (ch. XXI / Hilse, 1973: 116), Bernhard discusses this as *quasitranstitus*:

> *Quasitransitus* occurs when a dissonance is struck on a strong beat, counter to the rule of *transitus*. It is allowed only in recitative style, since no beat is observed there […] (Bericht, ch. XXI, par. 1 / Hilse, 1973: 116).

This is remarkably comparable to the similarly named figure discussed as a *stylus gravis* figure in the *Tractatus*, ch. 18 (see above). However, it should be remembered that although the *Tractatus* allows *quasi-transitus* under the *stylus gravis*, Bernhard emphasises that it should be used infrequently. Thus, despite the disparity between the two treatises, both seem to agree that this is an exceptional figure.

8.3.2.1.24 Heterolepsis

Heterolepsis is the "seizure of a second voice" (*Tractatus*, ch. 41, par. 1 / Hilse, 1973: 118) and occurs in one of two ways:
- A voice part leaps into a dissonance if this dissonance could have been approached through *transitus* by another voice.
- A lower voice is syncopated and one above, having played a fourth above, does not rise a second, but falls a third (*Tractatus*, ch. 41 / Hilse, 1973: 118).

8.3.2.2   Style and figures in the *Maniera*

The *Maniera* discusses figures and ornaments in a way that rather applies to those which are improvised or added to a composed part by the performer, than to those rhetorical figures already present in the written composition. This includes ornaments which decorate single notes and which are not necessarily indicated in vocal and instrumental music.

Nevertheless, the approach remains the same in both cases, as Bernhard shows that composed figures, like improvised ornaments and diminutions, are elements which are added to an underlying simpler structure.

Of particular interest is the somewhat different subdivision of figures presented by the *Maniera,* especially when considering diminutions. The references to instrumental music indicate that Bernhard considered this treatise to apply to instrumentalists as well. Thus, the information herein contained can complement that in the other treatises.

The table below gives an overview of the styles and ornaments discussed in the *Maniera.*

NOTES PRESERVED		NOTES CHANGED
Cantar sodo = *alla Romana* (Takes only notes into account)	*Cantar d'affeto* = *alla Napolitana* (Takes text into account)	*Cantar passagiato* = *alla Lombarda*
- Fermo - Forte & piano - Trillo - Accento - Anticipatione della syllaba - Anticipatione della nota - Cercar della note - Ardire	- Pronunciation (i.e. words alone) - Meaning (where the musical aspects support the text)	- Diminution - Colorature

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In the first place, the distinction is between figures which preserve the notes and those which change the notes.

Bernhard classifies the **figures which change the notes** under *cantar passagiato* (or *alla Lombarda*). *Cantar passagiato* is comparable to *variation* discussed in the *Tractuatus*. It divides the written notes (or, when the diminutions themselves are written out rather than improvised, what would be the written notes in the underlying structure):

> Instead of staying on the given note, one ventures forth from it gracefully (*Maniera,* par. 36 / Hilse, 1973: 22).

Here he distinguishes between *diminution* and *coloratura,* which he does not do in the *Tractatus*: *diminutions* divide the written notes, but preserve the measure, while *coloratura* refers to "[…] runs which are not so exactly bound to the measure, but which often extend two, three or more measures further" and are generally reserved for main closes. "Otherwise there is no great difference between *coloratura* and *diminutions* […]" (*Maniera*, par. 38 / Hilse, 1973: 23). This distinction will come in handy when comparing the type of *passaggi* in theorbo music to *variations* in lute music, as well as in comparing the styles of different composers.

Bernhard advises the singer to observe certain things in using diminutions (which, as will be evident in pieces analysed throughout this study, were not always so carefully observed in instrumental music) (*Maniera*, par. 37 - 40 / Hilse, 1973: 23 - 25):

- In *colorature*, the singer should not stray too far from the notes at cadences and should take care to return to them;
- Diminutions and *coloratura* should be used sparingly "in the same way as pepper and salt" because "[…] it is quite ridiculous that one should let nothing be heard but steady passage-work" (*Maniera,* par. 37 / Hilse, 1973: 23);
- The singer should not venture too high or too low, nor stray out of the natural setting of the key; moreover, care shoud be taken to avoid letting voices trespass one another's territories.
- One should eschew uncomfortable leaps which are "[…] much easier and far more comfortable for an instrumentalist than for a singer" (*Maniera,* par. 37 / Hilse, 1973: 23);
- In the bass no rapid passages or *colorature* should be employed at all, except where indicated by the composer. Otherwise the groundwork of the piece will be disrupted and the voices left without a foundation;[127]
- It is good practice to end a diminution on the same tone it was begun, to avoid defects.

For **figures which preserve the notes**, Bernhard distinguishes between those which only take the given notes into account and those which consider the text.

He calls the former subdivision *cantar sodo* (or *alla Romana*) and mentions that this style is something

> […] of which all musicians – instrumentalists as well as singers – should partake (*Maniera,* par. 25 / Hilse, 1973: 20).

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[127] This point has direct bearing on the theorbo toccatas of Kapsperger, where the *passaggi* indeed vary the bass, which perhaps explains his choice to add a *continuo* bass line.

In contrast, *cantar d'affeto* (or *alla Napolitana)*

> […] is a style meant for singers only, as they alone are confronted with a text. Even so, instrumentalists can to some extent apply its principles, insofar as they know how to produce and control joyous or melancholy sounds upon their instruments (*Maniera*, par. 26/ Hilse, 1973: 20).

Returning to the figures which he classifies under *cantar sodo*, these are to be understood as graces and ornaments added by the performer rather than rhetorical figures. Many of these figures are comparable to the embellishments and graces used by the lutenists and will be related elsewhere; for now a brief overview will suffice (*Maniera*, par. 6 – 25 / Hilse, 1973: 14 – 20):

- Contrasts between *piano* and *forte* can be used within a single note, or can be applied to successive notes. On single notes, Bernhard advises the singer that it is customary to begin whole or half notes *piano*, to grow to a *forte* in the middle and to then move back to *piano* for the end. This is impossible on a plucked instrument, of course, but may have bearing on *variation* figures which decorate long notes. On successive short notes, some are sung *piano* and others *forte*.

- In using the *trillo*, one should take care not to change the quality of the voice and if one does not execute it well, one should keep this ornament short. They should not be overused, but, as Bernhard says, treated like spice. It is agreeable to use *piano* and *forte* on long trills.

- *Accento*, is a "[…] little refinement, formed at the conclusion of a note by means of an aftersound […]" ("*gleichsam nur anhenckenden Nachklange*") and can be applied to descending notes, repeated notes and closing notes. It is thus comparable to *superjectio*. Two successive notes cannot both have *accento* and the ornament should be used only on long speaking syllables.

- *Anticipatione della syllaba* occurs when a syllable which is assigned to a particular note is started somewhat earlier on a fraction of the preceding note.

- *Anticipatione della nota* occurs when a note is started early, so that a fraction of the preceding note is given over to start the note following it. This is employed when notes rise or fall a second.

- *Cercar della nota* refers to the searching of notes. It is used at the beginning of phrases, by singing the note immediately below the first note very briefly and softly. Used during the course of a phrase, it can also be applied between notes of same pitch or between notes a leap apart. If one applies *cercar* to two notes a step apart, then *anticipatione della nota* must be used first. (Bernhard's examples for notes a third apart are in fact just passing notes, i.e. *transitus*.)

- *Ardire* is a tremolo on the last note of a close.

- *Fermo* refers to the maintenance of a steady voice, which always applies except when executing *trillo* or *ardire*.

Finally, some important advice in the *Maniera* can apply equally to singers and to instrumentalists:

- In expressing joy, anger and "similarly strong affects", the voice must be strong, but the notes should not be elaborately decorated, but rather sung as written,

  > […] for any further application of *Manier* […] would sound somewhat more melancholy than these affects require (*Maniera,* par. 32 / Hilse, 1973: 21).

- For sorrowful, gentle and similar affects it is better to have a milder voice, "[…] to slur and slide between notes […]" and to use ornaments like *piano*, *cercar, anticipatione della syllaba* and *anticipatione della nota* in particular, but not *forte, ardire,* or *trillo*, which are used for stronger affects (*Maniera,* par. 33 / Hilse, 1973: 21).

- The singer's face should not have special expression:

  > In ordinary music-making […] it is in my opinion not proper to use even simple theatrical gestures (*Maniera*, par. 34 / Hilse, 1973: 22).

<div align="center">✳✳✳</div>

Elsewhere in this study, I shall apply Bernhard's theory alongside other analytical deliberations in considering broader aspects of style. In the next chapter, however, I shall specifically concentrate on applying Bernhard's *Figurenlehre* in highlighting the daring use of dissonance and figures in a toccata by Michelagnolo Galilei and in Bellerofonte Castaldi's *Tasteggio Soave*.

9 Bernhard's *Figurenlehre* in application:

Analyses of the first toccata in Michelagnolo Galilei's *Il Primo Libro* (1620) and of Bellerofonte Castaldi's *Tasteggio Soave* (1622)

9.1 Background

Christoph Bernhard's theory regarding the expressive treatment of dissonance can be a useful means to interpreting the affective intentions in various passages in toccatas. His *Figurenlehre* proves to be an especially powerful tool in analysing those toccatas which neither show sharp sectional distinctions and virtuosic display, nor derive meaningful structure from imitative material, but instead use dissonance to achieve an expressive discourse.

In this chapter, I shall use Bernhard's theory to illustrate how a seventeenth-century listener may have interpreted the intentional and expressive departures from the *prima pratica* treatment of dissonance in the first toccata in Michelagnolo Galilei's *Il primo libro d'intavolatura di liuto* (1620) and in Bellerofonte Castaldi's *Tasteggio Soave* (1622).

9.2 An analysis of the first toccata, in three parte, from Michelagnolo Galilei's Il primo libro d'intavolatura di liuto (1620)

9.2.1 Biographical information to Michelagnolo Galilei

Born in Florence in 1575, Michelagnolo Galilei was the fifth child of the music theorist and lutenist, Vincenzo Galilei. Michelagnolo and his brother, the famous Galileo (himself also a skilled lutenist) learnt to play the lute from their father (Chauvel, 1988: 6; also see Fabris in Beier, 1988: *sleevenotes*, 9).

After Vincenzo's death in 1591, Michelagnolo joined his brother in Padua, where Galileo was the Chair of Mathematics at the university (Chauvel, 1988: 6). In Padua, Michelagnolo met a Polish nobleman,[128] who was to become his first patron (Chauvel, 1988: 6 and Chauvel, 2001: 436). He worked in Poland from 1593, but returned to Padua in 1599, in the hope of entering the service of Grand Duke Ferdinand de' Medici in Florence. However, this engagement did not realise and 1600 saw Galilei back in Poland, having accepted a generous offer from his former patron (Fabris in Beier, 1988: *sleevenotes*, 10).

By 1606 Michelagnolo was once again back in Padua, but he eventually took on the post as lutenist at the court of Duke Maximilian I in Munich. Chauvel (1988: 8) points out that the

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[128] The name of this nobleman is unknown, but Chauvel (2001: 436) suggests that it may have been a member of the Radziwiłł family. Chauvel (1988: 22, note 7) points out that it was also the Radziwiłł house that hired Alessandro Piccnini's father, Leonardo Maria Piccinini.

name Galilei would already have been familiar at the Bavarian court, as Vincenzo had dedicated the 1568 edition of his *Fronimo Dialogo* to Duke Wilhelm V (the father of Maximilian I) and had visited the court in 1579. Further, Maximilian showed much interest in Galileo's research and it seems that Michelagnolo thereby enjoyed privileged relations with the Duke (Chauvel, 1988: 8).

In 1620, while in Munich, he published his *Il primo libro d'intavolatura di liuto*. Although the title announces it to be the first book, this also turned out to be his only printed lute book. Sadly, there is little further information about his activities as a lutenist and musician, although a few scatterings of his pieces do appear in various manuscripts and other prints (see Chauvel, 1988: 18).

In Munich, Galilei is likely to have moved within an established community of Italian musicians who preserved their culture and language (Chauvel, 1988: 8). Through his brother, he also maintained ties to Italy. For example, Galileo made enquiries in search of patrons for Michelagnolo's sons, Vincenzo and Alberto Cesare. Both sons received lute and theorbo training in Rome (Fabris in Beier, 1988: *sleevenotes*, 11) and it seems that they enjoyed the attention of influential characters: Benedetto Castelli informed Galileo that his eldest nephew, Vincenzo, could stay with none other than Kapsperger. Ciampioli, secretary to the briefs of the Pope and a mutual acquaintance of both Kapsperger and Galileo, organised Vincenzo's travel to Rome, where he arrived in 1628 to receive lute and theorbo training with best: Orazio de'Arpa, the maestro di capella di S. Pietro[129] and "the most eminent lutenist of Rome" (which seems not to have been Kapsperger). Fabris (in Beier, 1988: *sleevenotes,* 11) claims that Falconieri may also have been a likely teacher of Michelangnolo's sons in Rome. However, Vincenzo later turned out to be a bad egg, which soured the relationship between Michelagnolo and Galileo (Chauvel, 1988: 12).

Alberto Cesare, however, took over his father's position at the Bavarian court when Michelagnolo died in 1631 (Fabris in Beier, 1988: *sleevenotes*, 11).

9.2.2   Michelagnolo Galilei's *Il primo libro d'intavolatura di liuto (1620)*

Printed in 1620, Michelagnolo Galilei's *Il primo libro d'intavolatura di liuto* contains toccatas and dance pieces arranged by mode or key. There are ten groups of pieces in the most convenient or favourable keys for the lute. At the end of the book, these ten groups are followed by two *passamezzo* and *saltarello* pairings.

Each group opens with a toccata, followed by a handful of dances (*volte, correnti* and *galliarde*). Although these groups could be treated as suites, there is no strong indication that all the pieces in one key grouping need to be played together in the style of the later Baroque suite.

The dances are very close to the French models, comparable, for example, to those of Robert Ballard (1611), especially in terms of texture, which includes the use of *style brisé* for the varied repeats.

For Chauvel (1988: 16) the toccatas are clearly Italian in origin:

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[129] Identified as Paolo Agostino (1583 – 1629).

> […] in their poetic, reserved and sometimes severe aspects [the toccatas] are closer to the *toccate di durezzo* [sic] *e legature, da sonarsi alla Levatione* often cultivated by the German followers of Frescobaldi than to the *stilo fantastico* of Kapsberger for example […] Galilei's music moves rather than surprises us.

Certainly the relatively full-voiced texture and the viscous harmonic and rhythmic movement differentiate them from the *fantastico* style. However, I would point out that the toccatas, too, have aspects in common with Ballard's (1611) *entrees* for the lute and with the *praeludiae* collected in Mertel (1615), suggesting that the influence is not purely Italian. In fact, one of the toccatas (Galilei, 1620: 38; transcription in **Volume 2**) appears as a *praeludium* in Mertel (1615: 9, no. 21).

The majority are relatively short and remain stably within the respective mode which they serve to set. The exception is the first toccata. Most obviously, its length and division into three distinct parts sets it apart from the other toccatas in the book. Furthermore, although the other toccatas also rely on dissonance figures to express different affects, the more discursive first toccata uses dissonance extensively and daringly, making it all the more worthy of separate analysis.

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The breakdown of the first toccata which follows, features rhetorical analysis using the theory of figures of Christoph Bernhard, as discussed in his treatises.

A transcription of the toccata, with both first and interpretative levels, is included in **Volume 2**. The transcription is followed by an ***analytical score***, which presents a replica of the interpretative transcription only, with analytical commentary, occasional figured bass and *Figuren* annotated in the score. Simplifications of certain passages, in a similar approach to that used by Bernhard in his examples serving to highlight underlying structures, are also notated on this score.

I shall refer to this *analytical score* in **Volume 2** in the discussion which follows. The various figures indicated on the score are mostly self-explanatory. However, wherever a figure or a passage needs elaboration, more information is provided in the tables below. Apart from the rhetorical analyses, other aspects such as form, mode and texture are discussed in a separate section for each of the three *parte*. Finally, before looking at Bellerofonte Castaldi's *Tasteggio Soave*, which shows much similarity in its application of dissonance, general aspects of Galilei's style, which can be extended to all of his toccatas, will be highlighted.

9.2.3 Analysis of the *Prima Parte*

9.2.3.1 Rhetorical analysis

The table below supplements the analytical score in **Volume 2**.

Bar	Description
7 - 19	*Mutatio toni* is used early on to unsettle the mode.
10	Although *transitus* is one of Bernhard's *fundamental* figures, Galilei does not always use this figure in the *stylus gravis* convention. Here, for example, the *transitus* in the upper voice forms an augmented fourth against the bass. Galilei's contravention here, though, is appreciated as expressive rather than ignorance.
11	The middle voice introduces a fourth (a') above the bass (e). This suggests a *syncopation* (i.e. a 4 – 3 suspension), but the a' does not feature as a consonance in the same voice in the previous bar and is therefore unprepared. If the voice is truly heard as jumping from the d' to the a', then one could regard this as an *ellipsis*, thereby assuming that Galilei intended an unusual dissonance figure for affect. Alternatively, this could be ascribed to mere instrumental pragmatism: by aurally connecting this to the a' heard in the upper voice in the previous bar, the figure can be understood as a somewhat less extraordinary *quasi-syncopation* (i.e. despite the fact that the preparation is implied in a different voice part). Bernhard does not discuss what may be considered a lower neighbour note as a separate figure. However, the f '-sharp in this bar would fall under his explanation of *transitus*.
15	Apart from the *quasi-transitus* on the first beat in the upper voice, the middle voice steps down in the form of *transitus*, but is sustained longer than the preceding consonance and is thereby classified as *prolongation*. At this point it forms *syncopation* (actually *syncopatio catachrestica*, for the first part of the sustained note was not consonant). This sustained note is repeated at the end of the bar before moving down, thus *multiplication*.
18 - 19	Note that the consonant note, which follows and resolves the *quasi-transitus*, is already present and heard against the dissonance (an octave lower) in the middle voice, so that the *quasi-transitus* is all the more dissonant and expressive. Also note that the figure forms a diminished fourth against the bass.
20	The d' on the last beat forms an accented lower neighbour note which, as I mentioned in bar 11, is not a figure which Bernhard describes separately. Under Bernhard's theory it is best explained as *quasi-transitus*.

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Bar	Description
21 - 23	Galilei uses rather conservative *variation* figures here. Carefully introduced after the rather static rhythm in the previous bars, however, the momentum generated by this burst of *variation* implies an expressive intention, especially when the more radical treatment in bar 22 is considered: In bar 22, the *transitus* in the first *variation* figure in the upper voice leads to an augmented fourth against the bass. More interestingly, this is followed by a leap of a tritone within the bass voice, which could be explained as *saltus duriusculus*, but is probably better understood as *heterolepsis,* in which the bass takes on a note derived from a hypothetical tenor voice part (compare this to the simplified structure which I have provided below the relevant bars in the analysis).
31	The g' in the upper voice forms a seventh above the bass and initially implies a *quasi-syncopatio* (i.e. a 7 – 6 suspension). This is, however, resolved upward to an a' (suggesting *mora*) before moving down to the expected f '. The alternative is to view the a' as a *superjectio* between the step from the g' to the f '.
37 - 39	In bars 38 and 39, the bass features *quasi-transitus*, with the dissonant note on the first part of the beat. In bar 37 this is less clear: the B-flat cannot be described as a *quasi-transitus*, for if the A is regarded as the consonant note, then the d in the middle voice forms a fourth against it. Rather, the upper voice should be regarded as forming a *quasi-transitus* to the B-flat, making the B-flat consonant and the A a *transitus*.
40	This figure is best classified as *syncopatio catachrestica*, as the note following the sustained note in the bass does not fall a second (although the expected note, G, does appear later in the bar).
44 - 45	The c', forming a (prepared) seventh, i.e. a *quasi-syncopatio,* to the bass, moves down to the sixth, b-flat, but this is heard against the f-sharp in the middle voice, thereby forming a bitter-sweet ^{b6} $_{\#}$ - chord, which could be described as *mutatio toni*. The move to f-natural in bar 45 (in contrast to the preceding f-sharp) as a resolution of the g (which formed a fourth to the bass in bar 44) is also understood as *mutatio toni*.
49	The *quasi-syncopatio* features a rather unusual resolution: the suspended a' does resolve stepwise downward, as expected, but at the same time the middle voice features a *quasi-transitus* to an e ', forming an augmented fourth against the bass.
50 - 51	The figure in the soprano starts with a *quasi-syncopatio*. We expect the g ' to resolve stepwise downwards to f ' (making this a 7 – 6 suspension). However, through *variation,* the g' first moves to an a ', then to an f ' where, in turn, the d' in the middle voice introduces a fourth above the bass. We expect the resultant $^{6}_{4}$-chord in bar 50 to resolve to a $^{5}_{4}$ and ultimately to a $^{5}_{\#}$ harmony (see my reduction under the relevant bars), but this is in fact resolved a bit differently. Firstly, the g' is reintroduced as a seventh above the bass. Although it is resolved to f ' on the third beat, the g' is reintroduced at the end of the *variation* figure in bar 50, this time remaining unresolved in the next bar. Secondly, the fourth (d ') in bar 50 is not immediately resolved as the bass first moves to g in bar 51 (suggesting *syncopatio catachrestica*). Finally, the g' is touched on once again in the *variation* figure at the end of bar 51, but remains unresolved in bar 52.

Bar	Description
52 - 55	In bar 52, the octave leap in the upper voice (which some authors on rhetorical figures would call *exclamatio*) is mirrored by the downward leap in the bass, highlighting the register change and leading to *longinqua distantia.* This allows the upper voice to descend the entire octave of its *ambitus* from bar 52 to 55.
57	The combination of *transitus, quasi-transitus* and *variation*, largely in contrasting motion between the two voices, creates an astounding succession of four dissonant intervals: an augmented fifth, followed by a seventh, a ninth and finally a fourth (as I have indicated with figured bass figures underneath the bar).
59 - 61	The final *variation* or *passaggio* at the end introduces semiquaver rhythms for the first time in this toccata. Is this a celebratory flourish to highlight the upper voice as it stably arrives at the upper reach of its *ambitus*, the third mode now clearly set; or is it a means of connecting to the *seconda parte*?

9.2.3.2 Aspects of form, structure, mode and texture

Despite aspects such as an harmonic underlay and the use of *Figuren* discussed here, early seventeenth-century works, such as this toccata, show remnants of modal thought, which only gradually proved to lose relevance for the music of the seventeenth century. I shall therefore intentionally weave some consideration of modal procedures into the analyses, in order to highlight the aspects of sixteenth-century modal procedures which remained current.

The initial bars attempt to set the D-mode (the third mode according to Bernhard's classification), but Galilei soon uses *mutatio toni* to frustrate the stability (note the introduction of F-sharps and G-sharps in bars 7 to 19). The opening bars also strive to set the *ambitus* for the upper voice, d' to d'', but this expectation, too, is undermined. The upper voice initially moves within the *diapente* of the *ambitus*, but gradually, through ascending stepwise movement, strives towards the upper reach, d''. Before the d'' is reached, stepwise descending movement from the c'' moves the emphasis back to the a' (consider bars 11 and 12).

Apart from delaying the firm establishment of the modal terrain, Galilei avoids cadences in order to create the impulse for continuation. Typically, after setting up the expectation for a cadence, *transitus* in the bass leads to a 6-chord rather than to the expected bass cadence. Consider bars 7 to 8, where the expectation for a cadence onto the dominant has been built, yet the expected bass, e – A, is avoided through stepwise movement from the e to the c-sharp, leading back to the D-mode through a series based on 6-chords (see my figuring underneath the relevant bars in the analysis). This technique is used similarly in bars 11 to 12.

Again in bars 14 to 16, Galilei prepares for a perfect cadence onto D, but *transitus* to f-sharp in the bass in bar 16 avoids the expected cadence (shown in my reduction below the relevant bars) and creates continuation. Despite the absence of a clear break emphasised by a cadence, bar 16[2] could be seen as the start of a new section, this time quite settled in the D-mode. The upper limit of the *ambitus*, d'', is now reached in bar 18, but the effect is weakened as Galilei balances the raised seventh (c''-sharp) in bar 17 with the c''-natural in the anticlimactic descent to d' in bar 20. After this the ascent starts anew, now introducing a change of texture and more rhythmic energy through the use of *variation* over a bass line which ascends

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through the *ambitus* of the plagal mode, mode 4. C now becomes an important secondary tonal area (consider bar 23 to 24 and bar 26), while the fourth degree, G, is also given prominence in bars 29 to 38.

In bar 29 and again in bar 32, a clear cadence (onto D) is avoided through *transitus* in the bass leading to a 6-chord, thereby creating continuation rather than a clear distinction between sections. Nonetheless, it is worthy to mention the change in register to the low and middle register of the lute, which distinguishes bars 32 to 45 from the preceding material.

A new section is, in contrast, quite clearly signalled by the more abrupt register change to the higher, brittle section from bar 45. Note that the register change is especially highlighted by the jump in the bass.[130]

The constant ascending and descending throughout the piece[131] lends a feeling of resignation. Only at the very end of the piece does Galilei move convincingly to the upper limit of the *ambitus* and thereby settle the mode. Earlier, in bar 52, the d'' is reached, but there is pull back to c'', followed by a descent through the entire octave in the upper voice in bars 52 to 55. From bar 53, Galilei starts to build up excitement: parallel 6ths between the tenor and upper voice in bars 54 to 55 lead to a tenor (Phrygian) cadence in bars 55 to 56, which is immediately, almost breathlessly and passionately, answered by the *variation* in quaver rhythm.

The passage from bar 56 to the end constitutes an extended cadence.

9.2.4 **Analysis of the *Seconda Parte***

9.2.4.1 **Rhetorical analysis**

The table below supplements the analytical score in **Volume 2**.

Bar	Description
2	The leap of a minor sixth to the d'' appears to have an expressive intent, similar in role to *exclamatio* discussed by other authors. Bernhard does not specifically discuss *exclamatio;* the closest figure in his theory is *saltus duriusculus*. Yet, whereas his definition allows for consonant and dissonant leaps, a translation of *duriusculus* as "harsh" poses the question whether a large leap within the same harmony would be seen as harsh.
3 - 8	In contrast to the *prima parte*, the *variation* figures in this *parte* feature more semiquaver movement.
3	The simplification, which I have provided beneath this bar in the analysis, shows that the e', which is dissonant to the bass, is a *quaesitio notae* which connects the a' and the f '. The e' also connects to the f ' in the alto voice in the previous beat, in a substitutive voice leading often encountered in lute music.

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[130] Other authors call this *antitheton* (see, for example, Wilson *et al.*, 2001: 268).

[131] This is comparable to *anabasis* and *catabasis* discussed by other authors.

Bar	Description
6	Most of the *variation* figures remain linearly within one voice region. The figure in this bar is, in contrast, a written-out arpeggio (see reduction), thereby crossing voice parts. Perhaps this can be identified as a newer, less linear form of *variation*, perhaps justified by the genre of toccata, where the voice leading is less strict – a question to which I shall return in a later chapter.
7	As in bar 2, the expressive leap in the upper voice deserves mention, but does not seem to convincingly fit under Bernhard's figure of *saltus duriusculus*. At any rate, the effect is somewhat weakened by the fact that it connects aurally to the c'' in the previous bar.
10	The e' suggests a (*quasi-*) *syncopation*. Yet, because this is not prepared as a consonance in the usual fashion, but instead approached by leap from the a' in bar 9, this constitutes *ellipsis*, so that the leap into the dissonance is especially expressive. However, it is possible that the a' in bar 9 is a printing error and should be an e' (see my editorial note to the transcription), which would then provide the usual preparation for the *syncopation*.
12	The sweeping *variation* spans a large range, suggesting that of two voice parts.
16 - 18	The e' in bar 17 is a *quasi-syncopatio,* prepared in the usual way as a consonance in bar 16. Whilst it seems that the e' in bar 18 is approached in an unprepared fashion (thus *ellipsis*), if the movement away from the e' in the latter part of bar 17 is understood as *variation*, then the e' in bar 18 extends this dissonance (a seventh above the bass), and can be explained as *multiplication* or *prolongation* of the *quasi-syncopatio*. However, the effect of an *ellipsis* through the resultant leap into the dissonance is still present.
22, 24, 26	The *superjectios* at the end of each of these bars create the suggestion of a (brief) motivic idea, giving some impassioned momentum, which perhaps relates to the *anticipatione della syllaba* which Bernhard describes in his *Maniera*.
28 - 30	While the outer voices move in parallel tenths, the melodic fragments in the middle voice (note that the melodic fragment is imitated by the soprano in bar 32) use *abruptio* or *ellipsis* (other authors on musical rhetoric may even have classified this as *suspiratio*). These three figures end each of the bars on a fourth above the bass, which would be acceptable as *transitus* if they were to move still one step up in the next bar to form a sixth above the bass. However, the middle voice never reaches this goal. My reduction shows that this passage is based on a standard 5 – 6 progression over a descending bass.
37	An interesting form of *multiplication* and *mora* is featured in bar 37. The upper voice forms a fourth above the bass, suggesting a 4 – 3 suspension (*syncopation*). Instead of the expected resolution to the c' (which is already present in the tenor against the dissonant d'), the d' is repeated (*multiplication*) before "resolving" by ascending, thus forming a *mora* figure.
42 - 43	Note the parallel octaves between B - b' and c - c'' between these two bars, which is not excused or concealed by the *quasi-transitus* at the end of bar 42.

Bar	Description
45 - 46	Note the unusual treatment of a standard cadential figure (which is shown as "normalised" beneath the relevant bars in the analysis). The movement to the fourth (a') should result in a 4 – 3 suspension (*syncopation*). Instead, however, the a' is treated as a *quasi-transitus* as it continues to the b' and the suspension is taken over as a *sycopatio catachrestica*, approached in bar 45 by an *anticipatio notae,* in the middle voice.
48 - 50	These bars feature an elaborate form of *variation* (perhaps even suggesting *quaesitio notae*). The leaps of sixths are instrumental rather than vocal and result in the suggestion of different voice parts entering imitatively. This is best described as *heterolepsis*. Underneath the relevant bars in the analysis I have provided a more "normalised" version, showing how this passage is based on parallel tenths (which relates to bars 28 to 30), with the dissonant notes in the upper voice derived from *transitus* in a theoretical middle voice(s). Note the false relation of the f '-sharp against the F in bar 48 (which Bernhard terms *passus duriusculus plurium vocum*).
56	If it is ascribed to ambiguity resulting from the free-voiced polyphony of the lute, the e' can be understood as a *quasi-transitus* leading from the f ' to the d', although the f ' is in a different voice. This could also be understood as an upper neighbour note, i.e. *superjectio*. The bass leaps up a minor sixth, which, although not in the upper voice, takes on the effect of *saltus duriusculus*, especially as this is underlined by the tritone between the bass (B-flat) and the middle voice (e').
57	The g' forms a seventh above the bass and can be seen as a suspension (*quasi-syncopatio*) of the g' in the previous bar. Instead of resolving stepwise downward, it moves a step up (*mora*). Nevertheless, the expected resolution does appear on the third beat, forming a sixth above the bass, but now with the middle voice forming a fourth.

9.2.4.2 Aspects of form, structure, mode and texture

In terms of form, one can identify two contrasting sections by distinguishing bars 1 to 14 and bars 15 to 59 (the end).

Bars 1 to 14 exploit a somewhat freer texture with various figures and *variation* over long, sustained bass notes, thereby implying monody. In the *Manier*, Bernhard states that one voice should not trespass into other territories when using *variation* (*Manier*, par. 39/ Hilse, 1973: 23). Galilei largely respects voice parts, but interestingly he does let *passaggi* span across various registers in this opening of the second part (including the use of the written-out broken chord in bar 6). This creates a freer texture in order to contrast with sections of stricter contrapuntal voice leading.

Through the *saltus duriusculus*-like leap from f ' to d'' in bar 2 (see table above), the *ambitus* is set early on in this *parte*. This is in contrast to the stepwise ascending and descending avoidance of establishing the true upper limit of the amibitus in the *prima parte*.

Nevertheless, the stability of d'' as upper limit of the *ambitus* is undermined and prominence is given to c'' in bar 6, which coincides with a bass change to A. In bars 7 to 8, the plagal *amibitus* is outlined in the upper voice and the bass. The upper voice gradually descends to the e' in the tenor (Phrygian) cadence in bars 10 to 11. After a further passage of *variation,* spanning a large range and extending beyond the limits of the *ambitus*, now over a sustained E, there is a clear cadence onto the dominant, A, in bar 14.

From bar 15, a stricter texture sets in, featuring the observation of voice parts, much stepwise movement and, until bar 48, infrequent use of *variation*. This section is somewhat more severe in style and the use of *syncopation* (or *quasi-syncopatio*) introduces expressive dissonances. Note the use of *transitus*, ascending stepwise through the plagal *ambitus* in the bass in bars 23 to 24 bass and through the authentic *ambitus* in bar 25 to 26 in the upper voice, but once again turning away from the upper reach, d'', in bar 27.

Bar 48 introduces the use of *variation* and *heterolepsis* (see table above). The dominant in bar 51 starts to set the expectation for the final cadence, but Galilei once again uses the trick of *transitus* in the bass which leads to a 6-chord as an impetus for protraction, so that bars 51 to 56 serve as a concluding section to build up to a convincing final cadence in bars 57 to 59.

9.2.5 Analysis of the *Terza Parte*

9.2.5.1 Rhetorical analysis

The table below supplements the analytical score in **Volume 2**.

Bar	Description
15	The $^6_5$ chord is prepared with the fifth approached as a *quasi-syncopatio.*
16	Note that the *transitus*, f '– sharp, creates an augmented fourth between the outer parts.
19	This *passsaggi* is a rather instrumental example of *variation* as it blurs the distinction of voice parts. Elsewhere Galilei is careful to maintain the linear structure of clear voices.
21	The $^6_5$ chord is prepared with the diminished fifth (g ') approached as a *quasi-syncopatio,* suggesting that for Galilei, the diminished fifth remains an interval to be used with care.
24	The c '-sharp forms an augmented fifth to the bass. The figure at the end of the bar is more astounding. To justify the clash between the bass and upper notes, one could either regard the bass note (f) as a *quasi-syncopatio* (to resolve to e) and the f '-sharp as a *subsumtio* or *transitus* to the consonant g', or regard the g' and the f '-sharp as *variation* to the a', as the consonant note above the likewise consonant f. Either way, the dissonant cross relation between the f and the f '-sharp, a *passus duriusculus plurium vocum,* is exceptional.

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Bar	Description
25	The d' can be considered a *quasi-syncopatio* (a 7 – 6 suspension). On the lute, the d' in the previous bar cannot be sustained in this passage to connect to this dissonant d', but perhaps the ear is satisfied that the preceding d' is tied over. If not, the rest (which I have notated) forms an *ellipsis*, with the middle voice entering unprepared on the dissonance.
27	The *variation* features a c'-sharp against the c in the bass, thus *passus duriusculus plurium vocum*. Perhaps one could argue that the motivic consistency of these bars add logic to the voice leading over other considerations.
28	This bar features two examples of *ellipsis*. First the upper voice enters with an unprepared diminished fifth (f ') above the bass (B). The f ' also forms a false relation to the f-sharp in the preceding bar (*passus duriusculus plurium vocum*).
	In the second part of the bar, the middle voice suggests a *syncopation* (4 – 3 suspension), likewise with the fourth (d ') being unprepared.
28 - 29	Whereas the movement is mostly stepwise, the leap of a minor sixth (e' to c'') stands out and thereby has an expressive effect. As I mentioned earlier, other authors might have classified this as *esclamatio*. The absence of harshness or dissonance precludes it from being classified as *saltus duriusculus*.
32	The same may be said for the leap of a minor sixth (e' to c'') in this bar.
35	The g' is sustained (without being tied) from the previous bar, resulting in *quasi-syncopatio*. We expect this to be a 7 – 6 suspension, but it first resolves "incorrectly" upward (*mora*) before moving down to the expected f '. (See the simplification beneath the bars in the analysis.)
35	This bar features *passus duriusculus* in both the bass and the alto voice.
36	The g' doubles the g in the tenor as a fourth above the bass. In the tenor, this is a *quasi-syncopatio,* correctly prepared and resolved. In the alto, in contrast, this dissonance has been approached (from the c'-sharp in bar 35) as *saltus duriusculus* and quitted by leap. One possibility is that this note simply supports the fourth in the tenor acoustically (i.e. an instrumental pragmatism). Whether the *saltus duriusculus* in the alto would present an audibly effective expressive intent is questionable. A more convincing possibility is that the g' is a printing error and should in fact be a d' (see the editorial notes to the transcription in **Volume 2**), which would be more organic to the voice leading as well.

The fourth beat of the bar is rather harsh. |
37 - 38	The alto and bass present parallel octaves, but this may perhaps be excused as doubling to support the sonority of the lute in this low-and-middle-register passage.
38	Note that the seventh (f) on the second beat is not resolved to the e in the same voice.
39	The leap from the C to the B-flat in the bass is not to be regarded as a leap, for on the lute the ear accepts such octave displaced *transitus* as stepwise movement, necessitated because the lower limit of the range of the ten-course lute is the C.

Bar	Description
40	The *variation* in the upper voice forms an augmented fourth and an augmented fifth to the bass.
41	The d' forms a seventh against the bass note. This dissonance is unprepared, approached by step from bar 40, rather than as a *syncopation* (i.e. the d' did not appear as a consonance in the previous harmony). The tenor voice takes over this d'; whilst the resultant *quasi-syncopatio* (a 7 – 6 suspension from d' to c'-sharp) is thereby not prepared in the same voice, this can be ascribed to the free-voiced polyphony (arising from idiomatic lute style) rather than to any figure.
44	The a forms a ninth to the bass. This is unprepared, thereby classifying it as *syncopatio catachrestica*. However, it can be understood as arising from the a which is present the *variation* of the preceding bar. It is especially expressive against the b-flat in the same chord.
45	The astonishingly expressive dissonances can be explained as follows: The bass ascends stepwise, with the tenor following in parallel tenths; the f ' on the first beat is consonant, but is suspended, without a tie (*quasi-syncopatio*) to the second beat to form a ninth above the bass. This in turn resolves with a step downward, but simultaneously the bass, which according to Bernhard (*Tractus*, ch. 19, par. 7 / Hilse, 1973: 86) should have rested until the resolution had been completed, ascends (along with the tenor) so that the "resolution" of the ninth now forms a seventh above the bass. I have provided a "normalised" version below the relevant bars.
46	The leaps from c'-sharp to a' and, in turn, to c''-natural have the effect of *saltus duriusculus*. The middle voice leaps a minor sixth from a to f', which is heard as imitating the gesture of the upper voice. Although it would be questionable to argue that this, too, is *saltus duriusculus*, in a piece which relies mostly on stepwise movement, leaps stand out all the more, so that a leap of a minor sixth, even if more common by Galilei's time, is highlighted and has affect.
47	The g' suggests a *syncopation* (a 7 – 6 suspension), although the dissonant seventh is not prepared. Note also that the g' first moves by way of a *superjectio* to an a' before resolving to f '-sharp.
48 - 49	The two upper voices intertwine so that the g', which is first introduced at the end of bar 48 as a seventh, forms a fourth above the bass in bar 49 (this is tied over on the first course of the lute as the upper voice from bar 48, while in the middle voice the g' is re-plucked against this on the second course). This is resolved two ways: in the upper voice, the seventh resolves "incorrectly" by ascending (thus *mora*), the middle voice resolves "correctly" stepwise downward to the third (f '-sharp). My reduction below the relevant bars in the analysis shows the "normalised" version (although the g' as a fourth is here, too, not approached entirely correctly, as the sustained g' was not consonant in the preceding bar).

9.2.5.2   Aspects of form, structure, mode and texture

In the opening bars, the d'', as the upper reach of the *ambitus*, is once again undermined, giving prominence to the c''. Bars 5 to 7 feature stepwise movement through the plagal range in the upper voice (thus highlighting the fourth mode), suggesting *mutatio toni*.

After the tenor (Phrygian) cadence in bars 10 to 11, a *transitus* in the bass leads to c-sharp, thereby re-emphasising the main mode (further supported by the stepwise movement in the bass in bars 14 to 15), only to emphasise C as a secondary tonal region in the cadence in bars 15^3 to 16.

Bars 16 to 22 move the emphasis back to the finalis, D. Bars 23 to 31 introduce a new imitative texture, which relies on *syncopation* and *ellipsis*. The use of imitative counterpoint is implied rather than strict, as it merely features a small motive which is tossed around freely between voices. In this way, Galilei introduces rhetorical figures to elaborate a rather simple underlying structure, as shown by my *stylus gravis* reduction beneath the relevant bars in the analysis. (Stretching the reduction further, this passage could even be simplified to an age-old series of 7 – 6 suspensions over a descending bass line.)

The relatively short "imitative" section culminates in bar 32, with a return to a more stagnant and severe texture, featuring *syncopation* and *transitus*. Starting from a higher register, highlighted by the leap of a minor sixth up to c'' in the upper voice and underlined, initially, by a high bass, all the voices gradually move to the lower and middle register. In bars 37 and 38, a surprisingly thick four-voiced texture is used in this murky region of the range of the lute.

This sound is undoubtedly desirable. Galilei juxtaposes it with more movement through *variation* as he heads back to the higher registers with the middle and upper voice. Bars 40 to 44 use a host of figures and alarming dissonances (this entire passage is based on *passus duriusculus* too) to create the impression of a thick, sticky counterpoint with rhythmic momentum.

Bar 46 features a *saltus duriusculus*, again up to c'', echoing bar 32. Bars 46 to 51 are a conclusion, featuring movement in all voices as opposed to the rather stagnant rhythm featured elsewhere in this *parte*.

9.2.6   Concluding remarks regarding Galilei's style

The style in this toccata largely reflects the general style of the remaining toccatas in Galilei's book.

9.2.6.1   Mode

Mode plays a central role. Cadences, melody, register and dissonances are employed to create, frustrate and satisfy modal expectations. Ultimately, however, the mode is clearly outlined. In this sense, Galilei's toccatas have a preluding function, a fact supported by the concordance, entitled *praeludium* in Mertel (1615: 9) and *toccata* in Galilei (1620: 38).

As the *inventio*, the mode and its *ambitus*, as opposed to melody, is the strong impetus. The first toccata is in the third mode according to Bernhard's classification. Looking at all three *parte*, the upper voice is generally narrowly confined to the *ambitus* of the mode. The choice of main cadences as well as secondary tonal areas does not venture far from the modal expectations. However, from this relatively stable basis, Galilei uses frustrations to the modal expectations to create mood or affect. Whereas these frustrations include the use of melodic and cadential figures which emphasise secondary tonal areas, it is mainly the generous application of dissonance figures which creates expressive tension.

9.2.6.2   Melodic aspects

Considering melodic aspects, the toccatas hardly feature true, memorable melodies. Stepwise movement tends to be the rule. Rhythm, too, inclines to be pedestrian and stately. Even when Galilei uses diminutions, or *variation,* these remain conservative rather than rhapsodic. One is reminded of Bernhard's caution not devise *variations* which are "too old fashioned" and not to use the same type of *variation* too often (*Tractatus*, ch. 25, par. 13 / Hilse, 1973: 99). It is rather tempting to raise this criticism against Galilei. Conversely, he could also be commended for not applying *variation* excessively*,* but instead using it tastefully "in the same way as pepper and salt" (*Maniera,* par. 37 / Hilse, 1973: 23).

The stepwise melodic movement allows Galilei to highlight the *ambitus* of the mode and the resultant simple underlying melodic structure allows freedom to explore affective and rhetorical aspects of dissonance figures. This creates expressive interest, despite the lack of a characteristic melody.

9.2.6.3   Figures and dissonance

As the analyses show, Galilei's dissonance figures fit well under Christoph Bernhard's theories[132] (or, perhaps better phrased, Christoph Bernhard's theory is quite effective at explaining the dissonances and figures encountered in this work).

Bernhard's distinction between the older, established *fundamental* figures and the newer *superficial* figures, reminds us of how radical a work using the figures of the *stylus luxurians*, may have been to listeners of the time. This explains why Galilei found it necessary to reassure the lutenist that the dissonances in his book are indeed intentional:

> […] in this book will be found a number of clashes and dissonances which the reader should not consider as misprints, for that is how they are; everyone can be assured that I have minutely checked the whole book many times and I am certain that it is perfectly correct (Galilei, 1620: Preface (*L'Autore*), as translated by Chauvel, 1988: 16).[133]

Many of the figures in this toccata fall under the four *fundamental* figures allowed in the *stylus gravis*. However, the daring and frequency of these figures stretch beyond their use in

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[132] However, Michelagnolo Galilei would surely have been familiar with newer ways of using dissonance through his father's (Vincenzo Galilei) theories.

[133] Nevertheless, as I have indicated in the editorial notes to the transcription, some printing errors (both obvious and probable) are present. Not only printing errors: note the parallel octaves between the outer voices in the *seconda part*e, bar 43, something which was still to be avoided even in the new styles (consider *continuo* practice).

the old style and are here probably best understood as being used within a *stylus luxurians* context:

> This style [i.e. the *stylus luxurians*] possesses the figures of the preceding [i.e. the *stylus gravis*], and more frequent examples of these, which otherwise occur rather rarely (*Tractatus*, ch. 21, par. 5 / Hilse, 1973: 91).

Indeed, examples of *transitus* and *syncopation* abound. Moreover *quasi-transitus,* which

> […] even when in accordance with the rules, should seldom be used [and] still less frequently should those specimens be employed which depart somewhat from the rules […] (*Tractatus,* ch. 18 par. 6 / Hilse, 1973: 84)

is used frequently, often resulting in rather harsh dissonances (consider the *prima parte,* bars 18 and 19). Galilei even uses intervals such as the augmented fourth (consider, for example, *prima parte,* bar 6*, seconda parte,* bar 56 or *terza parte*, bar 16).

There are also several instances of the *superficial* figures which Bernhard categorises under the *stylus luxurians*. The dissonances are mostly delicately and tastefully placed, rather than exaggerated, so that while these toccatas probably do not represent the *seconda pratica* at its most radical, there are some incidents of figures which place the works well under Bernhard's *theatralis* classification.

9.2.6.4   Texture and register

The texture remains relatively consistent, mostly featuring linear part writing (within the constraints of the lute style, which requires free-voiced polyphony).

It is easy to imagine that Galilei conceptualised a four-part texture[134], making necessary textural adaptions as needed, for it is unfeasible to maintain four-parts consistently on the lute. In contrast to many of Kapsperger's toccatas, the use of starkly contrasted textures in order to distinguish multiple sections is not a characteristic of Galilei's toccatas.

Although Bernhard does not discuss the choice of register as a specific rhetorical device, he does acknowledge its role in expression:

> A singer should not raise his voice in connection with the affect of humility or love; nor let it fall several tones when anger is to be shown (*Manier*, par. 40 / Hilse, 1973: 24).

Galilei uses the diapason basses and the different registers effectively in bringing out the full sonority of the instrument. Surprisingly, even passages in the low register are used in combination with thick texture (consider, for example, bars 36 to 40 in the *terza parte*). Other lutenists tend to thin down to two voices (or even one voice in the case of Kapsperger) at the extreme ends of the register. Galilei's relatively consistent approach to texture throughout the range can perhaps be ascribed to his choice of instrument, i.e. the ten-course lute rather than an *arciliuto* or *liuto attiorbato*. If the ten-course lute was not used as widely in Italy (as suggested by Coelho, 1997; also see Beier, 1988: *sleevenotes*, 13), perhaps the type of lutes

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[134] In other words, a texture much resembling the underlying "normal" structures which Bernhard uses in his examples.

favoured by the Italians were not as well balanced across registers[135] and did not allow the same treatment of texture.[136]

Imitative counterpoint is not a feature of Galilei's toccatas and there is certainly no fantasia-like treatment of a subject, or what Bernhard calls *fuga*.[137] Along with the lack of memorable melody, there is an absence of true subjects or motives. An exception is seen in the *terza parte*, bars 23 to 32 where, as I have discussed above, a quasi-imitative section indeed lends some textural contrast.

9.2.6.5 Cadences

In the toccatas, Galilei does not use *cadentiae duriusculae* in the fashion described by Bernhard, but cadence moments are still highly decorated. Cadences, or at least cadential expectations, are typically created through the use of the dissonance of the fourth.[138] In other words the dominant is prepared with the pedal point figure $^{(b)}6_4$ - $^5_4$ – $^5_\#$ over the dominant in the bass. From here, Galilei chooses to either cadence as expected, or to send the music in another direction, for the avoidance of a sectional character is not achieved solely by a unified texture: consider Galilei's use of evaded cadences to iron-out any creases caused by changing material and to create impulse for continuation.

This is not limited to the use of interrupted cadences (an unusual tenor cadence according to Bernhard). As I have shown above in various points in the three *parte* of the first toccata, cadences are avoided through *transitus* in the bass leading to the third (often raised) rather than the fundamental note in the bass of the expected final chord of the cadence, thereby resulting in a 6-chord. This causes an impulse for continuation. For example in the *terza parte*, bars 11 to 13, Galilei sets up the expectation for a cadence onto A with the figure $^5_\#$ - $^6_4$ - $^5_\#$ over the e in the bass (the $^6_4$ is suggested through the *variation* figure). However, *transitus* in the bass at the end of bar 12 leads to a 6-chord with c-sharp rather than the expected A in the bass in bar 13. Thus he creates an urge for continuation, which allows him to cadence on C. Also see the *terza parte*, bar 38 to 39.

Galilei also uses *mutatio toni* to evade expected cadences. Consider the *prima parte*, bar 41 to 45: instead of creating a perfect cadence, the dominant (with a major third) in bar 41 makes an interrupted tenor cadence in bar 42. This is followed by a $^6_4$-chord (understood as a *quasi-syncopatio*) over the dominant, but the fourth resolves to a minor rather than a major third. The chord over the *finalis* features a major third (f-sharp) in combination with a seventh which moves to a minor sixth (in combination with a major third, forming a bitter-sweet $^{b6}{}_\#$ - chord). The major third moves to a fourth above the bass which then resolves to a minor third, thereby resulting in a rather unusual cadence onto the *finalis* in bar 45.

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[135] Archlutes often have a propensity for feeble projection in the middle and lower fingerboard strings, with a marked disparity when crossing to the extended basses.

[136] This could be another reason for the difference in the treatment of the lute by the French and the Italians: the ten-course and later eleven-course lutes may have been better balanced throughout, while the archlutes perhaps did not allow the same treatment across the entire range.

[137] See Bernhard's *Tractaus*, chapters 57 to 63 / Hilse (1973: 151 – 168).

[138] Contrast this to Kapsperger's toccatas, where in his theorbo music cadences are decorated with *passaggi* (*coloratura*) and in the lute toccatas, with ornaments (*variation*).

In the *seconda parte*, bar 44, given the f '-sharp at the start of the bar, one expects an f '-sharp on the third beat, but through *mutatio toni,* an f '-natural is introduced, moving back to the D-mode.

Also consider the *terza parte*, bars 33 to 39. In bar 34, over a dominant in the bass, after a $^{b6}{}_{\#}$ - chord is momentarily touched on again, the fourth is introduced, returning to the raised third, so that the expectation for a cadence is set up. However, *transitus* in the bass evades the expected cadence onto D in bar 35, whereafter *passus duriusculus* delays the cadence further.

It is also worth noting how, even at a clear cadence such as the perfect cadence onto c in bars 15 to 16 in the *terza parte*, Galilei does not tarry, but quickly introduces a dissonance: the f '-sharp, as a *transitus* note, forms an augmented fourth to the bass and swiftly creates continuation after the cadence.

9.2.6.6   Unity in the three *parte* of the first toccata

Thus, in the first toccata, the individual *parte*, like the other toccatas in the book, do not feature strongly separated sections. Nonetheless, the first toccata as a whole is still split into three distinct *parte*. It is worth considering whether the three *parte* need to be performed as a unit, or whether they are indeed self-contained pieces.

The three *parte* are united by their use of mode, texture, melodic movement, cadences and dissonance figures. Yet, they also contrast with one another. The *prima parte* is rhythmically rather static, while the second opens with more sweeping use of *variation* in semiquavers. The late introduction of semiquaver *variations* at the end of the *prima parte* suggests a link to the *seconda parte*.

The *prima parte*, through its delay in establishing the entire *ambitus*, settles the mode only at the very end. Perhaps this signifies that the continuation into the other *parte* serves to resolve this aspect.

On the other hand, there is a concordance of the *prima parte* (alone) in Besard's *Novus Partus* (1617) entitled *Toccata del Signor Michel Angelo Galilei fiorentino* (no. 30), suggesting that Besard considered the individual *parte* to serve convincingly as self-contained pieces.

Perhaps the first toccata could also serve a prelude – interlude – postlude function, for example by inserting dance pieces (presumably in the same mode) between each part. This is certainly an option for performance today, but we can only speculate as to Galilei's intention or approach.

9.3   An analysis of Bellerofonte Castaldi's Tasteggio Soave

9.3.1   Biographical background to Bellerofonte Castaldi

Bellerofonte Castaldi was born in Collegara, Emilia-Romagna, probably in 1580 (see Dolata, 1998, vol. 1: 14 – 15). Born to a wealthy family, he was able to live off the rent income from his portion of the family estate, which allowed him to devote his time to such activities as

music-making (Dolata, 1998, vol. 1: 16 – 17). As an amateur, he enjoyed a degree of liberty in his musical activities and an ability to travel, which professionals at court did not have (Dolata, 1998, vol. 1: 17). In fact, freedom in general seems to have been an important ambition for Castaldi in his intriguing, if often tempestuous life (Dolata, 1998, vol. 1: 18 and Dolata, 2007: 93 - 94).[139]

As a young man, Castaldi visited Germany and travelled extensively throughout Italy (Dolata, 1998, vol. 1: 18; Dolata, 2007: 90 – 91; Steinheuer, 2000: 382). He may have travelled to France too (Dolata, 2005: 371 and Dolata, 2007: 91). He lived in Genoa, Naples and Rome at different occasions, but most of his life was spent in Venice, where he had an apartment, or at his family home, *Casino Bianco*, in Collegara near Modena (Dolata, 2007: 91).

Castaldi appears to have been unencumbered by professional musical duties.

> Other than playing for his own amusement, […] informal music-making with a group of friends is the only kind of personal performance Castaldi ever mentions (Dolata, 1998, vol. 1: 30).

This nevertheless did not prevent him from mingling within influential spheres of the music world.

He enjoyed amicable ties with many members of the d'Este family, including Duke Cesare I d'Este. Most notably, through his enduring friendship with Cardinal Alessandro d'Este, he would have had ample opportunity to became acquainted with Frescobaldi (Dolata, 2007: 95 – 96), as well as with Piccinini and Kapsperger (Steinheuer, 2000: 383). Castaldi had words of praise for both of these lutenists (Dolata , 2007: 103). In fact:

> Castaldi's generous praise of Kapsberger, well reputed to have been of an arrogant disposition, illustrates how Castaldi's status as a dilettante allowed him to rise above the petty competition among professional lutenists (Dolata 1998, vol. 1: 28n).

Castaldi also enjoyed a close friendship with the printer Vicenti. Through him, Castaldi became acquainted with Monteverdi and it appears that they maintained cordial ties (for correspondence with Monteverdi, see Dolata, 1998, vol. 1: 25 - 27). At any rate, Castaldi held him in high regard (Steinheuer, 2000: 383 – 384).

Through his friendship with Alessandro d'Este and Vincenti, Castaldi is likely to have met Pietro Paolo Melii, too. Melii used Vincenti as printer and dedicated two works in his *Libro secondo* (1614)[140] to Cardinal Alessandro d'Este (see Chapter 11).

Dolata (2007: 103) and Steinheuer (2000) also point to his friendship with Bernardo Gianoncelli, who is today known for his posthumously published lute book, *Il liuto di Bernardo Gianoncelli detto il Bernadello* (Gianoncelli, 1650).[141]

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[139] If his autobiographical accounts are to be believed, some of his more adventurous escapades included being shipwrecked *en route* to Napes, his involvement in the *vendetta* killing of Count Pepoli, who was the instigator of his brother's murder, various imprisonments and banishments for his critical and sharp-tongued writings, as well as a gunshot wound to his left foot which left him with a limp for the rest of his life. See Dolata (2007).
[140] **Preludo per la Tiorba detto Lestensis** (Melii, 1614: 38; transcription in **Volume 2**) and Corrente per la Tiorba detta la Alessandrina (Melii: 1614: 39). Both pieces carry the rubric "Intitolato All'Illustrissimo, & Reverendissimo Signor Cardinal Alessandro d'Este" in the Tavola at the end of the book.
[141] This book contains the original version, for archlute, of the *Bergamasca* arranged and orchestrated by Ottorino Respighi in his *Antiche danze et arie, Suite no. 2* in 1923.

In 1643, while Castaldi was in Venice, his estate in Collegara was sacked and burned by the Pope's soldiers during a border war between the Pope and the Duke of Modena,[142] leaving Castaldi in financial ruin. Castaldi died in 1649.

The biographical details and extant writings and publications show that music was only a part of his life, albeit an important one.

9.3.2 Background to Castaldi's *oeuvre*

Castaldi published two volumes of printed music. Apart from these, a handful of pieces of vocal music by Castaldi is contained in *Modena 239*.

The *Primo mazzetto di fiori* (Castaldi, 1623), was printed by Vincenti in Venice and contains vocal music for one to three voices, with an unfigured *continuo* bass line. Several of the songs present musical settings of Castaldi's own poetry (Fortune and Dolata, 2001: 248; for more details to the contents, see Steinheuer, 2000: 384 – 385 and Dolata, 2007: 98 – 101).

Six of the of the songs in *Primo mazzetto di fiori*, are also found in *Modena 239*, suggesting that seven others, which are likewise marked with the initials "b.c.", are by Castaldi too (Fortune and Dolata, 2001: 248).

Castaldi's other printed book, the *Capricci* (Castaldi, 1622)[143] was engraved by Castaldi himself.[144] It contains solo theorbo music, duets for theorbo and *tiorbino* (a small theorbo tuned an octave higher, apparently of Castaldi's own invention) and a handful of small dance-songs with intabulated theorbo accompaniments.

The technical and musical demands of many of the pieces, as well as the absence of playing instructions, indicate that *Capricci* was not aimed at pedagogy. Although Castaldi mentioned some techniques in the introduction (a translation of which is available in Dolata, 1998, vol. 1: 81 and Castaldi, 2006, part 1: 3 – 4), he specifically stated his assumption that the reader would already be familiar with these.[145] Dolata (2005: 373) believes that *Capricci* was a "luxury edition" of

> […] essentially a private repertory designed primarily for the pleasure of himself and his friends, although he did half-heartedly send a copy […] to the Duke of Mantua.

In other words, Castaldi knew that the portion of the target audience who might actually play the music contained in the book, also had the skill and knowledge to do so. Following Dell'Antonio's (2011) arguments that seventeenth-century noble *virtuosi* increasingly distanced themselves from amateur participation in music-making, favouring, instead, connoisseurship in the form of "aural collecting" and discourse about music, I would argue that the other portion of the target audience for *Capricci* would have been the collectors and

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[142] Steinheuer (2000: 383) states that it was the soldiers of Duke Francesco I d'Este.

[143] Castaldi (2006) presents a modern edition, with transcriptions.

[144] Dolata (2005) provides fascinating details to the book, its engraving and printing, images contained, etc.

[145] Dolata (1998, vol. 1: 82) also speculates that Castaldi may have known of – and perhaps even have seen a draft of – Piccinini's *Libro primo* (1623), which was to be published a year later. In this case, he may have deemed it unnecessary to repeat the instructions which Piccinini described in detail.

conoissseurs, who would not attempt the pieces anyway and would be disinterested in the pedantry of technical details.

> *Capricci* does not include the sarabandes, toccatas, passacaglias, ciacconi, bergamasche, ruggiero, or Ballo del Granduca [=Aria di Fiorenza] commonly found in the collections of his contemporaries, Kapsberger, Piccinini, and other theorbo composers. Instead, Capricci contains an eclectic mixture of older forms like the fantasia and the popular dance forms, the corrente and the galliard. On the other hand, as retrospective as the fantasias are, Castaldi's fourteen sonatas are nothing short of visionary (Dolata, 1998, vol. 1: 75).

Apart from the dances (*correnti*, *gagliarde* and a *saltarello*), Dolata divides the non-dance solos into toccata-like pieces, ground-bass variations, *passeggi*, fantasias and the sonatas. As for the duets, there are seven *capricci* and two *canzone* (see the table in Dolata, 1998, vol. 1: 188 for an overview).

Counterpoint is certainly more strictly observed than in many other theorbo works of his contemporaries. Consider *Bocconcino di fantasia* (Castaldi, 1622: 63) which maintains three voices with such consistency, that Dolata (1998, vol. 2: 255 – 262; or Castaldi, 2006, part 2: 135 – 139) transcribes each of the three voices onto its own staff. Maintaining an equal dialogue between the two instruments, the duets, too, feature imitation and a polyphonic structure, interspersed with *passaggi* or chordal passages (Dolata, 1998, vol. 1: 199). Much parallel motion (in thirds, sixths and tenths) is also evident in the duets.

Steinheuer, (2000: 385) however, points out that although Castaldi used "*ältere Formmodelle aus dem 16. Jh.*" {older formal models of the sixteenth century}, his approach was by no means merely retrospective. Steinheuer highlights newer techniques such as sequencing in *Tempestamento detto chiachierino* (Castaldi, 1622: 55; transcription in Dolata, 1998, vol. 2: 224 or Castaldi, 2006, part 2: 95 – 99)*, or what he refers to as *style brisé* in *Arpeggio a mio modo* (Castaldi, 1622: 31; transcription in Dolata, 1998, vol. 2: 156 – 161 or Castaldi, 2006, part 2: 16 – 20) as well as *campanella* effects.

To these techniques, I would add the use of dissonance, in particular in *Tasteggio Soave*, an appreciation for which Bernhard's theory will prove most useful, as I shall discuss presently.

Instead of the toccata, it seems that for Castaldi the vehicle for free instrumental composition was rather what he called the sonata (for a discussion of these works, see Dolata, 1998, vol. 1: 140 – 186). For Dolata (1998, vol. 1: 220), "[t]he sonatas are the gems in *Capricci's* crown".[146] As the sonata was not ostensibly based on a specific dance form,

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[146] However, I am not sure that I agree with Dolata when he says that it is "[…] unfortunate that Castaldi and Pittoni were the only two Italian theorbo composers to attempt to elevate their instrument's standing by composing in this respected form" (Dolata, 1998, vol. 1: 139). While Pittoni (1669a and 1669b) composed in the established genres of the *sonata da chiesa* and *sonata da camera*, caution is needed before placing too much value on the term sonata in works from the early seventeenth century (consider that Castaldi's sonatas may have been composed some years before the publication in 1622) - as Dolata himself admits in stating, with reference to Newman (1966: 18 - 23), that

> […] the term "sonata" had very little specific meaning in 1622 beyond that it indicated a strictly instrumental composition not based on a text or a dance, a composition of an exclusively abstract quality that was of a more serious nature than other genres and one that, because of its purely instrumental character, usually involved a higher degree of technical and compositional sophistication (Dolata, 1998, vol. 1: 140).

This statement could, after all, apply equally fittingly to the toccata genre.

> […] Casltaldi no longer had to keep up appearances, yet its resemblance to the corrente is unmistakeable. The flexibility he demonstrated in the dances prepared him for the sonata. As freely created musical compositions not based on any pre-existing model or form, the sonata allowed Castaldi's imagination to roam free […] (Dolata, 1998, vol. 1: 138).

These are single-movement pieces in triple meter (except for sonatas 7 and 13, in duple time) and binary form (except *Sonata* 10 and perhaps *Sonata* 13 – see Dolata, 1998, vol. 1: 148), showing similarities to dance textures and, in particular, to the *correnti*, in their use of *hemiolas* and *corrente* rhythms. They differ from the *correnti*, however, in showing tonal organisation and cadential hierarchy as well as more virtuosic display (Dolata, 1998, vol. 1: 141 - 142). Perhaps one could generalise in saying that for Castaldi, these sonatas tied together the dance forms, as a vehicle for instrumental show, with the abstract freedom offered by the toccata.

The "*passeggi*" pieces (see Dolata, 1998, vol. 1: 195 – 196) show similarities to Kapsperger's use of *passaggi* and other *passaggio* toccatas for lute and for theorbo in the manuscripts. For example, the six-note figures and sequencing in *Tempestamento detto chiacchierino*[147] (Castaldi, 1622: 55; transcription in Dolata, 1998, vol. 2: 224 – 230 or Castaldi, 2006, part 2: 95 – 99), and the similarly-named duet, *Capriccio detto chiacchierino* (Castaldi, 1622: 27 – 28; transcription in Dolata, 1998, vol. 2: 401 – 412 or Castaldi, 2006, part 1: 135 – 145) are, initially at least, reminiscent of the figures in *[Toccata]*, p. 56 in *Perugia* (transcription in Volume 2; see Chapter 6). In fact, one wonders if the name *Battochiata* (Castaldi, 1622: 39; transcription in Dolata, 1998, vol. 2: 196 – 202 or Castaldi, 2006, part 2: 39 – 42), which Dolata (1998, vol. 1: 78) translates as "clapper of a bell or blind man's staff", perhaps conceals a phonetic wordplay on the term toccata?

Nevertheless, Dolata (1998, vol. 1: 191 – 192) considers only three pieces to be "toccata-like", namely *Arpeggiata a mio modo*, *Tasteggio soave* and *Tasteggio insprezzatura*. These "[…] are among his most modern compositions" (Dolata, 1998, vol. 1: 191).

I shall discuss *Arpeggiata a mio modo* in Chapter 13.

Dolata (1998, vol. 1: 192) considers the two *Tasteggi* to be instrumental monody and especially the *Tasteggio Soave* to be "truly experimental". Dirksen (1998: 599) sees a relation between the terms *tastata* and *toccata*, as both refer to the idea of "*berühren*" {touch} or "*schlage*" {strike or beat}. Dolata (1998, vol. 1: 77 – 78), too, suggests the equivalence as he translates *Tasteggio Soave* as "gentle toccata" and *Tasteggio i[n]sprezzatura* (as per Castaldi's table of contents) as "expressive toccata".

Tasteggio insprezzat[ur]a (Castaldi, 1622: 32; transcription in Dolata, 1998, vol. 2: 162 – 168 and Castaldi, 2006, part 2: 7 – 11) is a sectional work with contrasting textures, which includes the type of homophony with dissonances which characterises *Tasteggio soave*, but also features imitative contrapuntal sections and *passaggi*. See Dolata (1998, vol. 1: 192). I shall discuss this work further in Chapter 10, below.

Tasteggio Soave largely maintains a unified mood and does not showcase virtuosic display. Its expressive content is best appreciated through a regard of the dissonances and figures, for which, as with Galilei's toccata discussed above, Bernhard's *Figurenlehre* provides an ideal lens.

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[147] *Chiaccherino* translates as "chatterbox" (see Dolata, 1998, vol. 1: 77 and 79).

9.3.3 Analysis of *Tasteggio Soave*

A transcription of *Tasteggio Soave* (Castaldi, 1622: 30) is available in Dolata (1998, vol. 2: 150 – 155) or Castaldi (2006, part 2: 3 – 5). In **Volume 2**, I have prepared an alternative analytical transcription, at the interpretative level only, opting to transcribe over two staves (in line with my other transcriptions) rather than only the bass staff which Dolata uses, in order to present voice leading clearly. As with the analysis of the toccata of Michelagnolo Galilei above, I have annotated figures and other analytical comments onto this analytical score, to which I shall refer in the table and discussion below. I have not marked in obvious instances of *transitus*.

Bar	Description
3 - 4	The figures in bar 3 and the first part of bar 4 resemble *variation*, but in fact rely on an interchange between the fifth and sixth degree of the harmony rather than non-harmony notes.
4	The octave displacement of the *transitus* d is to be regarded simply as a typical pragmatic feature of lute music, as an escape from the diapasons in order to accommodate figures in a more convenient register, rather than as an expressive leap.
5	The a forms a fourth to the bass, which is not prepared in the same voice in the previous bar (although the a is heard as a consonant in the figures in bar 4) and can therefore be explained as *heterolepsis*.
6	The register jump in the bass could be heard as continuation from A, so that this is a pragmatic feature typical to the lute, similar to that in bar 4. However, the downward leap to the very low diapason is more pronounced here and can easily be heard as the entrance of a new voice. If this is the case, then this low voice enters on an unprepared *transitus* (with the expected consonant, AA, omitted) and thereby constitutes *ellipsis*.
8	*Syncopation* tends to tie the dissonance over to a strong beat. In this bar, the irregular rhythmic grouping is combined with the placement of the *quasi-syncopatio* to accentuate the second beat. The resolution is also in conjunction with rhythmic irregularity. This rather quirky rhythm is found elsewhere in the piece too.
9	Although the d' forms the seventh of the chord, considering the direction from which it is approached, it can be explained as a *superjectio* and is therefore not resolved stepwise descending.
10 - 11	This bar seems to prepare a cadence to A, but the *passus duriusculus* (g-sharp to g-natural) which results in *mutatio toni* evades this and allows the music to continue unhalted.
12 - 13	The expected cadence to A in bar 11 is substituted by a weak tenorising cadential figure to C in bar 13, which likewise brings no halt to the music.
14 - 15	Note the rather expressive $^6{}_\#$-chord.
15 - 16	The e' is treated as a *quasi-syncopatio* above the BB, but resolves to a d'-natural rather than to the expected d'-sharp, thereby, evading a harmonic move to E. Instead, another cadential gesture to C in bar 16 allows immediate continuation.

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Bar	Description
18	The effect of *mutatio toni* is created by *passus duriusculus* and *saltus duriusculus.*
19	Following the *quasi-syncopatio*, the *variation* figure reiterates the dissonance through *multiplication*. I have regarded similarities to figural and rhythmic structures in bar 8, hence the rhythmic grouping in my analytic transcription.
21	The *passaggio* in bar 20 ascends to f ' in bar 21. This f ' forms a seventh above the previous bass note, G, but is consonant to the d, which appears on the second beat in the bass in bar 21. One can therefore speak of *ellipsis* on the first beat. The f ' is repeated as *quasi-syncopatio*, forming a seventh to the new bass, G. This is resolved, whereafter the f ' is reintroduced at the end of the bar. In this last reiteration of the f ', the resultant seventh to the bass takes on new meaning, as it is now approached as *superjectio* rather than *(quasi-) syncopation* and is consequently also resolved accordingly.
22 - 23	The ⁶₄-chord above the G is not resolved directly. The resolution is delayed through the movement in the bass to F, in bar 22. The c', which was approached by step as *transitus* in bar 21, forms a fifth to the F, which is then continued as a *quasi-syncopatio* above the G in bar 23. This *quasi-syncopatio* further extends the delayed resolution to the expected b. If the listener thereby has any expectation for a cadence to C, this is frustrated by the unusual resolution of the *quasi-syncopatio* in bar 23: the c' does indeed resolve to b, but this coincides with a movement in the bass. Although the b is also consonant to the new bass note, this resolution is contrary to the norm, as Bernhard stipulates that when an upper voice is sustained as a dissonance, the lower voice should stand still until the dissonance has been followed by a consonance. The resolution in bar 23 might be considered *syncopatio catachrestica*, although it admittedly does not entirely fit Bernhard's description of the figure.
26	Note that my voice leading differs to Dolata's transcriptions (Dolata, 1998 and Castaldi, 2006). Whereas in transcription one could reflect the b-flat to be resolved to the a in the same voice, in performance, the a occurs on the same course as the g and is rather heard as a continuation of this voice. In fact, it is possible and, indeed, quite convincing, to sustain the b-flat until the end of the bar, so that it leads to the a in the bar 27, as per my analytic transcription, which also explains the dissonant a better (see below). Either way, regardless of whether one accepts my interpretation, which places it in the tenor voice, or Dolata's (Dolata, 1998 or Castaldi, 2006), which regards it as part of the bass line, the e-flat at the end of bar 26 serves an expressive purpose: in my transcription, the leap from the a to the e-flat is *saltus duriusculus* and the relation between the e-flat and the B in the next bar is one of *passus duriusculus plurium vocum.* Regarded as a bass note, the leap from the e-flat to the B-natural in bar 27 constitutes *saltus duriusculus.*

Bar	Description
27	The a can be heard as a "resolution" to the b-flat in previous bar, yet it too forms a dissonance, as a seventh to the bass. Therefore the *quasi-syncopatio* in bar 26 is resolved as *syncopatio catachrestica*. This a, in turn, is resolved by descending stepwise, but note the simultaneous *passus duriusculus* in the bass.
28 - 29	The g forms a seventh to bass. This *quasi-syncopatio* is resolved stepwise descending, but over a new bass (see my comments for bars 22 and 23 above). The c' likewise forms a seventh to the bass as *quasi-syncopatio*, which does not get resolved in the same voice in bar 29, but instead gets taken over by the middle voice as a further *quasi-syncopatio*, forming a fourth against the new bass note. Hence, one may also speak of *syncopatio catachrestica* in these bars.
32	I have indicated similarities in rhythm to bar 8 and bar 19 in my transcription. Moreover, similar to bar 19, the *variation* figure reiterates the dissonance through *multiplication*.
33 - 34	The e'-natural in bar 34 forms a seventh to the bass, F. Whilst this resembles *quasi-syncopatio*, this dissonance is approached from the e'-flat in bar 33, rather than prepared by an e'-natural. This highlights the seventh all the more expressively.
40	The *variation* figure in the bass is echoed by the *style brisé* figure across two voices later in the bar.
42	Note the double *syncopation*.
44	This bar features the quirky rhythmic grouping once again.
46	Similar to bar 21, the e'-flat on the first beat forms a seventh to the previous bass, but is consonant to the bass note which appears tardy on the second beat through *ellipsis*. Note that as the bass moves to the d, both upper voices are sustained as *syncopation*.
48	Bar 48 presents another odd rhythmic grouping.
51	The e in the bass is sustained as a *syncopation* as the upper voice moves to a, but it is resolved stepwise ascending, therefore the figure is *mora*. (Alternatively, Dolata places a quaver rest under the a, so that this is *ellipsis* in the bass voice.) The e'-flat at the end of the bar is an unprepared seventh to the bass and thereby represents *heterolepsis*.
53	Note the rather expressive $^{\flat 6}{}_{\#}$–chord, with the b-flat arrived at through *transitus* in the previous bar.
54	Note that the G is a *quasi-transitus*.
55	The $^6{}_4$–chord is arrived at as double *quasi-syncopatio*. The sixth is resolved to a fifth on the third beat, while the fourth, f, is reiterated as a *quasi-syncopatio*, which is in turn resolved stepwise downwards to an e, but with a new bass note (to which it is consonant), which could be viewed as *syncopatio catachrestica* (see my comments for bar 23 above).
55 - 56	Note the parallel octaves between the bass and the alto voice. The simultaneous consecutive fifths between the tenor and soprano, notwithstanding the fact that the first is a diminished fifth, is also irregular.

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Bar	Description
57	The d' is sustained as a dissonance to the bass through *syncopation* and is repeated as *mulitplication* in the *variation*. Note the change from c'-sharp to c'-natural in the upper voice – a *passus duriusculus* which creates *mutatio toni*.
58	In the *variation*, the d' at the end of the figure is a *superjectio*, touching on the seventh to bass, but resolved as a *superjectio* instead of descending stepwise.
59	The *quasi-transitus* is highlighted by the Lombardic snap.
61 - 63	Note the expressive change in register as the music leaps from the low and middle registers to the high register of the theorbo in bar 63.
63 - 64	In my analytic transcription, I regard the upper notes as forming two voices. Then, the middle voice uses *syncopation* and *multiplication* (the e' forms a ninth to the bass, which is first reiterated, then resolved to d', which is in turn tied over as a seventh to the bass and likewise reiterated before resolving.
65	The initial c' resembles *quasi-syncopatio*, but is not truly prepared in the previous bar and can therefore be considered to be a figure of *heterolepsis*.
68	The *quasi-syncopatio*, a, is not resolved directly in the same voice, but the resolution is nevertheless suggested by the *passaggio*.

A few general comments to the style may be added to the above analysis.

Castaldi maintained a tasteful balance and assortment in his use of *variation* figures, thereby avoiding the tedious repetition and sequencing of a single figure.

A clear voice leading structure, which bases on four-voiced, SATB writing, is maintained, even in the face of more daring dissonance treatment. There is no true melody, though. Even the short, tuneful, dance-like section in bars 52 to 53 features more rhythmic rather than melodic interest.

Within this texture, short *passaggi* and similar figures lead the music forward, avoiding halt at potential cadence moments, in order to thereby weaken cadences; consider bar 13 or bar 16, for example. Nevertheless, the *passaggi* are not showy and the expression relies on the rhetoric of the various *Figuren*.

The evasion of cadences is in fact an important structural element of this work, which not only avoids a stark sectional character by creating impulses for continuation – necessary for a work which otherwise lacks melodic stimuli or a subject – but also lends a suspended feeling which carries the latent tension to the final cadence. Related to this is the frequent use of *passus duriusculus* which juxtaposes similar chords with major thirds and minor thirds" (*mutatio toni*), such as in bar 43, where the change from b to b-flat alters the direction of the expected cadence.

9.4   Closing thoughts

Both works analysed in this chapter present a wealth of figures which are easily and convincingly explained by Bernhard's theories. This not only shows the strength and universality of Bernhard's *Figurenlehre*, but also both composers' command over the inherited structures of the *prima pratica* and the expressive language of the new seventeenth-century styles. Their dissonances range from the conventional to the most radical, according to Bernhard's classification. The strength of Bernhard's *Figurenlehre* lies in its ability to highlight the expressive intention by explaining figures as an embellishment to an underlying norm.

However, both these works share the characteristic of being rather unified in character, largely maintaining a homophonic voice leading. The absence of such aspects as showy *passaggi*, juxtaposed sections, textural variety and rhythmic and melodic contouring make a rhetorical analysis ideal as the main tool for inquiry. Bernhard's theory will prove most useful in analysing other toccatas and similar works, but for the majority it can be used as one of a number of analytical tools in highlighting various structural levels which shape a freely composed work.

10 Structural cohesion in sectional toccatas

10.1 Background

Certain lengthier toccatas consist of a series of texturally juxtaposed sections, which present a wealth of material, often separated by large cadence moments.

Frescobaldi's remarks in the preface to his *Il Primo libro di toccate e partite d'intavolatura di cimbalo* (1615) acknowledge the sectional character of his toccatas. His comments even suggest that this was a desirable trait:

> *Nelle toccate ho havuta consideratione non solo che siano copiose di passi diversi, et di affetti: ma che anche si possa ciascuno di essi passi sonar separato l'uno dall'altro onde il sonatore senza obligo di finirle tutte potrà terminarle ovunque piu li sarà gusto* (Frescobaldi, 1615: *Al Lettore,* point 2).

> {In the Toccatas I have attempted to offer not only a variety of passagework and expressive ornaments but also to make the various sections such that they can be played independently, so that the performer may stop wherever he wishes and not have to play the entire toccata (as translated by MacClintock, 1979: 133).}

The indication that the performer is not obliged to play the entire piece, but is free to play only certain sections and to stop at any cadence, is rather astounding.[148] This poses the question as to whether – and how – these sections can function as a coherent whole.

Valentin (1930; see especially pp. 34 – 36) assumes a three-part norm for toccatas, which consists of a free opening, a stricter imitative middle section and a free closing section. For example, he mentions that one of Padovano's toccatas presents

> *[...] das Bild einer normalen tokkatenhaften Dreiteiligkeit [...] die aus einem von Passagen umrahmten ruhig imitativen Kernteil besteht* (Valentin, 1930: 36).

> {…the image of the tripartite norm of the toccata, consisting of a subdued imitative core, framed by passage work.}

However, this does not satisfactorily explain the sectional toccatas, such as those by Frescobaldi which Newcomb (1985: 28), in contrast, regards to be the "normal toccata type".

For these, Newcomb describes certain stylistic features which shape individual sections as well as the whole piece. He recognises "[…] melodic figuration wound around an armature of chordal changes", which is applied differently from section to section. Further, the toccatas show contrast between "[…] an almost a-metrical, only loosely pulsatile style […]" and sections of clearer beat and more rhythmical structure. The harmonic organisation is neither purely modal nor tonal. Harmonic rhythm is varied to give direction towards cadences

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[148] For example, in his analysis of Frescobaldi's *Toccata Prima* from *Il secondo libro di toccata [...]* (1627)**,** Newcomb (1985: 31n) finds none of the large cadences which close the main sections to be convincing possible endings for the piece.

(Newcomb, 1985: 28 – 29). These aspects mark many of the longer toccatas in the lute repertoire, too.

Newcomb (1985: 29) emphasises that these toccatas present a far more considered approach than simply a "[...] transcription of that morning's improvisation". It would seem dubious to assume that compositions which were "[…] cut into copper plates at considerable expense […]", merely

> […] descend from an improvised tradition, and hence are loose centonizations of ornamental riffs in which it would be perverse to talk of overall structure (Newcomb, 1985: 29).

To be sure, some toccatas in the lute manuscripts, particular those of a more didactic nature, *do* suggest a procedure of centonization. A degree of centonization is even present in the cadential figures of Melii's *printed* abstract works, for example (see Chapter 11). I agree with Newcomb, however, that the individual creativity and structural unity in the best works cannot result from loose improvisations.

Instead, the oft-mentioned "improvisatory" character of toccatas refers to an aesthetic model which carefully captures the *impression* of spontaneity, rather than to the actual procedures of improvisation, which in any case "[…] rely on highly standardized and limited codes for what kind of thing goes where" (Newcomb, 1985: 29). This spontaneity can result either from aspects of formula, or from the framework.

Whilst formulas are often discussed as rhetorical figures (consider Fadini, 1987, or my application of Christoph Berhard's theory in the previous chapter), framework can be related to the organising aspect of rhetoric called *dispositio* (Newcomb, 1985: 30). For Newcomb (1985: 30) the freedom in formulas in Frescobaldi's toccatas creates the impression of spontaneity, but this is supported by a stable framework of underlying and overarching structural elements.

Thus, while I have argued that Christoph Bernhard's *Figurenlehre* provides an apt theory with which to relate individual figures to the expression of affect (comparable to the *decoratio* or *elocutio* aspect of rhetorical theory), in highly sectional pieces it is necessary to complement this with an examination of structural procedures and aspects of style which support a broader framework – a *dispositio* - within these toccatas.

In Chapter 1, I mentioned that an apt appreciation of the toccatas can be arrived at when the toccatas are investigated through a variety of lenses. Christoph Bernhard's theories, which I introduced and applied in Chapters 8 and 9, were developed at roughly the time of origin of the compositions under investigation. Bernhard's *Figuren* may be related to the *decoratio* (or *elocutio*) aspects of rhetoric. To be sure, composers and theorists also related aspects of organisation and structure in compositions to *dispositio* in rhetoric (see Wilson *et al.*, 2001). This might invite the idea that a certain logical succession of sections governed the toccatas, too, despite the rather improvisatory nature of this genre.

Yet, attempting to relate the succession of each toccata to the elements of *exordium*, *narratio*, *divisio*, *confirmatio*, *confutatio* and *conclusio*, would require a seventeenth-century musical theory, which clearly outlines what is to be *musically* expected from each structural element

(similarly to Bernhard's approach for the *Figuren*). Otherwise, one runs the risk of achieving rather affected results.[149]

Instead, however, I shall turn to a twentieth-century theory which, broadly based on the Baroque notion that *dispositio* governs the logical unfolding of a musical composition, as it does in rhetoric, presents a model which is tailor-made to an analysis of the toccata genre in more specifically musical terms, namely the paradigm suggested by Newcomb (1985). Newcomb (1985: 30 – 31) believes that toccatas, too, follow a certain natural succession analogous to the elements of *dispositio* in rhetoric, but he expresses discomfort with "[…] implying a one-for-one analogy between the succession of the toccata and those of rhetoric" (Newcomb, 1985: 30n). Thus, in analysing Frescobaldi's toccatas, Newcomb developed a model which is tailor-made to explain processes within the toccatas in more in musical terms. The anachronism inherent in the decision to adopt this model here is far outweighed by the advantage it provides to the contemporary observer in understanding the music in question.

10.2   A procedural paradigm

By analogy to the elements of *dispositio* in rhetoric (such as *exordium*, *narratio*, *argumentatio*, etc.), Newcomb (1985: 30 – 31) believes that toccatas, too, follow a certain natural succession. He identifies a procedural paradigm of five sections in Frescobaldi's toccatas:

> *Section 1:* An inactive, chordal opening;
> *Section 2:* Gradual increase of rhythmic activity, with indistinctive diminution figures;
> *Section 3:* Quicker, but more regular, harmonic rhythm with characteristic motives;
> *Section 4:* Greater sweep and longer motives, moving to a cadence on the dominant;
> *Section 5:* A coda-like section, with broad figures moving to a large cadence on the final.

A toccata does not need to move straight through these phases, but can interrupt or reintroduce phases throughout the piece. This model thereby accommodates a plurality of material within an overarching structure of consequential progression.

Newcomb (1985: 31n) applies such an analysis to *Toccata Prima* from Frescobaldi's *Il secondo libro di toccata* (Frescobaldi, 1637: 1 – 3).

Piccinini's *Toccata Prima* from his *Libro seconda* (Piccinini, 1639: I – III; transcription in **Volume 2**) is a lengthy toccata comprising of many sections. It may be worthwhile to attempt to reveal this model in the makeup of this toccata.

Bars 1 to 4, as a chordal opening, or rather a broad figuration surrounding the chord over the *finalis*, can be seen as forming *section 1*.

Section 2 procedures may be observed in bars 5 to 15, which present vague diminution figures and the introduction of rhythmic activity through the use of dotted rhythms.

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[149] Moreover, another seventeenth- (and eighteenth-) century term, the *stylus phantasticus*, discussed by Kircher (1650) and later, in the eighteenth century, by Johann Mattheson, describes the style of toccatas (see Krummacher, 1980), but does not provide a template for structural analysis.

The imitative use of a motive in bars 15 to 27 is a *section 3* feature.

In bars 27 to 30, new imitations and a new chromatic motive suggest a new *section 3*, but this time interrupted in bar 31 by diminutions, suggesting a return to a *section 2* procedure. Alternatively, this interruption may be viewed as a premature attempt at *section 4*.

Either way, this interruption calls for a return to a new complete *section 3*. This occurs in bar 38, which introduces imitative texture with chromaticism, echoing the interrupted attempt in bars 27 to 30. The increased rhythmic activity in bars 48 to 55 also adds character to the motives.

The true move to *section 4* occurs in bar 56. This leads to a cadence onto the dominant in bar 63.

The dance-like sections from bar 63 present a new *section 3*, with the rhythmic regularity of triplets and dotted rhythms as well as a steady harmonic progression.

Bars 72 to 80[1] reintroduce *section 4* procedures and lead to the final section, with a coda-like *section 5,* featuring broader figures and slower harmonic, introduced from bar 80.

Prima vista, then, this brief overview suggests that Newcomb's paradigm can apply to Piccinini's toccatas, too. This reveals, for example, why the cadence onto G in bars 51 to 52 does not present a convincing end to the piece: despite being a cadence onto the *finalis*, by concluding a *section 3* phase, this cadence occurs "too early" to evoke concluding finality. This renders Frescobaldi's notion that one may end a sectional toccata at any cadence (if we assume the same idea in Piccinini's works) all the more puzzling. However, it does confirm the suspicion that a careful structural underlay spurs continuation, which in turn leads to cohesion.

Yet, much has needed to be supressed in order to let the piece fit the model. For example, if a *section 2* phase requires an increase in rhythmic activity, what can be said of the rather static chords in bars 10 to 13, which in fact make up a large portion of what I identified as a *section 2*? The passage in bars 38 to 48 features some imitation, with a vague motive created through the use of chromaticism and a more regular structure; but is it not too sluggish to be persuasively described as a *section 3* phase of the model? Where does the passage in bars 52 to 56 fit in? In order to explain the framework in terms of the paradigm, it is convenient to regard it as a continuation of the *section 3* phase which started from bar 38. Yet, this does not explain the change in texture to a broken style, which in fact contrasts to the preceding bars.

The upshot, then, is that Newcomb's paradigm is practical to describe certain features particular to Frescobaldi's toccatas. As a general model, it has value in revealing procedures and structures which allow a toccata to function as a coherent composition of interrelated sections rather than a *pasticcio* of loose material. Nevertheless, care is required, lest it be used to force a dogmatic *form*.

I shall therefore consider another theory which accords well with Newcomb's model, yet allows analysis in a less form-prescriptive way and which permits textural variants within this genre.

10.3   The experience of time: toccatas and timepieces

The rise of idiomatic instrumental music in the seventeenth century can be related to a general climate of a "preoccupation with instruments" (Cypess, 2016: 4). Cypess (2016) recognises a newfound interest in instruments (in the general sense, i.e. not only musical instruments) and their potential for discovery of new knowledge or insights. By extension, this led to a changing position of artisanship in the seventeenth century.

In contrast to previous centuries, instruments were increasingly linked to the discovery of knowledge, no longer to "unthinking" artisans (Cypess, 2016: 22). The artisan was in the position to combine his *habitus* – his physical acquaintance with the working of the instrument – with his knowledge in undertaking open-ended enquiry, rather than repeating predetermined functions (Cypess, 2106: 21). Within this context,

> […] instrumental *stile moderno* itself constituted a kind of experimental approach to music. Composer-performers relied on their *habitus* at the instrument to shape the structures and sounds of the new music, and musical instruments took their place alongside instrumentalists in the visual arts, horology, optics, natural philosophy, and the study of history itself in the development of knowledge (Cypess, 2016: 221).

For example, Cypess (2016) points to a fascination for motion amongst early modern artists and instrumental composers alike. Just as artists applied their knowledge of mechanics in order to create a sense of movement and temporality, so

> [m]any of the new genres of the early *seicento* are highly changeable in their musical material and project a kaleidoscopic effect through their capricious use of diverse melodies, rhythmic ideas, metrical flexibility, and harmonious surprises (Cypess, 2016: 15).

The toccatas of Frescobaldi and of Kapsperger are amongst such pieces and Cypess highlights their exploitation of instrument-specific idiomaticism in attaining this. Throughout Frescobaldi's toccatas

> […] one senses the *habitus* of the composer, whose seemingly spontaneous whim dictates the progress of the music. The ornamental figures in particular are suited ideally – and only – to the keyboard. Their execution depends on the geography and the topography of the instrument […]. These idiomatic passages are punctuated and separated by sections in a style that might be equally at home in a full consort of instruments. Within the context of the toccatas, however, these nonidiomatic passages serve to highlight the keyboardist's control over a variety of styles and ability to execute them (Cypess, 2016: 24).

The array of material, however, goes beyond showing command over instrumental technique and over contrapuntal composition. Moreover, for Cypess this does not merely reflect an imitation of vocal styles: relating the contrasting material to the way in which the music responds to each moment of textual meaning[150] in vocal music, does not fully acknowledge the means in which the potentials of independent instrumental were harnessed.

Instead, amongst her thought-provoking analogies, Cypess (2016: 159 – 187) considers time-keeping instruments in order to present an insight into how a seventeenth-century listener or performer may have perceived the composer's intentions in these multi-sectional toccatas.

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[150] This is the approach implicit in Silbiger's (1996) analysis of Frescobaldi's *Ancidetemi pur* which I discussed in Chapter 4.

One manifestation of the early seventeenth-century "instrumental preoccupation" was an interest in time-keeping instruments. Whilst artisans and scientists worked on improving the accuracy of time keeping, especially that of portable timepieces, there was also an increasing awareness of the discrepancy between "coexistent varieties of time consciousness" (Cypess, 2016: 178).

In an age of ever-expanding trade and commerce, a sense of coordinated time became more prominent. The city clocks and bells which regulated time within society created an objective experience of time. Yet, in a world where portable personal timepieces were expensive and inaccurate, the individual could also experience time subjectively, such as in prayer and devotion, to use Cypess' example.

Cypess (2016: 161) points out that such instrumental pieces as the sectional toccatas of Frescobaldi and Kapsperger show a similar disparity between strictly organised and suspended time and regards this to be an expression of temporal experiences within the "changing social landscape" of the early seventeenth century.

Whilst organised time, regulated by a strict *tactus,* is essential to coordinate the various voices in polyphonic music, this is not necessary in plainchant, monody, or homophony (Cypess, 2016: 163).

Frescobaldi (quoted in Chapter 4) emphasised that the toccatas should not be played strictly in time, but that, instead, the *battuta* should fluctuate or even be suspended at times, in order to relay the affect of various passages. It is significant, then, that

> […] one of the innovations of Frescobaldi's toccata style was its deemphasis of formal contrapuntal writing. It is precisely this feature of the toccatas that enables the suspension of the *battuta* at certain moments (Cypess, 2016: 164 – 165).

Piccinini, too, encouraged the performer to fluctuate the *battuta* (alongside alternating *forte* and *piano* playing) to add affect:

> […] *Anzi allargando alquanto la misura con destrezza, e giuditio, riuscirà tanto più affetuoso il suonare, e poche sonate si troveranno, nelle quali il giuditioso suonatore non habbia opportuna occasione d'essercitare questo suonare ondeggiato, ò vogliamo dire piano, e forte […]* (Piccinini, 1623: 1).

> {Cleverly slowing the meter somewhat makes your playing even more [a]ffective (*più affettuoso*). There are few pieces in which the clever player will not have ample opportunity to practice this wavering kind of play; that is soft and loud […] (as translated by Buetens, 1969: 8).}

With reference to Frescobaldi's *Toccata 7ª* from his *Toccate e partite libro primo* (Frescobaldi, 1615: 22 - 24), Cypess (2016: 165) contrasts what she terms "coordinative" and "individualistic" sections.

Coordinative sections are those in which the feeling of a steady beat is maintained. In the first place, this would include contrapuntal passages which require a regular beat to coordinate multiple voices. However, this is not limited to contrapuntal or imitative passages. Sections that are more metrically structured, for example through the use of a regular rhythm or dotted rhythm could be considered to be *coordinative* too. This would include triple-meter sections within toccatas. In general, when the music moves in note values which are two or four times

the rate of a complete *tactus*, the *tactus* is perceived as proceeding quickly and in a coordinated fashion (Cypess, 2016: 165).

By contrast, *individualistic* passages allow a more flexible approach to – or even the suspension of – the *tactus*. In florid music, where the *tactus* is divided into much smaller note values, the *tactus* is perceived as *tactus tardior,* i.e. slow moving and with freer placement of the beat (Cypess, 2016: 170). In this case, the *battuta* only synchronises larger beats, between which the placement of notes is rather freer (Cypess, 2016: 171).

Cypess further regards as *individualistic* those passages which only provide a "harmonic framework", such as beginnings, or those with ties and dissonances. Importantly, the performer exercises autonomy in interpretation, for example in determining which notes to restrike in order not to leave the instrument empty, how slowly or quickly to proceed from a dissonance to a resolution, the type and degree of arpeggiation, etc. (see Chapter 13). In this way, the composer relies on a degree of "cocreation" from the performer (Cypess, 2016: 172).

Another important temporal aspect is the opposition of older, established styles to the new ones.[151] Note that it was generally in breaking away from the older, more established styles that the composer could create a *tactus tardior* or metric flexibility. Newer textures such as the polarisation of bass and melody, the liberation from a four-part SATB texture and the use of solo sections over a slow-moving bass allowed a *tactus tardior* through which the composer and performer could project a "posture of improvisation" (Cypess, 2016: 194).

In pieces where both styles are present, the smooth negotiation between the two often relies as much on the performer's *habitus* and command over aspects of instrumentality as it does on the composer's efforts (see Cypess, 2016: 189 and 195 – 198). Instrumental music thus shows that the

> […] instrument becomes a means for the open-ended exploration of this stylistic divide (Cypess, 2016: 198).

Yet, whilst flexibility in vocal music such as madrigals could serve as a subjective response to the dramatic situation, in instrumental music it became an "[…] attempt to capture subjective experience in music" (Cypess, 2016: 184). In the absence of text, "[…] the very

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[151] Cypess (2016: 187 – 198) considers these aspects in the music of Dario Castello, for example.

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subject matter of these compositions is the manipulation of sound through time" (Cypess, 2016: 184).[152]

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[152] In a rather different fashion, Rummenhöller (1978: 79 – 118) compares a sonata of Domenico Scarlatti (Longo 366 / K. 1) to the workings of a mechanical clock, by highlighting the economical and goal-orientated ("*zweckmäßig*") way in which each figure and element is used.

> *Die "Motive" [...] greifen mit einer perfektionistischen Notwendigkeit ineinander wie Zahnräder, deren Beschaffenheit, Größe und Charakteristik von musik-konstruktiven Gesichtspunkten bestimmt werden. Jedes Teilmoment [...] ist von* hinreichender Allgemeinheit, *um überall dort, wo es notwendig ist, auch eingesetzt werden zu können; es ist jedes zugleich auch von* hinreichender Besonderheit, *um in unverwechselbarer Charakteristik gerade und genau an der Stelle seinen Dienst zu tun, an der es gebraucht wird* (Rummenhöller, 1978: 95).

> {The "motives" dovetail with a perfectionist inevitability such as cogwheels whose nature, size and characteristics are determined by musical-constructive considerations. Every little component is *sufficiently generic* to be used wherever it is necessary; each is also *sufficiently unique* to serve its purpose unmistakably precisely at the point where it is needed.}

Rummenhöller sees this clockwork rationality as a musical or stylistic manifestation of the Baroque aesthetic, an aesthetic which likewise characterised philosophy, science, politics and society. In this way, Baroque rationalism even saw man as an automaton, or, in Leibniz' view, the entire universe as a huge mechanical clock (Rummenhöller, 1978: 96 – 97). Rummenhöller stresses, though, that this is not to say that Baroque aesthetic sought the mechanistic and rationality in an expressionless and soulless way:

> *Im Gegenteil: Ausdruck, Seele und Menschlichkeit sollten durch sie erst auf eine höhere Stufe gehoben werden, die erst durch den rationalen Perfektionismus für den Barock erreichbar schien: durch das* mechanisch Künstliche *und nicht durch das organische Natürliche* (Rummenhöller, 1978: 97).

> {On the contrary: expression, soul and humanity (humanness) should be raised to a higher level, which for the Baroque only seemed attainable through rational perfection, i.e. through *mechanical artificiality* rather than organic naturalism.}

Rummenhöller's view does accord with Cypess' (2016) recognition of the seventeenth-century fascination for instruments – including automatons – and the emphasis of human achievements over nature. However, his description of this late-Baroque piece as a well-running timepiece is rather different, both in analogy and in purpose, to that of Cypess. Cypess' comparison differentiates the subjective (and individual) perception of time to organised and rational timekeeping (regulating the collective) for expressive purposes in early Baroque music. Rummenhöller's analogy, on the other hand, serves his argument that music is a product of the way in which society is organised. Thus, coloured by Marxist aesthetics, Rummenhöller's comparison attempts to show that the structure and style of Scarlatti's sonata reflects the feudal absolutist society of the Baroque. In the same chapter, he contrasts the way in which each single, more autonomous, musical element in turn determines the greater structure in a prelude by Bach, thus arguing that the style in this piece preempts the bourgeois spirit of later eighteenth century:

> *Dies aber ist der Entwurf, die* Utopie der bürgerlichen Gesellschaft. *Das heißt nicht mehr und nicht weniger, als daß Bach in manchen seiner Werke einen Vorgriff tat hin auf eine bessere Gesellschaft als die, in der er lebte* (Rummenhöller, 1978: 114).

> {Yet this is the design, the *utopia of the bourgeois society*. This means no more and no less than that, in some of his works, Bach anticipated a better society than the one in which he lived.}

While Rummenhöller's ideas are interesting, they need to be treated with caution. I have highlighted the pitfalls of such older "progressive" scholarly ideals – especially in approaching epochs such as the early Baroque – in Chapter 2. At any rate, the music of the late Baroque, which Rummenhöller discusses, is significantly different to the early Baroque at hand (separated by a paradigm shift, as I shall consider in Chapter 19).

10.4   Aspects of Texture

Dissonance usage, rhythm, melodic and modal aspects all contribute to structure. Whilst the play-off between *individualistic* and *coordinative* passages may rely on any of these aspects to varying degrees unique to each toccata, the common denominator which proves to be the significant determinant of overall structure in Cypess' model appears to be texture.[153] A systematic consideration of the palette of textures exploited by the lutenists will therefore prove useful.

The diagram below contrasts textures which relate to the established *prima pratica* style to those which depart from it:
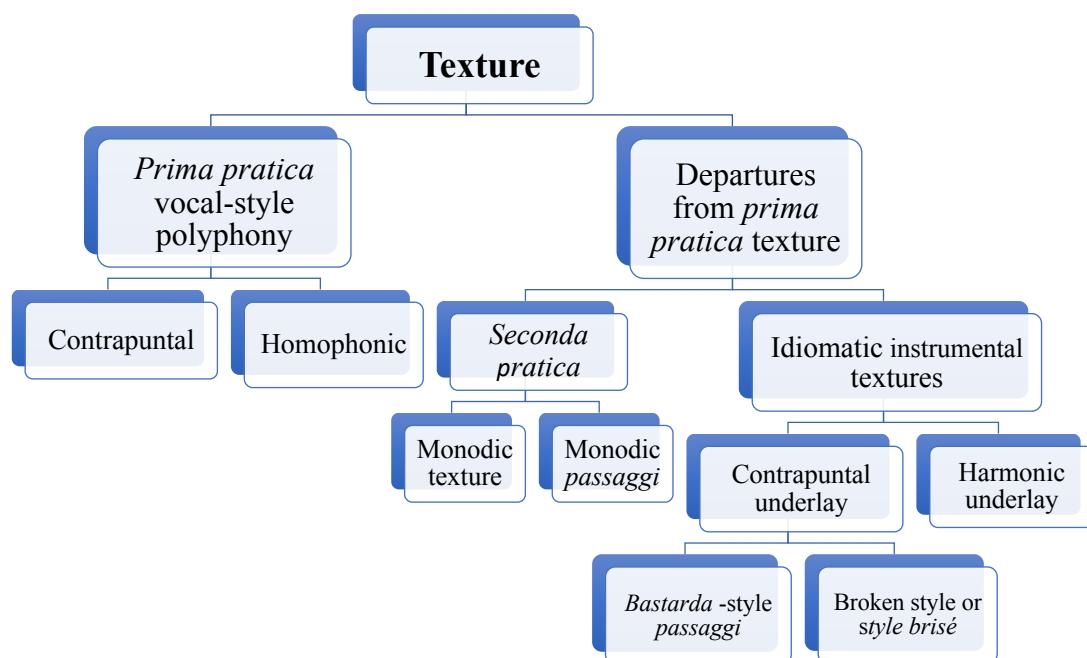
Note, that this schema highlights that not all departures from the *prima pratica* use of texture can be equated to the *seconda pratica.* Conversely, music with clear *seconda pratica* ideals such as profound affective dissonance treatment, may indeed maintain a *prima pratica* texture. This is the case in Castaldi's *Tasteggio Soave* and Michelagnolo Galilei's toccatas discussed in the previous chapter.

10.4.1 Prima pratica textures

Prima pratica textures are to found within the seventeenth-century lute and the theorbo repertoires. This category embodies the continuation of the lute style of the sixteenth century, which can be assumed to have been the familiar style carried forward through the lute music of the previous generations and older teachers. This includes the use of counterpoint and

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[153] It should be pointed out that variety of texture is of course not necessarily unique to the toccata genre. I have referred to the variety of textures shown in Kapsperger's *Aria di Fiorenza* (Kapsperger, 1604: 20 – 28)*.* In this case, however, the question of form and structure poses no complexity as it does in the toccata genre, for each new texture is limited to a self-contained *partita,* which in turn derives its form from the *aria* or *ostinato.*

imitation, but also of more homophonic sections in which the voice leading of various parts is largely observed.

Many seventeenth-century manuscripts reveal an easing of the strict application of contrapuntal procedures. However, where imitative counterpoint is featured within toccatas, it is to be assumed that a more *coordinative* approach is intended, with a steady beat to coordinate the multiple voice parts (see Cypess, 2016: 165).

Homophonic textures, too, would generally indicate a more *coordinative* approach. This would certainly be the case for homophonic sections found in triple-meter sections and other passages associated with dances genres, where rhythmic elements enforce a coordinated beat. Homophonic passages should be differentiated from free-voiced chordal passages, though, but may show similarity to these when treated as block chords without regard to a strict beat. This occurs especially in combination with longer note values, dissonance and in absence of melodic or motivic interest, implying an *individualistic* approach.

10.4.2 Departure from *prima pratica* textures

By the same token, not all chordal passages follow homophonic principles. Many chordal passages disregard voice-leading principles and only the effect of the chord and the progression of harmony seem to be of concern. Such passages are to be understood as having only a harmonic underlay, reflecting a vertical rather than the linear-horizontal approach to composition and, thereby, a departure from the *prima pratica* structures. These include passages in written-out arpeggios (although arpeggios may embellish a homophonic framework too). Sections of sustained block chords are typically indicated to be arpeggiated too. I shall discuss arpeggiation in the toccatas in more detail in Chapter 13.

It would be tempting to identify such chordal passages with a realised *basso continuo* texture and thus classify this as a *seconda pratica* texture. It should be borne in mind, though, that the theory of *continuo* realisation is generally discussed with *prima pratica* principles, in which voice leading principles and rules of counterpoint are observed. Therefore a homophonic passage, which I have associated with the *prima pratica* texture, could just as rightly be associated with *continuo* realisation (as a feature of the *seconda pratica*). Nevertheless, the way in which the five-course "Baroque" guitar realises harmonies, especially when playing from *alfabetto* accompaniments, does show a purely chordal approach. So, too, Kapsperger's written out *continuo* accompaniments for theorbo, for example, show an inconsistent texture, without strict regard for voicing and voice leading. In these, as in the toccatas, idiomatic concerns aim to achieve the best sound at each moment, representing a *seconda pratica* ideal.

Like passages of block and arpeggiated chords, broken-style passages as well as *passaggi* in the *viola bastarda* style are textures which are idiomatically suited to the lute and theorbo. However, these differ from purely chordal passages in being derived from, or at least implying, an underlying contrapuntal structure. In other words, voice-leading aspects of the *prima pratica* are still acknowledged.

I shall discuss broken-style or *sprezzata* textures, which show similarity to the French *style brisé*, in more detail in Chapter 13. Its thin texture should not be equated to the monodic style and the *seconda pratica*, for this texture still suggests multiple voices, which are maintained

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in their own ranges. In this way, although presenting a departure from vocal-style *prima pratica* texture, this texture follows the principles of polyphony, if sketchily. Broken-style passages are frequently encountered in regular quaver rhythm, requiring a fairly regular beat. They allow the composer to create *coordinative* sections while maintaining an idiomatic suavity.

As I have discussed in Chapter 4, *viola bastarda*-like *passaggi* freely cross and jump between voice ranges, capturing and embellishing elements of different voice parts. These, too, are thereby derived from underlying contrapuntal structures, although they are often mixed with *passaggi* in a more monodic sense. In faster note values, this texture allows for a more *individualistic* treatment in which only larger beats are coordinated.

Certain passages also present textural elements which we can associate with the *seconda pratica* in vocal music. These include passages of stratified bass-and-soprano texture. In particular, one may point to sections with long sustained bass notes, be they implied or explicitly written, which support a monodic texture or long *passaggi* in an upper part. Monodic *passaggi* are those which resemble the long *passaggi* found in vocal monodies. For example, some theorbo pieces feature diminutions of a bass line, in which this is the only voice part which is consistently sustained. These pieces thereby resemble *arie passeggiati* for bass voice. In implying the embellishment of only a solo voice part in a monodic texture, rather than across a full contrapuntal structure, these *passaggi* are to be differentiated from the *viola bastarda*-type.[154] Nevertheless, in the instrumental style, such monodic *passaggi* often extended beyond the range of one voice and the distinction between monodic *passaggi* and *viola bastarda*-style *passaggi* is blurred.

Finally, sections of freer texture may also include a lack of thematic lucidity or even the lack of continuous or coherent melodic material. These typically allow an *individualistic* interpretation.

10.5   *Application to analysis: Castaldi's* Tasteggiata insprezzatura

Whilst Castaldi's *Tasteggio insprezzatura* (Castaldi, 1622: 32; transcription in Dolata, 1998, vol. 2: 162 – 168 and Castaldi, 2006, part 2: 7 – 11) relies more heavily on *coordinative* textures, *individualistic* sections play an important contrasting role in breaking out of the potential tedium of the rather cautious counterpoint.

The *coordinative* passages use *prima pratica* textures in a combination of elements of imitative counterpoint and homophony, with much parallel movement to create a fuller effect. A steady harmonic movement and the exploitation of motives also contribute to the *coordinative* character.

The freer *individualistic* passages feature sustained bass notes and thus a slower harmonic progression and a suspended beat, or *tactus tardior*. Clear motives and melodic interest are absent, but the affective use of dissonance is more marked. The following table gives an analytic overview of this *tasteggio*:

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[154] This, in turn, is of course to be distinguished from diminution in the *prima pratica* practice, in which diminutions embellish one voice part while the other voices are maintained – such passages simply fall under *prima pratica* texture in my classification.

Bars	Style	Texture	Description
1 - 9	*Individualistic*	Homophonic / chordal	Although voice leading principles are observed, the lack of motivic or melodic interest creates a free, chordal opening, which allows for an *individualistic* beat in order to emphasise the dissonances. In bar 4, the D is first heard as a harmony note with a double *syncopation* in the upper voices. However, the notes which appear to form the *syncopation* do not resolve to consonances above the D, but instead leap to form a 6-chord above the next bass note, E. The D bass therefore transpires to be a *quasi-transitus* although, unusually, in an ascending passage. Bar 6 features a *quasi-syncopatio* with the d' forming a seventh above the E. Bar 7 also features a *quasi-syncopatio* as a seventh to the bass. This is resolved, but the middle voice simultaneously moves to form a fourth to the bass. A *superjectio* in the upper voice retouches the seventh (c'). Bar 8 presents another seventh in the form of *quasi-syncopatio*. This section ends with a tenorising cadence to the dominant.
9 - 16	*Coordinative*	Contrapuntal, with imitation and homophony	Apart from the texture, a *coordinative* character is achieved through the characteristic dotted rhythm, which also highlights the motive that passes between voices.
16 - 19	*Individualistic*	Monodic *passaggi*	The *passaggi* over a slow bass line, which descends one note per bar, break away from the *coordinative* beat. Further, the technique of *strascini* introduces a texture which is all the more characteristically idiomatic to the theorbo.
19 – 25		Homophonic / chordal	As in the beginning, this passage allows a freer beat within a choral approach, despite the homophonic voice-leading. This allows the performer to highlight the affective use of *passus duriusculus* and *quasi-syncopatio*.
25 - 35	*Coordinative*	Contrapuntal with imitation and homophony	This passage is related to bars 9 to 16 in terms of style and texture. A new motive is imitated between various voices, but the texture is also largely homophonic through parallel movement.
36 - 41		Contrapuntal, with some broken texture and diminutions	The diminutions embellish specific voices within the contrapuntal structure, so that this section largely remains in a *prima pratica* texture. Some figures draw on broken style, which gradually relaxes the *coordinative* texture.
42 - 44	*Individualistic*	*Bastarda*-style *passaggi*	Whilst bar 42 initially features *passaggi* limited to the bass part, these soon cross voice parts and jump between registers, implying different voices in the *viola bastarda* style.
45 - 72	*Coordinative*	Contrapuntal, with imitation and homophony	The remainder of the piece returns to a *prima pratica* (although not imitative) texture, with a regular bass line and harmonic progression as wll as rhythmic elements.

Thus, Castaldi relied on textural contrast to create *individualistic* sections. These *individualistic* passages enable affective expression, for it is noteworthy that the most expressive dissonance usage is limited to these passages. In fact, the *individualistic* passages provide structurally significant contrast in a piece which otherwise remains modally stable and features few distinctive cadential moments.

10.6 Concluding remarks

Newcomb's (1985) procedural process highlights the fact that, in effective toccatas, rather than posing haphazard combinations, contrasting elements are carefully balanced to represent a planned structural framework. His model is useful, but runs the risk of being too prescriptive if applied over-rigorously to each composer.

Cypess' (2016) distinction between *coordinative* and *individualistic* sections allows a more general model with which to view diverse toccatas. This model remains sufficiently vague to allow each toccata to be examined in its own right, provided that the rhythmic, harmonic, modal and textural aspects unique to each toccata are given due systematic attention.

The crux is rather that the *coordinative-individualistic* differentiation extends beyond the tripartite imitative-versus-*passaggi* distinction. In fact, in the lute and theorbo toccatas, imitative sections play a much smaller role than that which is highlighted in those of keyboard repertoire. For the lute family, then, the potential for other textures to substitute for imitative textures, as well as the eloquent incorporation of various idiomatic textures in a structurally meaningful way, is of significance in the toccata genre.

All this harmonises with the importance of *figural diminution* which Crocker (1966) emphasises in the makeup of a toccata.

> In principle a toccata was a succession of harmonies expressed in a varied flow of diminution (scales and arpeggios) (Crocker, 1966: 244).

According to Crocker (1966: 244), constantly changing figures are significant in creating a rhapsodic character. He compares the toccata to the recitative in its reliance on the persuasive delivery by the discerning performer.

As I shall show in the chapters to follow, these procedural aspects were used in similar ways by other composers, too, in their longer, sectional toccatas.

Finally, it should be pointed out that whilst Newcomb's paradigm fails to provide a universal, one-size-fits-all formal recipe, Cypess' approach does not highlight form beyond considering toccatas as series of sections with fluctuating *individualistic* and *coordinative* expressive material. What may at first seem to be a shortcoming, actually provides a malleable analytical tool in approaching a genre like the toccata, which lacks a prescribed form.

> *Das Tokkatische erhebt das Improvisatorische zum Prinzip, wobei das Einmünden in den Bereich einer geschlossenen Form zunächst eine zweitrangige Frage bleibt [...]. Kennzeichnend ist, daß das eigentlich Tokkatische gerade dann seinen typischen Charakter desto mehr verliert, je mehr geprägte Form die ursprunglich willkürlich verlaufenden Konturen verbietet* (Hering, 1954: 277).

{The *Tokkatische* raises the improvisational to the very level of the principle, for which the establishment of a closed (unified) form initially remained of secondary concern. [In later periods] it is characteristic that the actual *Tokkatische* increasingly loses its typical character the more imposed form prohibits the original capriciousness of the contours.}

Yet, says Silbiger (1996: 404),

[…] that a composition might be a written-down improvisation has little bearing on the presence of organizing principles. These can operate regardless of whether the piece has been worked out on paper or was composed "in real time".

Nevertheless, Silbiger speaks of "organizing principles", not *form*. Indeed, many toccatas are best described and understood as a series of sections presenting a flux of *coordinative* and *individualistic* material and contrasting and complementing textures. For each piece, these need to be examined in combination with the various structural elements in order to understand how framework and formula complement one another, rather than attempting to impose overall forms. This chapter, then, provides the tools for sensitively appreciating how each toccata uniquely achieves coherent and expressive balance.

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11 The abstract works of Pietro Paolo Melii

11.1 Biographical details

<u>Note</u>: the spelling of Melii's name in miscellaneous sources shows many variants. Fortune (2001) and Leopold (2004), for example, both use the spelling "Melli". I have, however, opted for the spelling featured on the title pages of Melii's printed music, i.e. "Melii".

Among the relatively few printed sources of seventeenth-century lute music, there are four extant books by Pietro Paolo Melii, an Italian lutenist who, for most of his career, was active at the Imperial court in Vienna.

Melii was born in Reggio Emilia in 1579. Little is known of his early life before his appointment as court lutenist to Emperor Matthias in December 1612,[155] except that he appears to have been related to the monodist Domenico Melii.

He must have enjoyed considerable favour at the Habsburg court, as extant ledgers and documents show him to have been very well paid (Torelli, 1985: 45). Moreover, he was one of only a scattering of musicians who were retained at the court after the death of Matthias in 1619 (Antonieck, 2001a: 352). This is all the more remarkable when one considers that, whilst Ferdinand II had to downsize the *Hofkapelle* extensively at the start of his rule, given the demands of the Thirty Years War (Köchel 1869: 9), he rehired Melii at 300 *florins* per year. Comparing the tables provided by Köchel (1869), this large salary was comparable to that of *Kappelmeisters* Priuli and Valentini and significantly greater than that of most other instrumentalists at the court.[156] Furthermore, Ferdinand II later elevated Melii to *gentilhuomo di corte* (Leopold, 2004: 1518).[157]

Judging by the inconsistent quality of his compositions, Melii's favour may not have resulted purely from his musical ability. It is likely that being an Italian musician may have helped, for Italians increasingly replaced Netherlands and Austrian musicians at the court, especially under Ferdinand II (see Antonieck, 1993 and Antonieck, 2001b). Probably acquired during his Grand Tour of Italy in 1598, Ferdinand's

> […] liking for modern Italian music was well known. And that there was no objection to new music, at any rate in principle, is shown by the presence of the lutenist and courtier Pietro Paolo Melli, who made what was obviously a late addition to his second book of tablatures (1614), dedicated to the

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[155] Some sketchy evidence of his early life includes a letter referring to a lawsuit against the young Melii. Further, a seventeenth-century inventory of now lost documents suggests his presence in Reggio until 1612 (see Torelli, 1984: 36 and 1985: 43 – 44). Pietro Paolo Melii was related to the composer Domenico Melli, who published monodies at the start of the seventeenth century (see Fortune, 2001 and D'Ovidio, 2004).

[156] Interestingly, between 1566 and 1567, Valentin "Backfarkh" [Bakfark] was employed as a lutenist at the court, also at the yearly salary of 300fl. (see Köchel, 1869: 49 and 129), which may point to a tradition of favour towards this instrument at the court?

[157] On the title page to his *Libro Quinto* (1620), Melii referred to himself as "*Lautenista, e Musico di Camera di Sua Maestà Cesarea, et gentilhomo di Corte*".

emperor [Matthias], and called it *La Claudiana Gagliarda* in honour of Monteverdi. It is significant that Melli was one of the few musicians taken over by Ferdinand II from his predecessor's household when he became emperor in 1619. Obviously Melli suited the tastes of the new ruler (to whom he dedicated his fourth and fifth books of lute music in 1616 and 1620) (Antonieck, 1993: 147).

The adoption of the new monodic style and *continuo* did not entirely replace the *prima pratica* style at the Viennese court, however (see Antonieck, 1993).

Melii's ability to play and compose for the new Italian instruments, viz. the archlute (or *liuto attiorbato*) and theorbo, probably also added to his prestige at the Viennese court.

Furthermore, one need only consider the dedications of his books, as well as the dedicatory titles of most pieces contained in these, to suspect that Melii must have been especially shrewd at currying favour with influential dignitaries, both at the Imperial court and abroad. For example, Melii wrote an introductory letter to Alfonso III D'Este, when the latter was still heir apparent to the Duke of Modena, with which he included a copy of his *Libro quatro* (Torelli 1985: 45). In this letter (for a translation, see Torelli, 1985: 45 – 46), Melii was also careful to draw Alfonso's attention to the *Corrente detta l'Alfonsina* dedicated to him in this book (see Melii, 1616b: 11 – 12; in the *Tavola delle Sonate* at the end of the book, on page 39, Melii describes the piece as *Corrente detta l'Alfonsina, Intitulata Al Serenissimo Alfonso Prencipe di Modena, e di Reggio &c*).

Torelli (1985: 46 and 48n) points out that extant correspondence between Melii and Marquis Enzo Bentivoglio, as well as some other unsigned letters addressed to Melii, concerned political topics and details about armies and battles in the Thirty Years War. This may suggest that Melii's success did not only rely on his musical duties.

Melii returned to Italy to become captain of the *Porta Santa Croce* in Reggio[158] in 1623, a position previously held by his uncle and which he was allowed to succeed to upon his request (see Torelli, 1985: 47 – 48). Leopold (2004: 1518) refers to this as a high-ranking administrative or custodial position ("*einen hohen Verwaltungsposten*"). There is no further information about Melii after 1623.

11.2   *Abstract works in Melii's publications*

Melii printed five books of tablature containing music for *liuto attiorbato* and for theorbo.

The first book, printed in 1610, which may have provided us with insight into Melii's style and choice of genres before his appointment at the Imperial court in Vienna, is unfortunately lost.

The surviving four books were all published while he was employed in Vienna. These books were, however, printed in Venice.[159] In fact, Melii undertook a journey to Italy in 1614,

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[158] Torelli (1984: 37 – 38; 1985: 48) refutes Van der Straeten's (1882) claim, quoted in many subsequent musicological studies, that Melii returned to Ferrara.

[159] Somewhat similarly, Biagio Marini, stationed in Neuberg (and his patron and dedicatee, *Pfalzgraf* Wolfgang Wilhelm, in Brussels), chose to print his *Sonate*, op. 8 (Marini, 1629) in Venice. Cypess (2016: 157) postulates that this was in order for the "[…] publication to circulate first and foremost within the Italian musical sphere, where it might garner greater prestige".

which may well have been to supervise the publication of his *Libro secondo* (Torelli, 1985: 45; Antonieck, 2001a: 352).

Melii did not print any pieces with the title toccata, but a number of his pieces with such titles as *preludo*, *tastata* or *capricio* are relevant to the study of the toccata genre.

11.2.1 Libro secondo (1614)

11.2.1.1 Background

Apart from such fashionable dances as *corrente*, *volte*, *gagliarda* found in other Italian sources, as well as the *Dimi Amor* (a version of the ground bass *Aria di Fiorenza*), Melii's *Libro secondo* contains the following abstract pieces:

- *Preludo detto il Slesiante*, pp. 14 - 15
- *Preludo detto il Bransuico*, p. 15
- *Preludo detto il Bavarante*, pp. 20 - 21 (dedicated to Maximilian I, Duke of Bavaria, who was the employer of Michelagnolo Galilei – likewise an Italian lutenist employed at a German court)
- *Preludo per la Tiorba detto Lestensis, p. 38*
- *Il Ciarlino Capricio chromatico, pp. 42 - 43*
- *Tastata detta la Cortese,* p. 44

Further the book also contains three canzonas for two lutes, one tuned a tone lower than the other:
- *Canzon prima detta l'Astarosta*, pp. 50 – 53
- *Canzon seconda detta la gran Marasale*, pp. 54 – 57
- *Canzon Terza detta la Regiana*, pp. 58 – 61.

11.2.1.2 Selected abstract pieces from *Libro Secondo*

11.2.1.2.1 Preludo detto il Bransuico, p. 15

A transcription is available in **Volume 2**.

According to the *Tavole della Sonate* at the back of the book (Melii, 1614: 65), this piece is dedicated to *"Serenissimo Henrico Giulio Duca di Bransuico"*. Heinrich Julius, Fürst von Braunschweig-Lüneburg (Wolfenbüttel) was the patron of Michael Praetorius (see Blankenburg and Gottwald, 2001: 261 – 262) as well as of the lutenist Gregorio Huet (see Lenaerts and Le Cocq, 2001: 802) and he invited the lutenist John Dowland to his court in 1594 (see Young and Schröder, 2001: 513 as well as Holman and O'Dette, 2001: 532). Heinrich Julius died in 1613, probably as Melii's book was being finalised for printing.

This *Preludo* consists essentially of a series of cadences. Yet, Melii used a host of textures in order to embellish the rather simple underlying structure. The E-flat mode breaks out of the usual tonal mould seemingly favoured by the Italian lutenists, viz. notably G, D and F.

Perhaps this shows a desire to explore different timbres, which, tied in with the *scordatura* tuning used in his third book (see below), may suggest influence from the French lutenists.

The first cadence appears in bar 5. This is a tenorising cadence onto the *finalis*, e-flat. The thin texture of this cadential figure is reminiscent of that which typifies many of the lute *corrente* by Italian composers.

Thick chords in bar 7 shift the focus to c. Yet, the expected cadence is evaded by the rather unusual figure in bars 7 to 9: the second chord in bar 7 features a strange dissonance of a seventh above the B-natural in the bass, which is neither prepared, nor resolved and which further clashes with the simultaneous g, the note to which it should have resolved. The lack of resolution, as this chord moves to a single note (g') in bar 8, could be explained as *ellipsis*. This "hanging" note, which belongs both to the preceding and to the subsequent harmonies, serves to highlight the rhapsodic figures in bar 9 and especially bar 10. In bar 10, the use of *strascini*, a relatively new technique for the lute at that time, further underlines the textural contrasts.

The next cadence appears in bars 12 to 14. Bar 12 features a suspension of a fourth above the bass, which does not resolve to the raised third ("leading note"). This *ellipsis* is sustained by the austerity of bars 13 to 14.

Ambiguous voice leading is exploited in bars 15 to 16, as the b-natural, which is tied as a *syncopation,* is indirectly resolved by the soprano voice.

Bars 18 to 22 return the focus to the *finalis* of e-flat, although, whether intentional (as *passus duriusculus plurium vocum*) or erroneous, the tart juxtaposition of the A-flat against the a-natural in bar 19 is unusual. The perfect cadence in bars 20 to 22 also avoids finality, as a single note for the tonic in bar 22 follows the full-textured dominant in bar 21. The resultant evasion of a decisive cadence creates the drive for continuation, as the focus shifts effortlessly back to c in bar 23.

The thin, single-voiced scale passage in bars 25 to 27 leads to the next cadence, which is ultimately evaded, as only the B-flat is played on the first beat of bar 30, while the resolution of the e' (as a seventh above the F) in bar 29, is "taken over" by the wrong voice as the soprano enters with a new idea.

Even the final cadence of the piece ends with a remarkably austere *finalis*.

Thus, this piece exploits the thin textures and filigree voice-leading which not only typified the *style brisé* of the French lutenists, but which also characterised many dance pieces, especially the *corrente*, of the Italian lutenists. If the textural inconsistency seems puzzling to the modern ear, it must be considered that Melii's music probably reflected the latest fashions of lute playing of his time.

11.2.1.2.2 *Preludo per la Tiorba detto Lestensis, p. 38*

A transcription is available in **Volume 2**.

Preludo per la Tiorba detto Lestensis, or *Preludo per la Tiorba detto l'Estense* as the title is spelled in the *Tavole della Sonate* (Melii, 1614: 66), is one of only two pieces for theorbo in

Melii's second book, the other being *Corrente per la Tiorba detta la Alessandrina* (Melii, 1614: 39). According to the *Tavola della Sonate* (Melii, 1614: 66) both pieces are dedicated to *All'Illustrissimo, & Reverendissimo Signor Cardinal Alessandro d'Este*.

Deficient of melodic and harmonic interest, this *Preludo* is exceptionally lacklustre and intimates a degree of unfamiliarity with the peculiarities of the theorbo on Melii's part. Despite the use of *strascini* (for example from bar 23) and limited instances of cross-string effects, which harness the characteristic re-entrant tuning of the theorbo, this piece demonstrates little idiomatic differentiation to the lute style. In fact, the melodic, harmonic and voice-leading aspects are so pale, that reading the tablature directly on a lute instead of a theorbo would render no significant change to the musical substance, despite the differences in voicing resulting from the absent re-entrant tuning. In the transcription in **Volume 2**, I have included a smaller system of staves above the interpretative theorbo transcription, which reveals the result if the tablature were to be played directly onto a lute. Except for the discontinuous result in bar 27, this does not produce any worse result to the theorbo version. In fact, at some points the melodic voicing is arguably somewhat more pleasing on the lute: compare bars 8 to 9, for example.

Disappointingly, even promising musical moments, such as the *passus duriusculus* (or *mutatio toni*) in the opening bars, are not carried forward to any exceptional effect.

Nevertheless, the piece is of interest in showing the composer's grappling with instrumentality and idiom, especially considering that the theorbo was a relatively new addition to the lute family.

11.2.1.2.3 Tastata detta la Cortese, p. 44

A transcription is available in **Volume 2**.

Tastata detta la cortese ("the courteous") is dedicated to a *Signor Giorgio Serotestam*, who is described as *consigliero* to the emperor, in the *Tavole della Sonate* (Melii, 1614: 66).

The thick, stately and largely consistent texture of this *tastata* sets it apart from most of Melii's compositions, such as the preludes discussed above, or the majority of his dances, which tend towards a slender, filigree texture.

The piece demonstrates a regard for voice-leading principles. The mainly stepwise movement in the slow moving upper voice creates a perceivable, if rather turgid, line. Expressive melodic moments, such as those in bars 8 to 10 and bars 16 to 18, which move to a higher register, are thereby set in relief.

Nevertheless, like the theorbo *preludo* discussed above, there is little in the way of a memorable melody which is characterised by rhythmic or intervallic contouring. Instead, the musical interest lies in the harmonic movement and the use of dissonance.

The *ellipsis* in the cadence onto e-flat in bar 6 to 7, where the e-flat in the bass appears tardy on the second beat, is an effect derived from the broken style.

The effective use of the high register in bars 8 to 9, which I already mentioned, is supported by the *quasi-syncopatio* featuring a ninth above the bass in bar 10. This is followed by a

quasi-syncopatio in bar 11, forming a more usual 4 - 3 suspension. A further *quasi-syncopatio* is featured in bar 12, with a ninth above the f, which is resolved somewhat unusually in bar 13: the ninth resolves to the octave, while the middle voices move to form a $^6_4$-chord, which is in turn resolved over the next bars through broken-style movement.

After this resolution, the expected cadence to b-flat is evaded by the stepwise movement in the bass in bar 15, moving to a 6-chord over d-natural (as opposed to the d'-flats in bar 13) which drives the music forward.

In bar 17, the *quasi-syncopatio*, forming a fourth to the bass, f, creates the impression of a renewed attempt at a cadence to b-flat. This is once more thwarted as the resolution moves to the minor third, a-flat, thereby avoiding the establishment of a dominant. This idea is repeated over c in bar 18 and over G in bar 19, thereby resembling a sequence over a brief circle of fifths. In bar 19, however, the resolution of the fourth above the bass is indeed to the major third, so that a cadence to the *finalis*, c, is expected. This cadence is diverted by the stepwise movement in the bass leading to a 6-chord in bar 20, again spurring continuation.

The use of a 6/4/3 chord (a "dominant seventh in second inversion") as it appears on the second beat of bar 21, surprises us as being somewhat anachronistic. It could be explained as being a 6-chord, with the g representing an *anticipatio notae*. Note that the $^6_4$-chord in bar 23 does not get resolved as expected in bar 24.

Like bars 17 to 19, bars 25 to 27 sequence an idea, contrasting with the ornamental figure in bars 28 to 31, which occurs over suspended harmonic action. The sustained D is released by stepwise movement in the bass leading to a 6-chord, which launches into the extended final cadential figure over bars 32 to 38.

This piece thereby shows Melii's control over compositional aspects within a rather established, conservative lute idiom. Even so, there are instances of carelessness: note the parallel octaves between the bass and alto voice in bar 20, a fault which is repeated in bar 24 (if one accepts my suggested correction).

11.2.1.2.4 *Il Ciarlino Capricio Chromatico, pp. 42 – 43*

A transcription is available in **Volume 2**.

While the *Tastata* discussed above shows Melii's control over more conservative language, *Capricio Chromatico* is the most inventive of the abstract pieces in the *Libro secondo* and demonstrates the composer's knowledgeable treatment of dissonance, at times even in the novel fashion associated with the *seconda pratica*. Moreover, while the *tastata* remains largely consistent in texture and style, this *capriccio* shows Melii's ability to unify contrasting material with a concern for musical structural aspects which one sorely misses in so many of his other works.

Above the piece, Melii provided a chromatic passage in tablature, which spans the fretted courses (the first six courses) of the lute, stating that he based the *Capricio* on this *Esempi*.

Indeed, portions of this scale are used explicitly within the various voices in the piece. For example, bars 4 to 7 feature ascending chromatic notes between G and c in the bass, while bars 13 to 16 use the chromatic section from c to f. An ascending chromatic section between

e'-flat and g' occurs in the middle voice in bars 23 to 25. The highest portion of the chromatic *esempi,* g' to c'', is reached in the upper voice, combined with the portion c to f in the bass, in bars 29 to 32. The descending part of the scale, from c'', is featured in the triple meter section in bars 47 to 49.

Of more interest than the scalar portions, though, are the melodic and harmonic aspects of the chromaticism, particularly instances of *saltus duriusculus* and *passus duriusculus plurum vocum*. Consider, for example, the cross relations between the e'-flat against the e (-natural) and B-natural in bar 3 or the *saltus duriusculus* in bars 7 to 8. The middle voice in bars 35 to 36 features unusual voice leading in moving as *passus duriusculus* from b-flat to b-natural, but then returning to b-flat instead of ascending to the expected c'. The a in bar 38 stands as a false relation to the a'-flat and e-flat in bar 37, as well as to the A-flat later in bar 38. The A-flat, in turn, is in confrontation with the e' at the end of bar 38. Chromaticism in combination with unusual voice leading is also found in bars 49 and 50, where the g'-sharp is sustained as *syncopation*, forming a seventh to the a in bar 50, but does not resolve to a' as expected (as *mora*), but leaps to e' (as *syncopatio catachrestica*).

Perhaps most noteworthy, though, is the way in which Melii balanced *coordinative* and *individualistic* passages (see Chapter 10) in a way which invites the performer to contribute to the affective discourse.

Already the opening bars establish the performer as an important stakeholder in the rhetoric. The first bar contains two repeated chords, while bar 2 features the same chord in a written-out arpeggio. This poses the question as to how one is to play the first chords: as block chords or with non-rhythmical arpeggiation? A discerning interpretation might approach the first two chords in a fashion closer to block chords, morphing into the arpeggiation of the second bar, out of which the subsequent themes and ideas could be heard to gradually arise.

At first, written-out arpeggiated chords continue in bars 3 and 4. These morph into broken-style figures in bars 5 and 6 and ultimately crystallise into a figure characterised by dissonant leaps in bars 7 and 8. This figure is reminiscent of the theme used in Kapsperger's *Toccata 5ta* in his *Libro primo di intavolatura di lauto* (Kapsperger 1611: 10 – 11) and is featured in other *caprici* by Melii too, as I shall show below.

The figure, however, does not continue as a theme or motive at this point. Instead, the material returns to an arpeggiated chord in bar 9, a 6-chord over b-natural which gives the impulse for continuation, highlighted by the faster rhythm from bar 10.

Bar 10 features another attempt at allowing the arpeggiated chords to crystallise into a theme, but note how the middle voice, which imitates the upper voice, is left hanging mid-entry in favour of reintroducing the characteristic figure of bar 7 and 8, now presented in diminution in bar 11.

The first nine bars may be described as *individualistic*, given the lack of melodic or thematic unity and the arpeggiated harmonic opening. Bars 10 to 12 become more *coordinative* in the use of faster rhythm, however note the suspended harmony over c or C.

In bars 13 to 16, the coordinative character is fortified by the driving chromatic movement in bass, along with the breathless forward motion created by the jaunty rhythmic interest of the broken style. The imitative gestures, although very free, also create a stronger sense of beat.

Bar 18 sets the expectation for a cadence, but the resolution of the $^6_4$–figure over g to a b-flat instead of to the raised leading note at the end of the bar evades the cadence. Thus, instead of cadencing onto c, the music is launched into a further chromatic passage, driving higher up the scale, thereby heightening tension until the next cadence in bar 27. This time, a cadence to g is set up, but this, too, is evaded as the bass moves to b-natural, making a 6-chord, again as impulse for continuation in order to cadence to c in bars 28 to 29.

The resulting momentary resolution of tension is short-lived as the bass and soprano launch anew into ascending chromaticism. Tension is further supported by the terse imitations in bars 33 to 37. As the texture becomes thicker, the span between the bass and upper voices is widened. Notice, however, that Melii relied on parallel tenths and thirds rather than more involved counterpoint in order to achieve thicker texture.

The triple-meter section follows as a relaxation of the tension of the preceding sections. In contrast to the preceding bars, the texture is more filigree, as this section is mostly two-voiced in texture, using some broken-style elements to suggest a fuller texture. Until this point the piece has favoured the ascending chromatic scale, constantly heightening the tension. The triple section, in contrast, draws on the descending scale. Further, the more regular rhythm and beat structure of the triple-meter section imparts a more *coordinative* character.

The return to duple time occurs in bar 67. This section presents imitations between two voices. These imitations introduce the voices consecutively, rather than in counterpoint, thereby maintaining a thin texture over a wide range. This section is rather *individualistic* in its combination of written-out arpeggiation and melodic fragments. The slower rhythm is evocative of the opening section of the piece – a relation underlined by the fact that bars 89 to 90 reintroduce the characteristic figure which appeared in bars 7 and 8. Notice that this section is less chromatic. The descending scales in bars 67 to 70 are diatonic and continue the relaxation of tension. When chromaticism is present, such as in bars 84 to 89, the descending portion of the scale is used, resulting in a sluggish effect, further generating a winding down rather than a building of tension.

Thus, in this piece, Melii created a synthesis of instrumental idiom and compositional techniques in order to create tension and an affective discourse. The performer needs to be aware of the irregularities in order to bring out the intent.

11.2.2 Libro Terzo (1616)

11.2.2.1 Background

Melii's third book appeared in 1616. The book is entirely for lute, however it is remarkable for its use of an unusual *scordatura* tuning. Melii's tuning instructions for this *scordatura* are explained in the editorial notes to the transcriptions in **Volume 2**.

Cypess (2016) considers the use of *scordatura* to be a manifestation in instrumental music of the general spirit curiosity and innovation, which she recognises in the early seventeenth century.

Curiosity, not always regarded as a moral trait in preceding centuries, took on increasing significance in the new experimental philosophy of the seventeenth century. Scientists, philosophers and artists alike set a higher premium on the role of sensory experience in gaining new insights into the world (see Cypess, 2012: 120 – 122). In relating the new seventeenth-century instrumental music to what she regards to have been a new disposition of curiosity towards objects and their potential to discover new knowledge in the hands of artisans at that time, Cypess (2016) points to the use of musical illusions and extraordinary effects in the violin works of Marini (1629).

Amongst such effects *as pizzicato*, *col legno,* double and triple stops and echo effects,[160] all of which harness the performer's virtuosity in order to inspire awe, *scordatura,* too, portrays a facet of instrumental curiosity (see Cypess, 2012: 118 – 128).

Scordatura allowed composers and performers to explore new sonorities, alternative voicing of chords and enhanced agility for the stopping hand in order to display novelty and to showcase the performer's artisanal virtuosity.

> In the case of Marini, the phrase *curiose e modern inventioni* [on the title page of his book] both advertised the novelty and the experimentalism of his compositions and appealed to patrons who could view themselves as part of a distinguished group of curious thinkers. Although Marini's patrons were unlikely to have attempted the feats of artisanal violinistic skill themselves, their patronage of a progressive composer made them part of an elite circle of intellectuals who used music to advance knowledge of the world through listening (Cypess, 2012: 132 – 133).

On the title page of his *Libro terzo,* Melii (1616a), too, was careful to advertise the fact that the pieces use a different tuning to the ordinary, specifically differentiating it from the tuning used in his (lost) first book:[161]

> *[…] in una cordatura differente dall'ordinaria & differente ancora da quella, che già quattro Anni io mandai alle stampe nel fine del mio Primo libro […].*

For the lute, this needs to be placed in context. In the sixteenth century, the lute universally followed a standard tuning consisting of a fourth-fourth-major third-fourth-fourth as intervals between the open courses, starting from the first or highest course (also see Tyler, 2001). If the first course is tuned to g', then this is the standard tuning presented by the upper stave in the example in the editorial notes in **Volume 2**.

Departure from – or even the abandonment of – this tuning in fact characterised the French music of the seventeenth century. For this repertoire, then, it would be more appropriate to refer to the use of various so-called *accordes nouveau*, rather than to *scodatura*. In contrast, the Italian lutenists maintained the Renaissance tuning. Even the tuning of the theorbo, as the new member of the lute family, was based on the old interval structure. Therefore, one can certainly speak of a departure from the standard tuning – *scordatura* – in the relatively rare cases when this is encountered in seventeenth-century Italian lute music.

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[160] An important differentiation needs to be drawn here, however: Cypess, considers these techniques in terms of *mimesis*, such as echo effects or, for example, the use of double stops to allow one violin to imitate two. Mimesis is not a feature *per se* of the lute toccatas.

[161] From this, it would appear that his third book must have been ready to print in 1614, for despite the date of 1616 on the cover, Melii speaks of his *Libro primo* (1610) appearing just *four* years earlier. The dedicatory letter is also signed 8 June 1614.

Melii's tuning scheme in this book does not match any of the various *accordes nouveau* used with any frequency amongst the French lutenists (for an overview of the host of tunings used, see Schulze-Kurz, 1990). Nevertheless, considering his extensive use of the broken style, which was also a feature a French music, it is likely that his geographical location of employment in Vienna required him to keep abreast of the latest fashions of lute playing not only in Italy, but also elsewhere in Europe.

Aside from various dances and a *Dimi Amore Passeggiato*, Melii's *Libro terzo* contains the following abstract pieces:

- *Capricio detto il Virtuoso Reggiano*, pp. 1 – 2 (dedicated to his relative, Domenico Melli)
- *Capricio detto il Malenconico,* pp. 7 – 8
- *Canzon detta la Barbarina,* pp. 19 – 20
- *Capricio detto L'Estrauos*, pp. 21 – 22

As I shall discus below, *Vestiva i colli passeggiato dall'Autore,* pp. 25 – 27, a free intabulation of a madrigal by Palestrina, is also of relevance.

11.2.2.2 Selected works from the *Libro terzo*

11.2.2.2.1 *Capricio detto L'Estrauos, pp. 21 - 22*

A transcription is available in **Volume 2**.

Melii dedicated *Capricio detto L'Estrauos* to Christoph Strauß (in the *Tavola delle sonate* at the back of the book, this piece is described as "*Intitulato All'Illustre Signor Christofaro Estrauos Organista di Camera di Sua Maestà Cesarea*").

Christoph Strauß, whose family had worked for the Habsburgs for some generations, was appointed vice-*Kapellmeister* in 1614 and *Kapellmeister* in 1616 at the Viennese Court.[162] However, under Ferdinand's reign, Giovanni Priuli replaced Strauß as Kapellmeister in 1619, as tastes shifted in favour of the new Italian music. Strauß remained at the court as a chamber organist and, from 1628 until his death in 1631, he oversaw music activities as a *Kapellmeister* at the *Stephansdom* (Grassl, 2006: 54 – 55; Kirwan and Downey, 2001: 473).

Melii's *capriccio* evokes a contrapuntal imitative texture, but there is little consistency in the use of imitative entries, of voicing leading or of motivic material in the form of a subject.

The opening figure of ascending four notes does not form a subject. It does, however, take on limited importance throughout the piece, with occasional instances of imitative reappearances, or at least the resemblance thereof, such as in bar 3 or bar 29.

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[162] From this fact, one cannot be blamed for suspecting Melii's dedicatory tiles to be a rather blatant and cunning attempting to curry favour with influential figures. On the other hand, these dedications may have been nothing more than meeting an *expected* show of decorous gestures.

Nevertheless, the more memorable figure, which enters in bar 2, characterised by descending leaps of thirds, does take on motivic significance, if fragmented, throughout the piece. It features rather more heavily in the first ten bars, though, as this excerpt shows:

This reveals that the motive is used very loosely – sometimes as little more than an insinuation, such as in bars 7 to 10. After bar 10, the appearances are sparser: once in bar 15, thereafter straddling bars 25 to 26. There is no attempt at systematic treatment or the development of this motive as a subject. The appearance in augmented rhythm in bars 27 to 28 appears austerely, rather than being woven into the preceding rhythmical and textural structure. Further appearances in bars 34 to 35, 38 to 39, bar 43 and bar 50 are in combination with simple counterpoint.

The piece simultaneously evokes the contrapuntal texture and systematic imitative treatment of a motive of the sixteenth-century fantasia and maintains an ambiguous, spontaneous freedom as seen in toccatas. Was such a vague structure indeed Melii's intention? Surely, to choose a contrapuntal texture was to invite comparison to the contrapuntal dexterity of the fantasias and intabulations of the previous generation of lutenists, as well as to the *prima pratica* vocal music, which was still present at court – also within the works of the dedicatee, Christoph Strauß. Such a comparison would summarily lead to the conclusion that Melii was at a loss when attempting to continue counterpoint beyond initial gestures and well out of his depth when endeavouring to maintain more than two voices. Consider, for example, the fragmentary soprano part in bars 6 to 8, where the f ' is left hanging in bar 8, or the parallel octaves in bar 23. In bars 23 to 24, the *syncopation* in the soprano is resolved, only for the continuation to abandon all but the bass voice in bar 25. In the rather skeletal counterpoint to the bass provided by the upper voice in bars 6 to 8 or 34 to 38, there is no attempt to create a melodic line.

This leaves one with the impression that initial imitative gestures were trained, "at hand" figures which Melii could readily slot into compositions, but that he lacked the musical knowledge to carry this texture forward in subsequent bars. Nevertheless, it is difficult to talk of mere "unthinking" artisanal *habitus,* to use Cypess' (2016) terminology, within an unusual tuning: if Melii could rely on trained *habitus* in standard tuning, the novelty of the *scordatura* tuning surely inhibited this, or at least required considerable adaptation, so that it would be rather more apt to speak of centonization.

At any rate, brief episodes of counterpoint typically dissipate into simple *passaggi*. On the other hand, in bars 20 to 22, the three-voiced texture moves into a broken style texture.

The ties in bars 39 to 41 rely on familiar *syncopation* figures, once again suggesting a process of centonization. It is possible that this piece, then, portrays changing taste, which was satisfied by the mere evocation of certain contrapuntal textures and the incorporation of standard figures. Using the resources of the instrument enjoyed a premium over what may have come to be regarded as contrapuntal pedantry. Much compositional "untidiness" is evident when the piece is transcribed into mensural notation: this is seen in the irregular voice leading and in the rather incoherent presentation of musical ideas, for example.

Nevertheless, this untidiness is easily hidden by the tablature notation, a feature of the notation system which quite likely enabled composers to rely on the performer's simultaneous freedom and discernment in interpreting the musical intention.

Finally, observe that, like certain figures in *Capricio Chromatico* discussed above, bar 47 shows resemblance to the motive used in Kapsperger's *Toccata 5ᵗᵃ* (1611). Note the *passus duriusculus plurium vocum* in the opposition between the a'-natural and A-flat in bars 46 and 48.

Capricio detta l'Estraous shows a looser application of the contrapuntal style of the sixteenth-century fantasia. Another piece in Melii's *Libro terzo, Vestiva i Colli*, also draws on contrapuntal procedures, in this case, those of the intabulation genre.

11.2.2.2.2 *Vestiva i Colii, passegiatta dall'Autore, pp. 25 - 27*

A transcription is available in **Volume 2.**

In Chapter 4, I discussed Silbiger's (1996) hypothesis that the toccata genre may have been derived from embellished intabulations of madrigals.

As a free instrumental solo arrangement of a madrigal, which only broadly intabulates elements of the original vocal model, Melii's *Vestiva i Colli* may be compared to the theorbo and harpsichord versions of *Ancidetemi pur* by Kapsperger (1626) and Frescobaldi (1627) respectively (discussed in Chapter 4). This is an arrangement of the *Prima parte* of a madrigal for five voices, *Vestiva i Colli*, by Giovanni Pierluigi da Palestrina, which first appeared in Giulio Bonagiunta's *Il desiderio: secondo libro de madrigali a cinque voci* (Bonagiunta, 1566).

Melii neither mentions Palestrina as the composer, nor that the original model is a madrigal. This may suggest that this information would have been general knowledge to users of the book, i.e. that it was a well-known madrigal at the time. Rather more thought-provoking, is that it was important for Melii to highlight that it was *his* version ("*dall'Autore*"). This is further reflected in the fact that, like Kapsperger and Frescobaldi's versions of *Ancidetemi pur*, it follows a freer approach than the intabulation procedure of the sixteenth-century lutenists. Melii did not feel obliged to remain true to Palestrina's original, but instead turned it into a new solo.

I have referred to Haberl's edition in Palestrina (1884: 239 – 242) in the comparison to the vocal original. Further, two *passeggiato* versions of the same madrigal by the bassoonist Bartolomeo de Selma y Salaverde (1638) will also prove handy for the puposes of comparison.

The first of these, *Vestiva I Colli passeggiato, Basso sole* (Selma y Salaverde, 1638: *primo libro*, pp. 15 – 16; *basso continuo* part book, p. 9) is for a solo bass instrument[163] and *basso continuo*. A transcription is available in Paras *et al.* (1982: 188 – 192). The bass part is a *basso seguente*, created from the bass voice or whichever part has the lowest notes when the bass is tacit. The solo part does not follow the other voices but almost consistently embellishes the *basso seguente*, i.e. with a few exceptions, the principle notes of any of the diminution or *passaggi* figures corresponds to that of the figured bass (although sometimes at a different octave). This approach is precisely the approach seen in Kapsperger's *Ancidetemi pur* and, as I shall show later, in his theorbo toccatas.

The second version, *Vestiva i Colli a doi*, *Basso et soprano* (Selma y Salaverde, 1638: *primo libro*, pp. 35 – 36; *secondo libro*, pp. 11 – 12; *basso continuo* part book, p. 18), is a duet for bass and soprano, with a *basso continuo* part. The bass part makes diminutions over the bass voice or lowest voice, while the *passaggi* in the soprano are based on the *cantus* of the original. Both, however, span large ranges which extend well beyond those of the original voice parts. The soprano part thereby also embellishes notes found in other parts; i.e. it incorporates some other parts in the range covered by the *passaggi*. Nevertheless, it largely follows the original *cantus* voice. This is underlined by the fact that the *continuo* part in the *basso continuo* part book presents two staves, showing a *basso seguente* derived from the original bass or whichever voice is the lowest, as well as an upper stave comprised of the original *cantus* part, or whichever middle voice is the highest at points where the *cantus* is tacit.

Melii's solo differs from Kapsperger's approach. This is to be expected, for being written for the lute rather than the theorbo, there is more scope to incorporate higher voices and it therefore does not only concentrate on the bass part. Yet Melii's version also differs from the second version of Selma y Salaverde, as he does not simply consistently maintain the outer parts. Melii used a freer concoction, occasionally featuring various original entries of voice parts in the old, stricter intabulation style, whilst elsewhere only selecting specific voices as desired, in something of a *bastarda* fashion. Often he simply created new material based only on the harmonic implications of the corresponding section in the vocal model.

Thus, bars 1 to 7 largely follow the sixteenth-century intabulation principles by presenting the imitative entries of the highest three voices of the original.

From bar 8, the entry of the *quintus* voice is embellished through diminution. By bar 9, the original voicing and imitative entries have been collapsed, as the *quintus* part leads into the *bassus* part in the style of *basso seguente*.

Bars 11 to 13 are by no means true to the model, yet still regard the original voice leading, simply arranged more conveniently for the lute.

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[163] The solo part is possibly intended for violoncello or *viola da gamba* (see Paras *et al.*, 1982: 48).

While bar 14 is true to the original, in bars 15 and 16, the structure of the model is abandoned in favour of a two-voiced texture. The principle notes of the diminutions in the bass part are still based on the original. Yet, notice how in the latter part of bar 15, the diminution figure creates an extended dissonance against the upper part which is not present in the original: this is achieved first through *syncopation* and *multiplication*, then, instead of resolving directly to the principle note, the e-natural is approached via the d as a *subsumtio praepositiva.* Bar 16 only retains the two outer voices, embellished with diminutions. Initially, the upper voice is rather similar to the bass in the previous bar: the initial *syncopation* leaps to another dissonance, the e'-flat which represents a *subsumtio praepositiva* to the resolving consonant note, f ', which is in turn followed by *transitus*. Note how, despite the diminutions, the lower voice retains the octave leap in the original *bassus*.

This passage thereby shows a disregard for the integrity of the original counterpoint alongside the simultaneous application of newer dissonance treatment. Consider that for Christoph Bernhard, these dissonances in bars 15 to 16 would have fallen under the more radical *stylus luxurians communis* (see Chapter 8).

Prima vista, the full texture in bar 17 suggests that Melii remained true to the original. Yet, only the original outer voices are maintained. The leap of a fifth in the original *cantus* voice is filled with *transitus* notes in bar 17. In contrast, the *quasi-syncopatio*, which created a 4 – 3 suspension between the original *quintus* and *bassus,* has been omitted. Thus, the inner voices in Melii's version now merely fill the harmony, without drawing on the original voicing, which shows similarity to the approach used in Selva y Salaverde's second version discussed above.

The bass in bar 20 is a diminution of the original, whilst the upper voices merely fill the harmony. For example, for the *cantus*, Melii replaced the *transitus* featured in the original with a long note. This bass diminution is not unproblematic: the downward leap of a sixth is hardly vocal in style and the A-flat causes an awkward $^6_4$–harmony with the upper voices, which is only obliquely resolved by the continuation to the F in the diminution figure.

This leads into the bass in bar 21, which is derived from an octave transposition of the orginal *quintus*, in the style of *basso seguente,* as the original *bassus* is tacit. Bars 22 to 25 do in fact relate to the original bars once again. Yet, in joining to the voices of the previous bar, as well as through the inconsistency in voice leading, the original voicing, especially the tacit moments in the *cantus* and *altus* in the original, is unclear. The d-flat against the d' in bar 25 is unusual.

In bars 26 to 29, the voices and diminutions are largely based on the voicing of the original, although no attempt is made to maintain all five voices. The attention is instead focused on whichever voices form the lowest and highest parts at any point, as in Selva y Salaverde's approach.

Bars 30 to 31 depart from the original structure once more, with bar 31 only providing diminutions on the *quintus* voice part. The diminutions in bars 34 to 37 are based on the outer voice parts, but really only outline the harmonic implications rather than the linear counterpoint. Notice, for example, the fleeting parallel fifths between the outer voices in bar 38 (and in the corresponding bar 78), caused by the bass diminution.

In contrast, a momentary return to true intabulation technique, as in the beginning, is noticeable from bar 41, as the passage captures the original imitative style. However, note that this is blurred in bars 44 to 45.

In fact, bars 41 to 80 are an almost exact repeat of bars 1 to 40. Bars 41 and 43 feature small semiquaver diminutions, which are not present in bars 1 and 3. Bar 44 omits the lower voice, which is present in bar 4. Bar 47 is altered quite substantially, but can be seen as a variation on bar 7, whilst bar 48 omits notes which were present in bar 8. For the rest, the second half is identical to the first forty bars, except for insignificant note omissions in bars 46, 51, 65, 69, 75 and 78: as these note omissions occur in the middle voices, this once again suggests that Melii treated these voices as simple harmonic "fillers", rather than equal contrapuntal voices.[164]

Certainly, the vocal original also features an almost exact repeat, with only small differences to accommodate the new text.[165] Pertinently, however, the text provides new interest. It is puzzling as it is disappointing, then, that in his textless instrumental version, Melii found no inspiration to vary the repeated section.

The final bars, from bar 81, do capture some of the original imitations, especially in bars 81 to 84, although bar 84 omits the *quintus* entry, whilst the *cantus* is sacrificed in bar 86. Interestingly, Melii chose a minor close rather than major harmony of the original. Bar 94 uses a similar figure to that in bars 40 and 80.

Unlike many intabulations of the sixteenth century, one would not be able to reconstruct the original vocal model from Melii's tablature. Whilst some parts are faithfully drawn from the original model, more frequently the original voices have been blurred, changed, morphed, replaced or even omitted in order to create an entirely new solo. In this way, the piece follows the seventeenth-century trend which saw the disappearance of intabulations and the easing of contrapuntal texture.

Another intabulation of the same madrigal in *Como*, namely *Vestiva i Colli*, ff. 82ᵛ – 85, shows a similar freedom in accommodating the voice parts on the lute. Many passages in both of these lute versions in fact show remarkable similarities. A main difference is that the arranger of the *Como* version did choose to differentiate bars 41 to 80 from bars 1 to 40 to make a varied repeat. The first half, up to bar 40, largely preserves at least the impression of full-voiced counterpoint, although the original texture, structure and voicing is merely implied through re-voicing of the harmonies to achieve chords and passages which suit the lute idiomatically.

For bars 41 to 80, the *Como* arranger applied diminutions within a thinner texture. At several points, the texture is largely two-voiced with diminutions taken in turn by the upper and lower voices. Pertinently, these diminutions are modelled on the lute arrangement in bars 1 to 40 rather than on the structure of the original, so that this section moves even further away from the original madrigal in creating an instrumental solo.

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[164] Further, the end of bar 77 features a d' in contrast to the g' in bar 37, as the tablature character '3' is (mis)placed on second instead of the first course.
[165] The most significant difference is found in bars 72 to 73 in the *cantus*.

A further idiomatic aspect is seen at cadence points, where the arranger replaced the original structure with more standard lute cadence formulas and reused the same cadential figure four times in a centonizing fashion, at bars 7, 21, 31 and 71:
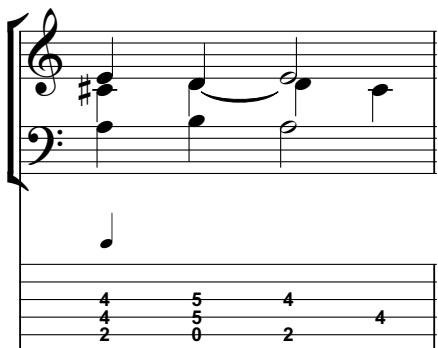
Both Melii's version and the arrangement in *Como* represent solo pieces in instrumental idiom rather than strict intabulations in the sixteenth-century tradition. Indeed, the particular choice of madrigal also seems to allow – even to necessitate – this. The use of ties and rests as well as voice crossing in Palestrina's original makes it challenging to accommodate the inner voices parts in a distinguishable way on the lute, so that ultimately only the harmony becomes the aspect of the inner parts which can be fully apprehended.

This is similar to the approach which I highlighted in the theorbo version of *Ung Gai Bergier* in Chapter 4, where only the essence of the original piece is captured. Whilst not entirely the same technique, there is similarity to the practice of *partimento* in the use of pre-exiting material to create a new solo. Without dictating the contrapuntal structure, the model does seem to have guided Melii in creating more consistent results than that which he achieved in many of his other free compositions.

The *canzona* was a genre which, like the intabulation, bore contrapuntal implications. Although not directly a toccata, just like the free approach of the seventeenth-century "intabulations", a handful of seventeenth-century lute *canzonas* approach the compositional freedom of the toccata genre, thereby relating once again to Silbiger's (1996) theory. This is to be seen in Melii's *Canzone detta la Barbarina*.

11.2.2.2.3 Canzone detta la Barbarina, pp. 19 - 20

A transcription is available in **Volume 2**.

This piece merely implies the style of the *canzon francese* or *canzona a 4* (see Caldwell, 2001a), almost suggesting that Melii had heard of the genre, but did not fully understood its principles or did not possess the contrapuntal skill to master the techniques. In Melii's piece, imitative entries, which characterise this "fugal genre" (Caldwell, 2001a: 75 and 77), are only implied and seldom followed through, so that the piece rarely maintains more than two simultaneous voices.

Whereas the work opens with a dactylic motive typical of many fantasias and *canzoni*, the entry of the second voice is not really an imitation, so that bars 1 to 6 merely feature a simple *bicinium*. This *bicinium* is answered by a second *bicinium*, with an expressive *mutatio toni*

supporting the implication of new voices, despite the fact that the new entries fall largely in the same register as the first. In the entries in bars 7 to 13, the imitative treatment is very loose. Fuller contrapuntal texture is achieved in bar 13 to 14. Despite promisingly serene passages, such as that in bars 19 to 23, the counterpoint never launches into brilliance. After moments of fuller texture, Melii quickly returned to two voices. The entry of new voices is suggested through register changes, such as that in bars 16 and 17, which seldom coincide with the continuation of preceding voices, so that there are rarely moments in which counterpoint between more than two simultaneous voices is sustained.

The rather abrupt *mutatio toni* in bar 25 creates more of a hiatus than an affective gesture, especially as the material in bars 25 to 27, in contrast to promising moments of counterpoint in the preceding bars, seems to draw on nothing more than trained standard patterns, suggesting that Melii relied on his performance *habitus* on the lute, rather than on compositional proficiency. Thus, perhaps being at a loss as to how to continue, Melii relied on the abrupt shift in bar 25 to move to a position to accommodate the *habitus* figure which follows it.

However, this passage is followed by a further *mutatio toni* in bar 27 which, in combination with the register change, can be heard as a reflection of bar 8.

After this, the counterpoint is reduced further, as bar 31 introduces a new section of rather disappointing scale *passaggi*, terminating on a cadence in bars 35 and 36. Like the timeworn material in bars 25 to 27, this cadence also smacks of centonization, so that one is left with the impression that stock material has simply been slotted in.

The triple-meter section likewise presents but meagre melodic, harmonic or contrapuntal interest, which anyway soon peters out into single-line scales in bars 46 to 49, with further centonization as bars 50 to 51 feature a similar cadential figure to bars 35 and 36.

Bars 51 to 55 offer a varied repeat of bars 1 to 6, which does help to tie together the plethora of material. After this, *passaggi* are used to end the piece. The final cadence once again introduces a similar figure to that in bars 35 and 36 and 46 and 50.

Whilst free-voiced and suggested polyphony have always been a part of the lute texture, unlike in the case of two *canzonas* for theorbo by Kapsperger (1640: 23 – 25 and 25 – 27) the inconsistent counterpoint in *Canzone detta la Barbarina* cannot be ascribed to textural restrictions on the lute. Instead, this points to a lack of contrapuntal dexterity on the part of Melii. On the other hand, the reduced counterpoint and the plurality of material are aspects which this piece shares with the toccata genre and may therefore reflect a desirable aesthetic, rather than merely a lack of compositional command.

The upshot is that, even in choosing to compose pieces associated with the intabulation and the fugal genres, Melii preferred to substitute strict and imitative counterpoint with styles and textures associated with the toccata genre. Whilst this may reflect broader trends in composition for the lute, his pieces do not show mastery in balancing idiomatic style and structural framework.

11.2.3 Libro Quarto (1616)

11.2.3.1 Background

Melii's fourth book, also printed in 1616, uses the standard tuning for the lute.

This books opens with an abstract work, namely *Capricio detto il gran Matias*. The remaining seventeen solo pieces are all *corrente*, each dedicated to a prominent individual, such as to Alfonso III D'Este mentioned above. It is surely not insignificant that the most prominent dedicatee, viz. Emperor Matthias, was given a different genre. It also suggests that this improvisatory genre must have been considered weightier than – and not merely a prelude to – the dances.

Apart from these solo works, the book contains a *Balleto concertato con nove Instromenti*, as the title page states. This ensemble work is scored for violin and flute, accompanied by *cembalo*, four different types of lutes of various sizes, a double harp and a bass viol (see Melii, 1616b: 29). Antonieck (2001a: 352) regards these realised accompaniments to be examples of *continuo* practice as described by Agazzari (1607).

11.2.3.2 Capricio detto il gran Matias, pp. 1 - 2

A transcription is available in **Volume 2**.

A lengthier work, this *capricio* gains its substance through a patchwork of sections, each leading into the next, without truly relating material to previous sections.

The opening eight bars are over a sustained bass, f or F (although this is only implied in bars 7 and 8). The first true bass change occurs in bar 9, to the dominant.

The melodic fragment in bars 9 to 10 reappears later in the piece and, resembling passages in pieces discussed above (such as in *Capricio chromatico*, bar 7), it is reminiscent of the motive of Kapsperger's *Toccata 5ta* (1611). This figure is echoed in bar 13.

The rather refined cadential figure in bars 15 and 16 brings together the meandering combination of arpeggiation and broken style in the opening bars. Note that the b'-flat enters as an unprepared seventh above the C, which although it falls a second, is not resolved, as the a'-flat forms a seventh above the BB-flat (*syncopatio catachrestica* in Bernhard's terminology). After the 4 – 3 resolution in bar 16, the cadence is evaded by the movement in the bass, which leads to a 6-chord in bar 17. This allows a new cadence to be approached as bars 18 and 19 create the expectation for a cadence to E-flat. This cadence, too, is avoided through a similar bass movement leading to a 6-chord in bar 20.

Whereas bars 20 and 21 seem to introduce a new idea in a descending sequence, this fades into scalar passagework, preventing the establishment of a unifying motive and instead leading to a new material, not unlike the cadential figures in bars 15 to 16 and 18 to 19. These occur over a sustained B-flat in the bass in bars 25 to 28. The use of the middle and low register is noteworthy.

Bars 31 to 32 feature the melodic figure which was introduced in bar 9, which extends into new material, a passage largely based on parallel sixths, allowing the music to escape the murky lower register of the lute. After the cadence onto E-flat in bar 36, the figure in bar 36 begins a new section. The quasi-imitative treatment of this new material in bars 38 and 39 leads to the expectation that this will form a motive or unifying idea. Yet, again, this is skirted. Besides, bar 37 poses hidden parallel octaves.

Instead, bar 43 recalls the melodic figure of bar 9 and leads into new material, the rather uninspired scales accompanied by sparse parallel tenths in bars 46 to 50. Parallel fifths nevertheless appear between bars 50 and 51. The cadence to F in bars 53 to 54 is odd, first because one would expect the b-flat in bar 53 to lead to an a, i.e. a 6-chord. Yet, not only does the bass feature an F instead of the a, but the expected a – the third of the chord – is missing, even as a middle voice.

In contrast, bars 54 to 64 are conservative in texture, observing voice leading and suggesting the maintenance of a three-voiced contrapuntal structure. Note the use of *syncopation* in bars 57 to 59. This dissolves into broken style from bar 63 to 69.

Further new material is presented in bars 70 to 73, in the form of a descending bass line with ascending leaps in the upper voice. In bar 74, the entrance of an unprepared b-flat above the c, with the third of the chord lacking, is awkward. These figures, too, prove to be fleeting, as bar 75 to 95 feature a more unified section in simple yet charming broken style. Nevertheless, notice how the figure in bars 75 to 76 is initially treated as something of a motive, but abandoned after bar 86.

Hanging notes take on an importance, for example the b'-flat in bar 84 is somewhat adrift unless it is connected to the a' in bar 86, from whence an ascending bass line, harmonised in *fauxbourdon*, characterises the continuing broken texture.

In bar 93, an ascending bass is featured again, but this time only to c, in order to prepare a cadence. Notice that in the move to the cadence, parallel octaves appear between bars 93 and 94 and parallel fifths between bars 95 and 96. The cadence to F is evaded, once again through stepwise movement in the bass line to a 6-chord in bar 97, presenting impulse for new material.

If bar 98 seems to prepare a cadence to C, this is interrupted in bars 99 and 100 by a further recall of the melodic figure which was introduced in bar 9.

The cadential figure over F in bars 106 to 107 again uses stepwise bass movement to evade a cadence to B-flat. Consecutive fifths occur between the outer voices in bars 108 to 109. In a further presentation of a cadential figure, over f, in bars 109 to 110, the expected cadence to b'-flat is evaded by the resolution of the fourth to an a'-flat instead of a', thereby avoiding the leading note.

It is up to the showy scalar passagework, punctuated by the rhythmically interesting chordal passages in bars 115 and 118, to drive the music towards the final cadence. Interestingly, the final sonority lacks a third, despite the fact that the a is expected as the resolution of the seventh in the penultimate bar.

In short, this capriccio is toccata-like in its presentation of different (though not starkly contrasting) ideas in an assortment of stock figures (particularly the cadential figures), familiar and established vocal-style textures, as well as non-contrapuntal textures and free passagework. Melii seems to have been disinterested in maintaining any idea for too long. A type of perpetual motion, perhaps better described as a flowing discourse, is created by the shifting ideas, underlined by the evasion of strong cadential moments.

11.2.4 Libro Quinto (1620)

11.2.4.1 Background

Printed in 1620, Melii's *Libro quinto* is clearly divided into a section for lute (*liuto attiorbato*) and a section for theorbo.

The lute section contains but one abstract work, namely *Capriccio detto il gran monarcha,* pp. 1 - 4. The remaining lute pieces are mainly *correnti* except for two *allemani* and a *volta sopra una bataglia.*

The theorbo portion has *gagliade* and *correnti,* as well as the four abstract pieces:

- *Capriccio detto il favorite*, pp. 33 – 34
- *Capricio detto il geloso,* pp. 39 – 40
- *Capricio detto il capricioso*, pp. 44 – 45
- *Capricio detto l'Ustinato,* pp. 49 – 50

11.2.4.2 Selected works from *Libro Quinto*

11.2.4.2.1 Capriccio detto il gran monarcha, pp. 1 – 4

A transcription is available in **Volume 2**.

Just as the *Libro quarto* opens with a *capricio* dedicated to Emperor Matthias, Melii's fifth book begins with *Capricio detto il gran Monarcha*, almost certainly referring to Emperor Ferdinand II, who was also the dedicatee of the book.[166]

This piece also appears in *Perugia,* pp. 70 – 71, although with the first 54 bars omitted and replaced with four new bars (see Chapter 6 and **Volume 2**).

With an ambitious length of one hundred and ten bars, the piece draws on a host of textures and materials. Yet, closer analysis reveals a very simple underlying structure and harmonic language.

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[166] Torelli (1985: 45) posits that Melii probably attended Ferdinand's coronation as King of Bohemia in Prague in 1617. This piece may already have been composed then.

Bars 1 to 4 are built over a stepwise ascending bass line. The thickly-voiced chords in the first two bars are striking, given Melii's propensity to thin, two part textures. Does one accept the parallel fifths as part of the voicing of the chords?

Bars 3 to 10 maintain a four-part texture. The first textural inconsistency appears in bar 7, whereafter the music falls into a two-part texture.

Following the ascending scale in the bass in bars 1 to 4, a cadence onto C is evaded in bar 5 through the movement in the bass to a 6-chord. This allows continuation to the bass note G, with a momentary *mutatio toni* through the introduction of an e'-flat, in order to set up the cadence to dominant C. This cadence is likewise evaded in bar 7 by a movement to a 6-chord, which leads to a new ascending bass line, once again starting on the *finalis* F, which appears in bars 8 to 11. The scalar bass line ascends beyond f, to g, once more preparing the cadence to the dominant, which is again evaded by a move to a 6-chord in bar 12.

The thicker texture is abandoned by bar 13 as the piece moves abruptly into two-voiced writing with the bass and soprano moving, rather disappointingly, in parallel tenths. Bar 13 also introduces a small motive, which is featured extensively throughout the section until bar 40.

The ascending scalar bass line starting from F in bar 15 is accompanied in parallel tenths by the soprano voice, which continues until bar 20. The only musical interest is created by the introduction of an e-flat in bar 16 and the use of the small motive which first appeared in bar 13.

From bar 19 to bar 31, this motive is used in simple imitations between the two voices. It is surprising, though, that in bar 30 Melii evidently tolerated parallel octaves even in a two-voiced texture. In bar 22, the piece breaks out of the F-mode with the introduction of the e-flat. This shifts the focus to B-flat, although it does not constitute true modulation in the tonal sense, for this does not lead to any broader structural aspect and the music quickly gravitates back to the F-mode. Melii appears to have been inexpert at – or perhaps simply disinterested in – exploiting *mutatio toni* in an extensive way in order to avoid the tedious milling around a limited set of notes, which could be pointed out as a weakness of this piece.

Indeed, one does suspect that Melii tried to disguise the lack of harmonic interest through the introduction of new ideas. Thus, bars 32 to 33 present a new melodic figure (which I have notated as continuing in the alto voice from bar 32 to bar 33). This figure is remarkably reminiscent of the theme used in *Capriccio detto il gran Matias* and which, once more, is reminiscent of the dominant motive in Kapsperger's *Toccata 5ta* (1611). However, it does not become a motive for imitation (the small motive from bar 13 continues to feature until bar 39), although it is used in diminution in bar 38 and featured again in bar 60.

Bars 37 to 41 present the first large cadence, onto the *finalis* F. Bars 37 to 39 use figures over the c in the bass, forming an extended dominant within the cadence, with the use of broken texture in three voices offering a welcome break from the preceding parallel movement. Nevertheless, the broken-style passages in bars 37 and 39, surrounding the above-mentioned melodic figure, presented in diminution in bar 38, are almost identical, so that one suspects that for Melii this may have been a figure of *habitus* rather than a carefully planned compositional tool. The *finalis* in bar 41 leaves the notes of the dominant in bar 39 hanging – especially prominent is the leading note, e', which leads nowhere. This may be an *ellipsis*

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resulting from the use of broken texture, but may equally be the result of slapdash composition. Either way, such a figure as *ellipsis* can hardly achieve the intended element of refined affective expression when so many other compositional aspects are so juvenile.

A new section begins in bar 41, with new figures. In bars 41 to 48, the bass movement F – c – G – d seems to free the bass part from milling around the *finalis*. Although g is emphasised in bars 43 to 46, after having reached the d, a 6-chord over e immediately leads back to the *finalis*, F, with bars 48 to 51 once again built over an ascending scale from F.

Bars 52 to 55 feature a similar bass line movement to bars 41 to 43, i.e. F – c – G – d, this time followed by stepwise down to F. This descending passage uses a broken texture in three voices, with the middle voice effectively forming a 7 – 6 *syncopation* chain above the basses. It is lamentable that Melii did not expand on such moments of expressive inspiration, which showcase a better side of his composition skills.

Bars 59 to 61 are similar to bars 37 to 41 in forming an extended figuration in broken style over the dominant in order to cadence onto the *finalis*. Notice that bar 60 reintroduces the figure which appeared in bars 32 to 33 and bar 38.

In bars 62 to 65, a rising bass line is accompanied in parallel tenths. Bars 68 to 71 relate to bars 55 to 57, especially in the fact that the underlying bass line is really heard as a simple descending bass. From bars 71 to 73, the bass ascends once again, this time with the soprano following in parallel thirds, but now in broken style.

Bars 75 to 77 feature a promising, thicker texture, showing more control over multiple voices within the broken style. This, too, is only momentary inspiration, for after bar 78, the music falls back to ascending parallel tenths, thinly disguised by simple *variation* figures.

Likewise, the contrapuntal interest in bars 82 to 86 proves to be short-lived and remains two-voiced in texture, despite the register jump in bar 85, which introduces a new voice.

From bar 87, a very simple two-voiced version of the established formula of a 6 – 5 chain above a descending bass line (not to be considered *quasi-syncopatio*, though, for this does not feature dissonances) extends down to F again.

From bar 92, similar counterpoint to that in bars 82 to 86 is embellished with more semiquaver movement, building excitement. After bar 95, more anticipation is created by the introduction of a three-voiced broken style, although this is simply built over an ascending bass line (note the octave displacement in bar 95), with combined parallel tenths and parallel sixths. The broken style often results in a 5 – 6 movement in the middle voice, which adds interest. In bar 96, the a' can be heard to be connected to the a' in the previous bar, so that this is a combination of *quasi-syncopatio* and *multiplication* over the B-flat in the bass.

After brief imitations in bar 97, the music continues with ascending bass line figures. Despite the diminutions, this passage simply relies on parallel tenths.

The leaps in the bass from bar 101 embellish a descending line, accompanied by *variation*-type diminutions in the upper voice, which meekly clothe the movement in parallel tenths. Similarly for the ascending bass line from bar 103, the diminutions rely on parallel tenths to the bass. There is little harmonic interest, save for the *passus duriusculus plurium vocum*

between e-flat and e'-natural in bar 102. Yet, even if it were intended to be an affective figure, its efficacy is weakened by the simplistic structure.

Surprisingly, *strascini* are introduced, rather suddenly, only at the very end of the piece – and only for one bar – leading into the written-out arpeggio which closes the piece.

It is difficult to understand the place of such a work within the greater picture of seventeenth-century music. Melii must have been sufficiently satisfied to let this piece fill four costly pages at the start of his fifth book. So, too, the scribe of the *Perugia* manuscript chose to include it, which may also point to some degree of popularity.

Yet the musical language is exceedingly simple. Much of the piece is built over ascending and descending scales in the bass. The counterpoint relies disproportionately on parallel movement between voices, only occasionally broken by timid gestures at imitative textures or broken style. This piece does not make extensive use of modal features for structural or formal purposes. On the contrary: the harmonic language is very limited. Its significant length owes to the wealth of figures and ideas, but even the diminution figures are often unimaginative.

Nevertheless, Melii did manage to vary the textural and rhythmic activity in such a way that, from the serene restraint of the opening bars, there is gradual but constant build up of effervescent excitement throughout the piece. Perhaps herein lies its merit.

Finally, it may also be pointed out that all the figures are thoroughly idiomatic to the fingerboard, rendering the piece particularly pleasing to play, even if potentially tedious to hear. The success of the piece therefore calls on the discrimination of the performer.

11.2.4.2.2 Capricio detto il favorito, pp. 33 - 34

A transcription is available in **Volume 2**.

Capricio detta il Favorito exploits a host of techniques and textures which are characteristic to the theorbo. Significantly, the piece features no substantial use of counterpoint.

Broadly, this *capricio* consists of larger sections in broken style, linked together by – and juxtaposed to – three brief sections featuring four-voiced chords in SATB texture as well as sections featuring a characteristic *strascino* figure in semiquavers. The last-mentioned figure takes on particular prominence in the centre of the piece, where it is treated in a sequential fashion. Furthermore, the use of the same cadential figure in bars 22, 44 and 56 brings a certain sense of unity. This may be summarised as follows:

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Bars

Bars	
1 - 4	Thick chords with the introduction of the characteristic *strascino* figure
5 - 22	Broken style
22 - 23	Cadential figure
23 - 24	Four-voiced chords in SATB
25 - 29	Characteristic *strascino* figure, used in sequence
30 - 31	Four-voiced chords in SATB
32 - 39	Broken style
41 - 42	Four-voiced chords in SATB
43 - 44	Characteristic *strascino* figure
44 - 45	Cadential figure
45 - 56	Broken style
56 - 57	Cadential figure

While this suggests an effort to bring more unity to the genre (as opposed to, say, *Capricio detto il Gran Monarcha*, which suffers somewhat from incohesive rambling), the wealth of material nevertheless does not weld into a simplified whole quite as neatly as the above description or table may imply.

In the first place, Melii's rather individual application of broken texture blurs any sense of voice leading. The use of broken texture in this piece does not represent true *style brisé* in the style of the French lutenists,[167] as it cannot easily be related to an underlying melodic-contrapuntal structure (see Chapter 13). Nor does the broken texture represent a simple arpeggiation of the harmonic structure. On the contrary, the harmonic intention is at times very hazy.

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[167] However, the broken texture sections are reminiscent of the *préludes non mesurés* pieces found in keyboard and lute repertoires.

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The melodic voice leading is distorted further by Melii's exploitation of cross-string playing.[168] Cross-string *campanella* effects can be put to good effect on the theorbo, given the proximity in pitch of the first five courses resulting from the re-entrant tuning. In this piece, the ensuing differentiated tone colours of individual notes within broken texture leads to further scattering and fragmentation of the melodic line. Much is left to the performer's interpretation: a melodic structure of sorts is only arrived at when notes which are separated by long periods are connected or related to one another in a way that avoids "hanging" notes. Admittedly, even this does not always clarify the melodic contour.[169]

Consider the passage from bar 5, for example. The voice leading is not immediately obvious and may as well be regarded as being only two-voiced, so that what I have transcribed as two upper voices could be interpreted as forming one, requiring the performer to avoid sustaining notes, even when they fall on separate courses. In bar 7, after parallel octaves (between c - c' and A – a), the a is left hanging to form a seventh above the B-flat, which remains unresolved. Thereafter, the f enters as an unprepared seventh to the G. In bar 9, the preceding c'-sharp is also not resolved as per the rules of counterpoint, but instead connects to the c'–natural.

The b-flat in bar 16 is harmonically awkward, as it forms a fourth to the f, initially as a *syncopation*, then repeated at the end of the bar, where it is also heard as a fourth against the F in bar 17. This is left hanging. Even if it is connected melodically to the d' (which also seems to hang in the air) later in bar 17, the dissonance remains.

A further example of problematic voice leading may be pointed out in bar 50, where the overlapping of parts, caused by the re-entrant tuning, results in an undefined bass line. The result is a vague, ambiguous melodic and harmonic structure.

One may be tempted to say that Melii took broken texture to the extreme. Notice, however, that within this broken texture, there are moments of more regular voice leading, such as in bars 9 to 11 or bars 17 to 18.

A second consideration is that although the semiquaver *strascino* figures do provide some unity, as they are first introduced in bar 2 and then featured throughout the piece, there is no consistent motivic treatment of these figures. At most one can speak of a recurring *gesture* rather than a single motive. Moreover, these figures blur the harmony, as they are diminutions based on the ensuing harmony, rather than the presiding harmony of the bass note over which they occur. Consider bar 3, where the figure enters, before a change in the bass note, on an e, which, like the other principle note of the diminution figure, c', belongs to the A sonority in bar 4.

Dissonances within these figures add further piquancy. For example, in bar 14 the figure enters with a b-natural, a tritone above the bass, f. In bar 15, the b-flat follows as a *passus duriusculus (plurium vocum,* if one accepts my interpretative transcription) to the preceding b-natural. The *passus duriusculus plurium vocum* is especially tart in bar 28, where the f-

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[168] This is not evident in the transcriptions in **Volume 2**: despite the importance of this information, to avoid cluttering the scores, I have refrained from indicating strings for notes spread across different courses of the theorbo. It is my belief that consultation of the tablature will reveal the placing of notes on different courses, even for non-lutenists.

[169] In this case, the system of tablature seems to show a better picture than the mensural notation, for it better disguises the inconsistency.

sharp and b-natural are both dissonant to the bass note, F, as well as to the associated harmony. In bar 29 the figure similarly contrasts an f-natural to the preceding f-sharp, while in bar 36, the figure starts on a b-flat, over the B-natural in the bass. The move from b-natural to b-flat within the figure in bar 38 is also noteworthy.

To this may be added that in bars 3, 25 and 52 the figures feature a leap of a seventh from e to d', caused by the re-entrant tuning of the theorbo. These figures, if played on the lute, would not feature this leap, as the first note, played on the second course would be an octave higher. One wonders whether this reflects clumsiness, i.e. that Melii simply discounted the re-entrant tuning of the theorbo, or if he indeed desired this as a *saltus duriusculus* figure. This occurs in some of his, and other composers', theorbo pieces too.[170]

As I have mentioned above, these *strascino* figures are featured in something of a sequence in bars 25 to 29. The harmonic and melodic structures are, however, not replicated in order make regular or exact sequences – a fact highlighted by the rather unusual chord in bar 27 and the especially acerbic dissonances within the semiquaver figure in bar 28, where the f-sharp is in conflict with the f and the c-sharp is in false relation to the c'. Bars 37 to 38 as well as bar 43 feature similar material to that used in the sequences. Thus, these figures simultaneously contribute an element of unity and add to a further angular element to the already disjointed structure.

A third aspect which complicates the unity within the piece, is the fact that each of the three brief sections of sustained chords plays a rather different role within the overall structure. To be sure, the listener easily relates these three sections to one another, as each offers a moment of more established SATB texture, with regular voice leading and timeworn cadential figures.

Yet, the first passage, in bars 23 to 25, is used to move away from the *finalis*, D, into the above-mentioned sequences. The second passage of chords, in bars 30 to 32, serves to shift the focus to C and to lead back into broken style. In bars 41 to 42, the stability of the SATB chords initially appears to either highlight the tonal region of F in preparation for a new section (similar to the way in which C was highlighted in bars 30 to 32), or to establish the dominant for a cadence to b-flat. Yet, neither of these expectations is fulfilled as bar 43 features an abrupt movement to an e-flat sonority.

Within the textural plurality, there are also three almost identical cadence figures which appear in bars 22, 44 and 56. These full-voiced figures are to be contrasted with the thin cadential figures in bars 34 to 35 and in bar 55, which in turn resemble the type of cadential figures found in many of the thin *corrente* by Italian lutenists. Such moments lead to the suspicion that Melii was drawing on his *habitus,* in order to slot pre-existing "standard" material into compositions.

At times, such centonizations show little regard to how these actually fit the harmony or overall structuring. When one considers that the cadential figure in bar 55 presents

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[170] For example, in *Corrente detta la Strasinata* (Melii, 1620: 38), Torelli (2006: 22) argues that

> […] this is not an error, but rather a practice to be commonly found not only amongst contemporary manuscripts, but which was also put to good use by the most famous theorbist of all, Kapsberger.

I cannot agree that Melii put this to "good use", though.

consecutive octaves (F – f ' to G – g'), despite the thin bass–soprano voicing, one cannot be blamed for suspecting a disdain for contrapuntal finesse on Melii's part.

The use of *strascini* is not as integrated into overall style and texture as they are in the works of Kapsperger, for example. The figures featuring this technique seem disjointed. Bars 24 to 27, for example, surprise rather than charm. Are the piquant figures truly premeditated rhetorical figures, or are these surprising elements born from an insecurity with the instrument? Whilst Melii may have intended the ungainliness of these figures as an expressive gestural figure, one is easily left with the impression that although he mastered the technical skill – the *habitus* - of playing *strascini*, he lacked the compositional refinement to integrate these effectively within the composition. Yet, perhaps the result is a combination of these factors: experimentation with new techniques led to surprising results which Melii then chose to showcase within his compositions? Cypess (2016) points to spirit of curiosity and the fascination for the bizarre which characterised early seventeenth-century artistic and scientific inquiry. Just as seventeenth-century collectors displayed both beautiful and grotesque objects in their *Kunstkammer* and menageries, so too instrumental music showcased the peculiarities (Cypess, 2016: 149).

The inconsistency in texture and in the presentation of a plurality of material cannot be satisfactorily explained in terms of a balanced differentiation of *coordinative* and *individualistic* sections. The broken-style passages, which make up the bulk of the composition, are *coordinative* in terms of the rhythmic momentum created by the continual quaver movement. Yet, Melii's application of broken style requires an *individualistic* approach from the performer in order to highlight notes and harmonies and especially to connect the many "hanging" notes.

Equally, the passages of four-voiced chords, based, as they are, on time-honoured cadential formulas, use established homophonic and harmonic structures. While these therefore play a *coordinative* role in terms of structure, they are simultaneously *individualistic* in their suspension of time through long sustained note values.

Well-concealed within the tablature, the awkward features of this highly instrumental composition especially come to light when one attempts to transcribe it into mensural notation. Preparing the transcription in **Volume 2** took considerable effort to render a visually presentable notation of aspects such as voice leading, without constraining the pragmatic reality. For this piece, the first-level transcription proves to be more apt. Passages which can in fact be convincing in performance are not entirely visually satisfactory in the notation of the interpretative transcription.

The upshot is that the success of the composition depends on the performer. Cypess (2016: 22 - 25) suggests that in the seventeenth century, the instrumental performer often had the opportunity to rise beyond the unthinking artisan, in order to become a stakeholder – a "cocreator" – in the compositional process. This is all the more relevant for a performer-composer such as Melii.

This *capricio* shows a touch of formal organisation. Two other *caprici* for theorbo in Melii's fifth book show a similar desire for formal unity: both *Capricio detto il Capricioso* (Melii, 1620: 44 – 45) and *Capricio detto l'Ustinato* (Melii, 1620: 49 – 51) feature *ritornello*-type material. I shall consider *Capricio detto l'Ustinato*.

11.2.4.2.3 Capricio detto l'Ustinato, pp. 49 - 50

A transcription is available in **Volume 2**.

The material presented in the first six bars appears three more times in the piece as a *ritornello*.[171] The table below shows the balanced organisation of material in this *capricio*:

Section	Subsection	Bar	Description
A	a	1 – 6	*Ritornello*
	b1	7 - 12	Continuation
	c1	13 - 24	Triple meter
A'	a	25 - 30	*Ritornello*
	b2	31 – 42	Continuation
	c2	43 - 60	Triple meter
A''	a	61 – 66	*Ritornello*
	b3	67 – 72	Continuation
	b4	73 – 78	New material
	c3	79 – 88	Triple meter
A'''	a	89 - 94	*Ritornello*
	b5	95 - 106	Continuation
	b6	107 - 116	Coda

After the each identical six-bar appearance of the *ritornello*, the music spins forth in a new continuation. Whilst each continuation is different, these can readily be related to one another for their harmonic and textural similarities. Further, there is little in the way of memorable or contrasting melodic material. The exception is the continuation in the longer third section, with a passage (marked "b4" in the table above), which sequences groups of three descending notes across four-beat bars.[172] Thus, although based on material of the other b-subsections, this stands out as more characteristic.

The dance-like triple-meter passages do not feature exact repeats of material, but are harmonically and rhythmically closely related to one another. The last main section (A''') does not include a triple section. Instead, the b-section is extended as something of a coda to the final cadence.

Despite the *ritornelli*, the structure is not to be associated with rondo form. Tonal aspects play no part in the formal construction and the music stays harmonically constrained to the mode. Bars 83 to 84 momentarily shift out of the mode, but Melii rather clumsily veered the music straight back to a cadence to F.

Finally, unlike the approach in many toccatas, in this *capricio* contrast is held in balance rather than highlighted through juxtaposition. Notably, *individualistic* sections are absent.

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[171] It seems surprising that Melii accepted the rather disappointing parallel fifths implied by the harmonic progression from the g minor to the F major chord in bars 4 to 5. The fact that this is part of the repeated *ritornello*, so that the consecutive fifths are repeated in bars 28 to 29 and in bars 64 to 65, makes it even worse.
[172] Notice that Melii disregarded the re-entrant tuning, continuing the pattern despite the two octave displacements, viz. the d' in bar 75 and the c' in bar 76. The octave displacement between notes on the second and on the third course evidently did not bother Melii in the figure in bar 58 either.

11.3   General remarks concerning Melii's style in his abstract pieces

Whilst his second book used the title *preludo* for many of the abstract pieces, Melii favoured the *capriccio* in subsequent publications. For Melii, there does not seem to be a significant genre difference between these titles, though. No strong characteristic differentiates the one from the other, so that the preference of title may simply have been one of fashion. Using the title *capriccio* may also have distanced the abstract genre from a "mere" preluding role, towards a significant and independent genre – necessitated by the fact that some of Melii's pieces in this genre are dedicated to very prominent individuals.

Michael Praetorius described the genre of the *capriccio* thus:

> Capriccio seu Phantasia subitanea: *Wenn einer nach seinem eignem* plesier *und gefallen eine* Fugam *zu* tractiren *vor sich nimpt / darinnen aber nicht lang* immoriret, *sondern bald in eine andere* fugam, *wie es ihme in Sinn kömpt / einfället: Denn weil ebener massen / wie in den rechten Fugen kein Text darunter gelegt werden darff / so ist man auch nicht an die Wörter gebunden / man mache viel oder wenig / man* digredire, addire, detrahire, *kehre unnd wende es wie man wolle. Und kan einer in solchen* Fantasien *und* Capriccien *seine Kunst und* artificium *eben so wol sehen lassen: Sintemal er sich alles dessen / was in der* Music tollerabile *ist / mit bindungen der* Discordanten, proportionibus, &c. *ohn einigs bedencken gebrauchen darff; Doch daß er den* Modum *und die* Ariam *nicht gar zu sehr uberschreite / sondern in* terminis *bleibe: Darvon an eim andern Ort / geliebts Gott / mit mehrerm sol gesagt werden* (Praetorius, 1619: 21).

> {*Capriccio, or spontaneous fantasia*: When one attempts at one's own pleasure to play [improvise] a *fugam* [on a particular subject], yet does not continue with it for long, but soon embarks on another *fugam* [subject], which comes to mind. As in true fugues, there is no underlying text, so one is not bound to words and one may do much or little, digress, add, take away, twist and turn at will. One can exhibit one's art and *artificium* equally well in such *Fantasias* and *Caprices*: Even if one can use without apprehension everything which is tolerable in music, tied dissonances, proportions etc., one should not, however, exceed the *Modum* [mode?] and the *Ariam* [*ambitus*?] too much, but should remain within the *terminis* [boundaries]. More will be said about this elsewhere, God willing.}

With the exception of the unifying elements in *Capricio detto il capriccioso* and *Capricio detta l'ustinato,* discussed above, Melii's abstract pieces show no attempt to create a form. Repeated sections are not featured, nor are overarching themes or motives to be found. In as far as they introduce and discard ideas, Melii's *capricci* seem to fit Praetorius' description. However, Praetorius' definition implies the significance of *fugato* or imitative treatment of subjects. Whilst this is indeed the case in the *capricci* of Frescobaldi, such contrapuntal devices are largely absent from Melii's works.

The texture in Melii's abstract pieces is typically thin, frequently two-voiced, with the occasional three-voiced passage. The *caprici* are characterised by an overall superficiality, manifested in the extensive use of scales, the overreliance on parallel movement in tenths in lieu of harmony or sophisticated counterpoint, as well as the lack of melodic focus. The harmonic language is limited, as is affective dissonance usage.

Nevertheless, this superficiality is sometimes broken by brief passages which disclose a sound understanding of "correct" voice leading within a fuller texture and the apt use of dissonances.

This suggests that the superficial character of the *caprici,* indeed of Melli's music in general, reflects the presiding tastes in lute music, rather than a lack of compositional skill as such. On the other hand, if the superficial passages do represent the extent of Melii's compositional ability, then perhaps the more detailed passages merely reflect his instrumental *habitus*, so that these are but centonization of learned patterns. The fact that cadential moments tend to feature some of the more meticulous writing, suggests that he may simply have been drawn these from a stock of well-trained standard formulas.

In terms of his idiomatic style, Melii's reliance on broken textures at times reveals an approach which is closer to the French *style brisé* idiom than to the more eclectic techniques favoured by his fellow Italian lutenists.

Although Italian lute music did use broken textures (see Chapter 13), Lowe (1976: 16) points out that the French lute style is very demanding in terms of the tone quality and sonority of the instrument on which it is played. Clarity is especially important in order to do justice to the ornaments and articulation. The Italian solo lute, i.e. the *liuto attiorbato*, differs remarkably to the eleven-course instrument without an extended neck and second pegbox favoured by the French. Lowe (1976: 21) draws attention to the relevance to style:

> Whereas the French broken style uses the whole range of the instrument at once, the melodic content being spread evenly from bass to treble, thereby requiring an even response throughout the instrument, the Italian in contrast falls much more readily into tune and bass (Lowe, 1976: 21).

Seventeenth-century German sources of lute music suggest that the French lute music enjoyed popularity. Given that Melii worked in the Holy Roman Empire, it is likely that Melii was exposed to the style and perhaps even found need to adapt to it.[173] Yet, as he was writing for the *liuto attiorbato,* we can only speculate as to the effect that his instrument would have had on his style. If his *liuto attiorbato* was indeed ill-suited to the broken style and rather polarised in terms of bass and treble, this could explain such aspects as his frequent return to passages in parallel tenths and the avoidance of the diapasons (which may have been too overpowering when used in combination with the middle register). Nevertheless, passages which utilise the middle register in combination with the low register do occur, for example in *Capricio detto il gran Matias*.

In comparison to other Italian composers, Melii's music features few extended *passaggi*. *Strascini,* when used, tend to be limited to brief passages. Written-out arpeggio figures do occur in opening bars or cadences, but within the piece, arpeggio figures tend to coincide with passages of broken texture, rather than as embellishments of purely harmonic sections. Further, although Melii specified a *liuto attiorbato* with thirteen courses, the music in fact rarely calls for extensive use of the bass courses. When the diapasons are featured, they are generally approached rather tentatively – generally to support sonority within cadential figures.

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[173] Consider that Michelagnolo Galilei, working in Munich, also showed influence of the French style, both in his preference for the ten-course lute for his music and in his use of broken-style reprises in his dance pieces (see Chauvel, 1988: 16 – 18). See Chapter 9.

11.4   Melii – craftsman or "personality"?

It is difficult to assess Melii as a composer. While I struggle to share Leopold's (2004: 1518) enthusiasm in claiming that the extant books "[…] *werfen ein Licht auf die hochentwickelte Kunst des Lautenspiels am Wiener Kaiserhof*" {shed light on the highly developed art of lute playing at the Imperial Court in Vienna}, care should be taken before dismissing Melii's music too hastily. After all, his music reflected the contemporaneous trends and fashions, even if the results were erratic.

It should be remembered that Melii worked in a time of changing aesthetics. His music, particularly his *caprici,* reveals that he was keeping abreast of latest trends in music and lute music. Especially his theorbo pieces probably introduced Italian novelty to the court, despite the fact that his pieces do not reflect the same ease and differentiation to the lute style that Piccinini and Kapsperger achieved.

Melii's employment at the Viennese court coincided with the transition from what Köchel (1869: 15) refers to as the period of the Netherlands musicians (1543 – 1618) to the period of the Italian musicians (1619 – 1715).

Medforth (1993: 207) says of the music in the Low Countries in the seventeenth century that

> [b]y this time the Low Countries had developed the ideal of the musician as craftsman, and only a few succeeded in being "personalities" as well.[174]

One may speculate that the replacement of Franco-Flemish musicians with Italians at the Imperial Court was as much a search for such "personalities" as a desire for the new styles. Melii may well have been such a "personality".

Apart from the modishness of his music, then, this would explain his favourable position at the court. However, while the fact that he was able to retain his position when Emperor Ferdinand II succeeded Mathias may indicate his esteem as a composer and performer of modish music, it may also indicate other favour. His extant letters and the dedicatory titles suggest that he could navigate the intrigues of court life and please the correct people.

Apropos dedicatory titles: such titles may have served to impress potential patrons, or for commercial purpose (in the hope that the dedicatees would buy a copy of the printed books). Yet, Cypess (2016: 56) believes that dedicatory titles point to the performance-based origins of the music. The titles and the explanatory rubrics are then to be understood as attempts to capture both the music and its original audience – its performance milieu – in publication (Cypess, 2016: 56). Thus, while the printed books enabled the creation of new performances, they also recorded or acknowledged past events. There was surely also an element of prestige, if purchasers of a printed book could only hope to emulate the original social-musical experience of the music therein.[175]

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[174] Medforth (1993: 207) suggests Van Eyck and Sweelinck to have been such "personalities".

[175] In her though-provoking analogies to portraiture and to letters between friends, Cypess (2016: 73 - 80) suggests that such dedicatory titles attempted to halt the passage of time, as it were, by capturing a portrait not only of the listeners, but also, by inference, of their *conversazioni* and *affetti,* which the original performance may have aroused. The dedicatory titles of Melii's works can shed much light onto the social milieu of the imperial court and seventeenth-century patronage in general and is a topic which may merit more research. This, however, would delve into Melii's dance pieces, too, and therefore falls beyond the scope of this current study.

12 Instrumental adaptations of the *seconda pratica*
the two lute toccatas of Claudio Saracini

12.1 Background

12.1.1 *Cantar d'affeto* and instrumental music

Whereas the *seconda pratica* ideal of textual and affective expression gave composers the license to relax the rules governing dissonant usage, how far could a composer depart from the compositional norms of the sixteenth century before the music lost meaning for the listener?

Firstly, a composer could prioritise text over music whilst entirely observing the compositional rules of the *prima pratica*. One is reminded that for Monteverdi, even certain sixteenth-century polyphonic compositions reflected the spirit of the *seconda pratica* by observing the proper declamation and pronunciation of the text within the musical setting (see Silbiger, 1996: 405). Christoph Bernhard[176] regards this as the *pronunciation* aspect of what he calls *cantar d'affeto* (or *alla Napolitana*) style.

Nevertheless, as Bernhard also pointed out, musical aspects were also important in the *cantar d'affeto* style, in order to convey the *meaning* of the text. Thus, for the new monodic style, radical departures and surprising dissonances came to be accepted. Much variety in the individual approaches is to be noted amongst the composers of the *seconda pratica*, with a handful demonstrating most eccentric melodic and harmonic movements and dissonances, which continue to fascinate scholars today. It is within this context, that Claudio Saracini's name often appears alongside the likes of Carlo Gesualdo and Sigismondo D'India. Yet, his compositional "radicalism" is quite individual, with his approach to chromaticism, for example, differing substantially to that of Gesualdo (Laki, 1990: 905).

Compositional excesses were presumably defendable as long as the listener could relate them to the affective intent of the text. Bernhard, however, advises that while the *cantar d'affeto* style may therefore seem to apply only to singers, instrumentalists should be aware of its musical meaning and, consequently, the possibility to express *affetti* on their instruments too.[177]

Yet, for instrumental music, the absence of text to elucidate any eccentricities potentially posed the risk of loss of meaning and intention for the listener.

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[176] In this section, for all discussions citing Bernhard's theories, I refer the reader to Chapter 8, in which I give an overview of his theory along with the necessary references.

[177] This relates to Silbiger's (1996) theory, which I discuss elsewhere, that toccatas developed out of intabulations of madrigals, where instrumentalists sought idiomatic ways to convey the meaning of the original text within the instrumental absence of text.

This is likely to be the reason that, within the lute and theorbo toccatas, idiomatic and affective departures from the *prima pratica* style are often balanced by the use of familiar figures and gestures. The recurrence of run-of-the-mill cadential figures[178] and the reliance on stock passages or models is to be found even in the most creative works of composers such as Kapsperger and Castaldi.[179] Textural consistency, modal stability and the use of typical melodic gestures and regular cadences thereby lend orientation to the listener.

With this in mind, one wonders how a seventeenth-century audience may have perceived the two toccatas which appear at the end of Claudio Saracini's *Le Musiche* (1614).

12.1.2 Claudio Saracini

Claudio Saracini was born in Siena sometime between 1570 and 1590 (Steinheuer, 2005: 959), possibly in 1586 (Fortune and Laki, 2001: 277) and died in Mirandola in 1630. Few concrete biographical details are available (however, see Pintér, 1992: 3 – 20). References to Saracini as *Nobile Senese* in his first three publications suggest that he may have been of noble birth. In the preface to his *Le Seconde Musiche* (1620), he claimed to have travelled to many foreign countries as a young man.[180] This is supported by the fact that the titles of many of his works show dedications to nobility and musicians spread far and wide (see Steinheuer, 2005: 959, Fortune and Laki, 2001: 278, as well as Pintér, 1992: 21 – 36).

Saracini published six books of monodies, of which the fourth is lost (or maybe never existed). His output shows versatility within the solo monodic genres, ranging from recitative-type works, arias and madrigals, to simple folk-like strophic songs. These works show Saracini's skill in textual expression (Fortune and Laki, 2001: 278). Daring chromaticism and dissonance usage have earned him a significantly important reputation today as a radically experimental monodist. Fortune and Laki (2001: 278) consider Saracini to be

> […] a master of declamation, responding at his best at once expressively and scrupulously to the text, and he supported his flexible vocal line with bold harmony and a strong bass.

In contrast, Tomlinson (1986: *Introduction to volume 2*, p. xii) cautions that Saracini's "harmonic audacities" should be weighed against his apparent lack of control over other musical aspects. He is thereby quick to dismiss Saracini as

> […] an inventive musical amateur with love of new poetic styles and a flair for musical innovation, but with little expertise in the conventional techniques of his craft (Tomlinson, 1986: *Introduction to volume 2*, p. xii).

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[178] Consider, for example, Melii's abstract works, which I discuss in Chapter 11.

[179] This could also reflect improvisation practice, where the improviser would presumably draw on well-trained, "in-the-hand" figures.

[180] "*Così hà comportatò, non dirò la mia fortuna, mà la divina providenza, che io dalla mia gioventù partendo dalla Patria abbia peregrinato per molti stranieri Paesi co'l corpo […]*" (Saracini, 1620: [Preface]).

With less than convincing arguments, Steinheuer (2005: 960), too, regards Saracini to be an amateur.[181]

12.1.3 Saracini's *liuto attiorbato* works

Despite his almost exclusive focus on monodies, Saracini included three solo works for archlute (or *"il Liuto Attiorbato"*, to use the terminology which appears on the title page), printed in tablature, towards the end of *Le Musiche* (Saracini, 1614).

The *Contrapunto sopra de i Contrabassi. Intitolato Al Molto Illustre sig. Celio Saracini Fratello Carissimo* is more an exercise in using the extended basses (*bordoni*) than a significant piece of music. Its only relevance to the study at hand is in showing a potential use for the bass *bordoni* – a potential which was hardly exploited in the toccatas by any of the composers mentioned in this study. In fact, the use of the extended basses is surprisingly conservative in most surviving seventeenth-century Italian works for lute or for theorbo, regardless of genre.

The two toccatas are, in contrast, involved works which suggest that Saracini must have been an able lutenist. Fabris (1987) provides transcriptions of the toccatas. Fabris' (1987) examination of these works considers their social and historical context (particularly within the musical context of Siena). He also examines some musical aspects of the toccatas, especially in comparing certain figures to toccatas and similar works by such lutenist-composers as Kapsperger and Laurencini.

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[181] Steinheuer (2005: 960), points out that Saracini's surviving output is almost entirely secular and for solo voice with *continuo*. Dialogues and works for theatrical scenic presentation are lacking.

> *Die Gründe für diese selbstgewählte Beschränkung der Mittel wie auch der Gattungen [...] dürften gleichermaßen in der Sonderrolle des adligen Dilettanten, der wohl in der Hauptsache sein eigenes Repertoire für den Vortrag mit Lautenbegleitung komponierte, in der damit zusammenhängenden fehlenden Anbindung an musikalische Institutionen und deren Repertoireerfordernisse wie auch in einer vermutlich weniger umfassenden kompositorischen Ausbildung als bei Berufsmusikern der Zeit üblich zu sehen sein* (Steinheuer, 2005: 960).

> {The reasons for these self-imposed limitations in resources and genres […] can simultaneously be seen in the extraordinary position of the noble dilettante composing his own repertoire mainly for performance with lute accompaniment, in the related lack of association with musical institutions and their repertoire demands, as well as in a presumably less comprehensive training in composition than would have been the norm for professional musicians of the time.}

I find it difficult to accept Steinheuer's deduction. While it is true that the preference for certain genres may reveal something of the composer's musical duties and responsibilities – or lack thereof – it should be considered that Saracini's extant works represent only his *printed* music. For the purposes of publication, Saracini (or his printer) may have selected only those genres which he considered most marketable, as it were, within his milieu. Further, Steinheuer's argument that Saracini's choice of accompaniment by lute points to a noble amateur scenario, is ungrounded. Firstly, Saracini in fact specified the *chitarrone* (theorbo), which was the preferred accompaniment instrument for many (professional) monodists, such as Caccini. Moreover, the title page of *Le Musiche* (1614), for example, clearly states various possible accompaniment instruments, viz. *chitarrone*, harpsichord, and other instruments (*"[…] per cantar, e sonar nel Chittarone, Arpicordo, & altri simili Istromenti"*). Further, there is no reason to assume that performances would have been limited to only one accompanying instrument: a solo monody may just as well have been accompanied by a *continuo* ensemble. Finally, contrary to the amateur *"Lautenbegleitung"* proposed by Steinheuer, the *chitarrone* as well as the *liuto attiorbato,* which Saracini mentions on the title page of *Le Musiche* (1614) with regards to the toccatas therein, were both instruments associated with the professional milieu (see Coelho, 1997: 109). Admittedly, however, if Saracini was in fact an eager noble amateur, he would have had access to these instruments.

Whereas Saracini's toccatas share aspects with those of his contemporaries, the style of these two pieces is rather unique. As I shall discuss in the analyses, his approach to harmony and dissonance, often with unexpected turns and unusual resolutions, is exceptional. Further, Saracini seems to have avoided hackneyed figures, standard textures and stock melodic movements. Fleeting moments never crystallise into broader, overarching structural elements and cadence formulas are habitually avoided. Interestingly, the inconsistent texture frequently cannot even be ascribed to particularly idiomatic writing.

While all these aspects may lend a certain improvisatory character, the lack of stock figures may in fact suggest a very carefully planned composition process.

In the analyses which follow, an examination of the underlying models will serve to reveal the intention of certain figures in order to achieve an appreciation of how these works could make sense to the listener – both then and today.

Note: In the analyses, I shall use the bar numbers of Fabris' (1987) transcription. Contrary to Fabris (1987), I assume that the fourteenth course is tuned to an F-sharp, not an FF-sharp, i.e. that Saracini intended an octave higher stringing for the fourteenth course.

12.2   Analysis of Toccata Prima

Whilst the title is given as *Toccata prima* in the *Tavola delle musiche* at the back of the book, the full title, as it appears above the piece on page 29, is *Toccata. Intitolata, a ll'illustrissimo, et eccellentissimo conte San Secondo.*

Fabris (1987: 15) points out that Melii's second lute book (Melii, 1614), which was published by the same printer, Vincenti, just prior to Saracini's *Le Musiche*, also contains a piece dedicated to Count San Secondo, namely *Gagliarda detta la Rossa* (Melii, 1614: 32).[182] Fabris (1987: 15) suggests a further link between Count San Secondo and the printer Vincenti: Domenico Maria Melli's *Le terze musiche* was likewise published by Vincenti and dedicated to Count San Secondo (see Melli, 1609). According to Pintér (1992: 23), this refers to Federigo Rossi (1580 – 1632), who became the Marquess of San Secondo in 1593.

Under the title, after drawing the performer's attention to the tuning required for the *bordoni*, Saracini states that whenever certain passages of *durezze e ligature* are encountered, these may be played, or resolved, according to the performer's pleasure.[183] (This suggests that Saracini, whether an amateur or a professional, kept his ear to the ground to the latest styles and terminology.)

Typically, expansive chords or arpeggiated figures at the start of a toccata state the *finalis* and set the main sonority to be highlighted throughout the entire toccata. In contrast, while Saracini opens this toccata with a major chord over B-flat and ends the work with a perfect

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[182] The full title with its dedication, *Gagliarda detta la Rossa, intitolata All'Illustrissimo Sig. Conte di S. Secondo*, in fact only appears in the table of contents (Melii, 1614: 66).

[183] "*Avertendo, che l'ottava se acorda a quattro Tasti con il Bordone, & la quartadecima se accorda a un Tasto con il Tenore. Avvertendo anco, che quando si trovera alcune durezze, & legature si possono sustentare a suo beneplacito*" (Saracini, 1614: 29).

cadence onto B-flat, nothing that happens in between serves to establish the modal stability of this *finalis*.

The awkward left hand fingering required by Saracini's choice of voicing for the first chord lends a certain tentativeness to the opening sonority (also see Fabris, 1987: 18). Thereafter, as early as the second bar, there is a stark departure from the B-flat sonority, as the bass note ascends a semitone. This harmonic shift to a 6-chord over B-natural could easily have been resolved by using cadential figures to return to B-flat, yet Saracini evades such a resolution, applying it only towards the very end of the piece, from bar 44[4]. Thus, instead of representing a momentary (rhetorical?) figure, the abrupt shift between the first two bars becomes an impulse for tension which is carefully maintained throughout the piece.

In bar 3, the d' forms a *quasi-syncopatio*. It is resolved, unusually, stepwise ascending, a figure which Bernhard calls *mora* and classifies under *stylus luxurians theatralis*. This bar also features a double *quasi-transitus*, with the dissonances on the third beat. As *quasi-transitus* is an unusual figure, according to Bernhard, its simultaneous usage in two voices is all the more peculiar.

Bar 4 also appears to have a double *quasi-transitus* on the third beat, but with the middle voice ascending (in contrast to Bernhard's recommendation that *quasi-transitus* should always be used descending), if the c'-sharp is heard to ascend from the b. However, while the a' descends to the g', the c'-sharp is repeated on the fourth beat (*multiplication*). The c'-sharp thereby serves as a leading note to d', shifting the focus anew.

The chromatically descending bass in bars 6 to 8 is combined with a *quasi-syncopatio* in bar 8 (the e' is re-plucked rather than tied). After the resolution in bar 9, it would be reasonable to expect a tenorising (Phrygian) cadence onto e in bar 10. Instead, the harmony (i.e. the 6-chord over f) is initially sustained and then moved to a 6-chord over c-sharp. Any regular form of cadence is further avoided by the *passaggio* in bars 10 to 11. This *passaggio* sweeps from a' to A, but blurs the sense of harmony somewhat, given the absence of bass notes.

The excerpt below shows bars 10 to 12, to which I have added a suggested figured bass line. Note that if the c-sharp in bar 10 is perceived to be sustained, then the figure on the second beat of bar 11 emphasises the dissonant note (i.e. the d'). Nevertheless, this suggested bass line shows that it is possible to hear a perfect cadence of sorts onto A, if it is assumed that there is a harmony change at the last part of bar 11:

The A is followed by a 6-chord over G-sharp in bar 13. Perhaps this may be related to the E-chord which was expected as a Phrygian cadence in bar 10, which now appears late, in its

first inversion? At any rate, the G-sharp now serves as a new leading note, moving the focus of the music even further from the initial sonority.

This same harmony is heard in bar 15. This raises the question as to the harmonic origin of the in-between figure. The absence of a bass means that a change in harmony is not clear, yet many notes, especially in the latter part of the figure, are dissonant if one assumes a sustained G-sharp through bars 13 to 15 (as I have suggested in the added figured bass line in the example of bars 13 to 15 below):

These dissonances, which I have indicated with arrows, can be explained using Bernhard's theory:

If the d'' is understood to be part of the chord over G-sharp (a diminished fifth could be part of a ⁶₅-chord), the c'' could be explained as *quasi-transitus*. It must be remembered, however, that according to Bernhard, *quasi-transitus* is almost always used when descending. The leap from d'' to g'-sharp constitutes *saltus duriusculus*. The a', then, is *transitus*. The c'-sharp in bar 14 is *quaesitio notae,* although on the strong beat and with *prolongation.* The a is *quaesitio notae,* while the c'-sharp is simply *transitus*.

Alternatively, the prolongation of the c'-sharp on the second beat of bar 14, along with the fact that the notes in the remainder of the bar seem to better fit an A chord, may imply a harmony change, thus:

In this case, the d' in bar 14 is a *transitus*, while the b is a *quasi-transitus*, again "problematic" in that it is resolved ascending. Either way, Saracini seems to have been satisfied with the harmonic ambiguity, allowing it to highlight the *passaggio* figure. By way

of resolution, he chose to transform the figure in bar 14, or least its rhythm, into something of a motive in bars 16 and 18.

Bar 19 features a 6-chord over F-sharp. Similar to bars 13 to 15, the absence of bass notes blurs the harmonic intention of the diminution figure which connects the 6-chord over F-sharp to the AA at the end of bar 20. The notes of this *passaggio* highlight neither chord particularly strongly. This is especially intensified by the introduction of an f-natural (*mutatio toni* or *passus duriusculus*) in bar 20.

The harmonic ambiguity is resolved with the introduction of a clear chord or harmony in bar 21, albeit not the expected $^5_3$-chord, but a #6-chord over A (which serves as a continuation of the AA in bar 20). However, any form of standard cadence has been evaded. The resultant impetus for continuation comes as further instability, in the form of a parallel shift (including parallel octaves in the outer voices!) to a #6-chord over B. Once again, any expectation of a cadence is frustrated by the *tasto solo* a in bar 22.

The new section, which starts on the third beat of bar 22, insinuates imitative counterpoint, although very free-voiced. Better concealed in tablature notation, the awkward voice leading and inconsistent contrapuntal structure becomes evident when transcribed into musical staff notation. While the ear may be pleased, the eye is not. As I shall show in Chapter 18, this type of imitative section can also be found in Kapsperger's music. This brings to mind Vincenzo Galilei's (1581) description of the often awkward results when practical musicians attempt to put their performed pieces to paper (see Chapter 19). It appears that Saracini was less interested in flaunting brilliant counterpoint than in the (rhetorical?) effect of the implied texture.

The fact that the lower voice in bars 23 to 25 does not form a continuous chromatic descending bass scale, but includes some whole tones, suggests that it could be interpreted as breaking into segments. The resultant portions thereby participate in the imitation of the three-note descending figures which are present in the other voices, thus (bars 22 to 30):

Elipsis

Regarded in this way, one would expect a d in the bass on the first beat of bar 27. The absence of the d (indicated as a rest in Fabris' (1987) transcription), then serves as an *ellipsis,* softened, or indeed emphasised, by the use of the *trillo* indication marked next to the c in the tablature. If the g and f-sharp in bars 30 to 31 are heard as octave displaced continuations from the A in bar 30, then the resultant bass voice shares in the imitative counterpoint.

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Admittedly, the fact that these notes lie above the preceding middle voice renders this passage rather awkward.

A clear cadence is avoided once again, as the perfect cadence onto A, which is expected in bar 32, is first delayed and then substituted by an interrupted cadence in bar 33. This is all the more inconclusive, as it occurs within an introduction of a new motive. This motive is treated imitatively, as shown in the following excerpt of bars 32 to 37:
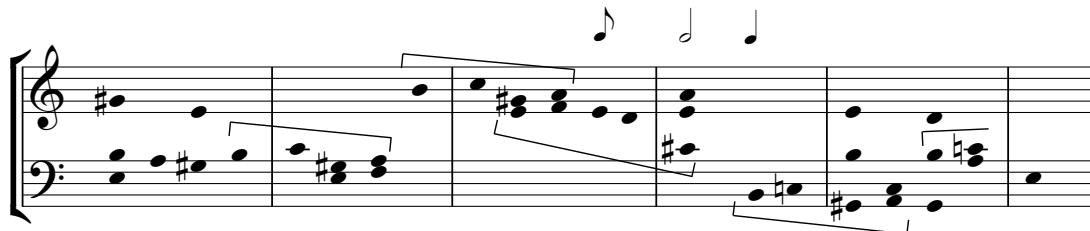
Note that the b', on which the imitative entry in the upper voice begins in bar 33[4], is dissonant to the bass. This could be understood as arising from *ellipsis*, with a rest substituting for a consonant a' or c'' on the third beat. (In other words, had there been a consonant note in the upper voice on the third beat, the b' would simply be *transitus*.) Similarly, in the bass voice in bar 35, the B is dissonant to the preceding harmony and can be regarded as a *transitus* following an *ellipsis*. In this case, however, it is remarkable that the dissonant B is followed by c-natural which, against the c'-sharp earlier in the bar, constitutes *passus duriusculus plurium vocum*.

At the end of bar 36, the middle voice feigns a further imitation, which is broken off. This *abruptio* is highlighted by the fact that the a and the c' on the last beat of bar 36 are both dissonant to the G-sharp in the bass[184] and are not resolved in bar 37. Instead, in bar 37 the e in the bass appears as a *tasto solo* note, which offers no resolution, as the expected resolution notes are replaced by rests above this bass note.

Bars 37 to 39 feature chromatic lines leading to a cadence. Some hint of imitation can be inferred here too, in which case, contrary to Fabris' (1987) transcription, I would view bars 37 to 39 as three-voiced, with imitation thus:
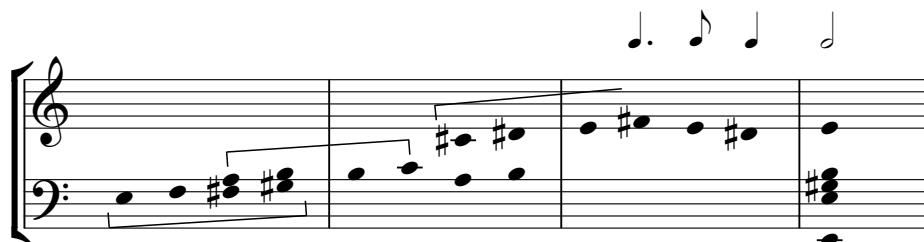
Saracini finally introduces a clear cadence, onto E, in bar 39 to 40, only to retrace his steps in bars 40 to 43, which echo bars 32 to 35 harmonically.

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[184] In this analysis, I have accepted Fabris' interpretation in his transcription. An alternative reading would be to assume that the a on the last beat of bar 36 is in fact a continuation of the bass, albeit displayed by an octave. However, there is no reason for this octave displacement: if Saracini had truly intended a new bass note on the last beat, rather than sustaining the G-sharp, he could easily have accommodated the A in the correct octave.

In bar 42, I would propose a different interpretation to Fabris' (1987) transcription, with the g-sharp being an octave displaced continuation (from the A) of the bass line (and the middle voice, c', simply disappears).[185]

Alternatively, interpreted in the way indicated below, the g-sharp forms a *quaesitio notae* to the a. The resultant middle voice melodically echoes part of the motive in bars 32 to 37 (as in bar 42, where there is a small figure which appeared in bar 34 too).
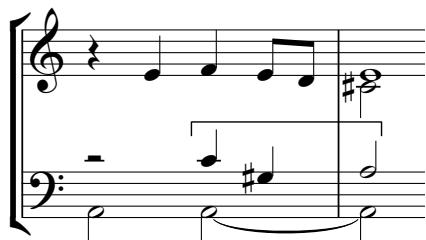
Following the 6-chord over B-natural in the bass in bar 44, a conclusive cadential figure is finally arrived at. As mentioned above, such a cadence may have been the expected follow-on to the second chord of the piece. From the first regular cadence onto F, it is easy to move into a final cadence onto B-flat. These two final cadence figures draw on timeworn formulas. Such familiar figures have been obscured or evaded in the rest of the piece.[186] The simplicity of these two accustomed cadential figures at the end of the piece thereby brings about an additional sense of relief. Alternatively, perhaps contemporary listeners may have perceived this as something of a travesty?

<div align="center">✳✳✳</div>

The identification of discrete rhetorical figures does not reveal how a work could be perceived as a cohesive whole.[187] Nevertheless, applying Bernhard's theory discloses underlying structures in interpreting otherwise bizarre passages. More importantly, perhaps, differentiating norms from peculiarities enables at least an inkling of an appreciation of the seventeenth-century listeners' reception of such a work.[188] The analysis shows that many of the abounding dissonant figures fall within Bernhard's most radical classification, namely the

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[185] Note that Fabris' (1987) <u>tablature</u> has a mistake on the third beat of bar 42, which does not agree with his transcription, as it shows a '2' i.e. b instead of a '3', i.e. the c', on the third course. However, Saracini's original tablature does have a '3' (i.e. a c'). Had a b been intended, the resultant passage (bars 42 to 43[1]) could be interpreted as follows:

In this reading, the second A represents *quasi-syncopatio* in the bass, albeit resolved in the wrong octave to g-sharp.

[186] This is in contrast to, for example, Melii's abstract works, which are riddled with such commonplace cadential figures (see Chapter 11).

[187] Similarly, Silbiger (1996: 404 – 405) also cautions that such an approach alone does not reveal the uniqueness of the toccata genre *vis-à-vis* other genres or a composer's other works.

[188] Although I by no means imply any assumption of widespread knowledge of Bernhard's exact terminology or theory amongst seventeenth-century Italian listeners.

stylus luxurians theatralis. Such a piece, then, may likely only have held meaning for an audience which was also familiar with the new vocal styles.

Yet, the many transitory figures can indeed be perceived to form a unified composition. As I mentioned previously, the resolution of the disruption caused in the second bar of the piece is delayed to the very end, creating an overarching structure. However, this is not tonal tension. B-flat is never truly established as the *finalis,* so that whilst the piece starts and ends with B-flat sonorities, it cannot be argued that it is *in* a B-flat mode. No form-giving overarching tonal procedure, in the form of modulation away from and back to the *finalis*, is applied.

Instead, structure is achieved through the series of momentary figures, the suspension of anticipated cadences, the avoidance of familiar figures and the evasion of the expected. Saracini achieves this by building the expectation for cadences, which he ultimately evades. This constantly creates impulses for continuation, which allows him to morph between contrasting ideas, without the need for clear breaks. The frequent use of 6-chords as substitutes for expected chords also achieves such momentum.

In contrast to this toccata, Saracini's *Toccata intitolata all'illustrissimo signor Alfonso Strozzi* relies more on conventional textures, gestures or formulas and achieves structural integrity in other ways.

12.3   *Analysis of Toccata Seconda*

Saracini's second toccata is titled *Toccata intitolata all'illustrissimo signor Alfonso Strozzi* and indicated as *Toccata seconda* in the *Tavola delle musiche* at the end of the book.

Alfonso Strozzi must have been an important music patron, for he is also the dedicatee of the 1613 edition of Gesualdo's fifth book of madrigals (Gesualdo, 1613), which was prepared and edited by Simone Molinaro[189] (also see Fabris, 1987: 16). According to Pintér (1992: 24), he was a member of the *Accademia degli Intrepidi* and a judge in Ferrara. He died in 1617.

This toccata opens with a combination of broken chords and *passaggi*, in the type of gesture which typifies many toccatas: Fabris (1987: 18), for example, points to similar opening bars in toccatas in *Perugia*, specifically *Toccata del Sr. Arcangelo* on pages 50 to 51 and the *Toccata* on pages 104 to 105. Comparable beginnings also characterise many toccatas by Piccinini and Kapsperger. The similarity, however, lies less in melodic characteristics than in the use of broken chords and *passaggi* built over expansively sustained bass notes. In this toccata, bars 1 to 3 feature a sustained G, while bars 4 to 6^2 suggest a sustained d (or D, which appears in bar 5).

Thus, with the a' understood as *quasi-transitus*, the figure in the second bar is merely a written-out arpeggiation of the first chord over the *finalis*. The *passaggi* and *arpeggi* which follow, sweep across a large register, thereby highlighting the extremes of the *ambitus* to be exploited throughout the toccata.

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[189] Interestingly, Molinaro's own lute book (Molinaro, 1599) displays a much more conservative musical language to Saracini or other seventeenth-century lutenists and to the seventeenth-century works of Gesualdo which he edited.

From bar 6, a *passaggio* connects the 6-chord over c-sharp to a 6-chord over F-sharp in bar 7. Until this point, there is still modal stability, as D (the implied *fundamental* bass at this point) remains highlighted as the dominant to the opening G sonority.

This rather inconclusive 6-chord is shifted a step higher to G-sharp in bar 8 (note that this is a similar shift to that in bars 1 to 2 of *Toccata prima*). This does not constitute a conventional cadence and, as the chord in bar 13^1 is related to the chord in bar 8, bars 9 to 13^1 could be regarded as an extension to the texturally free opening section, serving to emphasise the move away from the opening *finalis*. Consider the following excerpt of bars 8 to 13, to which I have added a suggested underlying bass structure:

The notes in bars 9 to 10, which vaguely insinuate imitative entries, employ *heteroplepsis*, being derived from the hypothetical voices which I have indicated above the suggested bass in the excerpt. The *passaggio* in bars 11 and 12 initially implies something of a circle-of-fifths structure, but this is abandoned in bar 12, coinciding with the introduction of slurs and *mutatio toni*.

The new section which begins at bar 13 introduces a rather established texture, viz. simple counterpoint, largely in the form of a *bicinium*. The passage draws on conventional formulas (consider bar 16, for example). Saracini appears to have been interested in the mere *effect* of textural contrast within the larger context, rather than in showcasing contrapuntal brilliance. As I shall highlight elsewhere in this study too, instead of setting the benchmark, contrapuntal texture is applied as one of many possible (rhetorical?) tools.

From bar 19, dissonances break away from the simple structure in the preceding bars. Bar 19 itself features *quasi-transitus* and *quasi-syncopatio*. In the lower voice in bar 20, the e' is a

transitus with *prolongation,* which is resolved somewhat unusually, as bar 20^4 coincides with the start of a new idea. The expected cadence is evaded through the sequential treatment in bars 21 to 23. This is highlighted by *mutatio toni* (or *passus duriusculus*) and a strong *quasi-syncopatio* in bar 23. The texture unravels in bar 24, leading into the *durezze e ligature* texture in bars 25 to 28, which also characterises the viscous ensuing section. Thus, the textural distinction between these two sections overlaps, despite the clear imperfect cadence in bars 27 to 28.

Consider the following suggested underlying model for bars 24^2 to 35:

In bar 24^2, the f ’–sharp above the e is unprepared, despite its presence at the end of the harmonically vague diminution just prior, where it is likewise dissonant.[190] The resulting 9 – 8 suspension thereby constitutes *syncopatio catachrestica.*

The *passaggio* at the end of the bar leads to a c’-sharp, which is repeated as a *quasi-syncopatio* over the f in bar 25 and forming a harsh dissonance to the d’. If the bass had sustained the f, the c’-sharp could only have resolved stepwise ascending to d (as *mora*). Instead, the bass note moves to d and the dissonance is left unresolved, unless the b in the following bar is heard as a *syncopatio catachrestica*-type of "resolution". The d’ in bar 26 is a *syncopation* which, instead of being resolved stepwise descending, is simply sustained to the next chord, where it is consonant over the f-sharp.

The cadence in bars 27 to 28 is remarkable. The a’ at the end of bar 26 is left hanging (*abruptio*). In bar 27, the a is dissonant, suggesting a *quasi-syncopatio*, though unprepared, unless it is taken to be an octave displaced continuation of the a’ in bar 26, thereby being *heterolepsis*. The voice leading from bar 27 to 28 is also unusual, as the passage sinks into the murky register of the lute. The normal expected voicing for this cadence is in fact applied at its restatement in bars 31 to 32. The entire new section in bars 28 to 35 thereby serves to reiterate the cadence in bars 27 to 28.

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[190] Alternatively one could assume, contrary to Fabris’ (1987) transcription, that the implied bass note on the first beat of bar 24 should be b, in which case the f ’-sharp would be prepared.

In bar 29, the d' resembles a *quasi-syncopatio*. Although it is not dissonant to the bass, it nevertheless clashes with the simultaneously present e'-flat. This d' moves to a c' as *transitus* and eventually "resolves" to the b in bar 30. The f in bar 30 forms an unprepared seventh to the bass, but remains unresolved.

The upper voice enters with an unprepared dissonant a' (over the G) which is repeated in the next bar as a *quasi-syncopatio*, again over G, where it clashes with the b'-flat.

Thus, applying the model above shows that the dissonances in bar 32 to 35 are easily explained with Bernhard's theory. Saracini's use of voice leading makes the passage unusual, though.

In this entire section, moments of harsh dissonances are introduced without concern for the contrapuntal rules governing their "correct" use. Specifically: the clash between notes a minor second apart, which was usually only permitted through carefully prepared and resolved *syncopation*, is noteworthy. Fabris (1987: 18) compares these bars to sections in Kapsperger's *Toccata 3ᵃ* (1611).

Despite the dissonances, the *durreze e ligature* section in bars 28 to 35 is modally stable and ultimately forms an extended cadence highlighting the regions of G (the original *finalis*) and its dominant, D. Notice the rather static bass line.

The voice leading and structure of the next section seems somewhat haphazard. This section nevertheless takes on more musical meaning if one reinterprets the notes as forming longer melodic lines. For this purpose, I would suggest the following alternative interpretative notation for bars 36² to 43:

The leaps lend these six-note melodic fragments a characteristic contour. Although it would be a stretch to talk about a motive, there is nevertheless an element of imitation between the voices. The accompanying voice(s) to each melody is very inconsistent, though. Fuller-voiced chords are saved for the cadence in bars 47 to 50.

After the perfect cadence onto A in bar 50, a further new section features more conventional imitative entries of a motive, which drives towards a tenorising cadence in bars 61 to 62. This is followed by further entries of same motive. The texture, pitch and style relates to the

bicinium texture in bars 13 to 23. Fuller texture is again reserved for the cadential moment in bars 71 to 72.[191]

The G in bar 72³ serves as a continuation to the next section, which is again in *durezze e ligature* style.

The first beat of bar 75 is rather extraordinary: the g', which forms a seventh above the bass, is unprepared and is a false relation (*passus duriusculus plurium vocum*) to the preceding g-sharp. The f, despite being consonant (a sixth) to the bass, is dissonant to the c'-sharp as well as to the g'. While it could be regarded as *quasi-transitus,* leading to the e, it is unprepared.

As in the previous *durezze e ligature* section, bars 77 and 78 feature clashes between two notes a semitone apart. In bar 87, this is formed by a prepared 9 – 8 *quasi-syncopatio*. In bar 78, the e'-flat could be regarded as a *quasi-transitus*. The g in bar 79 is an unprepared major seventh to the bass, but is derived from *quasi-syncopatio*. The d' at the end of the bar is an *anticipatio notae* within the resulting Phrygian cadence to G in bar 80.

The *passaggio* which leads to the final cadence relates to the free texture of the opening bars. Again, the *passaggio* blurs the harmonic clarity, but the perfect cadence to G is nevertheless highlighted. The notes in bar 89 outline the c-sharp as a leading note to d (or D), while bar 90 can be related to a D chord as dominant to the *finalis*, G. The F-natural is a momentary *mutatio toni*, or *passus duriusculus,* but possibly merely arises out of necessity, as the seventh course of the lute is tuned to F and it is unfeasible to reach the fourteenth course, tuned to F-sharp (or FF-sharp), in such a quick passage. It nevertheless lends a bitter twist to this *passaggio*. Note that the c' is an unprepared seventh.

<div align="center">✻✻✻</div>

In this toccata, too, the dissonant rhetorical devices are startling and Saracini probably assumed familiarity with the newer compositional trends (even the *theatralis* style described by Bernhard) from both performer and listener. Although often used in an unconventional manner, these figures are easily related to an underlying structure described by Bernhard's theory.

Once again, however, it remains to be understood how all these momentary effects come together as a cohesive form.

Like several of Piccinini and Kapsperger's toccatas (which will be discussed later), this toccata is very sectional. Although the cadential moments separating the sections are less distinct than is the case for other composers, a certain symmetry in the arrangement of texture is nevertheless discernible (note the small overlap in texture at the cadence in bar 28):

b. 1 - 13¹	b. 13² - 28	b. 28³ - 39	b. 39² - 50	b. 51 – 72	b. 72³ - 91	
Free-textured opening	Simple counter-point / *bicinium*	*Durezze e ligature*	Free counterpoint / melodically characteristic	Simple counterpoint / *bicinium* / imitative	*Durezze e ligature*	Free-textured cadence

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[191] It is also a feature of Melii's abstract lute works, as I discuss in Chapter 11, that thin, generally two-voiced, texture is the rule, with fuller chords only featured at the cadences.

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Further, whilst the use of chromatic passages and the frequent introduction of accidentals hardly seems to lead to modal stability, the arrangement of sections and cadences which are removed from the *finalis*, relative to those which centre on the *finalis* and its dominant, also supports the overall structure. Consider the following bass line reduction of the toccata:

The reduction shows that the degrees which are emphasised and onto which the piece frequently cadences are G, D, A and E. These may seem distant from a tonal point of view, but the toccata exploits their proximity as a chain of dominants within the circle of fifths:

In this way, the toccata interchanges moments of modal stability in which G and its dominant, D, are highlighted (consider the opening and the two *durezza e ligature* sections) with sections which introduce chromaticism (and *mutatio toni*) and which cadence onto the contrasting secondary sonorities, A and E. Notice also that the modally wayward sections tend to maintain more conventional texture.

12.4   *General stylistic observations: a comparison to Saracini's monodies*

In their use of textural and melodic elements, including expressive dissonances and unusual intervals, Saracini's toccatas show similarities to the monodic style in general. Saracini's own monodies form the staple of his output and are reputedly individual. Laki (1990: 905) points out that the eccentric aspects in Saracini's monodies tend to be the rule rather than the exception, with "[…] the majority of his works containing something unusual".

In order to position Saracini's toccatas within his general compositional style, it will be worthwhile to compare his approach in these two genres.

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To this end, I shall first consider an entire monody, before turning to various excerpts to highlight the stylistic aspects outlined by Pintér (1992).

12.4.1 An analysis of *Cruda mia filli*

Consider *Cruda mia filli* from Saracini's *Terze musiche* (Saracini, 1620b: 19):

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As in *Toccata prima*, this work features a swift departure from the *finalis,* which is presented by the opening harmony. Already in the first bar, *transitus* in the bass leads to c-sharp. The cadence to A in bar 2 further undermines the stability of a G *finalis*.

The figure in the bass in bar 3 starts as *transitus,* but is fractured by a *saltus duriusculus* of a tritone. Seen in combination with the text underlay in bars 3 to 4, this results in an irregular beat structure: the first syllable of the word *moro* falls on a weak beat, yet receives emphasis through the *passus duriusculus*, whilst the unstressed last syllable of the word falls on the first beat of the bar. Note that the *passus duriusculus* within the voice part also presents *passus duriusculus plurium vocum* to the bass. The voice leading in the bass is surprising too. One would expect the *saltus duriusculus* to be softened by writing the leap, f-sharp to c, in the opposite direction, so as to avoid a leap in the same direction as the previous stepwise motion. Add to that the awkward doubling of the chromatically altered g-sharp in both the bass and the upper voice.

In bar 4, this is followed by the *saltus duriusculus*, a diminished octave from G-sharp to g, which highlights the repetition of the text. Whilst this probably has expressive intent, Saracini may simply have been forced to write the g an octave higher in order to prevent the bass from descending too low. Nevertheless, even if he had used a G, this would still present *passus duriusculus*.

Note that the natural signs next to the f ’ in bar 5 are to be understood as indicating f ’–*sharps* (see Pintér, 1992: 218 – 220), whilst the flat next to the c represents a cancellation of the previous sharp – i.e. it is to be understood as a natural sign. These *passus duriusculus* figures in both the voice and the bass highlight the text, whilst the movement in the soprano and bass, from b – f ’-sharp in bar 5 to c – c’’ in bar 6, poses awkward voice leading.

In bar 6, the c’’ in the voice forms an extended *syncopation* (*prolongation*) to the G-sharp in the bass, followed by a relatively brief resolution.

The d’’ which forms a *syncopation* above the E in bar 7 resolves by leap, i.e. *syncopatio catachrestica*.

Like the opening bars, the start of the second half of the monody features a move from G to A, this time through ascending *passus duriusculus* in the bass in bar 12. *Passaggi* in the voice stresses the notion of oblivion (*morendo oblio*) in the text. This leads to a cadence on D in bar 14.

In bar 15, the bass presents the figure g-sharp – f-sharp – e, which is imitated by the voice (f ’ -sharp – g’-sharp – e’), although if this is to be heard as imitation, the rhythmic accents are treated awkwardly. The rhythm in the bass is somewhat skewed against that of the melody, with the e reached a crotchet "early", as an *anticipatio notae*, which is then tied over. Also note that the g-sharp, which is dissonant to the a’, is approached by leap as *heterolepsis*, so that, in conjunction with the f-sharp, it is understood as derived from a hypothetical *transitus* figure to the e. In contrast, in the imitation by the voice, the g’-sharp in fact presents a consonance, forming a resolution to the a’ which served as a *syncopation* above the e.

Bars 17 and 18 continue the imitative gestures between the bass and the voice, serving as a varied sequential repeat (the symbol "ii" indicates that the previous text is to be repeated). In bar 18, the natural sign again indicates f ’-sharps (see Pintér, 1992: 218 - 220). The b’, which

forms a *syncopation* against the c-sharp, is initially followed by a rest – an *ellipsis* – but ultimately resolved to a'. Whilst the *syncopation* in bar 19 is not unusual, the *syncopation* to bar 20 in the voice is resolved stepwise ascending as *mora*. This is followed by *saltus duriusculus* in the bass, which leaps from G-sharp to g, so that the bass, too, plays a role in highlighting the word *morendo*. A cadence to C ends this phrase.

Two bars later, this leads to a tenorising cadence to A in bars 22 to 23, which features a *syncopation* resolved stepwise ascending as *mora* in bar 22.

Bars 24 to 25 retain the focus on A, with a perfect cadence to A in bar 25. Bars 26 to 27 serve as a sequence to bars 24 and 25, with text repetition. Note, however, that this is not an exact sequence, with changes to the interval structure of the melody, to the bass line as well as to the harmonisation, placing emphasis on the last line of text with its stark antithesis between *viver* and *morir*. Apart from text emphasis, the sequence shifts the harmonic focus to a cadence to D, after which a further partial "sequence", now only of the very last words, brings the music to a cadence on the *finalis* G. Initially in bar 28, the *finalis* is harmonised with a minor third (b'-flat), so that even for the final cadence, the *finalis* is treated ambiguously. The *saltus duriusculus* from b'-flat to f '-sharp also highlights the emotive final words.

The similarities between this monody and the toccatas can be summarised thus: like *Toccata prima*, it features a quick departure from the opening sonority before it is clearly established as the *finalis*. This sonority is nevertheless re-approached by irregular sequences towards the end of the piece and treated as the *finalis* at the final cadence. As in both toccatas, unusual leaps in the bass line as well as chromaticism introduce wayward harmonic interest, whilst cadences tend to be on degrees other than the *finalis*. Further, Saracini's style in the toccatas and in this monody relies on the affective figures described by Christoph Bernhard.

Clear cadences aid in drawing together, as it were, passages with daring harmony, dissonances and contrast. In other words, the "normality" or clarity of the cadential gestures is structurally important to achieving cohesion, even though these may emphasise various degrees other than the *finalis*.

12.4.2 Figures, dissonances and exceptional intervals in Saracini's works

The analyses of the toccatas and of *Cruda mia filli* suggest that Saracini used dissonance and rhetorical figures intentionally and knowledgeably for textual and affective expression. Even *stylus luxurians theatralis* figures, which Bernhard regarded as the most radical, are to be found aplenty in Saracini's *oeuvre*.

Certain figures take on special importance with rather specific text connotations. Pintér (1992: 142 – 145) notes that in his monodies, Saracini made ample use of the *esclamatio* figures mentioned by Caccini (1601), as well as what she identifies as the *Lasso*-motive (see Pintér, 1992: 145 – 148).

The opening bars of *Tu parti* (Saracini, 1624b: 24) shows an ornamented version of the *Lasso*-motive along with many other dissonances:

The leap to the e'-flat at first presents a consonance, after which the *variation* notes in the bass (B and A) form dissonances. The e'-flat then continues as a *syncopation* to the B. The *Lasso*-figure in bar 3 starts on an a', which is dissonant to the bass but can be regarded as a *quasi-syncopatio*, which does not resolve by step, but leaps to d', thereby forming *syncopatio catachrestica*. The ornament emphasises the e' – an augmented fourth to the B-flat – which then leaps into a b (natural!) as *subsumtio praepositiva* to the c'-sharp.

The *Lasso* figure in bar 4 is an imprecise sequential repetition, now harmonised differently. Notice the large leap from c'-sharp in bar 3 to the e'' in bar 4. Similarly to the previous phrase, the ornament emphasises b' (-natural) as an augmented fourth to the f and then leaps to f'-sharp (against the f!) as *subsumtio praepositiva* to the g'-sharp.

The e'' in bar 5 extends as *syncopation* against the move to d in the bass, but is resolved stepwise ascending as *mora* to f''. The subsequent leap to a' can be seen as *heterolepsis*, for the a' is an unprepared fourth to the bass, e. Rather than resolving this fourth by step to the third, g'-sharp, which would have been derived from *syncopation*, the a' ascends stepwise to b'. Thus, the *heterolepsis* is derived from the already radical *theatralis* figure of *mora*. Note the large range covered by the voice in these few bars.

Surprisingly, though, whilst the toccatas and monodies share a predilection for the various dissonance figures which form part of Bernhard's *Figurenlehre*, the almost formulaic *Lasso* and *esclamatio* figures receive no prominence in the toccatas. Thus, while Saracini probably did rely on the listener's ability to relate certain figures to similar general affects in the monodies and toccatas alike, he evidently found no instrumental application for more word-specific figures in the (textless) toccatas. This is important to bear in mind that while there are stylistic similarities between the two genres, the toccatas are not to be seen as simple quasi-intabulation imitations of vocal music – monodies without words, as it were. Nevertheless, the listener presumably related a figure such as the move to c'' in the upper voice in bars 43 to 44 in *Toccata prima* to an *esclamatio* in a vocal work.

For Pintér (1992: 108) not all unusual intervals and leaps in Saracini's music are to be ascribed to textual or affective expression. Apart from intentional instances of clear expressive intent, she recognises unusually large leaps used in more pragmatic situations.

Less relevant to the style in his toccatas are the "*Zäsur-Intervalle*" {cessation intervals} – large leaps which occur freely between the last and the first note of two phrases or sections in the monodies (Pintér, 1992: 111). Pintér (1992: 113) points to the leap between bars 3 and 4 in *Tu parti* discussed above, for example.

Pintér also recognises leaps which present a "*Notlösung*" {i.e. an indispensable solution}, typically seen when the voice leaps to an octave displaced note instead of continuing a scalar movement, in order to stay within a desirable range. This is also to be observed in leaps which return to the main note after a *passaggio* has meandered somewhat adrift (see Pintér, 1992: 109 - 111).

On the lute, as seen in the toccatas, this often occurs in connexion with the use of *bordoni*, where an accidental within a bass passage precludes the use of one of the *bordoni*, thereby requiring an abrupt jump from the diapason range to a higher register, which allows a stopped course to be used for that note. For example, in bars 5 to 6 of *Toccata seconda*, the leap from D to c-sharp presents a *Notlösung*, as there is no diapason tuned to C-sharp. In bars 26 to 27 of the same toccata, however, all voices leap, placing the expected notes (g, a' and b'-flat) an octave lower. This cannot be considered to be a *Notlösung*, for a few bars later, in bars 30 to 31, the upper two voices feature precisely those pitches which were expected in bars 26 to 27, without posing any technical obstacles. The leap in bars 26 to 27 is therefore purely for effect.

Debatable leaps occur in the basses of the monodies too, particularly intervals of sevenths, posing the question whether they are indeed technical solutions or have expressive intent. Consider *Al partir del mio sole* (Saracini, 1620b: 16), bars 5 to 7:

(Note that I have followed the original notation: the flat sign next to the f is to be understood as cancelling the previous sharp next to the F – i.e. that an f-natural is intended here.)

Why did Saracini choose to leap here, rather than continue the scale to F (-natural) and E? Did he truly intend a stronger *saltus duriusculus* rather than simply *passus duriusculus* here? Or is this a *Notlösung* to prevent the bass line from descending too low – despite the fact that elsewhere in the same monody, D is used? Would it be entirely "wrong" for the *continuo* player to simply continue the downward line?

At times in the bass of the toccata, similar leaps in the bass line seem to be neither sensibly expressive, nor to present a *Notlösung*. In bars 72 to 75 of *Toccata seconda*, regardless of whether one accepts an F-sharp (as I do) or FF-sharp (as in Fabris' transcription) for the fourteenth course, the leap to g-sharp and then back to A seems unnecessary – Saracini could easily have used the G-sharp.

At any rate, it could be argued that all the examples which Pintér (1992: 109 – 117) considers for both *Zäsur-Intervalle* and *Notlösungen* in the monodies, actually do show an expressive and affective intent too.

The application of Bernhard's theories reveals the underlying structures which would have made the figures and dissonances intelligible to an audience that was familiar with the new styles of music. Seen in context of the similarity to the style in his monodies, it could therefore be argued that a listener who was accustomed to such effects in vocal music, would have identified a similar intention in such instrumental passages. Yet, unusual leaps and intervals which are clearly applied purely for expressive or word-painting purposes need not be limited to the type of dissonance figures listed by Bernhard. Consider bars 4 to 6 of *Io parto* (Saracini, 1624a: 9):

Without presenting dissonances, the figure between bars 4 and 5 is nevertheless unusually unvocal in forming a descending arpeggio spanning the interval on an eleventh. The leap from b to g' (-natural) in bar 5 is not particularly vocal either, especially given the fact that this g' stands in contrast to the g'-sharp in the previous bar. The range covered from the depths of b to the g'' at the end of the bar is also striking. This g'' is dissonant as a seventh to the bass note, a, but is neither prepared, nor resolved as the seventh. Yet, it cannot be described as a figure in Bernhard's *Figurenlehre*. (Perhaps the g'' is to be regarded as a harmony note to the e, with the a forming a non-harmony note as something of an inverted *quesitio notae* to the g in bar 6.)

Of the figures which relate to Bernhard's theory, Saracini's ample use of *passus duriusculus* and *saltus duriusculus,* in particular, form the essence of his chromaticism. These do not only have influence on melodic structure, but also on Saracini's chromatic harmony.

12.4.3 Chromaticsim and harmonic aspects

Just as Saracini's melodies are often shaped with expressive intervals and leaps, Saracini also made frequent use of what Pintér (1992: 161) calls "*lineare Chromatik*" (linear chromaticism) in otherwise largely diatonic melodies. In the monodies, this is almost always in conjunction with the mannerist use of words such as *languire, dolore, morire* etc. (Pintér, 1992: 162). Seen in the monodies and toccatas alike, such linear or melodic chromaticism is analogous to what Bernhard terms *passus duriusculus*.

These steps are typically harmonised either by holding the bass note whilst interchanging the minor and major third of the chord, for example in bars 1 to 2 of *Da te parto, cor mio* (Saracini, 1620a: 7):

Similarly, in bars 6 to 7 of *Toccata prima,* the *passus duriusculus* in the bass, from g-sharp to g-natural, highlights the major and minor versions of the E harmony.

A more curious example is encountered in bar 20 of the same madrigal (note that by this point the key signature has changed and the b-flat has been dropped):

Presumably, the *continuo* player would realise a major harmony above the A and move to a 6-chord above the c-sharp. The bass and, consequently, the harmony do not reflected the change to c''-natural in the voice, creating a bitter clash.

Saracini also harmonised such chromatic moves with harmonic shifts to more distantly related harmonies – Pintér (1992: 161) points out changes like C major to E major or G minor to E major. For example, this occurs in bar 5 of *Voi che l'anima mia* (Saracini, 1614: 19):

Similarly, in bars 47 to 49 of *Toccata seconda*, the move g' to g'-sharp is harmonised by a move from a G major to an E major sonority.

Consider this excerpt from *Deh come invan chiedete* (Saracini, 1614: 25), bars 11 to 12:

(The sharp signs in bar 11, indicated here as in the original, are to be understood as indicating b'-naturals.)

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There is no linear chromaticism – *passus duriusculus* – in bar 11, yet, *passus duriusculus plurium vocum* may occur, depending on whether the e-flat is harmonised as a 6-chord or $^5_3$-chord. Bar 12 uses linear chromaticism in the vocal line, which is harmonised by a shift from an F minor to an A major sonority. Notably, the a-natural coincides with the ascending *transitus* in the bass, thereby clashing with the G.

Pintér (1992: 165) also points out Saracini's exploitation of the potential contrast between sections which feature chromaticism and sections which employ more diatonic movement. She points to the use of linear chromaticism in the first half of *O quante volte* (Saracini, 1614: 18), which is simultaneously characterised by

> [...] *jene fast trocken wirkende Rezitation, die an die Frühzeit der Monodie erinnert und hier einen eindeutigen Lamento-Charakter hat* (Pintér, 1992: 165).

> {the rather dry recitative [style] which reminds one of the early monodies and which lends a clear *lamento* character.}

This section is in stark contrast to the second half with more moving diatonic melody. Notably, though, the contrast arises from melodic rather than harmonic aspects (Pintér, 1992: 165 – 166).

Such contrasts are indeed used in the toccatas, too. Whilst the opening of *Toccata seconda* is largely diatonic, chromatic movement marks the ensuing quasi-contrapuntal section. In this toccata, chromaticism is used in passages of more momentum, while in more subdued passages, a static character is underlined by diatonic harmony.

Whilst harmonic chromaticism is present in the rather static opening of *Toccata prima*, linear melodic chromaticism characterises the quasi-contrapuntal sections, for example in building up to the cadence in bars 37 to 39.

Harmonic chromaticism does not only occur at semitone progressions in the melody or *continuo*, but is also found in sudden shifts into other tonal centres as well as unusual interval progressions in the bass line (Pintér, 1992: 210 - 211), such as in *Io moro, ecco, ch'io moro* (Saracini, 1614: 24), bar 6:

(Note that the sharps, notated here as in the original, indicate B-naturals.)

Some unusual harmonic shifts are not unique to Saracini's style. Certain apparently daring chord changes are in fact found frequently in other monodist's works too, such as changes from a minor sonority to a major harmony a third lower, for example from g-minor to E major (Pintér, 1992: 223).

Other harmonic moves seem to be more characteristic of Saracini's style:

> *Saracini scheint [...] eine ganz besondere Vorliebe für den Akkordwechsel "D⁶ – E⁶" zu haben* (Pintér, 1992: 223).

> {Saracini appears to have a special predilection for the chord change "D⁶ – E⁶".}

Indeed, this is seen in bars 7 to 8 of *Toccata seconda* as well as in various monodies, for example:
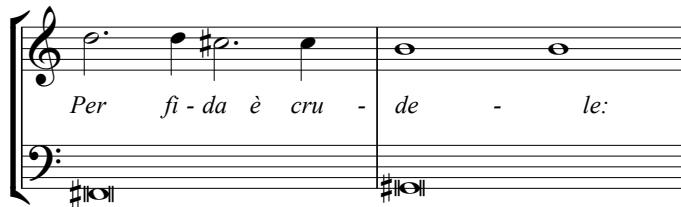
Crud'Amarilli (Saracini, 1614: 10), bar 7:
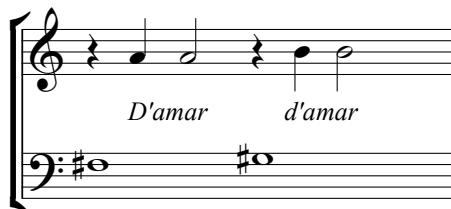
and bars 20 to 23:

or in *Se tu mi lasci* (Saracini, 1620b: 18), bar 3 to 4:

or, in *Tornate, o cari baci* (Saracini, 1624b: 2), bars 6 to 8, with a leap from F-sharp to g-sharp:

A similar parallel shift, albeit on different pitches, is seen in *Toccata prima*, bar 21, as a #6-chord over A moves to a #6-chord over B.

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Unusual and abrupt chord changes and chromatic harmonies play a localised role in text illustration (see Pintér, 1992: 224 - 230) or to express fleeting affects, but in some of Saracini's compositions also serve larger structural purposes and even in establishing overarching tonal plans. This is especially observed in Saracini's use of sequences (Pintér, 1992: 211).

12.4.4 Sequences

Pintér (1992: 127) states that the sequential treatment of melodic, rhythmic and harmonic elements is an important feature in the monodic genre in general. The application of sequences ranges from small-scale intensification of text repetition to supporting larger-scale structure.

Chromaticism and unusual chord progressions play a key role in Saracini's use of sequences. Typical of Saracini's monodies, the

> *[…] Sequenz, an sich schon ein mögliches Mittel der Steigerung, wird bei Saracini in ihrer Wirkung oft durch eine verschärfte Harmonisierung bei der Wiederholung verstärkt* (Pintér, 1992: 226).

> {sequence, in itself already a medium for escalation, is often fortified in Saracini's works by the use of intensified harmonisation in the [sequential] repeat.}

Saracini used such "twisted" sequences, with harmonic and intervallic changes, at moments of text repetition – an aspect which the original monodists actually frowned upon (see Pintér, 1992: 127 – 130) – as well as to highlight parallels between two different lines of text (Pintér, 1992: 130 – 133).

For example, bars 5 to 6 of *Poi che mori dicesti* (Saracini, 1624a: 18) show such a sequence with intensified harmonisation in the repetition. Consider bars 5 to 7:

The sequence momentarily shifts away from the modal stability. This is further underscored by the equally abrupt shift back to a cadence to the bass note c in bar 7.

Although not used in quite the same way, skewed rather than exact sequences are to be found in the toccatas, too. In *Toccata seconda*, a rather obscured sequence is nevertheless audible in the opening bars as the figures in bar 6 relate to the second half of bar 3 and bar 4. Even the move from bar 6 to bar 7 is based on a sequential underlay. In *Toccata prima*, the "imitations" in bars 14 to 19 are also sequentially based, although in this case the result is that of momentary harmonic relaxation rather than escalating tension.

It is doubtful that these instrumental pieces would have required the audience to relate such passages to the effect of text repetition in vocal music in order to esteem the dramatic

implications. Nevertheless, a listener acquainted with Saracini's monodies would have appreciated that sequential repetitions were not applied haphazardly in his style.

Apart from these localised effects, sequences could also serve larger structural purposes, for example lending "*[…] ein bestimmtes rhythmisches Profil […]*" {a definitive rhythmic profile} (Pintér, 1992: 137). Pintér (1992: 137) shows that in *Troppo è ver* (Saracini, 1624a: 4), the sequential repetition of the final lines presents a more flowing melodic progression in contrast to the preceding declamatory passages, which in turn assists in recalling the character of the very beginning of the monody.

This is also the case for *Toccata prima*, where the sequenced cadence at the end of the piece reintroduces harmonic and rhythmic regularity following the chromaticism and general restlessness within the piece, which thereby recalls the mood of the broad opening (but now with more tonal stability).

This sequence at the end of *Toccata prima* serves another important function: it allowed Saracini to return to the *finalis* for the final cadence. As I have already pointed out, this toccata features an unusually early departure from its *finalis* in the first bar, to which it returns only at the very end, via the sequenced repetition of the cadential figure. An examination of the monodies reveals this to be a typical technique in Saracini's style. I have already highlighted a similar procedure in *Cruda mia filli* above. Similarly, *Io parto, ahi dipartite* (Saracini, 1620b: 9), for example, departs promptly from its *finalis*, only returning to it at the very end (see Pintér, 1992: 234).

> *Die Tendenz, die Grundtonart lediglich am Anfang und am Schluß zu präsentieren und ansonsten während des Stückes andere tonale Zentren zu bevorzugen, zeigt sich in zahlreichen Kompositionen Saracinis. Eine auch in formbildender Hinsicht sehr wichtige Funktion spielt dabei stets die Schlußsequenz, die eine stabilisierende, form- und tonartbestätigende Rolle übernehmen kann* (Pintér, 1992: 234).

> {The tendency to present the fundamental tonality only at the beginning and the end and to otherwise favour different tonal centres within the piece, is evident in many of Saracini's compositions. In this regard, the final sequence plays an important formal function, as it can take on a stabilising role in confirming formal and tonal aspects.}

Sometimes, these departures from a stable *finalis* are carried to the point of creating a "no-key" character in a piece (see Pintér, 1992: 232 - 240), which is indeed virtually the case for *Toccata prima*.

12.4.5 "No key" pieces and overarching tonal plans

In the examples from the monodies discussed by Pintér, she notes that

> *[o]ft wird der "no key"-Charakter einer Komposition in der abschließenden Sequenz des Stückes überhaupt beiseite gelegt, indem Saracini nach reichlichen harmonischen Abenteuern erst in der sequentiellen Wiederholung der Schlußzeile (oder der Schlußworte) eine harmonisch-tonartliche Bestätigung bringt* (Pintér, 1992: 233).

> {often the "no key"-character of a composition is resolved in the closing sequence of the piece, as Saracini, following several harmonic adventures, introduces a harmonic-tonal confirmation in the sequenced repetition of the final line or final words.}

These "*harmonischen Abenteuern*" within a piece stem from the localised expression, so that rather than a complete absence of harmonic planning, the lacking tonal centrality can be ascribed to

> *[...] der überdetaillierten Darstellung des Einzelwortes bzw. des Einzelausdrucks [...], die eine zusammenfassende Formulierung geradezu verhindert [...]* (Pintér, 1992: 232 – 233).

> {the over-detailed presentation of discrete words or isolated [affective] expression, which virtually precludes a unified formulation.}

For Pintér (1992: 134), *Terrassenbildung* {terracing} through sequential repetition – often with multiple repetitions of the last line of the poem – does not simply function as a lengthening of the composition, but rather affects the entire inner proportion, by delaying the harmonic stability until the end.

Moreover, in the monodies, this serves to intensify the *Schlußpointe* of the text: Pintér (1992: 134 – 135) points to the idea of the *concetto,* i.e. "*[d]er Schlußgedanke als intensivierte Pointe [...]*" {the final thought as intensified point}, typical of the poetry of the time.

Perhaps Saracini assumed awareness of this technique from his listener in *Toccata prima* in order to relate this structural aspect. At any rate, an appreciation of this procedure leads to a better understanding of a cohesive structure than does a tonal analysis.

The use of sequences to return to the key at the end, however, is only partially structurally important for global structure and does not necessarily reflect the presence of an overall harmonic plan. In fact, a handful of Saracini's monodies do not even start and end in same "key" and in these, it is this very sequential treatment of the last line which removes the final cadence from the *finalis.*

> *Ob dies auf eine vielleicht kompositorisch unüberlegte Verwendung der Sequenz als grundlegenden Baustein des Formaufbaus zurückzuführen ist, soll offen bleiben. Auf jeden Fall ist aber die Tatsache, daß ein solches Stück erst am Schluß von der Grundtonart abweicht, noch nicht unbedingt Zeichen eines form-vernachlässigenden kompositorischen Denkens [...]* (Pintér, 1992: 232).

> {Whether this perhaps points to an injudicious use of the sequence as a fundamental building block of the formal construction, is an open question. At any rate, the fact such a piece only departs from the fundamental key at the end is not necessarily a sign of a compositional approach which neglected form.}

Nevertheless, Pintér challenges the notion that Saracini's compositions have no tonal plan, showing that in several works, the harmonic procedures do in fact build *Großform* (see the discussion and examples in Pintér, 1992: 235 – 240).

Consider, for example, *Ecco misero core* (Saracini, 1624b: 17), which focuses on A (major and minor mode) for the outer sections and on D and C for the middle. Nevertheless, whilst this monody may tend toward a more tonal approach, care should be taken before viewing seventeenth-century monodies with too tonal a lense, such as when Pintér (1992: 235) states that the middle section *modulates* to D and C ("*nach D-Dur und C-Dur moduliert*"). This does not take into account the cadence to G in bar 13, for example.

Instead, I would argue that the choice of cadences, to various degrees, both close to and removed from the *finalis,* introduces contrast and stability. In this regard, Pintér's (1992: 236)

mention of "*gezielte Kadenzen*" {targeted cadences} is to be preferred to the notion of *modulation*.

Furthermore, the very gesture of the cadence in itself, even if it moves to a degree which is distant to the *finalis*, serves as a stabilising feature. Clear (and often rather standard) cadence figures impart a sense of focus after sections where harmonic centrality is lacking. This ties in with Pintér's (1992: 240) deduction:

> *Die allgemein verbreitete Meinung, Saracinis Harmonik entbehre eines umfassenden kompositorischen Plans, scheint aber korrekturbedürftig zu sein: zahlreiche seiner Werke zeigen sehr wohl Ansätze einer strukturbildenden Harmonisierung, die von der kadenziellen Bestätigung einzelner Abschnitte sogar bis zur Übernahme einer formgestalterischen Funktion [...] reichen kann.*

> {The general opinion that Saracini's harmonic treatment precludes a thoroughgoing compositional plan, appears to call for revision: several of his works indeed do show gestures towards structurally significant harmonisation, which range from cadential confirmation of discrete sections to the adoption of a formal function.}

This is similar to that which I pointed out in *Toccata seconda* and in *Cruda mia filli*: clear strategic cadences keep the music within the proximity of the mode and its *finalis*, despite harmonic deviations within sections or even within isolated figures. These, more than tonal modulations, create an overall cohesive harmonic structure. Whilst the various cadences may introduce foreign leading notes and, thereby, momentary *mutatio toni*, attempts at tonal analyses of the monodies and the toccatas – at any rate anachronistic at best – are destined to lead to a wrong reading of these works.

Rather than using tonal language to express discomfort at the lack of a tonal plan, an appreciation of the combination of elements which confirm (cadences) or undermine (*passus duriusculus, mutatio toni*, etc.) the modal stability will lead to a better analysis. Such an approach, for example, explains Saracini's ability to move directly from the g-sharp cadence to the g cadence in last 5 bars of *Io moro* (Saracini, 1614: 24), without sequences, nor tonal procedures: the mere formula of standard cadences in combination with *passus duriusculus* suffices. Consider the bars 15 to 21:

A final thought to the structural role of harmony: Pintér (1992: 266 – 267) points out that the sustained, static bass lines typical of the early monody only occurs sporadically in Saracini, functioning as contrast to more moving bass lines. The resulting contrasting harmonic rhythm is to be seen Saracini's toccatas and in the toccata genre in general. Contrast in fact plays an important role in the toccatas and monodies alike.

12.4.6 Saracini's use of *passaggi*

Entirely contrary to Bernhard's guidelines for good practice of *cantar passagiato* (see Chapter 8)*,* Saracini strays from the main notes, uses a large *ambitus* which crosses voice parts, includes notes which venture far away from the harmony and uses awkward leaps in his *passaggi*. This is especially the case in *Toccata prima,* but is also noticeable in *Toccata seconda*.

The resultant jaggedness and harmonic vagueness sets his *passaggi* apart from those of such composers as Kapsperger (as I discuss elsewhere) and Frescobaldi, in whose *passaggi* the underlying main notes, as well was the harmonic implications, are generally easily perceived.

Consider bars 88 to 89 of *Toccata sesta* from Frescobaldi's *Il secondo libro di toccate* (Frescobaldi, 1627: 16 – 20), demonstrating the use of a *passaggio* over a sustained bass note:
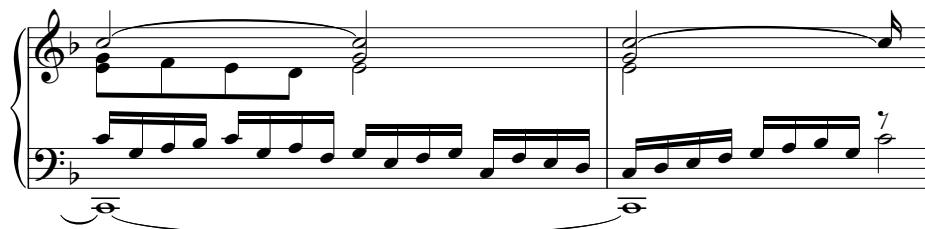
The *passaggio* in the tenor voice highlights the main notes of the C harmony (although it sometimes stresses the sixth above the bass too). The figure is mostly derived from *transitus*, with the non-harmony notes more frequently falling on unaccented beats. Despite being an instrumental piece, the leaps use consonant intervals which are easy to sing. Spanning an octave, the *passaggio* remains neatly within the *ambitus* of the tenor part.

A slightly different approach is seen in the final three bars (37 to 39) of *Toccata Decima* from Frescobaldi's *Toccate e Partite Libro Primo* (Frescobaldi, 1616: 31 – 34):

Here, Frescobladi does in fact cross voice ranges, starting the *passaggio* in the upper part and then meandering downward, until it ultimately becomes the bass voice. The harmonic implications, however, remain clear. The *passaggio* relies on the use of *transitus*, with predominantly stepwise motion and with non-harmonic notes generally falling on weak beats.

Nevertheless, coarser *passaggi*, as used by Saracini, clearly did have an expressive purpose for other composers too. The figure in bars 13 to 14 of Saracini's *Toccata prima*, for example, could be compared to a similar figure in bars 46 to 47 of *Aria di Passacaglia (Cosi mi disprezzate?),* which appears in Frescobaldi's *Primo libro d'arie musicali* (Frescobaldi, 1630: 32 – 35). Consider this excerpt of bars 45 to 49 of this aria (to which I have added a suggested fundamental bass to show the underlying harmonic structure):

The *continuo* bass, which otherwise moves in a statelier rhythm, launches into a rhapsodic *passaggio,* while the singer sustains a long a'. Along with use of bitter *saltus duriusculus* (e.g. the leap from f-natural to c-sharp, or from c'-natural to f-sharp) and *passus duriusculus* (consider the c'-sharp which follows soon after a c-sharp, or the alternation between f'-natural, f'-sharp and F-natural) this *passaggio* highlights the singer's word *penare* (to suffer).

Several of Saracini's monodies use similar *continuo passaggi*. It will therefore be worthwhile to consider both vocal and instrumental (i.e. *continuo*) *coloraturas* in his monodies.

Whereas the original monodists frowned upon the sixteenth-century diminution practice, diminutions and *passaggi* ultimately came to be incorporated into the monodic style, even by such early figures such as Caccini. However, the monodists took care to apply these in a textually expressive and meaningful manner (Pintér, 1992: 167). So, too, for Saracini:

> *Daß Saracini seine Koloraturen eher gezielt als verschwenderisch einsetzt, verbindet ihn mit dem stilistischen Kreis der Florentiner Monodisten, wo Verzierungen nur bei wenigen Stellen [...] und meistens bei bestimmten, dramatisch exponierten Textteilen verwendet wurden* (Pintér, 1992: 168).

> {The fact that Saracini applies his *coloraturas* in a directed rather than an extravagant fashion, links him to the stylistic circle of the Florentine monodists, where ornaments are used only at rare occasions and mostly in connexion with explicitly dramatic portions of the text.}

Moreover, in the monodic style, one notices a

> *[...] Streben nach einer bewußten Individualisierung auch im Bereich der Ornamente* (Pintér, 1992: 168).

> {conscious striving towards individualisation, even in the area of ornamentation.}

Thus, whilst stereotypical madrigal-like ("*madrigaleske*") diminutions and ornaments are part of his style (Pintér, 1992: 168), more individualisation is observable when Saracini

> *[...] eine lange Koloratur durch fast rhapsodische Intervallsprünge "würzt" [...]* (Pintér, 1992: 169).

> {"seasons" a long *coloratura* with almost rhapsodic intervallic leaps.}

For example, leaps of fourths characterise the smaller diminution in bar 3 of *Andiane à premer latte* (Saracini, 1620b: 1):

Notice the leap to the seventh (d'') above the bass (e). Approached as *heterolepsis*, this seventh is emphasised within the figure, but not resolved by the voice.

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A more rhapsodic example may be observed in bars 7 to 9 of *Tu parti a pena giunto* (Saracini, 1620a: 14):

After ascending a minor tenth from c'-sharp to e'', mostly through stepwise movement, leaps bring the figure back down to its starting register and lend the *passaggio* a jagged profile. The entire *passaggio* effectively outlines a #3 – 4 figuration above the bass, however the fourth is not resolved according to the rules of counterpoint. Instead, the d'' is left hanging as the voice leaps a minor ninth to e'. The fourth is then reintroduced an octave lower as the d' is emphasised towards the end of the bar. Unresolved by the voice, the resolution to the third is presumably left to the *continuo* in bar 9.

The *coloratura* at end of *Messaggier di speranza* (Saracini, 1614: 26) is given additional sting by the bass which, instead of sustaining a longer note, or static notes, introduces rhythmically irregular *variation* notes, without clearly marking any suggested changes in harmony – notice how the c clashes with the g'-sharp, for example; bars 22 to 24:

This is in contrast to bar 7 of *Tornate pur, tornate* (Saracini, 1624a: 28), which relies on intervals of alternating fifths and thirds between the bass and the principle note of the rather stock *variation* figures that make up the *coloratura*. The bass line thereby clearly marks changes in the harmony; consider bars 7 to 8:

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The extreme range of the *coloratura* in the voice – spanning from a to f ''! – in bars 4 and 5 of *La mia donna* (Saracini, 1624a: 7 – 8), seems almost instrumental in style. The dotted figure which starts the *coloratura* in bar 4 introduces contrast and leaps, with the use of *superjectio*:

Saracini frequently introduced diminutions in the bass part too. These also show similarities to the diminution figures in the toccatas and in the vocal parts. Not all rely on daring intervals and leaps though. The final bars of *O Rimembranza amara* (Saracini, 1614: 9) rely largely on *variation* figures which outline the harmonisation of each long note in the vocal part; bars 22 to 24:

The only "eccentricity" is the *passus duriusculus* from c to c-sharp between bars 22 to 23.

This is in contrast to the leaping bass diminutions in *Dolcissimo Tesoro* (Saracini, 1620a: 22), which do not particularly highlight the bass note a (or A):

I highlighted the suggested changes in harmony within *passaggi* in the toccatas. This aspect is also seen in the monodies when a bass *passaggio* is featured against a sustained note in the vocal melody. For example, in the sequential passage in bars 18 to 21 of *Tu parti a pena giunto* (Saracini, 1620a: 14), the bass diminutions introduce changes in harmony whilst the voice sustains a long note. Yet, the harmonic changes occur somewhat precipitately and are only confirmed once the note in the voice changes:

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Whereas even Saracini's vocal diminutions sometimes span a surprising range, as I have shown, it comes as no surprise that his instrumental *coloratura* – in the toccatas and the *continuo* basses alike – demand a sizeable register and use large leaps.

The difference between the more stepwise motion in the vocal figures, as opposed to the more leaping bass, is seen in *Ferite, feritemi, Donna* (Saracini, 1624a: 20), bars 8 to 15:

Pintér (1992: 171 – 173) also acknowledges Saracini's exploitation of the potential for passages of diminutions or *coloratura* to contrast with sections of more harmonic momentum and chromaticism. In *Ferite, feritemi, Donna*, for example, this *colatura* middle section, particularly the more static bass movement accompanying the vocal *coloratura,* contrasts to the surrounding first and third sections, which feature

> *[…] aus kurzen rhythmischen und motivischen Segmenten zusammengefügte Textur voller chromatischer Wechsel und harmonischer Abenteuer […]* (Pintér, 1992: 171).

> {texture constructed from short rhythmic and motivic segments, full of chromatic alterations and adventurous harmony.}

Thus,

> *[d]urch diesen texturellen Unterschied erhält der mittlere Abschnitt, eine fast schulmäßig deutliche Hyperbel, eine "gemäßigtere" Entfaltung als die effektbeladeneren Eckteile* (Pintér, 1992: 172).

> {through this textural contrast – almost a scholarly exaggeration (hyperbole) – this middle section has a more moderated development to the affect-laden bordering sections.}

As I pointed out in the analysis of *Toccata seconda*, it is indeed the contrast between sections which plays an integral structural role.

12.4.7 Meaning, coherence and structure?

In general, contrast is an important feature of Saracini's toccatas, as for many other toccatas in the lute repertoire. Whilst Fabris (1987) compares various motivic figures to similar passages in works of Kapsperger, for Pintér (1992: 287)

> *[…] stilistisch entscheidender als die motivischen Parallelen erscheint jene texturelle Variabilität, die diese Lautenkompositionen mit seinen Monodien vergleichen läßt.*

> {stylistically more seminal than such motivic parallels is the textural variability, which renders these lute compositions comparable to his monodies.}

Pintér (1992: 287) notes that similar parallels can be drawn between Kapsperger's own toccatas and monodies – a topic which will be explored in Chapters 17 and 18 below.

It can therefore be argued that a listener who was accustomed to such effects in vocal music, would have identified a similar intention in such instrumental passages. This should be borne in mind as I return to the question which I posed at the start of this chapter.

At the beginning of this chapter, I questioned the extent to which a composer could depart from norms, before clarity and intention became lost to his audience. Saracini's two toccatas at times do depart to such an extent from pre-existing norms, that it is sometimes difficult to say whether this was intentional or due to lack of skill – and how a seventeenth-century listener would therefore have judged them.

Observing from our historical vantage point today, it is an easy pitfall to dismiss attempts to push the boundaries, which may well have been regarded as most pleasing at the composer's time, as butterfingered blundering.

> In pursuit of extraordinary local expressive gestures Saracini seems to have set aside altogether concerns for phrase structure, clarity of melodic direction, harmonic planning across a work, and the building of coherent forms (Tomlinson, 1986: *Introduction to volume 2*, p. xii).

Such is Tomlinson's evaluation of Saracini's monodic style, particularly his madrigal style, which shows the composer's most daring musical language (see Tomlinson, 1986: *Introduction to volume 2*, p. xiii). *Prima vista*, it may seem to apply just as fittingly to the two toccatas.[192]

Nevertheless, Pintér's (1992) analysis of style in his monodies shows that larger harmonic and structural planning is indeed present. My analyses of the toccatas, too, show that although these two rather individual toccatas each solve the problem of creating overall structural cohesion quite differently, such structural and harmonic planning is indeed present.

One could rather suspect that Saracini took pains to conceal the underlying formal structure through the various ways of blurring modal stability, stretching the instrumental capabilities and straining the balance of consonance and dissonance. In this case, it should be considered that the seeming lack of coherence, which Tomlinson identifies in Gesualdo's madrigals too

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[192] Interestingly, this ties in with Silbiger's (1996) theory (which I discuss elsewhere) that the toccata and the (intabulated) madrigal genres are related.

(see Tomlinson, 1986: *Introduction to volume 2*, p. xiii), might well have been an aesthetic ideal, rather than dilettantish gaucherie.

An uneasy suspicion of at least a certain degree of ineptitude nevertheless accompanies Saracini's *oeuvre*.

12.4.8 Ingenuity and dilettantism

In questioning whether the many stylistic peculiarities found in Saracini's works can be ascribed to inadequacy or to originality, Laki (1990) observes evidence for both extremes, concluding that:

> Saracini was a conscious innovator and at the same time an amateur who had some serious flaws in his technique (Laki, 1990: 909).

Whilst Saracini certainly composed many monodies which are on a par with those of professional musicians and my discussion above highlighted ample substantiation for intentional and calculated innovation within his compositions, there are also aspects which clearly point to amateurism.

For example, occasional nonsensical alterations to the original texts of the poems, which Laki (1990: 908 – 909) suspects to be the result of a mishearing by a negligent scribe, reveal a disappointing carelessness.

Occasionally it is difficult to clearly distinguish innovation from technical clumsiness. What is one to make of a passage like the opening bar of *Io senza fede* (Saracini, 1624b: 14)?

Whilst the expressive intent of the *syncopation*, as the a' forms a dissonance against the g-sharp, is clear, the resulting parallel octaves between the voice and the bass is most exceptional.

Yet, for many questionable points in the music, these

> […] can often be explained in terms of an inadequate rendering on paper of standard patterns […] (Laki, 1990: 909).

Laki (1992: 906 - 907) recognises that attempts to capture the freedom of performance sometimes stretched the existing notational system. If the notation is approached as "descriptive" rather than "prescriptive", it is often possible to infer the composer's intention. For example, the text is occasionally seemingly misaligned with the beat structure, causing unaccented syllables to fall on strong beats. Rather than carelessness, though, this may in fact reveal an intentional irregular grouping of the beat structure at that point. In the toccatas, this is visible in the rather ungainly notational results of transcription into mensural notation,

which do not always illustrate the musical gestures and intentions which take shape in performance.

In as far as the toccatas are concerned, similar klutziness in the notation is at any rate to be found in the works of professional lutenists too – not least in the toccatas of Kapspserger – so that perhaps scholars have simply made too much of Saracini's amateur status.

An unfortunate lack of extant contemporaneous accounts of Saracini's music or performances thereof (see Pintér, 1992: 37 – 42) means that we can only speculate as to the original reception of his works. Nevertheless, contrary to Steinheuer's (2005: 960) image of a noble amateur working in relative isolation, his wilfully daring style and a *published* output of at least five printed books, strongly suggests that Saracini composed within – and for – an informed milieu.[193] Saracini's two toccatas reflect his daring compositional approach and certainly do enrich the lute repertoire with their highly individual style.

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[193] Perhaps his publications were aimed at an academy, as was the case for Kasperger's first lute book. The sobriquet *Il Palusi*, which appears on title pages of his works, may point to membership of an academy (see Steinheuer, 2005: 959 and Fortune and Laki, 2001: 278). However, finding no evidence for any academy membership, Pintér (1992: 19 – 20) cautions that this label may equally refer to a familial link, for Palusi is also to be found as a surname.

13 Arpeggiation, *stile brisé* and *"arpeggiata"* toccatas

13.1 Background

Arpeggiation, both as a playing technique in performance and as a notated musical figure in composition, plays a prominent role in many toccatas. Significantly, a handful of toccatas rely almost exclusively on arpeggiated textures.

Yet, whilst arpeggiation is characteristically idiomatic to the lute, written-out arpeggios are not commonplace in sixteenth-century lute music.[194] Chordal arpeggiation is derived from vertical harmonic structures and was therefore, as a notated figure, foreign to the linear language of the imitative contrapuntal genres.

Performers were well aware of the need to arpeggiate on instruments like the lute or the harpsichord, which lacked sustain (see Tagliavini, 1983). Pertinent, though, is that having originated from a technique in performance, the arpeggio eventually gained status as a notated figure at the level of composition. In the seventeenth-century repertoire, the free use of written-out arpeggiation of, effectively, vertical structures, in which linear voice-leading considerations were secondary, became more common.

Thus, Kapsperger's description of arpeggiation on the theorbo, which I shall discuss below, was in the first instance a pragmatic technique, advising the performer as to aspects of sonority and fingering.[195] Yet, this arpeggio technique formed the compositional and structural base of large sections of pieces or even entire compositions, such as the sixth *partita* to *Aria di Fiorenza* (Kapsperger, 1604: 20 – 28) or his *Toccata S[econ]da Arpeggiata* (Kapsperger, 1604: 7).

The incorporation of the arpeggio as a musical figure in composition reflects the general change in musical language. As I discussed in Chapter 3, sixteenth-century diminution practice maintained the underlying linear contrapuntal structure which it embellished. In the seventeenth century, as an increasingly chordal approach gradually superseded a purely contrapuntal base for composition, "figural diminution", which elaborated the harmonic structure in the form of scale and arpeggio figures alike, became an acceptable compositional tool (see Crocker, 1966: 243 - 244).

The change in approach required from embellishing a contrapuntal underlay to a purely harmonic one should not be underestimated. This, I believe, is an important distinction between *style brisé* and chordal arpeggiation presented in notation.

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[194] Nevertheless, figures based on arpeggiation are not entirely absent from the repertoire: consider, for instance, the examples from the *vihuela* repertoire which I discussed in Chapter 3.

[195] Based on his *avvertimenti,* Kapsperger (1640) evidently only used three fingers, i.e. thumb, index and middle fingers, to pluck. Arpeggiation presumably facilitated the accommodation of chords of four or more notes. However, why this appears to have been more pertinent to the theorbo than to the lute is not clear.

13.2   Differentiating arpeggiation and style brisé

Whilst *style brisé* characterises the French lute music of the seventeenth century (see Buch, 1985 and Ledbetter, 2001), it is perhaps an underplayed fact that elements of broken style enjoyed importance in Italian music too.[196]

As a compositional approach which systematically spreads notes to avoid leaving the instrument empty, *style brisé* shows similarities to arpeggiation. Yet, the two techniques are to be distinguished.

For Ledbetter (2001: 642 - 643), *style brisé* is characterised by the

> […] irregular and unpredictable breaking up of chordal progressions, and it is therefore to be distinguished from the regular patterning of broken chords […].

Further,

> Its aim is twofold: to give subtlety of expression to what would otherwise be an ordinary harmonic progression, and to provide a continuum of sound which the player can mould for expressive ends (Ledbetter, 2001: 643).

Tagliavini (1983: 305), too, seems to assume a harmonic underlay for this texture when he speaks of a "splintering of the harmony".

Yet, the fashion in which French lutenists like Francisque (1600) or Ballard (1611) applied *style brisé* to compose embellished repeats in dances, shows that the broken texture was derived from the voice leading and melodic structures of the original.

Consider this excerpt from Ballard's *Courante neufiesme* (Ballard, 1611: 52 – 54), in which I have presented a transcription of bars 1 to 7 on the upper staves, while the lower staves show a transcription of the corresponding passage in broken style, which appears as the varied repeat from bar 19:

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[196] I shall reserve the term *style brisé* for referring to the use of this texture in French music and use the less loaded, yet clearly related term "broken style" for referring to the technique in general, or as applied by the Italian composers.

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Bars 1 - 7

Bars 19 - 25

Comparing the two sections shows that the varied repeat retains much of the original structure by touching on melodic aspects of each of the voices. The *style brisé* version is thereby far more than simply a breaking up of the harmonic progression.

This type of broken style is found in Italian music too. Similar to Ballard, Michelagnolo Galilei (1620) followed sections with a written-out repeat in broken style in some of his dances.

In his *Libro terzo d'intavolatura di chitarrone* (1626), Kapsperger first presented the entire original version of the dance, followed by a separate *partita* in broken style. Consider this excerpt from *Corrente P[ri]ma*, p. 24 (I have placed the corresponding bars of the *partita*, on the staves directly underneath the original version, in order to facilitate comparison):

Corrente (bars 1 - 8)

Partita (bars 1 - 8)

The dances in Gianoncelli (1650) are also followed by separate versions serving as varied repeats. Each of these is designated with the rubric "*la sua spezata*", indicating that it is a broken ("*spezata*") version of the preceding dance.

Consider, for example, this excerpt of the first eleven bars of a *Corrente* (Gianoncelli, 1650: 3), in which I have placed the corresponding bars of the "*la sua spezata*", which follows the *corrente* in the original tablature, on a second system of staves directly underneath the original version in order to facilitate comparison:

Corrente (bars 1 - 11)

La sua spezata (bars 1 - 11)

This is not limited to the lute, but found in Italian keyboard music too: Taglavini (1983: 305) points to broken style, or "*spezzato*", repeats in Pesenti (1630).

In the three excerpts presented above, the broken-style passages can easily be related to the voice leading of the original texture, despite the syncopations and irregular rhythms and the fragmentation of the melodic elements.

In other words, *style brisé* is an embellishment of a contrapuntal structure, albeit often largely a homophonic one. It relies on the melodic and voice leading elements, not merely the harmonic features, of the stated or implied model. Thus,

> *Style brisé* lies somewhere between arpeggiation, scalar diminution, and imitative counterpoint (Crocker, 1966: 281).

As Buch (1987: 55) points out, a

> […] significant element in this style, often neglected in modern descriptions, is the transformation of polyphonic textures of earlier lute music into the freer pseudo-imitation of the French Baroque lute.

In fact, Jacques Gallot ([1684]) believed that the implied parts of the underlying contrapuntal structure of his music could easily be inferred from the broken texture of his solo lute works:

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Si quelque connoisseur veut éprouver ce que je dis, ou faire exécuter mes pieces en concert, il trouvera toutes les parties tirées hautes et basses chez l'Autheur sur toutes sortes d'instruments de musique et donnera l'intelligence de son livre à ceux qui lui feront l'honneur de le venir voir (Gallot, 1684: 1).

{If some connoisseur wishes to perform my pieces with an ensemble for all kinds of musical instruments, he will find all the derived parts, upper and lower, in the work of this composer (as translated by Buch, 1985: 57).}

Several Italian lute toccatas, too, include elements of broken style. *Toccata Prima* in Piccinini's *Libro secondo* (1639: I - III; transcription in **Volume 2**) presents broken style in bars 52 to 55. Here, the broken style is related to the more established texture of the preceding bars 48 to 51 and, in fact, continues the voice leading.

Toccata XX in Piccinini's *Libro primo* (Piccinini, 1623: 68 – 69; transcription in Piccinini, 1965: 75 – 76) includes a brief passage in broken style. The preceding bars 38 to 40 feature bass-soprano polarisation. The figures in bars 40 to 42 are based on arpeggios, while bars 42 to 44 are in broken style; this eventually leads, once again, to a bass-soprano texture. This is shown in this excerpt of bars 40 to 46:

Pietro Paolo Melii also used broken style textures (see Chapter 11), although he was less consistent in his use of texture and mixed elements of broken style with diverse textures within the same passage. This was easily achieved, for his use of texture was seldom very thick to begin with.

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In contrast to the contrapuntal implications of the broken style, in the use of arpeggiated sections, melodic elements and even voice leading considerations are often absent. In this way, arpeggiated textures represent a greater departure from the sixteenth-century contrapuntal ideals than does *style brisé*. Possibly this reflects an increasingly chordal approach amongst composer-performers accustomed to *continuo* playing in monodic contexts.

13.3   Kapsperger's description of arpeggiation

The re-entrant tuning of the theorbo means that arpeggiating consecutively through the relevant courses from the bass course towards the first course does not result in an arpeggiation from lowest to highest note, as it would on the lute. For example, arpeggiating the following chord from the fourth to the first course (④ ③ ② ①), as shown by the tablature below, would produce the following order of pitches:
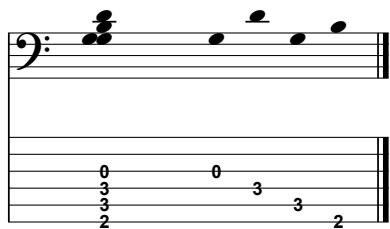
Therefore, arpeggiation on the theorbo requires an alternative pattern in plucking the strings.

In his *Avvertimenti* to both his *Libro terzo* (1626) and *Libro quatro* (1640), which are somewhat more detailed than those in his *Libro primo* (1604), Kapsperger showed the same chords and arpeggiation in his examples.[197] I shall show those from *Libro terzo* (1626), for the dots indicating fingering are more detailed, or printed with more clarity, in this source.

Note that Kapsperger indicates the thumb with one dot, the index finger with two dots and the middle finger with three dots.

For chords using four strings, Kapsperger prescribed the following (note that Kapsperger only indicated the examples in tablature; the musical staff above represents my transcription of the tablature):
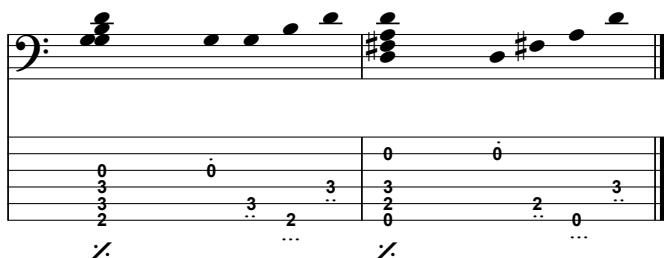
This pattern allows arpeggiation from the lowest to the highest note.

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[197] Translations of the *Avvertimenti* to Kapsperger's *Libro primo* (1604) and *Libro quarto* (1640) are available in Coelho (1983b: vol. II).

Kapsperger also gave examples for chords using more than four courses:

Three-note chords could also be arpeggiated, for which Kapsperger gave the following examples:

Note that the second of the three-voiced examples shows a possibility for arpeggiating from the highest to the lowest note. Further, in his example for six courses (above), the Kapsperger prescribed the same arpeggio plucking pattern, even though it did not result in lowest-to-highest arpeggiation.

This would imply that, without being particularly systematic about it, Kapsperger was simply drawing the attention to different possibilities of arpeggiating with the assumption that his readers need to be aware that the re-entrant tuning will result in different ordering of notes on the theorbo than on the lute.

Yet, his three-voiced examples aside, Kapsperger's examples in his *Libro terzo* and *Libro quarto* always include the first three courses. For these, except for the six-voiced example, the highest note falls on the third course, the second highest on the first and the third highest note on the second course. In all these cases, the important aspect was that, starting from the lowest note, the relevant strings are played consecutively up to the fourth course, after which the order in which the courses are plucked becomes:

② ① ③

The first question is whether this pattern still applies if the first three courses are featured in a chord, but with a fingered note on the first course at a sufficiently high fret that the note on this course is in fact higher in pitch than the note on the third course, despite the re-entrant tuning. Consider bar 6 of Kapsperger's *Toccata S[econd]ᵈᵃ Arpeggiata* from his *Libro Primo di intavolatura di chitarrone* (Kapsperger, 1604: 7):

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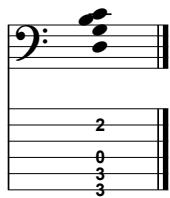
If the same pattern for plucking is applied as in Kapsperger's examples, the effect is:

Maintaining an arpeggiation from the lowest to the highest pitch would require a new fingering in which the first three courses are plucked in the order ② ③ ①, thus:

The second question is whether the pattern needs adjusting if the chord does not use the first course, for example:

Playing the courses consecutively from the lowest course through to the second course results in:

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Yet, applying the pattern prescribed by Kapsperger does not lead to a lowest to highest arrangement either:

If arpeggiation from the lowest to the highest pitch is desired, the pattern requires the three highest notes to be played in the order of courses:

② ④ ③

Curiously, while *Libro terzo* (1626) and *Libro quarto* (1640) do not give examples of such a scenario, there is one such example in the *avvertimenti* to his *Libro primo* (1604):

Notice that Kapsperger maintained the same pattern as with all the other examples.

This begs the question as to whether Kapsperger intended the same arpeggiation to be applied regardless of the courses on which the chord fell and, therefore, irrespective of the resultant ordering of pitches within the arpeggio. Or was the above example in the *Libro primo* (1604) erroneous, explaining its absence in the examples in the third and fourth books? If this were the case, the *avvertimenti* in the later books might be regarded as synecdochecal, as it were, so that after pointing the reader in the right direction with a few examples, Kapsperger relied on the player to infer the plucking fingering applicable to different chords according to the situation.

Yet, there is further evidence which suggests that the same plucking pattern was indeed applied consistently, so that the order of the pitches was not taken into account.

In the first place, as I have discussed in Chapter 6, pieces in *Perugia* use the theorbo sign for arpeggiation (%), despite the fact that the manuscript is for lute. If one is tempted to believe in the need to adjust this arpeggio pattern to suit the tuning of the lute, *Toccata del Tedesco,* pp. 91 – 92 in the same manuscript, shows a written-out version of the arpeggiation of its final chord, which in fact does use the theorbo pattern, despite the resultant "wrong order" of pitches.

Moreover, page 62 of *Perugia* shows examples of arpeggiation for various chords, using the theorbo pattern, despite the fact that the manuscript is for lute. In Chapter 6, I argued that it is conceivable that the examples may have been a demonstration of theorbo technique as an introduction to the instrument, though.

For comparison, here are the tablature examples of arpeggiation from page 68 of *Perugia*, along with comparative transcriptions of the result when these are played on the lute and on the theorbo respectively:

Arpeggi

The third and fourth examples give the same chord with two different patterns of arpeggiation: the third is more usual to the lute, whilst the fourth features the theorbo pattern. Notice that the second chord gives a "wrong order" of notes regardless of whether it is realised on the theorbo or on the lute.

Further evidence that the arpeggio pattern was applied directly on the lute and that the actual order of pitches was of secondary concern, is found in Melii's music. Melii's *Libro Terzo* (1616a), which contains music for lute only, nevertheless uses the % sign and, in the

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avvertimenti, specifies that it indicates arpeggiation in the fashion of the theorbo (I have provided a translation of the *avvertimenti* in **Volume 2**).

The *avvertimenti* to *Libro quarto* (Melii, 1616b, translated in **Volume 2**) likewise contain this instruction and *Capriccio detto il gran Mathias* (Melii, 1616b: 1 – 2; transcription in **Volume 2**), which is a lute piece, indicates the %-arpeggio sign below the first chord.

These considerations are especially important in interpreting Kapsperger's well-known *Toccata Arpeggiata*.

13.4   Kapsperger's Toccata Seconda "Arpeggiata"

Kapsperger's *Toccata S[econ]da Arpeggiata* in his *Libro primo d'intavolatura di chitarone* (Kapsperger, 1604: 7) presents four-voiced block chords, one per bar with a semibreve rhythm indication and an %-arpeggio sign (only two bars present exceptions to this).[198] Typically in performances of this work, arpeggiation is played in semiquavers, so that each chord is repeated four times per bar.

It may be possible to interpret it by taking care to adapting the necessary right hand (plucking) to each chord, in order to consistently produce arpeggiation from lowest to highest note. In his *continuo* tutor, North (1987: 165) in fact suggests this as a worthy exercise. Torelli (2006: 24), too, advocates this.

However, it has been almost universally accepted that Kapsperger intended the same right hand plucking pattern, regardless of which courses are in play or the exact pitches of notes on each course. This leads to interesting changes in the resultant direction of arpeggiation at certain chord changes. In his transcription, Coelho (1983b, vol. II: 12 – 13) indicates the resultant order of pitches in small notes next to the block chord.

Consider this excerpt of bars 5 to 12, to which I have added the resultant arpeggiation, if the same plucking pattern is applied consistently (note, however, that for clarity I have only written the arpeggio out once per bar, instead of four times as it is usually played):

Bars 5 to 12:

As long as the upper three notes of consecutive chords fall on the same courses, voice leading within the implied four-voiced structure is generally "correct". This is the case, for example, in bars 11 to 12 in the excerpt above: notice that *quasi-syncopatio* in bar 11, i.e. the g which forms a fourth to the bass, d, gets resolved at the to the third, f-sharp, at the similar point in

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[198] Transcriptions are available in Kapsperger (2001: 5) and Coelho (1983b, vol. II: 12 - 13). North (1987: 167) provides a handy figured bass reduction.

the arpeggiation in bar 12. However, is this *quasi-syncopatio* "unprepared" due to the fact that, even though the g occurs in bar 10, it falls at a different point of the arpeggio? This would reflect the realisation of the potential of instrumental liberties in composition, in which the ear is still satisfied by the underlying model.

Therefore, despite the fact that for certain chords, the pattern causes the pitches to be disarrayed,

> [i]t appears that proper chord voicing in an arpeggio was a secondary consideration to the use of the arpeggio as an effect […] (Coelho, 1987: 143).

This is also seen in the sixth *partita* to Kapsperger's *Aria di Fiorenza* in the same book (Kapsperger, 1604: 20 – 28), where the similar block chords are indicated with arpeggiation symbols. Although melodic aspects are audible, voice leading and melody are treated secondary to the highlighting of the harmonic progression.

Toccata Seconda (1604) has been related to Frescobaldi's *durezze e ligature* style (see Coelho, 1987: 146). Tagliavini (1983) points out that both Frescobaldi and Piccinini mentioned the desirability of restriking notes to compensate for the quick decay of notes on the harpsichord or on the lute. It is worth quoting both composers here:

> *Li cominciamenti delle toccate siano fatte adagio, et arpeggiando: e cosi nelle ligature, o vero durezze, come anche nel mezzo del opera si batteranno insieme, per non lasciar voto l'istromento: il qual battimento ripiglierassi a beneplacito di chi suona* (Frescobaldi, 1615: *Al Lettore,* point 3).

> {The beginnings of the toccatas should be played slowly and arpeggiated. In the suspensions or [other] dissonances, as well as in the middle of the work, [the notes] should be struck together in order not to leave the instrument empty; and this striking may be repeated as the player likes (as translated in Tagliavini, 1983: 300).}

> *[…] dove la musica è piena di durezze, per variare riesce molto buono suonare alle volte, come s'usa à Napoli, che alle durezze ribattono più volte quell'istessa dissonanza hor piano, & hor forte, e quanto è più dissonante, tanto più la ribattono, ma veramente questo suonare riesce meglio in fatti, che in parole, e particolarmente à chi gusta il suonare affetuoso* (Piccinini, 1623: 1).

> {Where the music is dissonant, you can play as they do in Naples: When they play a dissonance, they repeat it now soft, now loud; and the more dissonant it is, the more often they repeat it. In truth, this succeeds better in fact than in words, particularly with those who like to hear expressive playing (as translated by Buetens, 1969: 8).}

Tagliavini (1983: 300) points out that in the case of *durezze e ligature* works, either the dissonances are tied while consonances are played (in the case of *ligature*), or the consonances are held while the dissonances are played (in the case of *durezze*). On a sustaining instrument such as the organ this is unproblematic, but on plucked or quilled instruments, the quick decay of tied notes makes restriking of both consonances and dissonances desirable. For Tagliavini (1983: 300) restriking notes may imply simultaneous plucking,[199] but need not preclude arpeggiation, i.e. the playing of notes in succession.

Toccata Arpeggiata, then, may serve as a good case for Tagliavini's arguments. As successive chords often feature a change in only one of the four notes, with the other three held, this suggests a similar effect of tied notes. The arpeggiation, enables the theorbo to

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[199] Tagliavini (1983: 300) provides an example of this found in a manuscript source of a toccata by Frescobaldi.

audibly sustain tied notes over lengths which would otherwise only be achieved by an instrument such as an organ.

This is put to great effect in highlighting certain dissonances. Consider, for example, bar 30 to 31. The e'-flat in bar 30 is repeated in bar 31, forming a seventh to the bass note, F, thereby suggesting a *quasi-syncopatio* (perhaps even to be understood as a tied note or *ligatura*). Simultaneously, the c' moves to b-flat, which represents a *quasi-transitus* (in bar 32 it resolves to an a), a fourth to the bass in the form of a *durezza*. Similarly, the progression from bar 36 to 41 may be pointed out. In bar 43, the dissonance caused by the *transitus* in the bass is highlighted by the restriking of notes in the arpeggiation.

I do not entirely agree with the necessity of the "correction" of bar 44 in Gilbert's transcription (Kapsperger, 2001).[200] If the last crotchet of the bar is accepted as in the original, the figure becomes a brief chromatic passage – *passus duriusculus* – rather than a chord, which adds an interesting zest:
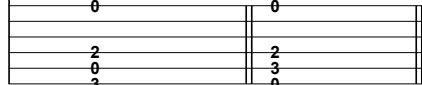
13.5   Piccinini's description of arpeggiation

In the *avvertimenti* to his *Libro primo*, Piccinini (1623: 1 – 8; translated in Buetens, 1969; partially translated in Piccinini, 1983 and 1986) includes descriptions of arpeggiation which seem to differentiate the application on theorbo to that on lute.

Piccinini's explanation of *Dell'Arpeggio nell Liuto* is somewhat unclear, for he seems to describe the technique of using the thumb to pluck bass notes while the index and middle fingers play *tirate* and *passaggi* (perhaps as opposed to index-thumb alternation in *tirate* passages), which does not necessarily describe the playing of a broken chord.

Perhaps more pertinent, though, is that Piccinini's wording implies a differentiation between arpeggiation on the lute to that on the theorbo – a fact which is clearer in the translation by Perret *et al.* in Piccinini (1983 or 1986):[201]

> *Arpeggiare <u>nel Liuto</u>, s'intende quando si fanno tirate, ò paffaggi con l'indice, e deto di mezo, e col Police si và toccando altra parte il qual suonare rende grandissima commodità, & ancor vagheza al'orecchia, per che le due ditta con il motto medesmo, che fanno rendono il suono ancora eguale, e pero laudo, todo, che in ogni luogo, che si potrà operare in questa maniera si debba fare* (Piccinini, 1623: 2 – 3, <u>my emphasis</u>).

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[200] Torelli (2006: 26) makes a similar correction to her tablature version. North (1987: 167 – 168), too, suggests such a "correction" as a possibility.

[201] Note, however, that, Perret *et al.* (in Piccinini, 1983 and 1986) only translated the portion of the *avvertimenti* which applied to lute, i.e. only up to Cap. XXVII.

> {To arpeggiate <u>on the lute</u> means to play *tirate* or *passaggi* with the index and middle fingers while the thumb plays another part. This type of playing is very easy but still delightful to the ear, because the two finger make a similar movement, producing a smooth sound. I suggest that wherever possible you should play this way (Piccinini, 1983: 11 or 1986: 10, <u>my emphasis</u>).}

Seeing as the lute was an older instrument than the theorbo, it is probable that this use of the term stemmed from a time when broken chord figures were not commonplace in lute composition. Rather than broken chords, Piccinini's description of arpeggiation on the lute seems, instead, to describe passages such as bars 62 to 63 in *Toccata IX* (Piccinini, 1623: 34 – 35; transcription in Piccinini, 1983, vol. 2: 39 or Caffagni, 1965: 27 – 28), or bars 56 to 60 in *Toccata Primo* (Piccinini, 1639: I - III; transcription in **Volume 2**).

Yet, it could equally apply to a passage like that in bars 54 to 70 of *Toccata VI* for lute (Piccinini, 1623: 20 – 22; transcription in Piccinini, 1983: 35 – 39 or Caffagni, 1965: 12 – 13), which does in fact include arpeggiation of triadic figures within the scalar *tirate* (see especially bar 55).

By contrast, in explaining the playing of chords on the theorbo in *Capitol XXIX* of his *avvertimenti*, Piccinini uses the word *pizzicate* to describe exactly the same arpeggio technique as Kapsperger. His examples for chords of four or more notes reveal the same plucking patterns and right-hand fingering as those of Kapsperger,[202] emphasising the particular order of playing the first three courses, i.e. ② ① ③. Like Kapsperger's examples in his third and fourth books, Piccinini only showed chords which included the first three courses; does not clarify whether the pattern is to be adjusted in playing the chords which do not use the first course.

Moreover,

> *[…] queste si chiamano Pizzicate arpeggiate perche sono simili al toccar dell'Arpa, e peròdico, che tutte le Pizzicate nel Chitarrone si devono fare cō gli ordini gia detti, perche di questo nō hò fatto altro ricordo, ne segno nell'intavolatura, eccetto, che in alcuni luoghi straordinarij, che qui sotto saranno notati, e ben vero, che nelle Correnti, & in altri luoghi dove fa bisogno andarmolto presto da una Pizzicata all'altra non si potra dimeno di <u>suonare le Pizzicate come nel Liuto, cioe in un colpo solo</u>* (Piccinini, 1623: 6, <u>my emphasis</u>).

> {These are called arpeggiated chords (*pizzicate arpeggiate*) because they are similar in sound to chords played on the harp. All chords played on the chitarrone should be played as discussed above, even when there are no signs given for it in the tablature. However, in fast pieces such as *Correnti* where you must move quickly from one chord to another, <u>play the chord in one blow, as is done on the lute</u> (as translated by Buetens, 1969: 15 – 16, <u>my emphasis</u>).}

This seems to imply that, for Piccinini, chords on the lute were not originally rhythmically arpeggiated or broken into successive notes (although playing "in one blow" may not have precluded rapid spreading or raking of the chords) and that this type of arpeggiation was developed on the theorbo. If this were the case, this form of arpeggiation is to be seen, like *strascini*, as an import to the lute technique. This is supported by Melii's description in his *avvertimenti*, as discussed above.

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[202] Piccinini uses one dot to indicate index finger and two dots for the middle finger, whilst the absence of dots implies the use of the thumb. Despite the different notation to Kapsperger, this results in the same fingering.

Piccinini discussed another type of arpeggiation, to be applied when a '4' or a '2' is placed above the rhythm sign in the tablature. In the following transcriptions of Piccinini's (1623: 6 – 7) examples, I have shown a theorbo realisation, although Piccinini does imply that it can be used on the lute as well as on the theorbo:

Differing somewhat from Kapsperger's approach in *Toccata Arpeggiata*, this form of arpeggiation, as seen in bars 31 to 48 of **Toccata VI** for theorbo (Piccinini, 1623: 100 - 101; transcription in **Volume 2**), seems best suited to sustain consonances against which a melodic moving part played by the thumb features consonances as well as dissonances in the form of *transitus* and *quasi-transitus.*

Note, however, that Piccinini used the re-entrant tuning in such a way that the melodic part, although played by the thumb, is not always the bass part, but sometimes falls within the same register as the repeated held notes. Using such voice crossing and register changes, Piccinini implied different voices and even points of imitation within the texture. In this form of arpeggiation, the melodic aspect receives greater emphasis.

To appreciate how daring the dissonance usage must have been in Piccinini's time, consider Bernhard's (*Bericht*, ch. XII, par. 6 / Hilse, 1973: 82) advice that *quasi-transitus* should be used sparingly. In this passage, it is used boldly (consider the a in bar 35, the e in bar 36, the E in bar 38, etc.) and is highlighted by the simultaneous repetition of the consonant notes.

A similar approach is seen in *Prelude Arpeggio 3º, 3º Tuono*, ff. 61ᵛ – 62 in *Bologna 53*. This keyboard piece probably dates from somewhat later, as it has been attributed to Carlo Francesco Pollarolo (c. 1653 – 1723) – see Silbiger (1987: v – xii). Consider bars 1 to 6:

Regardless of whether or not the right hand chords are arpeggiated, the dissonance caused by *transitus* is highlighted by the repetition of the chords.

13.6   Arpeggiation in the toccatas in Kremsmünster L81

The toccatas in *Kremsmünster L81* feature passages in written-out arpeggiation, which disregard contrapuntal voice-leading principles and dissonance treatment. Even the harmonic progressions, which are rather uninspired, do not seem to have been the primary interest to the composer. Instead, the arpeggio texture itself and its role in structural contrast appear to have been the focus of curiosity.

Flotzinger (1965: 25 - 34) and Coelho (1995: 92 - 95) provide background and history to the manuscript. The scribe, who evidently collected music over several years, is believed to be Johann Sebastian Hallwil (see Flotzinger, 1965: 28 – 29), a nobleman from Austria (i.e. the Holy Roman Empire). As a young man, he undertook a Grand Tour or *Bildungsreise* during which he collected lute music from different regions, so that the "*außerordentlich bunte Inhalt*" {extraordinarily colourful content} poses a host of styles (Flotzinger, 1965: 29). For Flotzinger (1965: 30) the repertoire suggests that Hallwil must have been a gifted lutenist with knowledge of musical theory and interest in the new monody.[203]

The first and third sections of the manuscript are in French tablature for ten-course lute, using various tunings. The fourth section is for five-course "Baroque" guitar, in Italian tablature.[204]

It is the second section (folios 121 to 144), however, which is relevant to the study at hand. Written in Italian tablature for thirteen-course archlute, this

> *[…] italienische Anteil der Handschrift […] ist offensichtlich auch in Italien geschrieben, wegen des beinahe historsichen Inhalts vielleicht sogar unter Anleitung eines Lehrers* (Flotzinger, 1965: 29).

> {[…] Italian portion of the manuscript was evidently also written [i.e. copied] in Italy, perhaps under the guidance of a teacher, given its almost historical [dated] contents.}

According to Coelho (1995: 94) the Italian portion of the manuscript was probably complied around 1638, although he also points out that some of the repertoire dates to the start of the century. Suggesting Rome as the origin for this section of the manuscript, Coelho (1995: 94) recognises "[…] influence of a progressive school of lute music" and especially in the toccatas, he sees links to the styles of Kapsperger and Piccinini.

As Coelho (1995: 350) points out, the opening of *Toccata, ff. 132ᵛ - 133* (transcription in **Volume 2**) bears strong resemblance to that of Kapsperger's *Toccata 5ᵃ* (1611: 10 – 11). It is noteworthy that the first chord bears the theorbo arpeggiation sign (%), despite the fact that this is a lute piece. The first part of the piece contains various textures. Initially, the Kapsperger-like flourish in bar 2, leads to static chords in bars 3 and 4. A second flourish is presented by the *passaggio* in bar 5, which includes some broken-chord texture towards the end of the bar, yet this capricious figure is not carried further and instead a more conservative two-part texture is used in bars 6 to 10, followed by simple diminution figures in bars 11 to 15.

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[203] Further interesting details to Hallwil's life are provided by Flotzinger (1965: 30 – 34).

[204] This section includes a composition by the scribe: *Praeludio d[omi]ni Sebastian Halwihl quod ipsemet descripsit,* ff. 170ᵛ – 171 (see Flotzinger, 1965: 28 – 29).

The arpeggio passage, which enters in bar 16, introduces a further texture. These arpeggi are curiously opposed to the rules of counterpoint. For example, one wonders as to the purpose of the d' in bar 16? It seems to be left hanging when the arpeggio enters, although it may be heard as *transitus* to the e' in the arpeggiated chord.

The rather disappointing harmonic progress is marred by parallel fifths between the two chords in bar 17 and parallel octaves between the two chords in bar 22. The voicing of the chords between bars 18 to 19 is rather jagged, as the ear would be more satisfied with the voicing e-flat – b-flat – e'-flat in bar 19, despite the missing third. Nevertheless, the composer sustained the g' (i.e. the open first course) over the next chords, leading to a $^4_3$ – chord over d and, in bar 20, a seventh above the a. The fact that the chord in bar 21 does not resolve this seventh suggests that the composer may have been led by the fingerboard more than by his compositional knowledge, as further evidenced by the missing third.

On the other hand, the (unprepared) seventh, e' above f in bar 24, is resolved correctly by the voicing of the chord in bar 25. Yet, whilst the first chord in bar 25 serves as the dominant, the leading note does not proceed stepwise to the tonic in the voicing of the next chord, suggesting that only the harmony was of concern.

The compositional liberties which this arpeggio section introduces are offset by the conservative, if modest, imitative counterpoint of the following piece, *[Fuga],* **ff. 133ᵛ – 134** (transcription in **Volume 2**), to which this toccata is almost surely paired. This piece features simple imitations of a single *canzone francese*-type subject, so that the contrasting texture, rather than contrapuntal brilliance, is of interest (consider, for example, the concealed, yet audible, parallel fifths between bars 7 and 8). Rather than developing the imitative interest, by bar 17 the piece moves into diminutions accompanied by block chords, emphasising the main degrees of the mode.

[Toccata], **f. 134** (transcription in **Volume 2**) also draws on arpeggio textures. Firstly, the opening flourish features a descending arpeggio of the F-chord, crossing the entire *ambitus* to be used by various voices throughout the piece. Apart from this, the first eight bars feature a full-voiced texture in which part-writing is observed, at least by implication.

The two-voiced diminution texture, which follows in bars 9 to 14, also uses a contrapuntal structure, albeit one based on simple movement in parallel tenths between two voices. This changes somewhat abruptly with the introduction of arpeggio figures in bar 14. Although the arpeggio pattern is similar to that used in *Toccata*, ff. 132ᵛ - 133, discussed above, the voicing of the arpeggiated chords in this passage maintains fairly consistent voice leading, suggestive of an underlying three-voiced contrapuntal structure, which bears resemblance to the form of arpeggiation discussed by Piccinini. Bar 16, though, presents harmonic awkwardness: the sustained upper notes in bar 16 cause the arpeggiated 6-chord above the G to imply a $^6_4$-chord, so that one expects a $^5_3$-chord over the g in bar 17.

Like the opening flourish to *Toccata*, ff. 132ᵛ – 133, bar 2 of *Una toccata,* **ff. 138ᵛ – 139** (transcription in **Volume 2**) also shows similarity to Kapsperger's *Toccata 5ᵃ* (1611). Notice the different accentuation of the imitated melodic figure, caused by the rhythmic shift in the quaver grouping. The written-out arpeggiation of the chords at the end of the second bar corresponds to the result of applying Kapsperger's theorbo arpeggiation on the lute (with the "wrong order" of pitches). One wonders whether these two chords would not have been arpeggiated anyway had they been written as blocked chords – especially if they were

marked by the %-sign, which was, after all, used in *Toccata*, ff. 132ᵛ - 133. The fact that the composer or scribe chose to specify the pattern of arpeggiation suggests that this was still a novelty, at least to Hallwil. The rest of the piece is rather conservative in texture, largely maintaining three parts, moving into diminutions accompanied by a simple bass from bar 22.

The two repeated chords in bar 3 of *Una Toccata*, **ff. 139ᵛ – 140** (transcription in **Volume 2**) have no arpeggiation signs. Does this imply that they are to be played as blocked chords, or would they be played similarly to the written-out arpeggiated chords in bar 4 of *Una toccata*, ff. 138ᵛ – 139? This question must be weighed up against the fact that bar 6 features a notated descending arpeggio figure, which suggests that some form of contrast was desirable.

Although brief, this toccata features much textural variety. Starting with thick texture in the opening bars, with the expressive move to the e''-flat in bar 4 and the contrasting arpeggio figure in bar 6, the music moves to a three-part texture with simple imitations between the soprano and bass from bar 13. This is treated in a stepwise descending sequence.

Diminution figures take over from bar 20, with the figures imitated (or, rather, played in turn) by two voices from bar 21. Bars 26 to 28 feature block chords to set up a perfect cadence to G.

The potential finality of this cadence is evaded by the introduction of arpeggio figures, which urge continuation into something of a coda. Note that the *arpeggi* in bars 29 to 31 create a fuller effect through register changes between the chords. This means, however, that, were the chords to be written as blocked chords, the voice leading would be inconsistent: consider, for example, that the leading notes in the small circle of fifths in bars 29 to 30 (b'-natural and a' respectively) do not lead to the correct notes in the next chords. Further to this, bar 31 implies parallel fifths and octaves. Thus, one could say that a harmonic, rather than a contrapuntal, structure is observed. Yet, this passage is effective in creating a sweeping momentum, leading to diminutions figures.

These seem to imply a varied reiteration of the arpeggio figures (the bass is altered, though), with the range covered by the arpeggios now filled with scale figures. Eventually, block chords prepare the final cadence. It would seem that the arpeggiated texture played an important role in prolonging the dramatic action, so that bars 29 to 41 are an extension of the cadence in bars 26 to 30.

The textural variety can be related to Newcomb's (1985) paradigm (discussed in Chapter 10). Bars 1 to 10 can be regarded as *section 1*. With sequences presenting more harmonic motion, bars 11 to 21 form a *section 2*. If bars 21 to 25 represent *section 3* procedures, then bars 26 to 28 introduce *section 5* "too soon". The arpeggiation then plays a pivotal role in allowing the music to retrace to *section 4*, so that the final cadence is approached by a combination of *section 4* and *section 5* procedures from bar 29. The remarkable ornament, related to the *trillo* (in the seventeenth-century sense of repetition on one pitch) adds further affect and finality to the last cadence.

This textural plurality is balanced by the *[Fuga]*, **ff. 140ᵛ - 141** (transcription in **Volume 2**) which follows this toccata and to which it is probably paired. This imitative contrapuntal piece is concordant with *Ricercata d'incerto, pp. 268 - 269* in *Barbarino* (Coelho 1995: 353), although Hallwil's version features only roughly half of the version in *Barbarino*, which continues for a further 65 bars beyond the point which marks the final cadence of the

Kremsmünster L81 version.[205] It should be borne in mind that *Barbarino*, dating from the very start of the seventeenth century (see Chapter 5), is an older manuscript than *Kremsmünster L81* and therefore this version may be closer to the original intentions of the composer. If this is the case, then somewhere in the decades between the versions, somebody – be it Hallwil, a teacher, a performer or the composer himself – saw the need to shorten the original contrapuntal work and to add a freer toccata as an introduction. This "modernising" of a composition would support the idea that the freer compositional style featured in toccatas suited new tastes and fashions better than the older contrapuntal genres. Nevertheless, consider that the *Ricercata di Pietro Paulo,* which follows *Ricercata d'incerto* on page 269 in *Barbarino,* departs from contrapuntal writing and features arpeggio-like figurations, passage work which crosses voice registers and other freer textural elements (see Chapter 5).

The frequent lack of concern for voice-leading principles in the arpeggiated sections in *Kremsmünster L81* toccatas poses the question as to whether the composer(s) failed to recognise the connexion between the implied presence of voice parts within arpeggio figures and voice leading in contrapuntal structures.

I would argue that the composers understood the need to observe the rules of counterpoint at the appropriate situations. Whilst the "*fugas*" required consistent vigilance to these rules, the toccatas relied on a host of possible textures, in which contrapuntal structures *could* play a role, but not exclusively. In the toccatas in *Kremsmünster L81*, arpeggiated textures provide the acceptable license which contrast to the stricter textures.[206]

13.7   Two arpeggio toccatas in Rome 4145

Originating from the musical household of the Barberini family, *Rome 4145* is didactic in nature. Coelho (1983a: 122 - 123) speculates that it may have been the lute book of Girolamo Zampetti, a young *castrato* who was taught by Kapsperger. Hammond (1994: 108) also argues that this is likely, pointing to financial records which show that Francesco Barberini provided a manuscript book for notating lute tablature for Girolamo Zampetti. Also see Dragosits (2012: 133).

Four dates, corresponding with four different hands, show that the manuscript was compiled between 1627 and 1649 (Coelho, 1997: 145). This timeframe coincides with Kapsperger's employment at the Barberini court (see Chapter 16), where his duties included teaching. Indeed, Coelho (1997: 146) points out that the first two pieces, as well as some rudimentary aspects of musical theory at the back of the manuscript, are in Kapsperger's hand.

These first two pieces pose notable exceptions to the didactic nature of the content elsewhere in the manuscript. Both were copied from Kapsperger's *Libro primo d'intavolatura di chitarone* (1604): the untitled piece on folios 4 to 7ᵛ is a copy of the *Ruggiero* along with six of its nine *partitas* (compare Kapsperger, 1604: 15 - 20) and the untitled piece on folios 8 to 9

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[205] In the transcription in **Volume 2**, I have included a first-level transcription of only the first 53 bars of the *Barbarino* version under the corresponding bars of *Kremsmünster L81* piece for comparison.

[206] Yet, whilst this may apply to these early seventeenth-century works, this needs to be contrasted to the later Baroque style. In comparison, for example, the several figuration preludes for keyboard by J.S. Bach, most famously the *Prelude in C major*, BWV 846 from the *Wohltemperiertes Clavier* (or the version in the *Clavier-büchlein für Wilhelm Friedemann Bach*), observe voice leading in the broken chords very strictly.

is an exact copy of *Toccata 1ᵃ* (Kapsperger, 1604: 5 – 7). Further details are available in Coelho (1983b, vol. I: 49 – 50) and Coelho (1995: 587). Moreover, Coelho (1983b, vol. I: 50) points out that many of the other pieces in this manuscript bear resemblance to Kapsperger's style.

The manuscript contains only one further piece with the title toccata, namely *Toccatta,* **f. 14ᵛ** (transcription in **Volume 2**). Like certain pieces in *Perugia,* the title toccata is used here for a didactic etude, for Coelho sees this *Toccatta* as a

> […] lesson in playing simple chords using different right hand arpeggiation patterns. Right-hand fingering and signs for arpeggiation are shown in detail (Coelho, 1995: 146).

The first series of notes shows a written-out arpeggio which uses the lute pattern, plucking the relevant courses consecutively, in the direction of the fifth to the first course. The block chord which follows features the same notes as the arpeggio figure and is indicated with the arpeggio sign (%). Following Kapsperger's instructions for the realisation of this sign, this calls for the theorbo arpeggio pattern which, unlike the preceding written-out arpeggio, results in lowest-to-highest-pitch arpeggiation. The same can be said for the next notated arpeggio and the block chord as well as those in "bars" 9 and 10. Not all the series of notes represent realisations of the block chords and, instead, some also include passing notes or, in the case of the penultimate bar, written-out ornamentation. This toccata therefore also demonstrates how different arpeggio figures and scalar passages may be interwoven – not only in composition but also in *continuo* playing, which would presumably have been an important aspect of a theorbo student's training.

That a didactic toccata may have served as an etude for textural possibilities in *continuo* realisation is suggested by the presence of figured bass numerals above similar chords in *[Toccata],* **f. 39ᵛ** (transcription in **Volume 2**). Although untitled in the manuscript, this piece shows similarities to the *Toccatta, f. 14ᵛ* discussed above.

This piece features block chords with the %-arpeggio sign, a passage with scalar stepwise movement, but with successive notes placed on a different course in a *campanella* effect, as well as written-out arpeggios. Notably, the written-out arpeggios present a different pattern or ordering of the notes than that which would have been achieved had they been notated as block chords with the %-sign.

13.8   Arpeggiation in a toccata in Berkeley 757

In the theorbo manuscript, *Berkeley 757,* **Toccata, f. 33ᵛ** (transcription in **Volume 2**) consists primarily of written-out arpeggiation based on a rather simple chord progression.

The arpeggiation pattern, however, presents an alternative to that prescribed by Kapsperger or Piccinini. The composer did not regard the actual pitch of the notes, but instead focused on a plucking pattern using thumb and index finger only. In particular, the characteristic feature is that the index finger is raked in an upward stroke (relative to the ground) across consecutive strings – for example from the first through to the fifth course – while the left hand holds down the chord (these notes are marked with dots in the original tablature and in my transcription). On the lute this would produce a descending order of pitches, but on the theorbo, the re-entrant tuning results in a disordered array within the arpeggiation. Whilst the

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application of the technique took priority over – and yet ultimately shaped – the musical outcome of the composition, the "disordered" result must nevertheless have held sufficient charm for the composer to have penned it to paper. This shows a pragmatic approach to composition.

Regarding each of the arpeggiated figures as block chords reveals not only a very simple harmonic progression, but that the composer selected a limited choice of chords, with only a few small connecting passages. Moreover, the composer was not interested in linear voice leading structures. Reoccurrences of the same harmony favour the same chord shape, which the left hand holds down while the plucking hand arpeggiates. The example below shows blocked chords, with lines indicating how long these are held down by the left hand. The dotted lines indicate connecting passages which are not based on the chord shapes:

One more idiomatic feature may be worth mentioning: the repeated notes fall on different courses, another characteristic feature of the theorbo, resulting from the proximity in pitch in the tuning of the first four courses. Such a feature makes the composition instrument-specific.

This toccata and Kapsperger's *Toccata Arpeggiata* both arpeggiate notes provided by left hand block chord shapes.

Kapsperger consistently maintained four-voiced chords and repeated the same arpeggiation or plucking pattern, placing the focus on the harmonic progression and on dissonance treatment. In contrast the *Berkeley 757* toccata uses inconsistent voicing for the chords, leading to a more experimental approach with the apeggiation shapes, yet the musical language is harmonically simple.

However, in both of these toccatas, the arpeggio is limited to the notes provided by the chord shape. In contrast, in his *Arpeggiatta a mio modo*, Castaldi (1622: 31) was willing to release the left hand shape in order to include other harmonic and non-harmonic notes. Further, the disordered array of pitches which presumably initially resulted from the re-entrant tuning of the theorbo in earlier pieces, must have held appeal, for in Castaldi's work, the disarray of pitches within the arpeggio figures is a *composed* musical figure rather than the result of re-entrant tuning.

13.9 *Castaldi's* Arpeggiatta a mio modo

A transcription is available in Castaldi (2006, part 2: 16 – 20) or in Dolota (1998, vol. 2: 156 – 161).

For Dolata (1998, vol. 1: 191),

> […] Castladi's approach to the concept of an arpeggio is musical rather than technical. The theorbo's technique accommodates the musical requirements rather than the other way around.

Spanning a greater range than those of Piccinini or Kapsperger, Castaldi did not limit the arpeggios to notes determined by block chords held in the left hand, nor to fixed plucking patterns in the right hand. Moreover, Castaldi's "integrated approach" (Dolata, 1998, vol. 1: 191) allowed him to "[…] weave scalar patterns within the compositional fabric […]".

While the arpeggiation of held block chords entails playing each note on its own string, in a harp-like fashion, Castaldi's approach often places successive notes in an arpeggio on the same string, as one would in scalar passages. In other words, instrumental-specific aspects did not predetermine the shape and range of the arpeggios. At the same time, in scalar passages, he sometimes spread successive notes across various courses in *campanella*-type of playing.

Thus, whereas the first bar resembles arpeggiation of a block chord, the left hand abandons the chord shape in bar 2, in order to reach the upper register. The notes f ' – a' – f ' in the arpeggio fall on the same string, while the stepwise movement at the end the bar uses the *campanella* effect of cross-string playing.

The descending stepwise movement at the end of bar 3 includes the use of the diapasons. Bar 6 features leaps, with much left hand movement in order to accommodate these. Note that the

same extremes of the range featured in the first two bars are used in bar 14 again, as the figures leap across registers.

Consider this bass line reduction, constructed from both actual and implied bass notes in the piece:

The bass line reduction shows that the piece revolves around a fairly limited set of bass notes or harmonies.

Large sections feature a sustained or slow moving bass line. In these sections, the arpeggio patterns show much variation in terms of range, contour, fingering, the courses used and the inclusion of passing note figures or scale passages. Noticeably, each bar has its own contour, as Castaldi seemingly avoided replicating or sequencing the meandering arpeggio patterns. These relate to what Cypess (2016: 159 – 186) calls *individualistic* sections (see Chapter 10).

Against this, the use of repeated or more regular arpeggio figuration lends drive to those sections which feature faster bass line movement. These have been marked into the reduction with brackets above the notes. In this way, these sections become more *coordinative*. In bars 20 to 21, for example, the arpeggios form a regular ascending and descending arpeggio figure. Note that this is not the result of a regular, repeated plucking pattern: the fingering is adapted to the musical figure, not the other way around.

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The figures in bars 28 to 31 show similarity, mainly in the contour of the first three notes of each bar. This idea is taken up again in bars 33 to 34. One may also consider the fact that in bars 28 to 30, the arpeggio figures move to a 6 (or #6) –chord at the end of each bar, as a *coordinative* feature.

In bars 36 to 37, arpeggios of four-voiced block chords support the quicker bass rhythm. Whilst this initially uses Kapsperger's theorbo arpeggiation pattern, Castaldi was not interested in the finger pattern itself and therefore changed the pattern in the latter part of bar 37 to keep the arpeggio from the bass to the highest note.

The meandering contours of the arpeggi in bars 38 to 40 acquire more direction in bars 41 to 44 through the regular dotted rhythm in the bass line, which descends stepwise through an octave. The passage in bars 41 to 43 seems to imply broken $^6_4$ –chords. However, the reduction shows how this is derived from the voice leading of an underlying contrapuntal progression of descending 6-chords, with *superjectio* in an upper voice, imitating that in the bass. This passage stands out all the more for the fact that elsewhere, contrapuntal structures or voice-leading principles are not maintained.

Bars 47 to 48, like bars 36 to 37, feature four-voiced block chords with ascending arpeggiation achieved through a plucking pattern resembling Kapsperger's arpeggio technique. (In fact, note the similarity between bars 36 to 38 and bars 47 to 49.)

Whereas this piece seems to fit Ledbetter's (2001: 642 - 643) description of *style brisé* as "[…] irregular and unpredictable breaking up of chord progressions […]", this term should be applied with caution, as I have argued above. The piece is almost entirely based on a harmonic structure, in which varying shapes and types of arpeggiation contrast *coordinative* and *individualistic* sections. The melodic and contrapuntal elements, which true *style brisé* adorns, are absent.

The title of the piece tempts comparison to Kapsperger's *Toccata Arpeggiata* discussed above – as Dolata (1998, vol. 1: 189 – 192) does. However, the approach is rather closer to that of Kapsperger's *Toccata 8ª* from his *Libro primo di intavolatura di lauto* (Kapsperger, 1611: 15).

13.10 Kapsperger's Toccata 8ᵛᵃ (1611)

Corresponding to what I call a first-level transcription in **Volume 2**, Gilbert's transcription (Kapsperger, 1997: 20 - 21) does justice to the textural and metrical freedom of this piece. Nevertheless, an interpretative transcription, such as I provide in Louw (2010: 33 – 34), whilst only showing one possible interpretation, does have the benefit of revealing suggested voice leading, figures and imitations more clearly for analysis.

The piece features such textures as pure arpeggiation of harmonies, elements of *style brisé*, passagework and the quasi-imitation of melodic fragments. Arpeggiation, though, plays an integral structural role in all these textures, for various passages as well as melodic fragments originate from broken chord figures. Moreover, several phrases end by dissolving into arpeggiated harmonies in lieu of cadences.

Consider the reduction (the brackets indicate important cadential moments):

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Following the opening chord, the first five notes highlight an arpeggiation of the harmony over the *finalis*.

As the piece continues to unfold, the arpeggiation morphs into more melodic figures. Consider bar 4, where a small diminution figure is cast between different registers, insinuating imitation between different voices. As these voices are not heard simultaneously, this resembles the monophonic counterpoint, as it were, of the *viola bastarda* style.

Bars 1 to 6 can be heard as unfolding over a sustained F. Bar 7 moves to the dominant, over c, representing the first significant change in the bass (although approached from a momentary b-flat at the end of bar 6). Note, however, that the bass, c, appears "late", after the change in harmony – a feature of the *style brisé* texture.

The first cadence occurs in bars 9 to 10. This is a tenorising cadence onto A-flat, after which the music immediately continues with a figure which is based on arpeggiation of the A-flat harmony, sweeping across a large register to the bass. An arpeggiation, which introduces a seventh (g') to this harmony, leads to the perfect cadence onto e-flat in bars 12 to 13. Instead of tarrying on this cadence point, a similar, sweeping arpeggiated figure to that in bars 10 to 11, which crosses voice ranges, connects the e-flat to the B-flat in bar 15, over which the sweeping arpeggio is introduced again. Kapsperger avoided continuing in a regular sequential structure at this point, though, for the a-flat in bar 16 already implies the new harmony, i.e. that over an implied bass F, although this bass is not reached until bar 17. The figures

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continue to the c in bar 18, so that bars 13 to 18 can be seen as built over an ascending chain of fifths.

Bars 18 and 19 abandon the arpeggio figures in favour of scale passages in semiquavers to allow the start of a new section. The tenorising cadence onto A-flat in bars 19 to 20 is implied rather than stated. Nevertheless, this cadence introduces a feature which characterises the new section, namely the use of broken chords to mark cadential moments at the end of more figural moments.

It would by useful to introduce Cypess' (2016) contrast of *individualistic* and *coordinative* sections once again.

The first part of bar 20 represents the final of the implied tenorising cadence ending the previous phrase. This is an arpeggiated chord which, if treated *individualistically* (perhaps by relaxing the beat somewhat in order to dwell on the harmony), offers a moment of reprieve. The latter part of bar 20 introduces new figures (still over A-flat) which are treated quasi-imitatively – a more *coordinative* texture – leading to a plagal cadence onto e-flat in bar 22, once again with an *individualistic* arpeggio figure in the initial part of the bar. This is similarly followed by a *coordinative* passage of figures which are treated quasi-imitatively across the register of the lute, which culminates in an arpeggiated cadential moment on b-flat in bar 24. The *individualistic* arpeggio figure in the cadential moment in bar 26 is somewhat longer, blurring the arpeggio and the entry of figures which extend in quasi-imitation over bars 27 and 28. The figure in bars 29 to 30 echoes the figure introduced in bar 10.

Bars 20 to 30 are thereby based on a simple bass line movement in fourths – a series of plagal cadences. The arpeggiated figures, which were applied *individualistically* to mark the cadences, are then used in *coordinative* movement in bars 31 to 35, characterised by the faster bass line rhythm, now forming a chain of fifths, which drives the music to the final cadence.

The similarity between this toccata and Castaldi's *Arpeggiata a mio modo* lies in the fact that the arpeggio figures are not constrained to notes held by the left hand chord shapes. Instead the left hand has to accommodate the notes determined by musical, rather than purely technical, considerations. It is also important to highlight that both pieces use different broken chord figures in order to shape *coordinative* and *individualistic* sections.

Both composers also wove non-harmonic notes and scale passages into the arpeggio figuration. This poses the question as to what extent one must stick to the notes provided in block chords when these are arpeggiated in other toccatas – especially at the openings.

13.11 Arpeggiation in opening flourishes

The toccatas discussed in this chapter are largely characterised by arpeggio textures.

Yet, even for toccatas constructed with other textures, arpeggiation plays an important role in the opening gestures.

In the first place, many toccatas open with one or more large block chords. In some sources, these are marked with the arpeggiation sign (%). In others, it is to be assumed that

Frescobaldi's instructions, i.e. that the openings should be played slowly and arpeggiated, would apply (Frescobaldi, 1615: *Al Lettore*, point 3; as quoted and translated above).

This would seemingly be the case for the series of four-voiced block chords in the opening bars of Kapsperger's *Toccata 6ᵗᵃ* for lute (Kapsperger, 1611: 12 - 13; transcription in Louw, 2010: 26 - 28). Is the performer expected to only arpeggiate using the notes provided, or notated, in the block chord, by maintaining the left hand shape? Tagliavini (1983: 302) poses the same question for harpsichord toccatas.

It is likely, following Kapsperger and Piccinini's examples of arpeggiation of block chords, that these should indeed largely stick to the notes provided by the notated chord. This also differentiates these chords from the notated flourishes which typically follow. These notated flourishes, in contrast, often rely on the type of figurations of which Castaldi's *Arpeggiata a mio modo* and Kapsperger's *Toccata 8ᵃ* (1611) are constructed.

For example, *Toccata di Arcangelo* (*Perugia*, pp. 50 – 51; transcription in **Volume 2**) begins with two identical block chords, of which only the first is marked with the arpeggiation sign (%). These chords are followed by a flourish. This flourish is a notated arpeggiation of the opening harmony, but harmony and non-harmony notes have been added to the notes in the block chord. The non-harmony notes can be explained as *subsumtio praepositiva* (see Chapter 8).

Consider, the opening bar of *[Toccata], pp. 60 – 61* in *Perugia* (transcription in **Volume 2**). Although this figure outlines a broken chord, the notes used are not restricted to a held left hand chord shape. Further, the figure includes two instances of *superjectio*, namely the e'-flat and the E'-flat, moving the harmony between a $^5_3$ and a 6-chord.

The opening flourish to *Toccata, f. 5* in *Pesaro b. 10* (transcription in **Volume 2**), in contrast, sticks to harmonic notes.

In *Toccata, pp. 104 – 105* in *Perugia* (transcription in **Volume 2**), the flourish is played between two identical chords, of which the first is indicated with the %-sign. Although based on the arpeggiation of harmonic notes, the notes are not limited to those in the block chords which frame it.

A notable opening flourish is found in Kapsperger's *Toccata 5ᵗᵃ* for lute (Kapsperger, 1611: 10 - 11; transcription in Louw, 2010: 22 – 25). This flourish becomes somewhat of a motive throughout this toccata, as I discuss elsewhere (see Chapters 5, 11 and 17). Noteworthy, however is that this figure seems to have held some fascination, as remarkably many similar passages appear in other toccatas, too. Consider, for example, the feature of the play between the fifth and sixth degree above the bass, which also characterises *[Toccata], pp. 60 – 61* in *Perugia* discussed above. A similar figure opens *Toccata, pp. 104 – 105* in *Perugia* (transcription in **Volume 2**), in which it also takes motivic importance. It is perhaps not insignificant that Kapsperger's *Toccata 5ᵗᵃ* also appears in this manuscript (see Chapter 6). Further, a comparable figure appears twice in Melii's *Capriccio detto il Gran Matthias* (Melii, 1616b: 1 – 2, transcription in **Volume 2**), bars 9 to 10 and bars 99 to 100. The opening flourish in *Toccata*, ff. 132ᵛ – 133 in *Kremsmünster L81* is also remarkably comparable to Kapsperger's figure. In the same manuscript, *Una Toccata*, ff. 138ᵛ – 139 features a flourish with similar use of *subsumtio praepositiva* in order to introduce non-harmonic notes into the arpeggio figure.

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Thus, the arpeggio, not originally a figure derived from vocal music, but instead from idiomatic technique, took on increasingly importance as a figure in composition. Not only is it characteristic of opening flourishes, but, as this chapter has shown, composers constructed entire pieces on arpeggiation, whereby vocal style was abandoned in favour of purely instrumental-idiomatic writing.

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14 Anonymous theorbo toccatas in the manuscript sources

Bologna, Pesaro b. 14, Berkeley 757, Paris 30, Modena B and Modena A

14.1 Preambel

The various manuscripts which contain theorbo music present a handful of toccatas amongst the plethora of dance genres and variation-type pieces. Like the lute toccatas, these do not present a unified, cohesive approach to the genre.

Moreover, many a theorbo toccata in the manuscript sources reveals the composer's uneasiness with the instrument and its idiom, as well as a lack of sophistication in compositional mastery. Unfortunately, therefore, only selected manuscript pieces present highly refined, imaginative works. It will nevertheless be telling to consider both the inspired and the insipid pieces.

The theorbo music in the manuscripts – especially the toccata genre – is plagued by rhythmic anomalies, to the point where Coelho (1995: 61) refers to the

> […] seemingly unmeasured and unsolvable rhythms in much of the Italian theorbo repertory.

Often notated in a type of free notation without barlines, the interpreter needs to make many assumptions in formulating a performable reconstruction.

This is complicated by the fact that not every idiosyncrasy can be assumed to be unintentional. Whilst some irregularities must be ascribed to careless notation or lacking compositional proficiency, elsewhere rhythmic jaggedness appears to have been an desirable stylistic feature, for

> […] almost all printed and manuscript sources of theorbo music contain rhythmic irregularities and unprecedented, oddly grouped rhythmic units (Coelho, 1995: 124).

Thus, in Kapsperger's printed sources, although the bars are of regular length, asymmetrical and odd division of the beat is encountered. Consider, for example, the rhythm in bar 42 of *Toccata 6ta* from the *Intavolatura di chitarone libro terzo* (Kapsperger, 1626: 16 - 18; transcription in **Volume 2**):
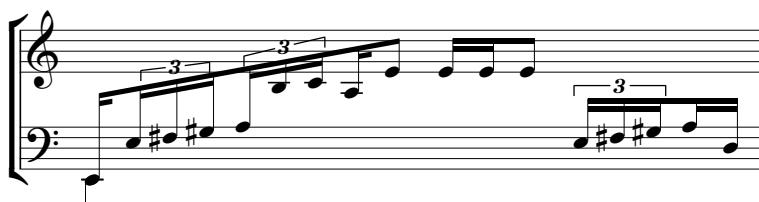
In fact, rhythmic quirkiness characterises the figures of the entire first section of sixteen bars of *Toccata 8ᵗᵃ* from the same book (Kapsperger, 1626: 20 - 21, transcription in **Volume 2**).

This is not limited to Kapsperger's theorbo works, but occurs in his lute pieces too. Contemplate the small motivic cells in bars 58 and 59 of *Toccata 1ᵃ* for lute (Kapsperger, 1611: 4 – 6; transcription in Louw, 2010: 8 – 13) which cross the regular beat structure:

The expressively rhapsodic, almost fragmentary passages in bars 56 to 60 of *Toccata 6ᵗᵃ* for lute (Kapsperger, 1611: 12 – 13; transcription in Louw, 2010: 26 – 28) also rely on rhythmic irregularity, especially in the bass line:

The upshot is that reconstructions of rhythmically questionable passages in the manuscript pieces need not iron out every aspect of roughness. Instead, a consideration of aspects such as melodic shape, intervallic structures, the placement of notes on specific strings and the use of *strascini* and *campanella* may reveal intentional grouping possibilities outside of the regular beat structure.

14.2 Bologna

Coelho (1995: 59 – 62) considers *Bologna* to have been compiled as a professional manuscript sometime between 1623 and 1633 and suggests a connexion to Piccinini, given the composer's Bolognese background and a concordance to *Corrente III* in his *Libro primo* (Piccinini, 1623: 96; see Coelho, 1995: 220 - 221).

In *Tocata di Giacomo*, **ff. 7ᵛ – 8** (transcription in **Volume 2**), which is notated without barlines, the inexact rhythmic indications pose challenges to the interpreter or transcriber. Whilst the intended rhythm can often be inferred from the musical context, at places the indications border on the nonsensical and require considerable speculation in reconstructing a performable version.

Most vexing is the scribe's lack of notational differentiation between what seem to be quavers and semiquavers. Apparent dotted notes also require circumspect. Occasionally, as a potential to solve a rhythmical conundrum, it is tempting to discount a dot in the original tablature as an unintentional mark. Elsewhere, it is tempting to assume that a dot is missing, especially whenever a crotchet is followed by a group of five quavers.

It seems contradictory that the rhythmic indications should be so vague, when other aspects are notated with care. Consider, for example, that the *strascini* indications are notated in such a way as to take into account string changes.

Yet, this discrepancy may be less surprising if it is considered that rhythmic anomalies may in fact arise from precisely such an attempt at detailing various performance aspects in notation. It can be argued that, failing to differentiate between the underlying, composed structure and the performer's free approach to beat in such aspects as arpeggiation or the breaking of chords, the scribe notated an approximation of the (presumably) desired result in performance. Such a reading would be based on the assumption that the piece pre-existed – be it on paper or in the mind of the composer or improviser – in a version with a regular bar and beat structure, which could be reconstructed by removing the aspects added in live performance.

Nevertheless, for *Tocata di Giacomo*, above the first-level transcription, which presents a faithful transcription of the original tablature, I have made an interpretative transcription which presents only minimal changes to, or interpretations of, vague or dubious rhythmic indications. In lieu of a complete reconstruction, this transcription level attempts to highlight certain more standard figures which appear amongst the freer or less regular figures. From this, it would be possible, if desired, to make a reconstruction based on further, more radical assumptions regarding rhythm, etc.

In the absence of bar numbers, I have marked letters into the transcription, to which I shall refer in the discussion which follows.

The figures at [A] and [E] in the tablature may be considered to be the notated arpeggiation of a block chord. At [A], the first note, a, in the original tablature, is foreign to the harmony and could be regarded as an embellishment arising from the raking of the index finger from the first to the fifth course in executing the arpeggiation (this is indicated by the points next to the notes in the tablature). Accordingly, the a could be described as a *quaesitio notae* or *cercar della nota*.

The rhythmic implications of [B] are explained in the editorial notes to the piece in **Volume 2**. Despite the free notation, this passage, too, is based on a simple figure: an ascending sequence, similar to that which characterises some of the toccatas in *Perugia* (see Chapter 6).

Likewise, the cadence at [C] resembles a rather run-of-the-mill cadential figure featuring *groppi* or *trilli*. [D] presents the termination of the cadence on the *finalis*, but embellished

with an f '-sharp as a *quaesitio notae.* In fact, the g' could be understood as part of the arpeggiated chord at [E], discussed above.

The figures from [F] show a regular beat structure which could easily be accommodated in a ordered bar structure. Perhaps the performer played these in a more *coordinative* beat as opposed to the surrounding material?

The cadence to the *finalis* at [G] is followed, at [H], by a tenorising cadence to D, which uses a *groppo* figure similar to that at [C]. In other words, once again despite the freedom of the notation, the passages are easily related to commonplace figures.

The same can be said for the passage at [I], which uses the same ascending sequenced figure as [B]. Yet, the note values have been doubled, clearly notated in quavers and crotchets. One wonders if such lethargy was really intended. Given that many of the figures would have been familiar to the scribe, it is likely that he was able to rely on a rather synecdochical notation.

From [J], the figures embellish a simple, repeated cadential movement in the bass: C – D – G.

The piece can largely be understood as a series of chords over bass notes which outline selected degrees of the mode, embellished by various figures and cadences. In as far as the figures may be related to underlying, acquainted figures from the broader sixteenth- and seventeenth-century repertoires, the free notation may be understood as the lutenist's grappling with notation in order to portray the freedom of interpretation.

Apart from *Tocata di Giacomo*,

> [t]he three toccatas that open the book show a competent command of theorbo technique (*strascini*, arpeggios, highly decorated cadential figures, etc), displaying an influence of the printed works of Kapsberger and Piccinini (Coelho, 1995: 62).

These toccatas, too, utilise a rather free notation, without barlines.

Thus, **Toccata, f. 1** requires the transcriber or interpreter to make certain assumptions regarding the rhythmic implications. Ultimately, like *Tocata di Giacomo,* it can be regarded as chords joined by *Figuren* such as *transitus* and *variation*. Rhythmic tribulations occur at the notation of the breaking of chords. This includes larger chord structures notated so that the low bass is struck separately to the rest of the chord. Based on such a reading, in **Volume 2**, I have presented a first-level transcription which remains true to the information presented by the tablature, followed separately by a suggested reconstruction, featuring a systematised beat structure within regular bars. This reconstruction required a not uncommon meter change to a triple meter mid-piece; note that this is not a proportional meter change, but simply arises from the regrouping of the beat structure while maintaining the same crotchet beat. In the third last bar of the reconstruction, I altered the rhythm somewhat, despite the clear notation in the original, to better fit the bar. In order to present a convincing end, I have also suggested adding a chord on the *finalis*, G (as the last chord in the original suggests a 6-chord over B and is followed by a passage which leads nowhere).

Similar to *Tocata di Giacomo*, familiar and rather commonplace figures may be highlighted in **Toccatta, ff. 1ᵛ – 2** (transcription in **Volume 2**), although some rhythmic adaption would be needed to accommodate a regular bar structure. Some *strascini* passages, for example, might

be more convincing in semiquaver rather than quaver rhythms – which in any case may well be what the scribe would have understood from his own inexact notation.

Tocata, **ff. 2ᵛ – 3** (transcription in **Volume 2**) features simple sequencing at the start, as well as later in the piece. Interestingly, the sequences suggest a stepwise descending series of chords with sevenths above the bass notes. The sequences present a consistent structure which may easily be accommodated within regular barring. As in the other toccatas, irregularities occur at the notation of arpeggiations and *passaggi*, so that one suspects that these effects were added in performance, rather than at the composition level. In other words, the irregularities arise from surface details rather than underlying structure. Failure to recognise this is possibly what led the scribe to struggle with the complexities of notational detail.

14.3   Pesaro b.14

Coelho (1995: 139) believes that *Pesaro b.14* was a professional book, containing repertoire chosen for virtuosic display, in particular toccatas and variation-type pieces.

Of the three handwritings present in the manuscript, one hand is concordant with a hand in *Kraków 40591* (Coelho, 1995: 138 – 139).[207] Moreover, Coelho (1995: 139) points out that the untitled *ruggiero* on folios 17 to 17ᵛ is concordant to the untitled *ruggiero* in *Kraków 40591*, folio 24. In fact, as I shall discuss below, one of the toccatas also shares concordant material with *Kraków 40591*.

Whilst there are no concordances to pieces in Kapsperger's extant output, Coelho (1995: 140) observes his stylistic influence in the toccatas.

The manuscript contains pieces for lute as well as for the theorbo. Coelho's (1995: 563) designation of *Toccata bella,* **f. 11** (transcription in **Volume 2**) as a lute piece seems arbitrary, for it contradicts his argument that the lute pieces in this manuscript call for a seven-course instrument (Coelho, 1995: 138). This toccata features bass notes calling for an instrument of at least eleven courses, which would rather point to it being a theorbo piece. In **Volume 2**, I have transcribed it for theorbo, but nevertheless added a smaller staff, with an interpretative transcription revealing the result if the tablature is read directly on the lute.

My transcriptions reveal that the piece could work equally convincingly on either instrument. In this way, this toccata shows one approach to the theorbo: a cautious, conservative writing manner which simply applies a reserved lute style to the instrument. Neither the re-entrant tuning nor other idiomatic peculiarities of the theorbo are showcased in any characteristic way, leading to a rather pallid piece which can be described as quaintly charming, at best.

Nevertheless, looking at the theorbo transcription, one could argue that there is at least some recognition of the re-entrant tuning. In the first place, if the piece was indeed intended for the theorbo, the composer was careful to avoid inversions (except in bar 22). Secondly, in bars 4 and 5, the repeated material in the theorbo version is placed on different courses, thereby

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[207] I am not sure that I agree with Coelho's (1995: 138) statement that all three hands are "inelegant" through. On the contrary, some of the pieces and their titles are quite neatly written.

exploiting differentiated tone colours for the same pitches. Played on the lute, the corresponding passage features an octave displaced repetition, as the transcription shows.

Toccata, **ff. 10 – 10ᵛ** (transcription in **Volume 2**) presents an entirely different can of worms. The title is marked as toccata in the margin. Yet, the anacrusis at the start is unusual for a toccata. After the first four bars, a barline with a C-time signature is presented, which is totally unnecessary in the absence of any prior or subsequent meter change. This, however, makes sense when it is considered that the material after this is based on Thomas Crequillon's *Ung Gai Bergier.* More precisely: the portion of *Ung Gay Bergier* which follows the triple-meter section of the original chanson.

So, in copying this "toccata", it appears that the scribe simply took the last portion (which follows the triple-meter section) of *Ung Gay Bergier*, indiscriminately copying the C-time signature too, to which he added four bars as a beginning.

Pertinently, this is no exact intabulation of the chanson, but a free approach which is strikingly concordant with (though not exactly identical to) the theorbo version in *Kraków 40591* which I discussed in Chapter 4! This apparent association between the intabulation and toccata genres ties in with Silbiger's (1996) theory (likewise discussed in Chapter 4).

Toccata, **ff. 6ᵛ – 7** is notated freely, without barlines. In **Volume 2**, I have presented a first-level transcription, followed by a separate reconstruction. The rhythmic indications use stems with flags rather than modern rhythm symbols. Only two rhythm values are featured viz. with one flag or with two. The performer is faced with some challenges in interpreting this. If it is assumed that the tablature presents the scribe's shorthand approximation of a very free improvisation, then this piece is best approached in a similar fashion to a *prelude non mesuré.*[208] In this case, my first-level transcription provides a safe, non-prescriptive starting point.

On the other hand, it is equally likely that the original tablature presents a hasty, incomplete copy of a composed piece, which elsewhere may have existed in a more detailed version. Thus, perhaps the scribe was at a loss in notating, upon hearing, a structured composition which was performed very freely. Under such an assumption, the modern performer would best attempt a reconstruction of the toccata into a normalised structure, with a regular time signature. I have presented such a reconstruction in **Volume 2**. It should be considered, however, that a reconstruction in a more regular notation, while highlighting the intended structures, need not preclude a free interpretation.

Toccata, **f. 11ᵛ** (transcription in **Volume 2**) highlights only the harmonies of the *finalis* and its dominant. However, the figure in bars 11 and 12 features an expressive *mutatio toni* over the *finalis*. Despite its brevity, the toccata uses a range of textures and techniques, including a notated free arpeggiation in bars 4 to 6, full block chords, *passaggi* and *strascini*. In its concise variety, this piece resembles the short theorbo *preludios* in Kapsperger's *Libro quarto d'intavolatura di chitarone* (Kapsperger, 1640: 4 – 6).

Toccata di tiorba bella, **ff. 8ᵛ – 9** (transcription in **Volume 2**) also focusses on a limited set of degrees of the mode and the associated harmonies – the *finalis*, G, the fourth degree, C and the dominant, D, with only bar 13 featuring the harmonic exception. Far removed from the

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[208] Nevertheless, in this approach, the scribe's sketchy rhythm indications seem to get in the way at times.

larger-scale toccatas described by Newcomb's (1985) paradigm, this toccata nevertheless shows some elements of the procedures outlined by model.

After a broad, harmonically based opening, in which chords are linked by *transitus* in the bass, the music moves to a more *coordinative* beat in the imitative dialogue in bars 12 to 15. This is followed by mixed textures, including broken textures which follow in moving to the final cadence.

14.4   Berkeley 757

Berkeley 757 contains music for lute and for theorbo. The toccatas are found in the theorbo portion of the repertoire.

Coelho (1995: 25) argues that this manuscript was a personal anthology of an amateur player, probably of a certain Carlo Banci, whose name appears on folio 51ᵛ as well as on the inside of the back cover. Another manuscript, *Berkeley 759* (which contains no toccatas and will therefore not be otherwise considered in this study) is also signed by the same individual, with an inscription which reads *Ego Carolus Bononiensis Ex. Nobillium Bononiae* thereby identifying Banci as a Bolognese nobleman (see Coelho, 1995: 25 and 54).

The first part of the manuscript, up to folio 31, which Coelho (1995: 52) dates to the first decade of the seventeenth century, is for lute. Noticeably, the music requires a lute with no more than seven courses, thereby implying that the owner of the manuscript played a "Renaissance" lute, not an archlute, which was associated with professional lutenists. Further, this section of the manuscript consists almost exclusively of dances, with no abstract genres represented.

From folio 31ᵛ, the repertoire is copied in a different hand and is intended for the theorbo. Coelho (1995: 54) dates this portion of the repertoire to a later date than the lute portion, speculating that some of the pieces may have been taken from Kapsperger's lost second or third theorbo books. In the meantime, the resurfacing of Kapsperger's *Libro Terzo* (1626) has presented no concordances, however.

One can only speculate whether the change in handwriting and repertoire points to an exchange in ownership of the manuscript. It is equally likely that Carlo Banci had developed a taste for the fashionable theorbo, in which case the theorbo pieces might have been written in the hand of a teacher.

Two pieces in particular point to a pedagogical possibility. The first is an untitled passage on folio 35. Coelho (1995: 193) speculates that this could be seen as a toccata or may be connected to the preceding *Tenor di Napoli*. I cannot see evidence linking it to the previous piece. Rather than a substantial piece, it is nothing more than an ascending and descending scale using short slurs, culminating in a cadential figure and it thereby resembles a simple exercise.

The second piece occurs on folio 35ᵛ, below a toccata. This piece, too, may be described as an exercise, featuring simple diminution figures in the upper voice, with the principal note moving in consonance with the bass – largely in parallel thirds or tenths. Of note, though, is

the cadential figure, inserted above the piece on the third system, which features more showy use of *strascini*.

Nevertheless, the theorbo portion also contains substantial pieces, including, but not limited to, the toccatas.[209]

Four pieces explicitly use the title toccata. Three further untitled pieces (on folios 31ᵛ, 37 and 37ᵛ respectively) present similarities in style to these toccatas and may be associated with the title too.

The use of arpeggiation in *Tocata,* **f. 33ᵛ** (transcription in **Volume 2**) has been discussed in Chapter 13.

Tocata, **f. 35ᵛ** (transcription in **Volume 2**) is very short. In its compact combination of musical and instrumental charm, it shows similarity to Kapserger's *Preludios* (Kapsperger, 1640: 4 – 6). Although the *bordoni* are featured, the piece does not aim for instrumental show. A three-voiced texture, with much use of parallel movement in thirds, outlines the main degrees of the mode, suggesting a simple preluding function.

A similarly brief and simple preluding toccata appears on folio 40. Coelho (1995: 196) reads "*Tocata per il motive di oculi*". I however have read this as "*Tocata per il moteto di oculi*" a title which makes sense if one considers that it may refer to a work like Orlando Lassus' *Oculi omnium in te spirant,* a motet for five voices. A transcription of *Tocata per il moteto di oculi* is presented in **Volume 2**.

Despite the promising title, the short piece is rather nondescript and in the four-voiced, homophonic lute style. With the emphasis on highlighting the main degrees and cadencing, the largely stepwise melodic movement does not present any memorable motivic or other material which may link it to a specific motet. Nor does the piece feature any impressive instrumental display. In fact, it could probably be transferred directly to the lute without the resultant voicing creating any disruption.

Tocata, **f. 36** (transcription in **Volume 2**) is a more substantial work. The first part of the piece highlights a series of chords related to the mode. After the opening chords, the structure poses a simple sequencing of chords, which are derived from movement in fifths in the bass and connected by *passaggi*. Thereafter, musical tension is built by the lengthy, sustained dominant harmony. The expected resolution to the *finalis* is frustrated by a momentary appearance of a b-flat, as well as the f-natural in the descending *passaggio* before the *final* cadence.

[Toccata], **f. 31ᵛ** (transcription in **Volume 2**) uses homophonic chords with *transitus* in the bass in order to highlight the main degrees of the mode and can therefore, like the other shorter toccatas in this manuscript, be regarded as an extended cadence. Selected sonorities enjoy preference and, apart from some limited use of the *bordoni*, no special instrumental effects are featured.

In contrast, *[Toccata],* **f. 37** (transcription in **Volume 2**) shows more variety and *Spielfreude,* although it, too, can be regarded as series of chords connected by *passaggi* and figures based

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[209] Consider, for example, the sizeable and more demanding untitled *ruggiero* on folios 31ᵛ to 33.

on *transitus* and *variation*, which ultimately form three extended cadences. Using different instrumental techniques and figures to embellish cadential figures, the individual sections show resemblance to the *cadenze finali* in *Modena 239*. The technique of *strascini* is featured in the first section, which leads to a perfect cadence to the *finalis*. The second section uses sequences with bass notes a fifth apart, leading to a cadence to D. The third section features modest diminutions – *variation* and *transitus* – in the bass, accompanied by simple chords in the upper voices in order to lead to a cadence to the *finalis* once more. This toccata at least allows the performer to showcase some instrumental techniques.

I have used Coelho's (1995: 194) suggested title, "Prelude" for the untitled piece on folio 37ᵛ. *[Prelude],* **f. 37ᵛ** (transcription in **Volume 2**) features a single, extended embellished cadence. Note that it starts, like many toccatas, with a free, imitative gesture.

Finally, it is noticeable that the toccatas in *Berkeley 757*, except for *Tocata per il moteto di oculi,* all have a G *finalis* and, based on extended cadences, they all mill around a very limited selection of harmonies: G, C, D, A and occasionally E (minor).[210] This can be ascribed to the tuning of the theorbo, which not only renders many comfortable voicing possibilities for these harmonies, but also enables the use of open courses within these chords to support the sonority and resonance. This, too, should be recognised as evidence for a concern for instrumental aspects, sometimes to the detriment of musical interest. Nevertheless, the limited harmonic language must also be considered in the light of the pedagogical or amateur origin of this manuscript.

14.5   Paris 30

The name Francesco Canobbio, which appears on the front cover of *Paris 30*, gives little further clue as to original ownership of the manuscript. Coelho (1995: 123) posits that the manuscript originated in Rome around 1626, a date which appears in an inscription on the flyleaf. The repertoire suggests that the manuscript was probably compiled and owned by a professional performer (Coelho, 1995: 123). The manuscript contains pieces which are concordant with works in *Modena B* and *Pesaro b.10*. Notably, as in *Modena B,* there are works which are marked with the initials HK; these are Kapsperger's initials, which likewise appear on pages of his printed books, vocal and instrumental alike.

Some of the pieces which are marked HK in *Paris 30* are indeed concordant with pieces in Kapsperger's extant printed sources, so that those without concordances can be ascribed to him too (Coelho, 1995: 123 – 125).

The repertoire in *Paris 30* is organised by genre. The manuscript opens with five toccatas. These are frustratingly riddled with rhythmic uncertainties, which are largely due to the scribe's imprecise and piecemeal indications, but occasionally also arise from the illegibility of rhythmic notations.

Thus, despite the apparent intention for a regular beat structure, suggested by the bars which do comply with a regular simple time signature, *Toccata,* **ff. 1 - 1ᵛ** features a number of bars with vexing rhythmic anomalies. In **Volume 2**, I have therefore presented a first-level transcription and a separate suggested reconstruction.

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[210] The printed sources of theorbo music also show a conspicuous predilection for G modes.

The reconstruction is based on the assumption that the entire piece is built on a structure of chords connected by *transitus*. The rhythmic anomalies, then, are to be understood as arising from the scribe's attempt to notate his execution of the chords, i.e. instead of consistently notating block chords, he occasionally notated his separation of the notes in performing these chords, without accounting for this in the rhythmic indications.

This is reflected in bars 21 to 23 of the reconstruction: if the first part of each bar in the original is understood to notate the arpeggiation of a single block chord in crotchet rhythm, in which the beat is treated rather freely, the rhythmic inconsistency is cleared. In this regard, it would also be possible to consider bar 5 of the *reconstruction* to be a single block chord as in bar 9, but for which the scribe notated his arpeggiation.

In other words, the rhythmic irregularities arise from the scribe's attempt to notate his *individualistic* approach to beat in performance.

Apart from arpeggiation and the occasional use of *strascini*, the musical language is conservative, principally highlighting chords over a limited selection of degrees from the mode. The toccata does not show the confident marriage of musical language and technical idiom, which we appreciate in the most memorable exemplars from the toccata repertoire.

Toccata, **f. 2** (transcription in **Volume 2**) can be regarded as an extended cadence which, somewhat similar to Kapsperger's short theorbo *preludios* (Kapsperger, 1640: 4 – 6), presents an attractive variety within its concise structure.

An *individualistic* opening which features chords and written-out arpeggiations over sustained bass notes leads to more *coordinative* movement in block chords, with passages of *strascini*, in the middle. The *finalis* and its dominant are emphasised, yet a momentary cadence to B-flat in bars 13 to 14 introduces harmonic contrast.

Perhaps the most detailed and musically attractive of the five toccatas is *Toccata,* **ff. 2ᵛ – 3ᵛ** (transcription in **Volume 2**). Apart from the variety of textures and technique, it follows a succession of contrasting sections which can be related to procedures in Newcomb's (1985) paradigm.

The first four bars feature free material over a sustained G in the bass. The figure in bar 2, for example, outlines an arpeggiation of the chord, but uses accented non-harmony notes which can be described as *quaesitio notae*. Melii discusses something similar in the *avvertimenti* to his *Libro secondo* (Melii, 1614; see translation in **Volume 2**) as does Kapsperger (1640: 2) when he speaks of *accenti* or *finta* (see translation in Coelho, 1983b, vol. II: 34).

Bars 5 and 6 feature a sustained harmony, with *transitus* in the bass, but with the sustained chord repeated with each new bass note in order to highlight the dissonance. Piccinini uses something similar, but in combination with arpeggiation – consider his *Toccata XIII* for theorbo (Piccinini, 1623: 119), bars 7 to 13, for example.

After this, there is a move to a more *coordinative* beat, which is noticeable from bar 10. Bars 7 to 17 can be regarded as a *section 2* procedure, with increasing rhythmic activity towards the *passaggio* in bar 14 and the cadential figures in bars 16 and 17.

Bar 17 introduces an imitative section which may be described as a *section 3* procedure.

From bar 29, the denser counterpoint, using the same theme presented in quicker rhythms, could be likened to a *section 4* procedure.

A *section 5* procedure can be seen from bar 34, with free *passaggi* and the rhapsodic rhythmic interest in bars 36 and 37.

The moments of abrupt rhythmic irregularity, the use of triplets and the dense use of contrasting material seem to bear fingerprints of Kapsperger's style.

The b-flat in the penultimate chord is admittedly unusual, however I have kept it in the interpretative transcription too. It may be justifiable to change this to an a, or to play an a along with the f-sharp, forming a $^{\flat 6}_4 - ^5_{\#}$ figure.

Within the clear genre grouping of toccatas at the start of the manuscript, **Toccata, f. 4** (transcription in **Volume 2**), seems out of place: in triple meter, featuring *hemiolas* and a clearly marked binary form, this piece resembles a dance piece, despite its designation. It is likely that this is indeed a dance piece mistakenly copied into this space, which was originally reserved for a toccata.

Toccata, ff. 4ᵛ – 5ᵛ (transcription in **Volume 2**) features many figures and *passaggi* which portray a more experimental, instrumental approach and, like *Toccata,* ff. 2ᵛ – 3, it resembles Kapsperger's style.

Awkwardly, despite passages where the rhythm and barring is clear, on several occasions the rhythmic indications are almost nonsensical, being misaligned, imprecise or, sometimes, simply too faded to decipher. This toccata thereby requires some conjectural reconstruction from the interpreter.

Noticeably, once more, the most problematic bars are those which evidently toyed with rather free figures and irregular rhythmic grouping. This leads to the suspicion that the scribe struggled to notate something that he could nevertheless play on his instrument. In contrast, straightforward passages, such as that in bars 17 to 18, evidently posed no such challenge.

Sometimes there is no simple, obvious solution to the rhythmically inexactly notated passages. However, as I pointed out in the introduction to this chapter, the assumption, based on comparison to the more detailed notation in Kapsperger's printed oeuvre, for example, that even asymmetrical passages may be accommodated within set bars, may present solutions. Thus, the eccentric rhythm presented in the first bar need not be dismissed entirely, although the adjustment of the semiquaver group as a triplet figure is required.

As I mentioned, an examination of melodic characteristics, intervallic structures, the placement of notes on specific strings and the use of *strascini* and *campanella* may reveal standard *habitus* figures which imply a grouping of notes which may or may not follow the regular rhythmic grouping. For example, in reconstructing figures such as those in bar 14, the likeness to figures used in, e.g., *Toccata 5ᵗᵃ* from Kapsperger's third theorbo book (Kapsperger, 1626: 14 – 15) and elsewhere, suggests a triplet rhythm.

This is similarly for the passage in bars 5 to 7. On the one hand, the material is simple, presenting a motive which is repeated in each bar and sequenced over the three bars. Yet the rhythm of the repetitions and of the sequences is lopsided. Nevertheless, this arises from the playing technique – which an examination of the tablature alongside the transcriptions will easily reveal – which groups the notes according to placement in *campanella* for the descending notes in bars 5 and 6 and *strascini* in bars 7 and 8. Simultaneous symmetry and asymmetry seems to have been desired, for which the rhythmic distortion is only one feature.

Perhaps, just so, the scribe of *Paris 30* probably understood his own intentions, so that the notation was just an aid.

Quirky rhythms and syncopations are found in another manuscript which, like *Paris 30,* contains pieces by Kapsperger, namely *Modena B*.

14.6 *Modena B*

> The toccatas [in *Modena B*] are especially virtuosic, calling for an 18-course instrument and featuring a wide variety of textures including echo effects (no. 2), ricercar-like passages, and occasional dance sections (Coelho, 1995: 100).

Modena B appears to have originated from the d'Este court after the move from Ferrara to Modena in 1597 (Coelho, 1995: 98). The date 1619 appears in an inscription on folio 32.

Apart from the high quality of the music, the grouping of pieces by genre and the use of an eighteen-course theorbo suggests that *Modena B* was the manuscript of a professional theorbist (Coelho, 1995: 98 – 100).

> Of interest with regard to performance are the highly syncopated rhythms in many of the pieces, the extended size of the instrument (18 courses), the fastidious indication of arpeggio signs and the *trillo*, the extensive use of *strascini,* and the length of the toccatas, all of which show a direct connection to the theorbo style and mannerisms of Kapsberger (Coelho, 1995: 101).

Many pieces are marked by the initials HK, the initials featured in Kapsperger's printed music as well as above pieces by him in other manuscript sources. As some of these pieces in *Modena B* do have concordances with Kapsperger's printed music (see Coelho, 1995: 100), it may be assumed that all other pieces marked HK are by Kapsperger. Thus, *Modena B* presents some unicas of this composer's works, which Coelho (1995: 99) speculates may have been copied from Kapsperger's lost *Libro secondo d'intavolatura di chitarone* of 1616.

Some other pieces are marked AP. Whilst an association with Alessandro Piccinini is certainly likely, especially for his connexion to the D'Este court, there are no concordances with his printed works to corroborate this (see Coelho, 1995: 100).

The first piece in *Modena B* is a *Canz[one] franzese HK*, a significant part of which is now unfortunately lost due to damage to the first two pages.

This piece is followed by a section of toccatas. Only the first is indicated with the title *Toccata,* along with the number 1, after which the subsequent pieces are simply numbered 2 and 3. After this, between the current folio 7ᵛ and folio 8, using Coelho's (1995: 358 – 365) numbering of the extant folios, an uncertain number of original folios are missing. Thus, the

third toccata is incomplete on folio 7ᵛ, with folio 8 presenting the end of a different piece, which Coelho (1995: 359) points out as forming part of a *Monica* variation. This would suggest that the piece in triple meter on folios 8ᵛ to 9, marked simply with the number 5, transpires to be a fifth variation[211] on the *Monica* rather than a fifth toccata, as implied by the facsimile edition to the manuscript.[212]

The three (or, alas, two-and-a-half) toccatas in the extant toccata section are marked HK and can be accepted to be by Kapsperger. These will be considered in Chapters 17 and 18, along with the *Ricerchata HK* which appears later in the manuscript on folios 25ᵛ to 26ᵛ.

A further, anonymous toccata follows the last mentioned *Ricerchata*: **Toccata, ff. 27 – 28ᵛ** is transcribed in **Volume 2**.

This toccata shows elements of contrast which characterise the larger toccatas of Kapsperger and Piccinini.

Rhythm plays an important role in shaping a broadly tripartite structure. Irregular, jaunty rhythms juxtapose with more regular rhythmic structures in order to differentiate improvisatory *individualistic* sections with *coordinative* sections.

After the opening chord, an improvisatory character is achieved by the irregular rhythms in bars 2 and 3, along with the introduction of c'-sharp and c-sharp in bars 2 and 3 respectively, promptly shifting the focus away from the *finalis*. The tentative character is also achieved by the variety of material in the first seven bars. The *finalis* is only firmly established after the tenorising cadence in bars 7 to 8, whereafter the music launches more assuredly into a rhapsodic *passaggio* over G. Gradual focus towards a more *coordinative* beat is achieved by the almost dance-like rhythmically accentuated passage in bars 10 and 11, but the irregular rhythm, which is a diminution of that in bars 2 and 3, still creates a rapturous effect.

A true, contrasting *coordinative* beat is achieved in the middle section which starts in bar 13, which alludes to an imitative, fantasia style. Apart from the conservative texture, it is the straightforward rhythm which gives this section structural significance in its juxtaposition to the opening. The counterpoint itself is insipid and after some turgid imitative gestures, the music turns to parallel thirds in bars 20 to 25, followed by the simple application of a timeworn model of a rising bass line accompanied by a 5 – 6 chain in the upper voice in bars 26 to 28.

The return to varied passagework for the final section reintroduces an *individualistic* beat. The passage in bars 34 to 37 features an ascending bass line which relies on thirds and tenths for its harmonisation, but also features parallel fifths in bars 36 to 37. The final *passaggio* and cadence again relate to the opening section (compare bar 7, for example).

Whilst some *passaggi*, cadential features and rhythmic aspects relate to Kapsperger's style, the excessive parallel movement in thirds and tenths, scalar movement in the bass, as well as the simple application of standard models smack of the rather unsophisticated improvisatory style seen in Melii's works, for example (see Chapter 11).

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[211] Or the fourth variation, if the (lost) presentation of the theme was originally marked as '1'.

[212] After this, a new section consisting of *corrente* begins on folio 9, with only the first dance of this section appearing with the title and the subsequent pieces merely numbered. This is similar for the group of *gagliarde,* which starts on folio 13ᵛ.

Rhythmic variety, featuring occasional quirkiness, characterises this toccata. In this manuscript, unpredictable and eccentric rhythms are not only found in the toccatas. Consider some of rhythms in the *Ciachone* on folios 29 to 30 too. Already the first two bars (repeated in bars 7 and 8) present syncopation in the second bar:

Bars 13 and 14 also present rhythmic interest:

In bar 19, the *strascini* and grouping of notes create an asymmetrical beat structure. Bar 20 has the kind of rhythmic anomalies encountered in theorbo toccatas, as the indicated rhythm in the tablature falls a quaver beat short of a full bar. A solution is to assume that the first crotchet needs to be dotted, as indicated below:

In other words, it is to be concluded that rhythmic eccentricities must have been a fashion, at least amongst the early seventeenth-century theorbists.

14.7 *Modena A*

Modena A is believed to have originated at a significantly later date than the other manuscript and printed sources considered in this study. An inscription on the flyleaf suggests the compilation to have been as late as around 1691. Whilst Coelho (1995: 96 – 97) cautions that this inscription, which also features the name Girolamo Viviani, must be treated with prudence, given the discrepancy in handwriting, he nevertheless suggests a possible dating as late as *circa* 1670 or after. Such a date, along with similarities in handwriting to *Modena 239*, suggests the possibility that the manuscript may have been connected to Pietro Bertacchini, a singer and theorbist who went to Modena to learn to play the theorbo in the 1650s (see Coelho, 1995: 96 – 96 and 101 – 104).

Modena A contains very demanding music. The untitled *passacaglia* which appears on folios 6 to 7 showcases technical and musical proficiency, using a full range of the theorbo and a rich variety of idiomatic possibilities in its twelve variations.

Amongst its repertoire, *Modena A* features an untitled toccata (see Coelho, 1995: 355). A transcription of *[Toccata], ff. 3ᵛ - 4* is presented in **Volume 2.**

Whilst Coelho (1995: 103) considers the music in *Modena A* to point to a "post-Kapsberger generation" of theorbists, this toccata nevertheless shows many similarities to Kapsperger's style, particularly the resourceful *passaggi*, the syncopated rhythms and the utilisation of instrument-specific effects. Departures from Kapsperger's style – which may be due to the composer's personal style, or due to the later fashion – can be seen in the more varied use of fingerboard alternatives to shape differentiated *passaggi*, as well as the exploitation of the extremes of the range. Figures like the cross-string trills in bar 11 are also exceptional. Another departure from the toccata style of Kapsperger and Piccinini, yet nevertheless a feature shared with other earlier toccatas, is the lack of contrasting sections.

The composer evidently had a thorough knowledge of the fingerboard. This allowed him to make diverse and imaginative *passaggi*, which reach to the extremes of the range of the theorbo.

The use of *strascini* and cross-string effects are structurally and stylistically important facets of this composition. As a rule, for passages which do not feature slurs, the composer exploited *campanella* effects by ensuring that successive notes in scalar movements were placed on separate strings, taking care to bring multiple courses into play. For example, note that the figures in bars 13 and 14 seem similar on paper (perhaps making the trill seem too long) but whilst bar 13 alternates notes placed on separate strings, bar 14 slurs the alternating notes on the same string, thereby using the *strascini* to connect to the ensuing descending *passaggio*.

The resultant tone colour of these techniques can only be appreciated partially in notation – more so in the tablature, which details the placement of notes on various strings, than in musical staff notation – but may not be underestimated. These effects take on significance equal to, or even exceeding, other structural aspects of composition such as rhythmic and harmonic interest. In other words, this is a toccata written specifically for the theorbo and performing it on any other instrument would result in the loss of an integral structural facet.

Nevertheless, whereas the surface details of the variety and choice of *passaggi* may reflect stylistic novelties, in simply outlining a few, selected harmonies, the underlying musical structure of this toccata hardly differs to that of the earlier seventeenth-century models. It could even be related to the *viola bastarda* style discussed in Chapter 4.

The piece relies on an implied bass line consisting of sustained bass notes, broadly outlining the *finalis*, the dominant as well as its dominant, as the following bass line reduction shows:

Thereby, action is largely created through embellishment of a cadence, not through tonal procedures, nor though melodic or motivic interest.

In the first six bars the *passaggi* outline the *finalis* harmony. The implied sustained c in bars 9 to 14 takes on a dominant function as a cadence to F. The bass then outlines a chain of fifths in bars 17 to 22, although this is not modulatory.

The dominant, f, is reached in bar 30, but the movement at the end of bar 33 evades a cadence to the *finalis*. This leads, instead, to a new presentation of the dominant, with the tension heightened by the suspended fourth to the bass and more erratic figures in bar 34. The tension of the suspended fourth is maintained by the figures in bars 34 to 40. Similar to bar 33, a further interruption to the anticipated resolution and perfect cadence occurs in bar 40. The final bars eventually resolve the fourth and lead to the *finalis*, but not before introducing new dissonances: the d'-flat and the *passus duriusculus plurium vocum* in bar 45. In other words, from bar 30, the material represents an extension of the dominant in an expansive perfect cadence.

Importantly, if *Modena A* is indeed to be dated to the later seventeenth century, this toccata nevertheless presents the same harmonic procedures of the earlier decades.

14.8   Further general remarks

Although they present the multifaceted nature of the genre, the theorbo toccatas in the manuscripts do share a general underlying structure consisting of chords connected by passagework and cadential figures.

The importance of cadences as building blocks of the toccata is a continuation of sixteenth-century compositional procedures. Many a sixteenth-century lute fantasia, drawing on vocal models, takes on the form of sections of imitative counterpoint, each terminating in the standardised gestures of regular cadences.

Such an organisational role for cadences is seen in toccatas, too, when these are understood to consist of a series of extended and embellished cadences. Cadences, such as the figures encountered in *Modena 239*, form the backbone of the more insipid of the theorbo toccatas, of the brief but imaginative *preludios* by Kapsperger (1640: 4 – 6) and of the larger, more intricately figured toccatas alike.

A structure of harmonies connected by figuration and organised by cadences allowed a departure from rigid horizontal vocal counterpoint. Just as the toccata genre in general shows seventeenth-century lute composers gradually coming to grips with the possibilities of composing abstract instrumental works outside of vocal-contrapuntal structures, so the rhythmic foibles in the manuscripts show composers grappling with notating rhythmic and metric freedom of performance and improvisation.

Whilst *Berkeley 757*, for example, features toccatas notated without barlines, the simple structures and straight forward rhythms reveal clear intentions, making transcription easy.

In other manuscripts, as I highlighted, the original performer or scribe could probably rely on his recognition of standard "in-the-hand" techniques and patterns, so that the tablature merely reflected intentions which, although inexactly notated, were clear to the scribe. In this case, there would have been no need – indeed no desire – to pinpoint rhythm exactly. In contrast, composers like Kapsperger and Frescobaldi not only had the compositional proficiency to notate idiosyncratic rhythms, but also saw the necessity to do so in presenting music in print for wider circulation.

Both Frescobaldi and Kapsperger, however, relied on an interpretation that did not to stick too rigidly to the beat and the notation alone. In other words, even though these composers managed to notate free or irregular ideas in rhythmic notation in their printed toccatas, these are no less approximations of the intended effect than the notation encountered in the manuscripts.

One wonders, then, to which degree the scribes of the manuscripts, notating largely for private use, exploited the potential of tablature to accommodate free notation. Just as engraved keyboard notation had an advantage over multiple-stave scores printed in moveable type in accommodating free-voiced textures, so too tablature potentially allowed more freedom by better accommodating (or even concealing!) irregular voice leading and rhythmic groupings, which easily looked ungainly in mensural notation.

The composer or performer could use tablature to notate his intentions without being straight-jacketed by notational exactitudes, nor being inhibited by his own lacking theoretical capacity. Conversely, such a departure from an exact use of notation may also, in turn, have shaped freedom in music composition.

Nevertheless, the ability to detail the most asymmetric and free ideas in notation probably places the printed sources at an advantage in the performance repertoire today. Moreover, many theorbo toccatas in the manuscripts remain mediocre even under considerable reconstruction. Yet, a handful of theorbo toccatas in the manuscript toccatas present musical quality on par with the printed sources and are worthy of attention from scholars and performers alike.

15 Alessandro Piccinini's approach(es) to the toccata genre

15.1 *Biographical background*

Born on 30 December 1566 in Bologna, Alessandro Piccinini was the eldest of three brothers, all of whom were taught to play the lute by their father, Leonardo Maria "del Liuto" and became distinguished lutenists. Kinsky (1938: 106) points out that it is likely that their father, Leonardo Maria, is the same Leonardo who worked for Prince Mikołaj Krzysztof Radziwiłł in Olyka, Volhynia until 1582.

In 1582, Leonardo received an invitation from Duke Guglielmo Gonzaga to send the talented Alessandro to Mantua for further training. However, Leonardo declined this offer, stating that he and his sons had already accepted positions in Ferrara at the court of Duke Alfonso II d'Este (Kinsky 1938: 106). The Piccininis started working at the d'Este court in 1582 (Coelho, 2005: 534). According to Coelho (2005: 534), Leonardo died around 1597.

When Alfonso II d'Este died without an heir in 1597, Ferrara fell back to the Papal states, under Cardinal Aldobrandini (the nephew of Pope Clemens VIII). Along with the organist Luzzasco Luzzaschi, Alessandro and his brothers were amongst the few musicians from the original d'Este musical establishment to be retained by Aldobrandini (see Kinsky, 1938: 106 and Scattolin, 2001: 707). Documents show that the Piccininis received regular payments between 1601 and 1606 (Coelho, 2005: 534).[213]

Alessandro moved to Bologna around 1611 (Coelho, 2005: 524). Surviving letters show that Alessandro had a close relationship to the Bentivoglio family between 1607 and 1624 (Coelho, 2005: 534).[214] Moreover, Alessandro's *Libro secondo* (1639) was dedicated to Cardinal Bentivoglio, whom Piccinini's son described as an old patron of the family in the dedication (Kinsky, 1938: 107).

In the *avvertimenti* to his *Libro primo*, Piccinini (1623: 5) claimed to have invented the archlute, or *pandora*, as he called it. Giustiniani corroborated this in his *Discorso della musica* of 1628 (*Giustiniani 1628*), saying that Piccinini developed

> […] a Lute made into a Theorbo by the addition of many strings in the bass and many in the top, and among them some strings of brass and some of silver. It is so constructed that with its range of notes

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[213] According to Coelho (2005: 534), Filippo Piccinini went to Turin in 1608 to work for the Duke of Savoy and from there went to the Spanish Court in Madrid in 1613 until 1631, where he was involved in the composition of the opera *La selva sin amor*. Kinsky (1938: 108), however, says that Filippo worked for the Spanish King Philipp III in Brussels until 1637 after leaving the service of Aldobrandini. He died in Bologna in 1648 (Kinsky, 1938: 108). Girolamo Piccinini joined the service of Cardinal Bentivoglio in Flanders (Kinsky, 1938: 107 – 108). According to Coelho (2005: 534), he died there in 1610. Kinsky (1938: 108) places the date of his death as late as 1623.

[214] The correspondence discusses diverse topics like wine, the appointment of musicians and requests for lute music (Coelho, 2005: 534).

and the quantity of strings it is possible to play every perfect composition exquisitely, with advantage over the other instruments in the trills and in the *piano e forte*. His brother Geronimo (who died in Flanders) played these instruments superbly, and now they are played by Filippo, the third brother, who serves His Catholic Majesty […] (Giustiniani, 1962: 71).

Piccinini seems to have moved within the thick of other influential musicians. At the court of Alfonso II d'Este, apart from the fact that Luzzasco Luzzaschi also worked there, Piccinini may have been exposed to the florid *seconda pratica* style of the *concerto delle donne*. His subsequent patron, Cardinal Aldobrandini, was also a patron of Frescobaldi. He may have met Carlo Gesualdo, for he claimed that he gave two of his improved archlutes to the Duke of Venosa at a visit by the latter to Ferrara (Kinsky, 1938: 109). Gesualdo left one of these archlutes in Rome for the *Cavalier del Liuto* (Kinsky, 1938: 109). This *Cavalier* may well have been Lorenzino (see Chapter 5). Further, Piccinini was a member of the *Accademia Filomusi* (Kinsky, 1938: 106 and Scattolin, 2001: 707), of which Monteverdi, too, was a member (Kinsky, 1938: 106) and which met at the house of the composer Girolamo Giacobbi (see Smith and Vanscheeuwijck, 2001: 819).

Alessandro Piccinini died in 1638 (Coelho, 2005: 534).

15.2   Piccinini's lute books

Apart from a few scattered pieces in manuscripts, notably *Modena B*, Piccinini's lute and theorbo music is collected in two printed books.

Dedicated to the Infanta of Spain, Archduchess Isabella of Austria, Piccinini's *Intavolatura di liuto, et di chitarrone libro primo* was published in 1623. Piccinini was already 57 years of age at this time, but Coelho (2005: 534 – 535) points out that he had already begun compiling the book as early as 1611.[215]

The preface (or *avvertimenti per ben suonare*, as Piccinini called these thirty-four *capitoli* in the *tavola* on page 9) is a rich source of information on performance practice. Piccinini covered aspects such as arpeggiation (see Chapter 13), playing cleanly, contrasting *forte* and *piano* playing, the execution of *strascini*, pleasing ensemble playing, etc. English translations are available in Buetens (1969) and Piccinini (1983 and 1986). Also see Fabris (1997: 37 – 39).

The *Libro primo* has a section for lute, calling for an archlute of thirteen courses, followed by a section for theorbo and, finally, a toccata for two lutes and a *canzona* for three lutes.

His *Intavolatura di liuto libro secondo*, which contains only music for solo lute, was published posthumously in 1639 and dedicated to Cardinal Guido Bentivoglio. Piccinini's son, Leonardo Maria (named after Alessandro's father), collected the music for the publication and included some of his own compositions too, but without providing any indication as to which pieces were composed by father and which by son.

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[215] Evidence that some of the music in the book may have been composed decades earlier is also to be found in the thirty-third *capitola* of the *avvertimenti*, which mentions that the ensemble pieces included at the back of the book were played by the brothers Piccinini – with Girolamo on the large lute and Filippo on the small lute – at the court of the Duke of Ferrara (i.e. before 1597) and later at that of Cardinal Aldobrandini. See Kinsky (1938: 108).

The two books contain the early seventeenth-century genres usual to the Italian lute sources: dances such as *correnti* and *gagliarde*, variation pieces and toccatas.

Interestingly, although the *Libro primo* includes a wealth of toccatas – twenty-five for lute solo, one for lute duet and thirteen for theorbo – the title page does not advertise this genre, mentioning only *"Arie, Baletti, Correnti, Gagliarde, Canzoni & Ricercate musicali"*. Perhaps Piccinini, the printer or the target audience classified toccatas under *"Canzoni & Ricercate"*.

The *Libro secondo*, in contrast, groups the pieces by genre, privileging the eight toccatas at the opening of the book, even before the two *ricercare*. Further, the title page advertises that the volume contains *"[…] Toccate, Ricercate Musicale, Corrente, Gagliarde, Chiaccone, e Passacagli, alla vera Spagnola, un Bergmasco, con varie Partite, una Battaglia, & altri Capricci"*.

As to modern transcriptions and editions of the books: a transcription by Mirko Caffagni of the lute pieces in the *Libro primo* is available (see Piccinini, 1965). For these transcriptions, Caffagni used guitar notation and therefore not only transcribed the tablature onto a single treble staff, notating the music an octave higher than actual (sounded) pitch, but also transposed the music down a minor third to make the music relevant for guitarists.

Another transcription by Perret, Correa and Chatton (see Piccinini, 1983 and 1986), likewise only presents the lute music contained in the *Libro Primo*. The music is transcribed onto two staves, assuming a lute tuned to g'. The title of the publication suggests that the intention was to transcribe *all* the lute pieces. However, the two volumes only provide transcriptions of the contents up to the middle of page 43 of the original tablature, which is the end of *Canzone Terza*. The solo lute music in the original book, however, continues until page 85 and includes a further fourteen toccatas for solo lute, amongst other pieces. The theorbo pieces are not transcribed, nor are the pieces in the second book.

Therefore, I have prepared transcriptions of the eight toccatas in *Libro secondo* as well as of selected theorbo toccatas from *Libro primo* in **Volume 2**.

Moreover, for its rarity value, it will be worthwhile examining the toccata for two lutes. This toccata provides a unique opportunity to examine how a composer harnessed the enriched textural potential and sonority provided by two lutes in composing within a free genre.

15.3 Conservatism and innovation

15.3.1 Contrapuntal conscientiousness

15.3.1.1 Toccata a dui Liuti (1623)

Printed at the end of the book, along with a *canzone* for three lutes, the *Toccata a dui Liuti* (Piccinini, 1623: 122 - 125; transcription in **Volume 2**) spans two double pages (i.e. pages 122 to 123 and pages 124 to 125), with the one lute part printed on the left-hand pages and the other printed upside-down on the right-hand pages. In this way, two lutenists sitting

opposite one another could read from the same book. The printer's judicious layout also ensured that the page turn coincided with rests in the second lute player's part.

The combined forces of two lutes offers the potential for thicker texture, especially in consistently maintaining voices in counterpoint. A further advantage is the freedom afforded to one lute in executing *passaggi* and diminutions whilst the other lute maintains the counterpoint and harmony.

Note, however, that in contrast to *La Spagna* by Francesco Canova Da Milano or Terzi's *contrappunti* which could be played alongside his intabulations (see Chapters 3 and 4), the two lutes in Piccinini's toccata share an equal role in the texture and musical material.

The rubric under the title states that one lute is to be tuned a tone higher than the other. Considering the tablature then, if both lutes were to be tuned to a nominal G, then the first lute part would be in an F mode and the second in a G mode. In other words, the first lute part needs to be played on a lute tuned a whole tone higher. The benefit of this is the scope for a broader range of sonorities: the two parts require different fingerings – which translates as different voicing – for the same harmonies.

The opening, until bar 15, shows features typical to lute toccatas, viz. large chords, followed by *passaggi* which cross a sizable register. Moreover, some elements of arpeggiation, for example in bar 5, as well as free imitative gestures, add to a loose, improvisatory texture.

It is noteworthy that Piccinini used contrary motion between the two lutes playing *passaggi* simultaneously. The use of simultaneous *passaggi*, particularly in contrary motion, is by no means a typical toccata texture: the keyboard toccatas of composers such as Andrea and Giovanni Gabrieli, Bertoldo, Diruta or Merulo, for example, typically feature singled-voiced *passaggi* in one hand, accompanied by simple chords in the other. Consider, for example, Bertoldo's *Toccata seconda* (Bertoldo, 1591: 6 – 10) or Giovanni Gabrieli's *Toccata del secondo tono* (Diruta, 1593: ff. 22 – 23ᵛ; transcription in Diruta, 1984: 86 – 87).

Considering a keyboard composer who worked at the same court as Piccinini: Luzzaschi's *Toccata del 4ᵒ tono* (Diruta, 1593: ff. 24 – 24ᵛ; transcription in Diruta, 1984, vol. 1: 88 – 89) does not feature double *passaggi* (except for bar 15, with double notes in quaver rhythm in parallel sixths in bar 15), nor contrary motion. Moreover, Luzzaschi's toccata does not feature a *ricercare*-like imitative section. This suggests that it cannot be assumed that a lutenist like Piccinini was simply imitating the models of his keyboard colleagues.

On the other hand, consider the following passage, which appears towards the end of Michelagnolo Rossi's *Toccata seconda* from his *Toccate e correnti* (1657):[216]

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[216] The 1657 print seems to be a reprint of the first edition which appeared in the 1630s. See Moore (2001) and Silbiger (1983).
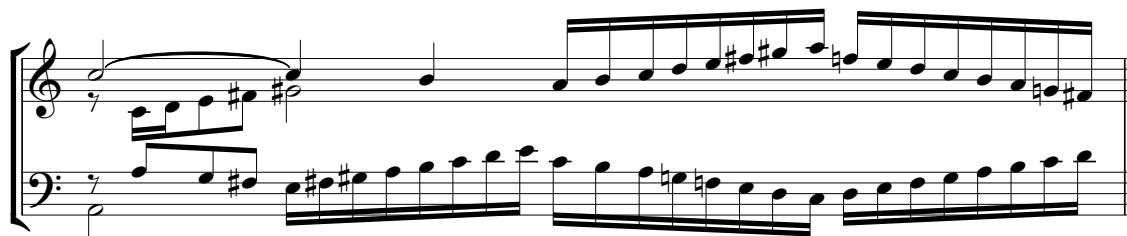
In fact, it would be inaccurate to assume that the textural resources of two lutes would bring the music closer to that of the keyboard toccata. Instead, the work shows some resemblance – but also important differences – to early seventeenth-century sonatas for two or more melodic instruments and *continuo*. For example, the way in which the two lutes execute simultaneous *groppi* in parallel motion is found in the sonatas of Dario Castello; consider the final bars of *Prima sonata a due soprani* (Castello, 1621):

Whilst Castello generally used much parallel movement between the instruments, Piccinini reserved this for such *groppi* at cadences. Elsewhere, semiquaver *passaggi* tend to be presented alternatingly, in answer, as is the case in bars 11 to 12 of the toccata.

Most striking is that the contrary motion in passages in the opening section sometimes create acerbic dissonances. For example, in bar 13, the descending passage in the second lute features a c'-natural, whilst shortly thereafter the ascending passage in the first lute has a c'-sharp. The contrary motion passage on the second beat of bar 14 creates four consecutive dissonances. Pertinently, such passages are followed by simultaneous *groppi* in parallel consonances, which thereby play a "normalising" role, excusing the previous dissonances, as it were.

From bar 15 onwards, the lion's share of the music continues in rather conservative, imitative *ricercare* or fantasia texture.

Bars 15 to 20 feature a *bicinium* in the first lute as the second lute is tacit. This is answered by a similar solo for the second lute in bars 20 to 24.

This technique is also typical of many sixteenth-century solo lute fantasias, in which an implied four-part texture is divided into two pairs of *bicinia* which, in turn, present the subject imitatively, after which all four voices join together for a fully-textured cadence. This technique is also frequently featured in Castello's sonatas for two instruments and *continuo*,

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when one instrument presents subject material whilst the other is tacit, whereafter the roles are swapped, with both instruments eventually joining for the cadence. Consider, for example, the opening section of *Terza sonata à due soprani* (Castello, 1621).

In bars 25 to 32, both lutes play together once more. In the figures which are passed between the parts, it is rhythm, rather than melody, which characterises the motive.

The first lute presents a new *bicinium* in bars 32 to 34. After the answer in the second lute in bars 34 to 36, the first lute starts another *bicinium* as a solo, but the clear distinction is relaxed: notice that broken-style texture is introduced in bar 37, after which the texture thickens to a four-voiced cadence. This overlaps with the entry of the second lute part. Yet, instead of continuing with both lutes sharing equally in fuller counterpoint, this leads to a cadence with parallel sixths in the figure and the *groppo* in bar 43.

In the next bars, the entries are still chiefly divided between alternating solo presentations by each lute, but now with thicker texture and more overlapping between the presentations of the two lutes.

The two parts come together again at the cadence in bars 57 and 58.

There is a return to the opening texture as bars 58 to 59 recall bars 11 to 12 and the music continues in a freer-voiced texture. Whereas part-writing is still evident, the fantasia-like strictness featured in the preceding imitative sections is now relaxed. For example, the dense-sounding material in bars 61 and 62 is actually a broken-style presentation of two pairs of voices moving simply in parallel motion, but rhythmically shifted.

Passaggi are initially answered between parts, then presented simultaneously in both lutes in parallel motion in bars 68 to 69 and in contrary motion in bar 70, recalling the opening gesture of the toccata. It is remarkable that Piccinini even featured simultaneous demisemiquavers in this coordinated passage.

In contrast to the *Canzone a trè Liuti* (Piccinini, 1623: 126 – 131), which maintains imitative counterpoint throughout, this toccata piece combines imitative texture with sections of freer instrumentality. Yet, the freer toccata textures occur only at the beginning and at the end, so that, similar to many keyboard toccatas, the form becomes that of an imitative core framed by freer passagework.

Apart from passagework and the occasional dissonances, the musical language of this toccata is rather conservative. Following the thirty-third chapter of Piccinini's *avvertimenti*, this piece may have stemmed from the 1590s, when Piccinini and his brothers worked at the d'Este court in Ferrara.

Is the relative weight and detail placed on the imitative sections in this toccata, compared to most of the solo lute toccatas in Piccinini's books, to be ascribed to the enriched contrapuntal scope of two lutes? Alternatively, did Piccinini perhaps deem imitative textures preferable to the potential tedium of excessive passagework between the two lutes? Or is the conservative nature indeed to be attributed to an early dating for this work?

Perhaps it is a combination of these considerations: the potential for tedium in passagework and freer textures would lie in the fact that the coordination between the two lutes would

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preclude an *individualistic* interpretation – a possibility which does, in contrast, become feasible in a *continuo* approach to combining instruments, such as in Kapsperger's solo toccatas which feature an added *continuo* bass line.

In comparing Piccinini's approach to other ensemble sonatas, consider that Giovanni Gabrieli's *Sonata XXI con tre violini* from his *Canzone e sonate* (Gabrieli, 1615) likewise places the focus on imitation and on alternating the presentation of material between the three violins, with *passaggi* only featured towards the end. Giovanni Battista Fontana's *Sonata 16 a 3 violini* from his *Sonate* (Fontana, 1641) features much parallel motion between the parts when they present together. For smaller figures, the instruments are featured in answer. A *groppo* at the end of the first triple-meter section is executed by the first two violins in parallel motion, but *passaggi* are used sparingly. In the penultimate section, the third violin presents *passaggi* in accompaniment of the *continuo* alone: the other violins remain tacit, thereby allowing an *individualistic* approach. Only at the end, did Fontana introduce passagework in semiquavers in all three violins, first in parallel motion between two violins, followed by only one bar with the third violin joining in contrary motion. Notably, the final *groppo* features all three violins.

The upshot is that, although *passaggi* do not form the bulk of Piccinini's toccata for two lutes, his approach must be lauded, in comparison to contemporary works, for the rare playfulness between the two instruments, which probably stemmed from the fortunate musical familiarity of an ensemble consisting of brothers who evidently worked well together.

Yet, today Piccinini's style seems to suffer from a rather unfortunate reputation of conservatism. For example, Coelho (2005: 535) mentions that whilst his lute works are retrospective and conservative in style, relying more on the sixteenth-century musical style, his theorbo works use new techniques, and *"[…] verfügen über gefällige Melodik und subtile Virtuosität"* {possess melodic appeal and subtle virtuosity}.

Speculating that Piccinini and Frescobaldi must have had opportunities to meet at the d'Este court and in Rome, Coelho (1987: 138) nevertheless believes that the "[…] rather conservative nature of Piccinini's works […]" suggests little cross-pollination of style between the two composers. On the other hand, comparing keyboard and lute styles runs the risk of focusing on superficial details. An objective evaluation of Piccinini's works and the novelty of his expressive intentions requires looking beyond arpeggiation and other surface figures alone.

To be sure, Piccinini's toccata for two lutes shows a rather conservative side of his toccata composition. Just so, a few of his solo toccatas, whilst musically charming, offer little novelty in the way of daring dissonance, innovative or showy technique, idiomatic textures or stark contrast: consider **Toccata VIII** for lute (Piccinini, 1623: 30; transcription in Piccinini, 1986: 22 - 23) or **Toccata V** for theorbo (Piccinini, 1623: 98), for example.

An unadventurous musical language and conservative texture cannot summarily be considered to be the norm for Piccinini's toccata style, though. On the contrary, most of the toccatas do in fact harness novel idiomatic techniques and musical devices which were in vogue in the seventeenth century. Moreover, each toccata presents a unique negotiation of the balance between established and innovative structures. It is this balance, maintained within –

and between – the musical-compositional level on the one hand and performance-virtuosic aspects on the other, which relates to the new style.

For example, Piccinini's *Toccata VII* from his *Libro secondo* maintains a contrapuntal structure, but manipulates harmonic and modal aspects in a way which tempts comparison to tonal procedures.

15.3.1.2 Toccata VII (1639)

Toccata VII from Piccinini's *Libro secondo* (Piccinini 1639: X - XI; transcription in **Volume 2**) shows little departure from sixteenth-century contrapuntal textures.

The toccata relies on a four-voiced ideal, although, typical of the lute style, the actual number of voices is often reduced for pragmatic reasons. A regard for voice leading is maintained in imitative as well as in more homophonic sections. A motive for free imitation is loosely maintained throughout.

Whilst a sectional structure is present, the textural contrasts are subtle rather than juxtaposed. Instead, Piccinini relied on harmonic and modal aspects to create tension and release within this toccata.

Bars 1 to 10 form an opening section. Even the very first bars contrast the C minor and the E-flat major sonorities, thereby presenting a nutshell introduction of precisely the structural aspect which is to be expanded over the course of the toccata.

After the cadence to c in bars 9 to 10, bars 11 to 13 introduce a more *coordinative* beat through the use of crotchet rhythm. This, along with the register change, creates contrast, despite the consistent texture. Moreover, expressive dissonances are introduced: consider the *passus duriusculus (plurium vocum)* between the a'-flat and a'-natural in bar 12. The a'-natural is dissonant to the g' and to the e-flat, as *quasi-transitus*. This passage leads to a cadence to g in bar 13.

Quaver rhythms introduce further rhythmic momentum in the next section. The diminutions in bars 14 to 18 are derived from *variation* figures in the sixteenth-century mould: the SATB voice-leading is maintained as the diminutions embellish the tenor voice, remaining within its *ambitus*. This is in contrast to many keyboard toccatas in which passagework in one hand, which often crosses voice parts, is accompanied by simple chords played by the other hand (consider the toccatas of such composers as Bertoldo, Gabrieli and Diruta, as mentioned above).

More expressive brashness is witnessed in certain unusual intervals, such as the *passus duriusculus* between the a and the a-flat in bar 15, or the a-natural, which forms a rather harsh *quasi-transitus* against the E-flat in bar 16.

Whilst the previous section features homophony, bars 18 to 28 introduce imitations within the SATB texture, as a short figure or motive is passed between all the voices. Structurally more significant, though, is the fact that, following the imperfect cadence which ends the previous section in bars 17 to 18, starker contrast is achieved through the use of *mutatio toni,* which moves the focus away from the *finalis*. This is achieved by introducing raised leading

notes in what amounts to a series of small cadential figures. Consider the *fundamental* bass, which can be understood to underline bars 18 to 28:

In particular, the implied harmonic sequence in bars 20 to 22 (marked by square brackets in the model above) introduces sonorities and tones which are removed from the *finalis* and the overall mode. This leads to a perfect cadence to D, which in turn serves as a dominant for a perfect cadence to G. Apart from the strain to the modal stability, Piccinini used dissonance within the figures, such as the *passus duriusculus (plurium vocum)* in the move from f-sharp to f-natural in bar 26, momentarily disrupting an expected cadence to G.

The contrapuntal voice leading persists in the new section from bar 28, although now with three voices sustained. If the previous section can be seen as shifting the focus to G, as the dominant to the *finals*, this section emphasises E-flat and its dominant, B-flat. This is achieved through the harmonic sequence in bars 28 to 31.

For the next section, consistent voice leading and a *coordinative* beat persist, though in a slower rhythm. For that, the motive which is treated imitatively from bar 38 introduces more rhythmic motion. In bars 41 and 42, contrary motion between the bass and soprano allows exploration of the upper range of the lute and emphasises the independence of the voices. This leads to the stratified bass-and-soprano texture in bars 43 to 45. As an expressive *longingua distantia* (see Chapter 8), this is set in relief against the tighter voice leading applied elsewhere in this work. This passage also allowed Piccinini to showcase the special instrumental feature of the *bordoni,* whilst highlighting the bass line. This bass line serves to re-establish c as the *finalis*, through its chain-of-fifths type of movement: BB-flat – E-flat – C – F – D – G.

After bar 46, the return to three voices, featuring imitations from bar 48, recalls the passage in bars 18 to 25. The high register is touched once more before the final cadence.

It would be tempting to liken the treatment of modal aspects and *mutatio toni* to tonal procedures, by comparing these to *modulations* from c to G, or to the "relative major", E flat and its dominant, B-flat. However, care should be exercised to rather acknowledge that for the seventeenth-century listener, this toccata would have been perceived as using daring manipulations of the mode through cadences to various degrees in order to create an expressive structure, despite the conventional and consistent texture. Whilst later tonality

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may have had its roots in such procedures, it would be anachronistic to equate this to "primitive" attempts at the ideals of a later style.[217]

In contrast to many of the toccatas of the time, this toccata shows a fastidious voice leading and the predilection for a fuller texture, which inclines towards a four-voiced structure. In comparison, for example, whilst Melii relied heavily on parallel movement, frequently only featuring two voices, Piccinini endeavoured to give each voice independence through the use of contrary motion and imitations.

In fact, it is noteworthy that Piccinini used parallel thirds, sixths and tenths only for brief passages, reserving these for expressive occasions, such as in bars 35 to 36, or in bars 40 to 41, where the bass moves in contrary motion to the upper voices, which ascend in parallel thirds.

Often, even when a freer, less consistent approach to voice leading is evident, an emphasis on the independence of voices is maintained.[218] Consider *Toccata IIII* from the *Libro Secondo* (Piccinini, 1639: VI – VII; transcription in **Volume 2**), which, apart from imitative gestures which outline various voice registers, features frequent passages where two voices move in contrary motion. To appreciate the attention to texture, consider that this is a feature found more in toccatas of Frescobaldi and Michelangelo Rossi than in earlier composers like Giovanni Gabrieli, where *passaggi* are used in only one hand, as I have argued above. Interestingly, though, a notable instance of parallel movement occurs as consecutive octaves in the figure in bar 3. Deliberately contrary to the contrapuntal care elsewhere, this figure uses off-beat accentuation and adds to the free improvisatory gesture of the opening four bars, before the imitative texture begins in bar 5.

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Contrapuntal structures are by no means the only texture used by Piccinini. His toccatas show much textural variety and draw from a large toolkit of idiomatic, textural and musical resources. The theorbo works show even more experimentation with the idiomatic possibilities.

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[217] Thus, whilst tonal language aptly describes certain facets of the music style, it must be stressed that functional tonality cannot be used to suggest that the music uses, or worse, *attempts to use*, the tonal procedures of the eighteenth century.

[218] Indeed, it is noticeable that in other genres, too, especially amongst the lute works, Piccinini maintained a contrapuntal structure, in which horizontal voice-leading, rather than a vertical, chordal approach, served as the textural mould. For example, whilst the *bergamasca* genre relies on what effectively amounts to a simple, repeated harmonic progression, for which a chordal approach may seem apparent, Piccinini's *Bergamasca* (1639: XVI – XX) is not a simple embellishment of a *chordal* structure. Here, too, voice leading remains almost fastidiously intact and the work even features sections of imitative textures. Piccinini nevertheless allowed the performer to display various aspects of technical virtuosity. Virtuosic as they may be, the diminutions in the final variations are held in check within the boundaries of a voice. In these passages, it is noteworthy that Piccinini did not thin the texture to that of diminutions accompanied by one voice, but maintained three voices, placing the diminutions in the middle voice.

15.3.2 Contrapuntal alternatives and textural *Spielfreude*

15.3.2.1 Toccata III (1623) for lute

Toccata III for lute (Piccinini, 1623: 16 – 18; transcription in Piccinini 1983: 27 – 30) explores an idiomatic texture which relies on *passaggi*. Yet, despite the freer texture, the various *passaggi* are placed into small isolated ranges in a way which outlines a suggested polyphonic structure.

The approach is comparable to that in Kapsperger's (1611) *Toccata 8ᵛᵃ* for lute or Castaldi's (1622) *Arpeggiata a mio modo,* as discussed in Chapter 13. The listener perceives implied, sustained harmonies, over which the *passaggi* and other figures highlight hypothetical voices in a filigree texture. The resultant "monodic counterpoint" can be likened to the *viola bastarda* style.

There is also semblance to the *style brisé* of the French lute repertoire, but with two important differences. In the first place, this toccata poses freer and more varied figures: apart from scale *passaggi* in quavers and semiquavers, *variation* figures feature *superjectio* in dotted and undotted rhythms while some figures are simply written-out arpeggios rather than melodic fragments. This variety adds to the improvised character. Secondly, the long, sustained bass notes suggest a more harmonic approach, rather than a bass line which plays an equal role in counterpoint, which would be more typical of *style brisé* derived from contrapuntal structures.

Thus, bars 1 to 8 are heard to lie over a sustained G, moving to an implied D in bar 9. The chords in bar 12 and 13 highlight the move to a B-flat, along with its implied harmony.

The bass returns to a sustained G in bars 17 to 20, followed by a sustained D in bar 21. The semiquaver rhythm increases the rhythmic activity, although the sustained bass maintains an *individualistic* beat.

From bar 23 the figures become shorter, resulting in a faster succession of alternation between voice ranges. The figures remain of irregular length, though. This is combined with more rapid changes in the bass line (A in bar 23, c in bar 24). Yet, the faster succession in the bass notes is blurred in order to avoid a strong *coordinative* character: the move to A is not direct, but outlines an arpeggio figure; on the first beat of bar 24, the figure still seems to outline an arpeggio of the a-harmony, before settling on the expected c.

The increasing activity in the bass line becomes more defined in bars 27 to 29, until the bass does not merely underline (or imply) the harmonic basis, but eventually plays an active role in the counterpoint within an increasingly dense texture towards bars 33 to 37. This requires a defined, *coordinative* beat.

After a tenorising cadence to D from bar 37 to 38, a stately, regular rhythm with sequencing continues the more assured character, until a four-note *variation* figure, featured between various voices, momentarily suspends the beat in bars 41 to 43. A clear bass line from the second half of bar 43 drives to an imperfect cadence to the dominant in bars 44 to 45. This is followed by a bass line *passaggio* which traverses a large register, crossing the ranges of the upper voices, which leads to the final cadence, with a *groppo* and a *passaggio* in the middle voices above a sustained D.

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A similar broken texture is harnessed in *Toccata VI* for lute from the *Libro primo* (Piccinini, 1623: 20 - 22; transcription in Piccinini, 1983: 35 – 39). However, whilst this broken style is the main texture for *Toccata III*, it forms only one of a variety of textures in *Toccata VI*, namely of the sizeable last section, from bar 57.

15.3.2.2 Toccata XXV (1623) for lute

Whilst *Toccata III* implies a respect for different voice regions, so that a contrapuntal background is palpable, an even freer approach to texture is seen in ***Toccata XXV*** for lute (Piccinini, 1623: 82; transcription in Piccinini, 1965: 90 – 91).

Apart from the homophonic, SATB structure with diminutions in the bass for the opening section, bars 1 to 7, the piece mainly features various diminutions and *passaggi* in a host of rhythms, mostly in a single-line fashion reminiscent of a bowed-instrument texture.

The polyphonic maintenance of voices is thereby surrendered in favour of pure *Spielfreude* (to borrow a term from Valentin, 1930: 8). The figures and diminutions outline a slowly changing harmonic progression and the toccata lacks any *ricercare*-like contrapuntal imitation.

In other words, the idiomaticism lies in the freedom which this afforded to the left hand, which facilitates the use of a large range of the lute. The sequencing of ideas, as well as the rhythmic variety (of which Piccinini's proportion indication $^6_2$ for passages which are essentially in triplets, is noteworthy) add to the improvisatory character.

<center>***</center>

In other toccatas, Piccinini used starker contrasting textures in combination with a wider palette of idiomatic techniques in order to create highly idiomatic, expressive structures in which *Spielfreude* is taken further.

15.3.3 Contrasting textural possibilities: Toccata VI (1623) for theorbo

In other compositions by Piccinini, each of the textures considered thus far become but one possibility within a richer palette. So, for example, instead of focusing on a single texture, *Toccata VI* for theorbo (Piccinini, 1623: 100 – 101; transcription in **Volume 2**) contrasts a variety of textures, in which imitative counterpoint enjoys no special preference.

The opening section, up to bar 15, is largely chordal, or harmonically based, in its broad sequential movement in a (non-modulating) chain of fifths. The *finalis* is emphasised in bars 1 to 7. Thereafter the fifth degree, d, is sustained in the bass; however, in the absence of a raised leading note, its function as the dominant is weakened. Likewise, the move to A in the bass in bar 12 does not feature a raised third in its accompanying harmony, so that it does not serve as a dominant to the degree of d. Thereafter, from bar 12, the bass notes and associated harmonies move faster, first to C and then to the cadence to F.

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In highlighting these various scale degrees as chords, the free texture draws on *passaggi*, block chords and *variation*. Also notice that the figure in bar 7 is simply a written-out descending arpeggiation of the g-harmony. This allows an *individualistic* beat, whereas the faster succession of harmonies from bar 12 moves towards a *coordinative* beat for the next section.

The new section, which begins in the second half of bar 15, introduces material in which especially the dotted rhythm and motivic repetition impose a more assured beat. Whilst contrapuntal polyphony is implied in the way in which the bass "answers" the upper voice(s), the voices nevertheless appear separately, in succession, not simultaneously. Therefore, the contrast lies less in a new texture, but rather in a more structured texture and, pertinently, a *coordinative* beat. Sequential treatment also features in this second section, in some ways reversing the process of the first section: F is highlighted in bars 15 to 17; the bass moves to C in bars 18 to 19. After the move to D, the sequential treatment is ended and *passaggi* tumble into a cadence onto d.

Until this point, Piccinini hardly showcased theorbo-specific virtuosity. The same can be said for the next section, which introduces imitative counterpoint. The stricter texture maintains the *coordinative* beat, yet contrasts with the preceding sections. Imitative counterpoint is not a particularly idiomatic texture for the theorbo, which probably explains why Piccinini used this for only eight bars, as textural juxtaposition.

In contrast, the core of the toccata uses Piccinini's theorbo-particular style of arpeggiation, which I have already discussed in Chapter 13. Piccinini thereby preferred an effective idiomatic technique and texture over the imitative central section typical of many keyboard toccatas. The novelty of the technique suffices to excuse the "faulty" voice leading and strange chord inversions. Pertinently, the idiomatic show is not featured willy-nilly, but incorporated strategically into the musical and structural discourse.

The *coordinative* beat is released by the textural change to *passaggi* with long *strascini* – another decidedly idiomatic technique – over an implied d (or D) in bars 48 to 49. The D is sustained as the contrapuntal texture and small imitations lead to a perfect cadence to the *finalis*.

After this, a homophonic texture is used for a stately plagal cadence, to reconfirm the *finalis*.

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Toccata XIII for theorbo (Piccinini, 1623: 119) features a very similar combination of textures and idiomatic techniques – notably Piccinini's theorbo-style arpeggiation – to create a musically meaningful, yet instrumentally virtuosic structure. In fact, not only his handling of textural contrast, but also his command over idiomatic and technical possibilities on both the lute and the theorbo, is intrinsic to Piccinini's style.

15.4 Idiomatic and instrument-specific techniques

It can be said that, in terms of his lute pieces, Piccinini's virtuosity draws largely on the sixteenth-century techniques. Typically, for example, diminutions are featured within one voice part while other voices are maintained in slower moving counterpoint. Nevertheless,

new techniques were incorporated into his lute style. *Passaggi* which sweep across large registers without regard for different voices allow the performer to show the versatility and range of the lute. Slurs (*strascini*) were possibly taken from the new theorbo technique, but Piccinini used these effectively on the lute too. Moreover, the seventeenth-century lutenists would surely have been eager to showcase their control over the extended bass *bordoni*, which were a relatively new addition to the lute. Piccinini took care to incorporate these into the toccatas too.

These techniques were equally applicable to the theorbo. Yet, true mastery on the theorbo required more than just a direct transfer of lute technique. Recognition of this fact is not to be taken for granted: as I have discussed elsewhere, some theorbo works in manuscripts, as well as certain works by Melii, for example, suggest that not every lutenist achieved a suitably differentiated style in attempting to write for the theorbo.

Extended passages of *strascini* became far more commonplace in effective theorbo composition and technique. Furthermore, an able composer and performer could use the proximity in tuning between the upper courses, which arises from the re-entrant tuning of the first courses, to good effect. Dazzling string crossings added an element of tone colour variation to passagework and melodies. Piccinini used this especially effectively in *campanella* passages.

An awareness of the possible irregularities in chord voicings caused by the re-entrant tuning required special care in writing for the theorbo. The careless theorbist would simply discount the re-entrant tuning, leading to the kind of disappointing voice leading which is sometimes encountered in Melii's works. Yet a contrapuntally conscientious approach in which too much emphasis was placed on maintaining voice leading, could quickly lead to an apologetic, lacklustre style and a limited musical language. The most original composers therefore turned the tendency towards inconsistent voicing in passages of chords into an advantage, by harnessing the possibility to create kaleidoscopically unpredictable patterns in arpeggiated passages (see Chapter 13). Easily and comfortably executed, rich harmonies in combination with the rapid arpeggiation figures supported a full sonority and were sure to astound the audience.

Yet, even for established textures and techniques, Piccinini took care to adapt these to the peculiarities of the instrument. Consider the use of imitative texture in *Toccata XII* for theorbo (Piccinini, 1623: 118), which shows a similar contrapuntal approach to the theorbo intabulation of *Ung Gai Bergier,* which I discussed in Chapter 4. Whereas bar 7 introduces a typical *fantasia*-style motive with imitative counterpoint, the imitation is soon abandoned, although a conventional, largely two-voiced, texture is maintained. Bars 23 to 28, in contrast, introduce imitation which idiomatically exploits the tuning of the theorbo, thereby compensating for the lack of register; consider this excerpt of bars 23 to 28:

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The musical notation only shows various entries on same pitch. However, the tablature, which I have reproduced in lieu of a first-level transcription in the example above, shows that Piccinini placed the various entries on different courses. In this way, although the entries share the same pitches, they are differentiated in tone colour – a curious effect which would probably have surprised and charmed seventeenth-century audiences.

All these new techniques fit into Cypess' (2016) description of artisanal exploration beyond what had previously been considered to be "natural" in the vocal-dominated musical style. This feature of seventeenth-century instrumental music was witnessed by Gianbattista Marino in his poetic description of a duel between a lutenist and a nightingale in his *L'Adone* (Marino, 1623: Canto VII, *ottave* 40 – 56). According to Coelho (1994), Marino's vivid, even technical, description of the lutenist's artifice suggests that such virtuosic display was increasingly commonplace in early seventeenth-century lute music. In particular, Marino's poem is a "[…] persuasive account of the performance and compositional procedure of early seventeenth century toccatas" (Coelho, 1994: 395).

In considering Marino's poem, Coelho (1994) compares the poet's detailed depictions of the lutenist's toccata to aspects of artifice, virtuosity and innovation in Piccinini's toccatas. Nevertheless, this can only be regarded as part of the picture: in Marino's poem, the lutenist relies on moment-to-moment inspiration with the intent of outdoing the efforts of the nightingale. With ever-increasing effort to stretch the capabilities of the instrument further, Marino's lutenist concerns himself with progressively bizarre effects, but not with overall structure.

Yet, Coelho (1994: 406), recognises a build-up within Marino's description of the toccata, which may be related to Newcomb's paradigm (see Chapter 10). I would argue that this is pertinent to Piccinini's toccatas: his style relies on far more than merely a dazzling array of playing techniques, as he harnessed purely musical features, too, for structural shaping. These include figures of dissonance, rhythmic variety, meter changes, sequences and, as I showed in my discussion of *Toccata VII* (1639) above, the manipulation of harmonic and modal aspects.

For example, although fully idiomatic to the instrument, *Toccata IV* for theorbo (Piccinini, 1623: 96) is devoid of the flashiest theorbo-specific techniques. Contrast, expression and coherence are achieved within a charming, poetic conciseness through such aspects as meter changes and the use of a large register.

Thus, as individually as each of Piccinini's toccatas treats the variable musical and instrumental elements of composition, these aspects are always maintained in balance, in order to create a coherent whole. This has already been highlighted to some extend in the works discussed thus far. To better appreciate this alchemy, it will be telling to examine two toccatas which claim to particularly emphasise one *musical* element, namely chromaticism, before considering how Piccinini combined the various instrumental and musical elements in various longer, multi-sectional toccatas.

15.5 Piccinini's cromatica toccatas

15.5.1 Toccata cromatica XII (1623) for lute

The twelfth lute toccata in the *Libro primo* (Piccinini, 1623: 46 – 47) is entitled **Toccata cromatica XII.** Whereas Caffagni's transcription (Piccinini, 1965: 43 – 44) presents a transposed version, a third lower in guitar notation, in my analysis, I shall refer, as usual, to the pitches indicated by the tablature, assuming a lute in G.

A first glance at the notation reveals that, despite the *cromatica* rubric, the piece is by no means overloaded with accidentals and *passus duriusculus*.

Dominated by dotted-rhythm figures passed between voices, the opening bars, up to the cadence to the dominant in bars 18 to 19, remain fairly stable in terms of material presented.

Typical of many toccatas, the opening bars feature figures over long, sustained bass notes. Bars 1 to 4 can be understood to lie over a sustained G, whilst bars 5 to 9 lie over a sustained D. It is interesting to note the subtle sequence in the leap of a fourth to the minor sixth above the bass, which occurs in bar 4 (e'-flat above G) and in bar 8 (b-flat above D).

Bar 10 moves to C in the bass, at which point the sustained bass notes of the opening gestures end.

The first chromatic moment occurs as a *passus duriusculus* in bar 13, as the e-flat moves to e-natural. Bars 14 to 15 feature another *passus duriusculus* (b-flat to b-natural) as does bar 15 (e' to e'-flat).

Bars 15 and 16 create the expectation for a cadence to c, as the listener understands the passage to be based on the following model:

The initial move from e-natural to e-flat in bar 15 is thereby understood as a *passus duriusculus*.

The bass evades the cadence by ascending to a in bar 17, harmonised with a sixth (f '), but a cadence to c' is nevertheless anticipated, based on the following, adapted understanding of the above model:

Contrary to this, however, the introduction of a c'-sharp instead of a c' shifts the listener's expectation towards a cadence to d, so that the model becomes:

Thus, the apparent chromaticism ultimately stems from an underlying sequence: the initial cadential formula to the (evaded) c (as shown in the first two bars of the model above), is sequenced a step higher in the third and fourth bars of the model, for a cadence to d.

This excerpt of the actual passage (bars 15 to 19) shows how artfully Piccinini applied the above model, with additional chromatic movements giving an increased tartness:

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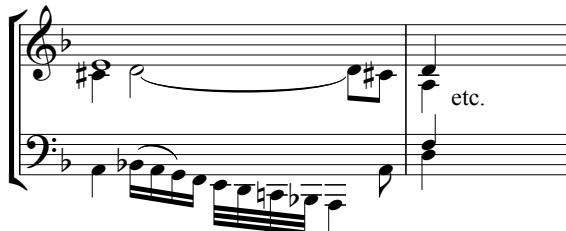
In bar 17, the b-natural is tied as a *quasi-syncopatio,* but resolved as *mora,* unexpectedly, as I outlined above, to c'-sharp. The model is further coloured by the *passus duriusculus plurium vocum* as the c-natural in bar 17 and the C-natural in bar 18 jar against the c'-sharps in the same bars. Also, note the change from B-natural to B-flat between bar 17 and 18. In other words, the chromaticism in this passage arises from two layers: the sequence in the underlying harmonic model and, secondary to this, purely incidental *passus duriusculus*.

Bars 19 to 25 feature block chords. Despite the crotchet movement in *transitus,* mainly in the bass, an *individualistic* beat is conceivable, especially in contrast to the rather obstinate dotted rhythms in the preceding section. Regarded as a chromatically rising soprano line, a tonal reading of bars 21 to 25 would lead to the expectation for a rising sequence, which, based on a rising chain of fifths, would be harmonised according to this model:

The following excerpt of the actual passage in bars 21 to 25 shows that, preferring to focus on the contrary motion in the bass line, Piccinini approached this passage in terms of modal counterpoint, rather than tonal harmony, thereby avoiding the drive of a sequential passage:

Nevertheless, similarities between these passages show that later harmonic models were based on pre-existing contrapuntal figures.

Yet, to expect that Piccinini "should have" followed the tonal model, would lead to anachronistic conclusions, as when Valentin (1930: 60) says of Frescobaldi's chromaticism:

> *Daß im allgemeinen Frescobaldi bei der Verwendung der Chromatik durch die noch wankende Stellung des neuen Tonartbegriffs gegenüber den Kirchentonarten einige Herbheiten unterlaufen, ist klar.*

> {It is clear [to be expected] that, given the still wavering position of the new concepts of key [tonality] in relation to the Church modes, Frescobaldi's application of chromaticism generally exhibits some tartness.}

At any rate, it may be accepted that Piccinini's passage is derived from artistic deliberation, for elsewhere, as I shall discuss later, he *does* show acquaintance with the harmonic model.

Following this passage, an ascending chromatic line is featured in the bass, against a descending scale in the upper voice. Bars 30 to 31 briefly reintroduce the dotted rhythm of the first section, after which the music continues in a *coordinative* beat, focussing on contrapuntal interest rather than on chromaticism: the change from b to b-flat between bars 34 to 35 is prominent, but, then, so too is the *quasi-transitus* in the bass in bar 36.

After the cadence to the dominant in bars 42 to 43, chromaticism is no longer a strong aspect. Instead, within relative harmonic stability, tension is built through the use of *passaggi*. *Passaggi* are first presented in an answering fashion between voices in bars 43 to 45. Notice that a three-voiced texture is maintained, with diminutions presented in each, except in bar 46, where a large, dazzling *passaggio* sweeps across a wide range. After contrary motion between the bass and the upper voice in bar 52, a suspended bass line on D underlines descending *groppi* and other *variation* figures in the upper voice, starting from the very highest register of the lute. The virtuosic display serves to create climactic tension over the dominant and makes bar 56 a possible ending to the piece.

One might say, then, that the emphasis shifted from chromaticism earlier in the piece to pure show in the latter part. The harmonic stability of bars 43 to 56 is hardly disturbed by the isolated instances of chromaticism: the shift from b'-natural to b'-flat in bar 48, the *passaggio* at the end of bar 50 which starts on an e'-flat but ends on an e-natural, or the figure in bar 51, which initially features an f'-sharp, but later an f'-natural.

Yet, instead of letting the piece end in bar 56, Piccinini introduced an entirely new section featuring a *ricercare*-like imitative section. If this seems unusual at such a late stage in the piece, it could be ascribed to the need for a coda-like section to reintroduce a *coordinative* beat in order to unwind the *individualistic* action of the preceding *passaggi*. Momentum to the final cadence is achieved through the triple meter. Notice, however, that this meter change does not entail a proportional relation to the preceding meter, but simply removes a crotchet beat from each bar of the old meter, whilst maintaining the same crotchet beat. As opposed to the perfect cadence in bars 53 to 56, the *finalis* is approached by a plagal cadence in the final cadence.

In this work, then, Piccinini's use of chromaticism differs substantially from that of Michelagnolo Rossi, who used dense *passus duriusculus* in all three contrapuntal voices to heighten tension towards the end of his *Toccata Settima* from his *Toccate e corrente* (Rossi, 1657; it should be considered that the first publication of Rossi's book probably stems from the 1630s – see Silbiger, 1983).

In contrast, in Piccinini's toccata, chromatic tension does not build over the course of the piece towards the final cadence. Instead, it is largely isolated for expressive purposes in a relatively short middle section, after which such aspects as textural contrast, virtuosic show and interchanging *coordinative* and *individualistic* beat structures build and release tension.

Yet, where Piccinini did use chromatic shifts, these were subtly planned to create and frustrate expectations, as opposed to the blatant use of extensive, writhing *passus duriusculus*.

15.5.2 Toccata III cromatica (1623) for theorbo

Toccata III for theorbo (Piccinini, 1623: 90 – 91; transcription in **Volume 2**) is also marked with the rubric *cromatica*. As in the lute toccata above, the chromaticism is reserved rather than exhibitionist. Chromaticism is used alongside other compositional features, such as varying texture and dissonance treatment, within a greater structure of contrasting *individualistic* and *coordinative* sections. Despite the chromaticism, the harmonic base of the work remains unadventurous.

The opening bars create an improvisatory, *individualistic* character by using a few, small imitative gestures over a sustained bass. Note that the imitated figure used in bars 2 to 5 occurs in different rhythms: crotchets, quavers and then minims.

Adding to the free character, these opening imitations are not allowed to crystallise into any clear motive or musical idea. Moreover, a defined cadence is avoided. Whilst the bass moves to the dominant, the raised leading note is avoided in the harmonisation, thereby diverting a cadence to the *finalis*.

The double *quasi-syncopatio* in bar 6 forms a $^6_4$ – chord, which is resolved by the figure in the second half of the bar. This idea is sequenced in bar 7, though with the fourth resolved to the minor third above the G. The first chromatic element is encountered in the *passus duriusculus* move from f '-sharp to f '-natural in bar 7.

At this point, there is still a latent expectation for a clear cadential figure. The sustained chords in bars 8 to 10 lead to a cadence to D in bar 10. But instead of immediately introducing a new section, perhaps with a more *coordinative* beat, the music continues in sustained chords with dissonances. Note that Piccinini did not mark these to be arpeggiated, which suggests that, even if the theorbist does choose to arpeggiate the chords, this would probably be executed freely rather than in the rhythmic arpeggiation which Piccinini called for when he did specify arpeggiation. The upshot is that an *individualistic* beat is maintained.

Notice that in bar 9, likewise in bar 12, the *quasi-syncopatio* results in a $^6_5$-harmony. The f in bar 11 forms a seventh to the bass, thereby weakening the *finalis* harmony at this point. This is derived from *quasi-syncopatio*, but approached as *passus duriusculus* from the preceding f-sharp – another subtle incident of chromaticism. A further *passus duriusculus* is presented in the bass in bars 12 to 13.

Thus far the expressive character of this passage is to be ascribed to figures of dissonance, particularly *quasi-syncopatio*, such as that in bars 14 to 15, rather than to chromaticism. The chromaticism takes off from bar 16.

In bar 16, the a forms a seventh to the bass, as *quasi-syncopatio*. Whilst the resolution occurs as expected in the same voice, the bass rises a semitone, as *passus duriusculus*. This occurs analogously in bar 17, but with the *quasi-syncopatio* forming a fourth to the bass.

The *passus duriusculus* in the bass continues in bars 18 and 19. In bar 18, which starts with a $^{♭6}_{♯3}$ – chord, the *quasi-transitus* is especially acerbic, as the a presents an augmented fourth to the e-flat in the bass. A similar idea is featured in bar 19, but the *quasi-transitus* forms a diminished fourth to the bass.

Thus, Piccinini used chromaticism as only one compositional aspect of the expressive structure. The chromaticism in the bass underlines tension which is, in turn, largely built by the various dissonance figures. A further structural layer must be mentioned: the advancing motion created by the ascending *passus duriusculus* in the bass line occurs in combination with more rhythmic drive through crotchet movement in the upper voice, so that the beat becomes increasingly *coordinative*.

The *quasi-syncopatio* forms a ninth to the bass in bar 20; similarly, the *syncopation* in bar 21 forms a seventh. The quaver movement which follows provides an increasingly *coordinative* beat, leading to bar 22, where the c, as a *quasi-syncopatio*, forms a cadential figure ($^{7}_{♯}$ -$^{♭6}_{4}$ - $^{5}_{♯}$). Yet the expected cadence to g is avoided through *variation* in bass.

After this fleeting *coordinative* section, bar 24 leads back into an *individualistic* section of sustained chords, characterised once more by dissonant figures. Bar 25 starts with a seventh above bass, although this *quasi-syncopatio* is not approached correctly: whilst the b-flat is present in the figure in the previous bar, it is in a different voice.

Bars 26 to 29 draw on a time-honoured model consisting of a 7 – 6 chain over a descending bass – a model which would have been well-established in the composer's improvisational *habitus*. In bars 29 to 30, the seventh leads into another established cadential formula ($^{7}_{3}$ - $^{6}_{♭4}$ - $^{5}_{4}$ - $^{5}_{3}$); this time the cadence is not evaded, but is weakened by the seventh, as the a forms a *quasi-syncopatio* over the B'-flat in bar 31.

Although the lethargic minim rhythm continues, bar 33 introduces a new idea, in the form of a *bicinium*. Notice that the chromatic ascending line in the upper voice is accompanied by counterpoint in the bass in a way which in fact resembles the circle-of-fifths model, which I outlined in bars 21 to 25 of the *Toccata cromatica* for lute toccata above. Consider bars 33 to 36, under which I have added a four-voiced model:
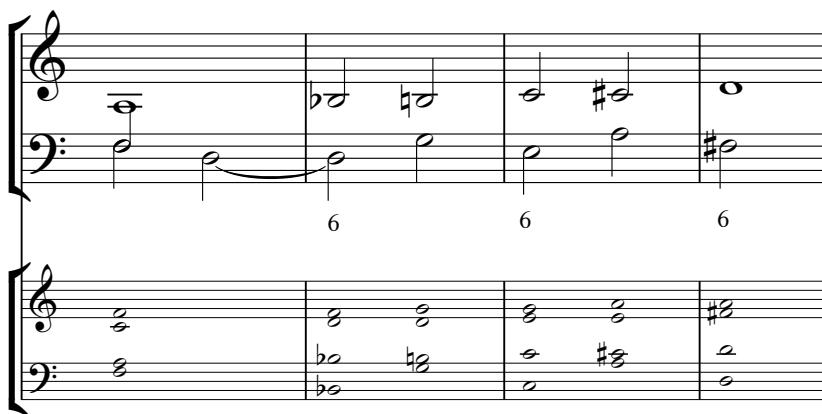
It should be noted, however, that this is not a pure circle of fifths and can also be regarded as a bass progression alternation between fifths and descending thirds, in itself a time-honoured model, which facilitates chromatically ascending voice leading in one of the voices.

It should be borne in mind, though, that Piccinini did not necessarily think explicitly in terms of a *harmonic* model, but instead, that the later tonal harmonic model stems from such original *contrapuntal* structures.

This sequence is interrupted in bars 36 and 37, as chromaticism in the bass leads to a cadence to a.

The new section, from bar 39, combines chromaticism with an imitative texture. Notice that the small figures, which are imitated in bars 41 and 42, are based on dissonance figures. The b forms a *syncopation* as a seventh to the bass in bar 41. The resolution to a is approached indirectly, i.e. as *syncopatio catachresctica*, by the quaver figure. The quaver figure itself poses a dissonance: the e', although not the correct resolution of the b, is consonant to the harmony, while the d, which precedes it, forms a *quaesitio notae*. The quaver figure is imitated in the bass, where either the d can be understood as a *superjectio* amid the awkward interval between c-sharp and B-flat, or, if the d is assumed to be the harmony note, the c-sharp is to be understood as a *quasi-syncopatio*. The idea is sequenced a step lower in the next bar. However, whilst the bass line descends a further step in bar 43, the idea is not sequenced a third time; instead the rhythm of the motive changes and the imitations peter out, morphing into the rather bizarre passage in bars 44 to 48.

Not only is the counterpoint collapsed, but the harmonic vagueness dissolves the *coordinative* beat. Yet, whilst the irregularity of the passage in bars 44 to 48 must, surely, have been somewhat astonishing to seventeenth-century listeners, the passage is in fact based on a rather simple model. In order to understand this, it is necessary to consider the fifth point from the *avvertimenti* to Melii's *Libro Secondo* (Melii, 1614; see translation in **Volume 2**), which, although very vague in its brevity, seems to describe this very technique. If Melii's statement that the second note is perfect is taken to mean that this note is the consonant one, then the passage in Piccinini's toccata can be understood to be based on the model which I have placed below the relevant bars in this excerpt (bars 44 to 49):

The semiquaver non-harmony notes, then, can be related to Bernhard's *subsumtio postpositive*, or *quaesitio notae* or, resembling Melii's description, to Kapsperger's description of *finta* or *accenti* (Kapsperger, 1640: 2; see translation in Coelho, 1983b, vol. II: 34).[219] In this way, Piccinini used this figure to demonstrate a different application of chromatic notes.[220]

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[219] This is not unlike a written-out chromatic *appoggiatura*, to use more modern terminology.

[220] This technique is used, although in a different context, in the penultimate bar of *Toccata XII* for theorbo (Piccinini, 1623: 118), where it embellishes an arpeggiation of the final chord:

After the cadence in bars 49 to 50, which regulates the texture once more, there is a return to slow, sustained chords, with *quasi-syncopatios* creating $^6_5$ –harmonies. This passage serves to unwind the tension, in order to move to a cadence to the *finalis*.

Instead of ending the piece at the cadence in bars 53 to 54, however, Piccinini evidently saw the need for a longer passage with which to balance the preceding tension. A new section provides contrast on two levels: the imitative texture reintroduces a *coordinative* beat structure, whilst the use of a conservative harmonic language, lacking in both chromaticism and in dissonances, establishes greater stability.

Although passagework soon replaces the imitative contrapuntal texture, the subject is maintained as a counterpoint to the *passaggi*. This feature also serves to uphold the *coordinative* beat. The motive first appears in the bass, in augmentation, in bars 61 to 63, thereafter in the tenor in bars 63 to 65, with the *passaggi* now presented by the bass, then in the soprano in bars 66 to 68. After final appearances of this motive in diminution (i.e. in quavers) in bars 68 to 70, the texture changes to pure passagework with *strascini,* in which the contrapuntal differentiation of voices is abandoned, leading to what, once again, could have been the final cadence.

Instead, bar 74 reintroduces a *coordinative*, imitative texture with new chromaticism, this time in the form of *mutatio toni* to the minor mode of the *finalis*, featuring e-flats. In bars 78 and 79, the intertwining counterpoint exploits the re-entrant tuning of the theorbo by placing the same pitches on different courses for entrances in separate voices. The resultant differentiated tone colour creates the impression of an increasingly dense texture towards the final cadence.

This theorbo toccata makes more extensive use of chromaticism than the chromatic toccata for lute does. Like the lute toccata, though, chromaticism is not the sole feature, but is instead used to intensify tension and affect, which are otherwise achieved through *(quasi-) syncopation* and other dissonance figures. In this sense, the piece shows strong resemblance to the *durezze and ligature* toccatas in the keyboard repertoire, especially those passages which rely on chromaticism and dissonance within *individualistic*, slow-moving and sustained chords.

But an important difference is that the *durezze e ligature* toccatas tend to maintain a single, suspended mood. In this toccata, although it relies chiefly on such suspended, *individualistic* passages, Piccinini also introduced mood and textural changes and alternated stable and chromatic passages, thereby briefly breaking free from languorous passages to allow *coordinative* passages to drive towards cadences. Another difference is that in the *durezze e ligature* keyboard or organ pieces, each of the voices enjoys more independence, as opposed to the more homophonic, chordal approach of the theorbo piece.

Piccinini's chromaticism is certainly not that of Gesualdo. As I have stated above, it is also far removed from the cumulating *passus duriusculus* in multiple voices which occurs at the end of Michelangelo Rossi's *Toccata settima*. Although Piccinini's approach shows some similarity to Saracini's in the harnessing of sequences, Piccinini's chromaticism is tamed by other contrapuntal structures and figures.

<div align="center">***</div>

Just as a specific texture could either shape an entire toccata or be used for a single passage, as a tool for contrast, so, too, a single musical aspect such as chromaticism need not characterise an entire toccata, but could be utilised as a discrete effect for contrast within a toccata. For example, as I shall discuss in more detail presently, *Toccata prima* (1639) features a relatively short chordal passage with chromaticism as an *individualistic* section amidst a host of other techniques and textures.

15.6   Unity and contrast: structure in Piccinini's multi-sectional toccatas

The aspect of contrasting material has already been touched upon in the toccatas discussed so far, including the chromatic toccatas. It must be borne in mind, though, that not only Piccinini's toccatas show an array of technique and texture. His *Bergamasca* (Picinini, 1639: XVI - XX) shows various textures and techniques for lute across its variations. Just so, the *Partite variate sopra quest'Aria francese detta l'Alemana* (Piccinini, 1623: 104 – 105) or the *Ciaconna* (Piccinini, 1623: 121) showcase various techniques and textures for theorbo. Yet, such variety is easily accommodated in these variation forms.

In contrast, within the free form of the toccata genre and without the coordinating role of a theme or *ostinato*, the ability to maintain coherent balance in expressively meaningful structures calls on discerning compositional prowess. Not all composers showed such competence, as I highlighted in some works by Melii (see Chapter 11), or in the lengthy *[Toccata], ff. 8v – 11* in *Rome 1608* (transcription in Volume 2; see Chapter 7), for example.

15.6.1 Toccata XX (1623) for lute

Toccata XX for lute (Piccinini, 1623: 68 – 69; transcription in Piccinini 1965: 75 - 76; note: my analysis refers to the pitch as denoted by the tablature, assuming a lute in G, not to the pitch of Caffagni's version, which is transposed a third lower for guitar) is a sectional work which shows various idiomatic techniques and textural contrasts.

The first fourteen bars make almost motivic use of dotted-rhythm figures. Nevertheless, a rather free texture, which includes figures based on written-out arpeggiation in bar 3 and in bars 6 to 7, creates an *individualistic* character. This is supported by the sustained harmonies in the first bars. The opening bars thereby capture the extemporaneous character of improvisation.

Bars 5 and 6 present a free sequence of bars 2 and 3. From bar 8, the musical idea and sequential gestures are continued, but in a more *coordinative* beat, created by a defined two-voiced texture and faster harmonic succession, led by the bass line. The music becomes increasingly contrapuntal towards the cadence in bars 13 to 14.

Bars 14 to 18 form an extension, or interlude, in the form of slow-moving chords, which move to a cadence to F.

An imitative section is presented in bars 18 to 30. The texture is divided into two *bicinia* in different registers. The first, in the middle and lower register, is presented in bars 18 to 22,

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terminating with a *groppo* and cadence to f. The second *bicinium* answers as a simple repeat of the first, an octave higher: Piccinini was evidently interested in the contrasting austerity of this texture, rather than in the brilliance of the actual counterpoint. This *bicinium* is extended, with all the voices joining, towards the cadence in bars 29 and 30. Additionally, the more elaborate ornament and *groppo* in bar 29 dissolves the strictness of the contrapuntal structure and introduces *strascini,* thereby connecting to the texture of the next section.

The sequences of *strascini* passages in bars 30 to 33 evoke the impression of improvisational *Spielfreude*. Rather than carrying harmonic significance, these sequences simply draw on instrumental techniques as improvisational "building blocks" – patterns which were presumably well established in the composer's *habitus.* In this way, this passage is reminiscent of some of the rather dreary sequential pieces in manuscripts such as *Perugia* (see Chapter 6). In comparison, however, the brevity of this passage suggests Piccinini's discernment in balancing the display of novelty (*strascini* remained rather more outlandish on the lute than on the theorbo)[221] against the potential for tedium.

The next *passaggio*, in bar 34 to 36, is certainly a virtuosic display of instrumental artifice: starting from the upper register of the lute, it descends to the lowest bass *bordoni.* Singularly, this passage indicates the use of thumb–index alternation even across the *bordoni,* usually the territory of the thumb alone. This passage would relate to the type of bizarre effects highlighted in Marino's poem (see Coelho, 1994).

The next bars present a more "normal" combination of the *bordoni* and the upper register. The passage features sequences above the rising bass line in the *bordoni* register. Again, Piccinini showed the compositional foresight to alter and break off the sequence timeously. In bar 38, the figures change into small arpeggios which lead into the subsequent broken texture. The quirky rhythm, which results from this texture, creates momentum towards the *passaggi*. Whilst bass notes lend *gravitas* to the *passaggi*, in preparation for the final cadence, the dominant is friskily embellished by the queer arpeggiation figure, featuring repeated notes (compare this gesture to the end of *Toccata XII* for theorbo, which I mentioned earlier).

This toccata could be broadly related to Newcomb's (1985) paradigm. The inactive harmonic movement makes bars 1 to 8 a *section 1* procedure, although the dotted rhythm figures point to *section 2* elements. Bars 8 to 14 feature increased rhythmic activity which, along with the faster harmonic rhythm and motivic sequencing, thereby poses combined *section 2* and *section 3* elements. Perhaps the truncation of these two sections so early in the piece necessitates the return to a *section 1* formula, presented in bars 14 to 18. The imitative section in bars 18 to 30 can be considered to be a new *section 3*. The *passaggi* present the *section 4*, moving to the dominant, which is sustained and embellished by the large *passaggio* in bars 34 to 36. Instead of moving directly to *section 5*, bars 37 to 44 resemble a truncated combination of *section 3* and *section 4* procedures, so that only the last four bars form a brief *section 5*.

Note that whilst the paradigm explains aspects of structure in the toccata, the various sections of the toccata, as demarcated by diverse material, texture, etc., do not necessarily proportionally correlate with the *procedural* sections of the procedure. An overlap between

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[221] Consider that Kapsperger hardly used *strascini* on the lute and Piccinini used them relatively sparingly, compared to the theorbo compositions.

these two aspects of sectionalism is entirely possible, which is why it is important to differentiate between the actual formal sections within the toccata and the procedures within the compositional process.

15.6.2 Toccata Prima (1639)

The procedures highlighted by Newcomb's (1985) paradigm and by Cypess' (2016) contrast of *coordinative* and *individualistic* sections are well demonstrated by the lengthy *Toccata prima* which opens Piccinini's *Libro seconda* (Piccinini, 1639: I – III; transcription in **Volume 2**).

Bars 1 to 15 form the first section, in which an *individualistic* character prevails. In this sense, these bars can also be described as a *section 1* procedure within Newcomb's (1985) paradigm. The opening bars provide a harmonic framework with a suspended beat, for these imitative gestures do not require the coordination of simultaneous voices. Whilst the dotted rhythms in bars 5, 7 and 9 give a momentary rhythmic drive, these lead to suspended chords. Especially the long note values for the chords from bar 10 allow the performer to linger or to move to the next harmony at will.

Yet, the kernels of unifying elements are to be found even within this free opening section. Although unassuming, the rising four-note figure, which is present in the bass in bars 4 to 6, takes on something of a motivic role throughout the entire piece. This figure is first highlighted in its reappearance in bars 6 to 8, with the dotted figures using *superjectio* to vary the figure. This is applied similarly in the figure in the soprano in bars 8 to 10. The figure is also featured twice in the bass in the homophonic passage in bars 11 to 14.

This motive is further elaborated in bars 15 to 27. The more established, imitative texture requires a more *coordinative* approach for this second section, which relates to a *section 2* procedure within the paradigm. Moreover, with the increased contrapuntal activity, Piccinini created the impression of an accelerando – albeit in rhythmic and harmonic drive, rather than in the actual beat.

The third section, from bar 27, has a looser structure. Starting with a new, chromatic idea, in which gestures of the motive are nevertheless present, the slow minim rhythm allows this section to begin with a suspended, *individualistic* feeling. Thus, if the counterpoint of the previous section started to point towards *section 3* procedures, this part returns to elements of *section 2*. The rising chromatic line is treated in a *bicinium* texture in the same way as in bars 33 to 36 in the chromatic theorbo toccata discussed above. In lieu of a progressively thicker texture, Piccinini increased the rhythmic activity. Bars 31 to 32 present imitations of the four-note motive, in quaver diminution, between the two voices. Dotted figures (relying on *superjectio*) introduce further rhythmic activity. This leads to a *passaggio* in semiquavers, accompanied by a slower moving upper voice with a last chromatic utterance for this section in the *passus duriusculus* in bar 35. This *passaggio* still requires a *coordinative* beat to sustain the steady progression of the upper voice. In contrast, the beat is suspended in the *passaggio* in bars 36 to 38, which creates the impression that the ever-increasing rhythmic activity has now spun free of the beat, as it were.

The *bravura* of this gesture stands in stark contrast to the somewhat conservative counterpoint and languishing chromaticism just a few bars prior. Most astonishingly,

Piccinini ascended beyond the standard frets of the fingerboard, with the left hand pressing the first course on the soundboard of the lute. One wonders whether Piccinini glued extra frets onto the soundboard for such a rare effect, or whether the contrasting, artificial and strained sound achieved by fingering notes without frets was part of the display, audibly stretching the instrument beyond its (perceived) limits. Coelho (1994) would argue the latter case in considering this very passage to be an example of the "unnatural" virtuosic artifice which proved to be the undoing of the poor nightingale (or is it, ultimately, that of the lutenist?) in Marino's poem.

Bars 38 to 52 present a *section 3* procedure in revisiting the motive. This fourth section, too, features *passus duriusculus*. Nevertheless, the slow rhythmic motion initially allows an *individualistic* beat, so that the performer can languish in the chromaticism. The dotted rhythms from bar 48 reintroduce a *coordinative* beat. Notice that from bar 48, new motives, based on descending notes, dominate.

The next section uses a variety of textures to create increasing momentum and can be related to a *section 4* procedure. Initially, bars 52 to 55 maintain three voices in a polyphonic structure. However, despite the steady progression of the resultant quaver rhythm, the broken-style treatment of the voices introduces rhythmic irregularity to the otherwise *coordinative* beat. The voices feature descending motives here, too.

This leads to increased rhythmic activity in the form of semiquaver *passaggi*, within a new texture of bass-soprano stratification, with the descending motive in the bass. The rhythmic activity is amplified by the figure in bars 60 to 62. Along with the general ascending motion of the figures, this creates the effect of an *accelerando* towards a cadence to the dominant.

The sixth section returns to a *section 3* procedure. A strong *coordinative* beat is established through the use of triplets and a dotted rhythm. Imitations between the voices lead to thicker texture towards the cadence and return to a simple meter in bars 69 to 71.

A *coordinative* beat also reigns in the last part. However, a subtle decrease in rhythmic activity occurs across the subdivisions of this section, creating a gradual unwinding of the preceding tension. The first subdivision can be related to a *section 4* procedure and consists of *passaggi*, with some use of *passus duriusculus* and *passus duriusculus plurium vocum*. The bass settles on D in bar 80. However, the dominant is insufficiently established for a final cadence. A *section 5* procedure is required. This is presented, then, in the next bars as something of a "search" for the final cadence, achieved through sequencing within a short chain of fifths from the second half of bar 84 to bar 86. Furthermore, the weak cadential gesture between bars 90 and 91 resembles a Phrygian cadence, although one would expect an e' instead of a d' on the first beat of bar 91. The d' is problematic as an unprepared and unresolved fourth to the bass. If it is corrected to an e', however, the cadence nevertheless sounds unusual (even archaic) without the third and it would create a parallel fifth. Either way, this figure allows continuation into a rather simple, tuneful passage with a stable three-voiced texture, a regular rhythmic figure and increased contrapuntal density. The sustained D in bars 94 to 98 prepares the concluding cadence to the *finalis*.

Thus, Piccinini used a lavish assortment of compositional tools in this toccata. It seems fitting that Coelho (1994) selected this toccata in relating Marino's poetic description of lute-specific instrumental artifice to an actual piece.

Nevertheless, my analysis also highlights that Piccinini intended far more than the mere technical show and bizarreness insinuated in Marino's description. Pertinently, Piccinini drew from his compositional toolkit in order to achieve *musical* intentions in creating cohesion and structurally meaningful utterances. Cohesion lies in the application of contrasting techniques in order to build and release tension, as a relation to Newcomb's (1985) paradigm highlights.

Whilst this lute toccata uses a rich palette of techniques, Piccinini's theorbo works offer even greater idiomatic variety, for he not only applied lute idioms and textures, but supplemented these with additional theorbo-specific techniques too. This was already touched upon in considering *Toccatas VI* and *XIII*.

15.6.3 Toccata X (1623) for theorbo

Toccata X (Piccinini, 1623: 112 – 113; transcription in **Volume 2**) harnesses almost all the idiomatic and textural possibilities of the theorbo. Apart from homophony (in block chords or in combination with simple *variation* and *transitus* figures), imitative counterpoint and broken style textures, Piccinini incorporated a host of theorbo-specific techniques. These include rhythmically arpeggiated chords, *passaggi* with and without *strascini*, *campanella* effects which exploit the re-entrant tuning of the theorbo, as well as the use of the *bordoni*.

Some musical figures, such as those based on the arpeggiation of a chord rather than the presentation of a linear melody, show liberation from the vocal style and thereby lean towards an improvisational instrumental approach. The use of ornamental figures on various courses as a sequential motive, rather than as mere cadential embellishment, also shows the harnessing of *habitus*.

Yet, as I have emphasised throughout this chapter, idiomatic techniques are by no means the only tools which Piccinini used to create structure. On the contrary, he reserved the display of instrumental prowess to complement such purely musical elements of composition as rhythm and texture. This toccata shows Piccinini's ability to combine textural and rhythmic elements in order to create tension and overall structure.

In the first place the modal and harmonic base of the piece remains consistently stable, thereby affording freedom at the other structural levels. In particular, rhythm plays a core role in creating a structure of tension and release.

The piece starts out at a minim pace, with block chords for which Piccinini did not indicate (rhythmic) arpeggiation, thereby suggesting the intention for an *individualistic* beat. Nevertheless, unlike many other toccatas, which start with a sustained *finalis* harmony, the opening highlights the main degrees of the mode – G, C and D, with a and e – thereby touching on all the harmonies and scale degrees which will be featured across the rest of the toccata. Along with the steady harmonic rhythm, the introduction of crotchets used in *transitus* notes from bar 5 initiates a somewhat more *coordinative* beat early on in the piece.

A clear contrast to the rather inactive opening bars is, however, only presented in bars 10 to 13. After the first crotchet beat in bar 10, the figures form a three-beat grouping, which continues across barlines. This effectively creates something of a dance character, moving the music into a definite *coordinative* beat.

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A regular beat structure returns in bar 14, where the music now moves predominantly in quavers. The faster rhythmic action is supported by the increased contrapuntal activity in the form of small imitations. Bars 17 and 18 introduce semiquaver rhythms (note that the crotchet chord in bar 18 is specified as a rhythmic arpeggio which, according to Piccinini's instructions, would be played in semiquavers too).

The mounting rhythmic energy culminates in the passage in bars 19 to 22, where the block chords are marked with rhythmic arpeggiation indications. Following Piccinini's *avvertimenti*, these are to be executed as semiquavers (as reflected in the interpretative transcription in **Volume 2**), thereby maintaining a *coordinative* beat which differentiates these homophonic chords from those at the start. Notice the reciprocal intent here: whilst the musical structure spotlights this passage of showy theorbo technique through the preceding rhythmical build-up, the novelty of the technique is simultaneously reserved for such a moment where it strengthens the musical tension.

The rhythmic energy unwinds in bar 23, which returns to quaver rhythms. Piccinini's choice of broken texture for this bar introduces an element of irregularity which also facilitates a departure from the motoric repetition of the arpeggio figures. This leads, once again, to a suspended, *individualistic* beat with block chords in minim note values in bars 24 to 27, this time in combination with expressive instances of *passus duriusculus* and *quasi-syncopatio*.

The listener is still aware of the latent tension from the initial build-up in the piece. Thus, the rhythmic action is whipped up once more with the use of dotted rhythms and quavers in bars 28 to 31. This aggravated action is intensified by the use of imitation and denser contrapuntal action within this passage. The *bordoni* are used in a particularly effective way: in bar 30 the bass moves in contrary motion to the simultaneous use of *transitus* in the parallel upper voices. In bar 31, the introduction of dissonance through the *variation* figure in the bass against the upper voices is especially effective.

Yet, before this passage can attain the tension of the initial build-up in the piece, the action is suspended once more by block chords with *passus duriusculus* in bars 33 to 36, so that the perfect cadence to the *finalis* in bars 35 to 36 appears prematurely: a further section is needed to relax the latent tension.

The last section, then, forms something of a coda which unwinds this unresolved tension. This section departs from contrapuntal structures in order to introduce *passaggi* with both *strascini* and *campanella* effects, in semiquavers. Quirky rhythms are featured in bars 38 to 39, with an irregular rhythmic grouping in bar 38. Figures based on written-out arpeggios in bar 39 and in bar 41 add to the textural freedom. Divorced from their more usual role of cadential embellishment, *groppi* are repeated on various courses in bars 41 and 42, suggesting the improvisational use of a *habitus* figure.[222]

Yet, the rhythmic activity and idiomatic features are not applied merely for the sake of spectacle, but are used to create interest in a section which, at other structural levels, "merely" serves to release rather than to create tension. Consider, for example, that the harmonic movement remains rather static: bars 36 to 39 highlight a sustained G. Bar 40

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[222] Coelho (1983b, vol. I: 74 – 75) highlights a similar passage in bars 7 and 8 of Kapsperger's *Toccata prima* in his *Libro primo di chitarone* (Kapsperger, 1604).

briefly introduces the dominant, which moves to BB for bars 41 and 42, then to C for bars 43 tp 45. After a plagal move to G in bars 45 and 46, the dominant is reintroduced for the perfect cadence. The last two bars reconnect with the opening of the piece.

This toccata shows that Piccinini was neither at a loss on the theorbo – a criticism which may be levelled against Melii, for example – nor overwhelmed by the idiomatic possibilities. His success lies in his ability to integrate new techniques in an approach which does not merely showcase novelty, but harnesses opportunities to support musical structure and affect.

15.7 Concluding thoughts to Piccinini's style

Piccinini's style sometimes suffers from an undeserved reputation of conservativeness. To be sure, the contrapuntal underlay, which is palpable in many of his works, lends a certain reserved character, especially in comparison to the works of Kapsperger or Frescobaldi. On the other hand, Castaldi's works, for example, also make ample use of contrapuntal underlays.

At any rate, Piccinini's works feature such novelties as chromaticism, broken style, *passaggi*, *strascini*, the use of the bass courses, stratified bass-and-soprano textures, dissonance figures which can be related to Bernhard's *Figurenlehre*, as well as textures which can be compared to the *bastarda* style. Whilst his dissonances generally rely on the less radical figures described by Bernhard (see Chapter 8), Piccinini often achieved radical, acerbic dissonances through simple means such as contrary motion in simultaneous *transitus*.

It may be stated that Piccinini's approach(es) to the toccata genre best showcases his dexterity in blending musical-compositional features, technical-idiomatic show and textural contrast. This differs from Saracini's style in his two toccatas (see Chapter 12), in which the lute writing at times portrays awkwardness rather than clarity in accommodating bizarre musical intentions. In this regard, however, Piccinini's style must also be differentiated to that of Melii's, which, characterised by ease of play, suffers from musically insipidity.

A question which naturally comes to mind is whether there is any noticeable change in style between the toccatas in his *Libro primo* and the *Libro secondo*. This is problematic, though: whilst the second book appeared sixteen years after the first, there is no indication as to when the pieces were actually composed. The second book may well contain pieces which were composed at the same time as some in the first book – or even earlier. Further, each toccata in the two books is so individual, that care needs to be taken in trying to find "progressive" elements by which to date them. In general, there seems to be a stable similarity in his approach to the lute in both books. A greater variance lies between the lute and the theorbo styles in the *Libro primo*. These stem from the differences in the instruments: Piccinini's theorbo music shows more idiomatic experimentation in supplementing the lute style, which remained the foundation for the theorbo technique, with new instrument-specific effects.

This fact should be all the more appreciated in considering that Piccinini, being of a somewhat older generation than composers such as Castaldi, Melii and Kapsperger, possibly had a firmer training in the contrapuntal lute style. Rather than remaining with the training of his youth, he evidently made an effort to keep abreast of – and to influence[223]– the musical

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[223] Consider his claim of having invented the archlute.

changes which characterised the lute style throughout his career. Presumably, then, he must have approached the new theorbo at a later point in his life than the younger Castaldi, Melii and Kapsperger, at an age when he already had a well-established lute technique. Yet, unlike the theorbo works of Melii and many of the works in manuscripts, which reveal an uneasiness towards the peculiarities of the instrument, Piccinini's theorbo pieces suggest that he took pains to explore the new instrument on its own terms, yet without compromising his musical intentions.

16 Giovanni Girolamo Kapsperger
Background to the composer and his works

16.1   Biographical background

Dragosits (2012) gives the most thoroughly detailed and up-to-date biographical information to Kapsperger's life and work, from which the biographical details which I present here are largely gleaned.

Kapsperger was born to German parents in Venice, around 1580 or 1581. From the foreword to his *Libro primo de madrigali a cinque voci* (1609), it can be gathered that his father, Wilhelm Kapsperger, was a nobleman serving as a colonel to the Imperial House of Austria (see Dragosits, 2012: 6 – 7). No concrete information is available about Wilhelm Kapsperger and his role in Venice.[224]

Next to nothing is known about Kapsperger's youth before the appearance of his first volume of printed music, the *Libro primo d'intavolatura di chitarone*, published in 1604 in Venice.

Dragosits (2012: 11) points out that the musical scene in Venice in the late sixteenth century would have been shaped by the theory of Zarlino and by such musicians as Merulo, Andrea and Giovanni Gabrieli, as well as Girolamo della Casa and Giovanni Bassano.

Based on the dedicatory poems by Francesco de Zazzera and by Francesco Contarini in his *Libro primo d'intvolatura di chitarone* (1604), Dragosits (2012: 17) suspects that Kapsperger might well have enjoyed a "*[…] standesgemässe Erziehung als junger Edelmann und Sohn eines hohen Militärs […]*" {education befitting a young nobleman and son of a high-ranking military officer}. She speculates that he may even have been trained for a military career (Dragosits, 2012: 19).

The various *accademie* in Venice may have played a role in inspiring and aiding him to establish himself as a musician of note (Dragosits, 2012: 21). Nevertheless, it cannot have been an obvious choice for him, as a nobleman, to follow the path of a professional musician. Dragosits (2012: 19 – 21) notes a pattern of *"[…] Konflikt zwischen Standesbewusstsein und künstlerischem Tatendrang*" {conflict between class consciousness and artistic drive} which accompanied his entire life and career.

Prior to Dragosit's research, it has generally been assumed that Kapsperger was still in Venice at the time of the publication of his first theorbo book, but moved to Rome not long after (see Coelho, 1983a: 109, Coelho, 2001: 362, Dragosits, 2003: 1474 or Zuluaga, 1998: 24). However, Dragosits (2012: 22 – 23), discovered new archival documentation evidencing that Kapsperger's daughter was baptised in Naples in January 1604. Kapsperger's wife, Girolama de Rossi, was Neapolitan and likewise of noble birth. Whether they met in Naples is uncertain, for there is no indication as to when Kapsperger moved there.

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[224] Dragosits (2012: 9) gives some thought-provoking speculation, though.

Dragosits (2012: 23) believes that Kapsperger may well have met Giovanni de Macque there, as well as Carlo Gesualdo (see Dragosits, 2012: 25).[225] Moreover, his affinities for the guitar and for the *villanella* genre[226] probably stem from his time in this city (Dragosits, 2012: 22 and 25).

By the end of March 1606, Kapsperger was in Rome (Dragosits, 2012: 33), where it seems he quickly established a reputation as an excellent lutenist and theorbist.

Bridging the gap between his two roles – statuses, even – as nobleman and as professional musician was surely no straightforward feat. His social position was probably complicated by the fact that, for early seventeenth-century Roman nobility, as "*virtuosi* of good taste", it was increasingly desirable to maintain class superiority *vis-à-vis* professional musicians and artists by distancing themselves from any association with artisanship (see Dell'Antonio, 2011 and Cypess, 2016).

> *Kapsperger hatte sich auf einen in vielen Situationen wohl beinahe unmöglichen Spagat zwischen zwei sich also eigentlich widersprechenden Funktionen eingelassen. Dass ihm das nicht die Freundschaft seiner Musikerkollegen einbrachte, liegt auf der Hand* (Dragosits, 2012: 55).

> {Kapsperger found himself caught in what in many instances proved to be an unbridgeable fissure between two ultimately contradictory functions. That this did not win him the friendship of his musician colleagues is clear.}

Whilst Kapsperger's entrance into influential circles in Rome was presumably facilitated by his own nobility, he probably also relied on the support of contacts he had made in Venice already. Coelho (1983a: 111) suggests that the poet Francesco de Zazzara may have acted as something of an agent or an *impresario* in this regard. Further, Coelho (in Smith, 1995, *sleeve notes*: 11) points out that Kapsperger must have been "[k]eenly aware of the changing styles of his time and the intricate patronage strategies upon which his career depended […]".

The publication of his madrigals for five voices (Kapsperger, 1609), many with texts by Marino, as well as his friendship with the poet de Zazzara, might also have aided his introduction to the *Accademia degli Umoristi* (Dragosits, 2012: 41).

Accademie probably played a great role in his success in Rome. Dragosits points out that whilst the various *accademie* took on an assortment of forms, goals and areas of specialisation, all had one important objective in common:

> *Bei diesen Versammlungen ging es immer auch um Kontakte, um Austausch im Sinn des heutigen "networking"* (Dragosits, 2012: 80).

> {These congregations were about establishing contacts and exchanges, in a similar sense to "networking" today.}

His *Libro primo d'intavolatura di lauto* was published in 1611 by Filippo Nicolini, a member of the *Accademia degli Umoristi.* In the dedicatory letter (Kapsperger, 1611: 3), Niccolini wrote that the works were composed for various occasions for the *Accademia* (*"[…] per*

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[225] Dragosits (2012: 25) points to Kapsperger's five-part madrigals and his theorbo "intabulation" of a madrigal by Gesualdo, *Com'esser può a. 5. passeggiato* in the *Libro terzo d'intavolatura di chitarone* (Kapsperger, 1626: 32 – 34) as evidencing his interest in Gesualdo's madrigal style.

[226] Kapsperger published seven books of *villanelle* over the course of his career.

obligar la nostra Accademia in diverse occasioni hà composte […]")[227] and were intended for the members and not for all and sundry (*"[…] non per tutti ma per la sola nostra Accademia siano composte […]*"). Dragosits (2012: 53) points out that this not only indicates numerous performances at the *Accademia*, but may even imply Kapsperger's membership, although she could find no supporting evidence to confirm this.

Either way, his association with this *accademia* did bring him in contact with many influential members, as suggested by his settings of lyrics by poets such as Guarini, Marino, Rinuccini (see Dragosits, 2012: 52 – 53), who were members. Significantly, according to Hammond (1994: 103), the Barberini family followed various academies; notably, Francesco and Antonio Barberini participated in the *Accademia degli Umoristi*.

Nicolini may have had a role in introducing Kapsperger to the Medici court, for in 1612 Kapsperger travelled to Florence, where he performed to Cosimo II de'Medici (Dragosits, 2012: 55). His *Maggio,* of which the dedication to Cosimo's wife, Archduchess Maddelena of Austria (from the House of Habsburg) might have cunningly highlighted their common heritage, was also performed there.[228] Most of the music for this cantata is unfortunately lost.

Kapsperger also seems to have had contact with Enzo Bentivoglio, another important patron of the arts in Rome (see Coelho, 1983a: 113 – 115).

The godparents indicated in the baptismal records of Kapsperger's children[229] further show that he moved in the thick of influential society; for example, Cardinal Bevilaqua and Camilla Farnese stood as godparents for his son Filippo Bonafaccio (see Dragosits, 2012: 55 – 57).[230]

He visited Venice in 1612, evidently to request printing rights for his already published works, but perhaps also to visit his parents, who were apparently still alive in 1613 (see Dragosits, 2012: 69). Kapsperger was certainly back in Rome by 1613, where he gave a private concert for the visiting Prince-Bishop of Bamberg, Johann Gottfried von Aschhausen. This performance may have been in collaboration with Frescobaldi (see Dragosits, 2012: 73).

Pietro Camilla Beccaria's dedicatory letter to Kapsperger's *Libro primo de balli, gagliarde et correnti a quatro voci* (1615) mentions that Kapsperger had founded an *accademia,* which he also hosted. There is evidence that this *accademia* still met in 1632. The fact that the gatherings were hosted at his house, suggests Kapsperger's wealth (Dragosits, 2012: 81).[231] He was also a member of the *Accademie d'Imperfetti* (Dragosits, 2012: 87).

The years 1615 to 1621, then, saw Kapsperger as an established virtuoso and composer, with publications in nearly every genre typical of the time (Dragosits, 2012: 87).

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[227] "A common activity in these academies was the presentation by a member of an original work – a musical composition, a short lecture, compendium, or poem, for example – to the academy elders for their review (*critica*) of it. These works were rarely returned to the author, but became the property of the academy" (Coelho, 1983a: 116).

[228] Dragosits (2012: 63) also points to evidence of a *"[…] deutlich intensiveren Kontakt zu den Medici als bisher angenommen*" {significantly more intensive contact with the Medici than hitherto assumed}.

[229] Dragosits (2012) presents evidence that the Kapspergers had at least nine children, of which only four survived early childhood.

[230] Further details to Kapsperger's contact with the Farnese family are however lacking.

[231] Dragosits (2012: 81) posits that Kapsperger's *accademia* took on the form of a meeting of music *aficionados*.

His first largescale stage work was the Jesuit opera, *Apotheosis* (Kapsperger, 1622), for the celebration of the consecrations of Ignatius of Loyola and Francis Xavier, performed at the *Collegio Romano* in March 1622 (see Dragosits, 2012: 91).

> *Der Kompositionsauftrag für ein derart gefeiertes Werk wird Kapsperger weitere Türen geöffnet haben, auch wenn er mit seiner Musik nur einen Beitrag zu einem opulenten Gesamtkunstwerk lieferte* (Dragosits, 2012: 97).

> {The commission to compose the music for such a celebrated work would have opened further doors for Kapsperger, even if his musical contribution was only one part of a greater, opulent *Gesamtkunstwerk.*}

Dragosits (2012: 97) posits that he may have had more commissions at the *Collegio Romano* as well as the *Collegio Germanico*, which perhaps included teaching. She also presents evidence of Kapsperger's connexions to the *Collegio Clementino* (Dragosits, 2012: 97 – 103).

Kapsperger already knew Cardinal Maffeo Barberini before he was elected to become Pope Urban VIII in 1623. Coelho (1983a: 117) points out that

> [t]hroughout his career – first as papal nuncio, then as cardinal – [Maffeo Barberini] moved in a circle of artists, writers, scientists, and poets whom he liked to entertain in the academies he held in his house. Urban's role as patron, then, began long before he became Pope.

Kapsperger set Latin verses by Maffeo and these were published as *Poematia et carmina, volumen premium* in 1624;[232] Coelho (1983a: 120) suggests that Urban may even have personally selected the poems to be set and that the work ultimately contributed to Kapsperger's employment by the Barberini. It was met with much acclaim and even drew praise from Doni, who, in a letter to Mersenne, lauded Kapsperger's erudition and commended his ability to set text to music (Doni's letter is quoted and translated in Coelho, 1983a: 120 – 121 and 121n). Doni was later to publish scathing remarks about Kapsperger, which unjustly marred his reputation for centuries after his death.

Kapsperger's friendship with Giovani Ciampoli, who became the secretary to Urban VIII, presumably also opened doors (Dragosits, 2012: 107).

Kapsperger ultimately came to enjoy the desirable patronage of the Barberini family, which included especially Urban's nephews, Cardinals Francesco and Antonio, both also important and influential patrons of the arts. Kapsperger appeared in Cardinal Francesco Barberini's pay books for first time in 1624 (Dragosits, 2012: 127). Although he was officially employed at Francesco's court, he did not serve there exclusively. He received several commissions from Francesco's brother, Antonio, after the latter was named a cardinal in 1627. Antonio paid Kapsperger large sums for these (Dragosits, 2012: 131; also see Hammond, 1994). Further, Kapsperger composed a cantata for marriage of Urban's third nephew, Taddeo Barberini, to Anna Colonna in 1627 (see Dragosits, 2012: 281).

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[232] According to Alacci (1633), he also composed a second volume in 1633, but if this was ultimately printed, it is now lost.

Although there was a marked increase in his concentration on sacred music, he also provided secular music for the Barberini family (Dragosits, 2012: 129 – 139). Larger commissions included dramatical works or operas:[233]

> *Die Barberini zeichneten in den 1630er Jahren beinahe jährlich für größere Opernaufführungen veran[t]wortlich, einiges deutet darauf hin, dass die ersten von den Barberini gesponsorten Aufführungen von Musikdramen aus der Feder Kaspergers stammten* (Dragosits, 2012: 139).

> {In the 1630s, the Barberini were responsible for almost annual productions of larger opera performances; there are indications that the first performances of music dramas sponsored by the Barberini came from Kapsperger's quill.}

Moreover, part of Kapsperger's duties included teaching – mostly young *castrati* (Dragosits, 2012: 131 – 133). One such student was the *castrato*, Girolamo Zampetti, for whom Coelho (1983a: 122 – 123) suspects the *Rome 4145* manuscript served as a didactic anthology (see Chapter 13). However, Coelho (1997: 123 – 124) also outlines documentary evidence of a young Belgian lutenist, Philippe Vermeulen, who was sent to Italy to learn to play the theorbo and to absorb the latest trends in Italian music and who studied with Kapsperger. Also see Dragosits (2012: 65 – 67), where she points out that this account reveals that Kapsperger was significantly more expensive than other teachers. Kapsperger seems to have made an impression on Johann Nauwach, too, who had been sent from Dresden to study with the lutenist Lorenzo Allegri (see Dragosits, 2012: 65).

As an instrumentalist, it seems that Kapsperger's performances on lute and theorbo were mostly in exclusive, private settings or within various *accademie*. He did not, for example, serve as a *continuo* player in operas (Coelho, 1983a: 128).

The 1630s brought mounting political and financial strains for the papacy. Times were changing for Kapsperger, too, as larger commissions were increasingly given to a new generation of composers (Dragosits, 2012: 147).

> *Kapsperger war bis ca.1632 beinahe zehn Jahre lang einer der Favoriten der Barberini gewesen. Bis zu Urbanos Tod stand er zwar noch auf der Lohnliste Francesco Barberinis, scheint aber die Gunst seiner Dienstherren verloren zu haben* (Dragosits, 2012: 147).

> {For almost ten years, until c. 1632, Kapsperger remained one of the favourites of the Barberini. Until Urban's death, he remained on the payroll of Francesco Barberini, but appears to have lost the favour of his patrons.}

Nevertheless, it is surely not insignificant that he was the only composer listed amongst the influential poets, philosophers and scientists in Allacci's (1633) list of "Urbano's bees". This shows the extent to which he was considered part of the elite amongst the Roman *accademici* (Dragosits, 2012: 85). Dragosits (2012: 475) postulates that his loss of favour may have had to do with his close connexions to circles associated with Galilei.

Noticeably, Kapsperger's publications virtually ceased after 1633, with only the seventh book of *villanelle* and his *Libro quarto d'intavoluatura di chitarone* appearing in 1640. However, Allacci (1633:160) mentioned that a large amount of music was ready for printing ("*plura etiam absoluit, quæ editioni parat*"), *inter alia* fourth, fifth and sixth *chitarone* books as well

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[233] Dragosits points to two possible operas, *Marsia* and *Fetone,* which are, however, lost and for which only very sketchy evidence exists (see Dragosits, 2012: 139).

as a third and a fourth lute book. The fourth *chitarone* book was indeed published in 1640, but it is unclear (and doubtful) if the other works were published. Had Kapsperger's musical style already lost fashion? Or did the death of Urban lead to a boycotting of artists associated with the Barberini, as suggested by Coelho (1983b, vol. I: 45)?

Urban died in 1644, leaving the papacy with enormous debts. The nephews fled to France to escape inquiry from Urban's successor, Pope Innocent X. The resultant loss of patronage was devastating for artists, musicians and poets (Coelho, 1983a: 132).

There is no evidence that Kapsperger accompanied the Barberini to France, nor that he resumed contact upon the Barberini's return to Rome (Dragosits, 2012: 163). Little is known of Kapsperger's life after Urban's death. He seems to have declined socially and financially (see Dragosits, 2012: 155) especially in his final years (Dragosits, 2012: 169 – 171). Kapsperger died in 1651.

Kapsperger was often mentioned most favourably during his lifetime (this is outlined throughout Dragosits, 2012, in Coelho, 1983a and in Hammond, 1994: 78). Even in 1650, Kircher still mentioned him frequently in his *Musurgia universalis* (1650) and included musical examples, many which were not taken from Kapsperger's printed works, but apparently given to him personally. He praised Kapsperger as a generally knowledgeable and erudite man and as an excellent performer and composer, to the point that he considered him to have been the successor to Monteverdi.[234]

It is a pity that over the centuries since his death, Kapsperger's reputation has been tarnished by the scathing remarks which Doni printed in his *De Praestantia musicae veteris libri tres* (1647).[235] Doni claimed that Kapsperger, dissatisfied with Palestrina's treatment of Latin text, had tried to promote his own music in the Sistine Chapel and to thereby displace Palestrina's music (Coelho, 1983a: 106). Doni goes on to claim that the singers thereupon refused to sing his music or deliberately distorted the melodies. Neither Coelho (1983a) nor Dragosits (2012) could find any evidence to support Doni's account. The Sistine Chapel records *do* show that Kapsperger's music was sung at least twice. In 1626, a mass was performed in December 1626, without any note of strife. That this occasion did not draw scorn, as suggested by Doni, is seen in the fact that the following year, another mass by Kapsperger was sung, at the request of Urban, after which Kapsperger graciously thanked the singers for the performance (see Coelho, 1983a: 106 – 107).

Doni's remarks stand out suspiciously amongst the throng of favourable and laudatory remarks by Kapsperger's contemporaries (not only limited to Rome). One can but assume

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[234] This statement is considered by Szweykowski (1998), as he examines some of the musical examples discussed by Kircher (1650), as well as Kapsperger's extant printed works. Szweykowski finds much to commend in Kapsperger's use of "[…] an entire arsenal of madrigal devices […]" (Szweykowski, 1998: 323) in creating affect-laden music. He considers Kapsperger's treatment of the poetry in the *Poematica et carmina* to show "[…] a seriousness and dignity commensurate with the level of poetry and the position of its author [Urban VIII]" (Szweykowski, 1998: 319). Moreover, Szweykowski points out that Kapsperger's use of vocal virtuosity was judiciously limited to instances where the text justified it. Nevertheless, in Szweykowski's (1998: 323) opinion, Kapsperger did not quite achieve Monteverdi's ability to unite text and music.

[235] Doni's remarks are quoted, translated and discussed by Dragosits (2012: 149 – 153). "*Mit einer objektiven Kritik hat diese Tirade Donis nichts gemeinsam, es ist erstaunlich, wie beleidigend er hier wird*" (Dragosits 2012: 153) {Anything but objective criticism, it is astonishing just how insulting [Doni] becomes in this tirade}.

that the motivation behind Doni's harsh words was personal rather than professional,[236] particularly as Doni had previously mentioned Kapsperger in reverential tones. Kapsperger's subsequent reputation speaks poorly of the music scholarship, which over the centuries uncritically latched onto these scandalous remarks.

Happily, his reputation has enjoyed – and continues to receive – positive re-evaluation. Yet, whilst "[t]oday, his reputation as a virtuoso instrumentalist far exceeds his importance as a composer […]" (Zuluaga, 2008: 24), it must be acknowledged that Kapsperger "[…] mastered almost every musical genre of the early Baroque […]" so that "[h]is works are a magnificent compendium of the styles in vogue during the early seventeenth century in Italy" (Zuluaga, 2008: 23).

> *Dass seine Zeitgenossen ihn nicht nur als Theorbisten, sondern auch als Komponisten schätzten, ist angesichts all der […] hochkarätigen Zeugen nicht mehr zu leugnen. Nach all der – hauptsächlich auf Doni und eine unglückliche Verkettung mehrere Umstände zurückgehenden – harschen Kritik an seinen Kompositionen in den letzten Jahrhunderten überrascht sein aus diesen Zeugnissen klar hervorgehender guter Ruf als begehrter und besonders teurer Lehrer, der auch auf dem Gebiet der Musiktheorie über fundiertes Wissen verfügte* (Dragosits, 2012: 175 – 177).

> {In light of all the prestigious testimonials, it can no longer be denied that his contemporaries did not only esteem him as a theorbist, but as a composer too. After all the harsh critic – mostly stemming from Doni and an unfortunate subsequent chain of various events – levied against his music over the past centuries, these testimonials show a surprisingly clear reputation as a sought-after and extraordinarily expensive teacher, who possessed a well-founded knowledge in music theory.}

A comprehensive, chronological *Werkverzeichnis* is detailed by Dragosits (2012: 179 – 183). This shows that Kapsperger's output covered a wide range of genres, suggesting that he was indeed as prolific a composer as he was a performer.

16.2   The toccatas: an overview of the sources

Kapsperger's theorbo toccatas in his first and his fourth theorbo books (Kapsperger, 1604 and 1640) as well as those found in *Rome 4145* and *Modena B* have been discussed in some detail by Coelho (1983b). Coelho (1983b) did not have access to Kapsperger's *Libro terzo d'intavolatura di chitarone* (1626), which has since resurfaced, with its contents available to scholars and performers. Apart from the theorbo toccatas, Kapsperger's extant lute book presents eight lute toccatas.

Kapsperger's **Libro primo d'intavolatura di chitarone (1604)** was ground-breaking as the first printed book of solo music for the theorbo. As I have already pointed out, it was also innovative in being the first printed source for the lute family in which the toccata entirely substituted the genres of the intabulation and the imitative fantasia. The six toccatas enjoy prominence for being placed at the opening of the book, but many other genres are represented, particularly the virtuosic variation-type pieces with *partitas* on such schemes as the *Ruggiero*, *Aria di Fiorenza* or *Folia*. The book also contains twelve *gagliarde*.

The **Libro primo d'intavolatura di lauto (1611)** contains eight toccatas. These are also grouped at the start of the book. The toccatas are followed by twelve *gagliardi* and twelve

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[236] In fact, Dragosits (2003: 1474 – 1475) and Zuluaga (2005: 28) point out that Doni wrote acerbic remarks about Frescobaldi, too. Perhaps professional jealousy was at play?

corrente. Unlike the dances, the toccatas seem to have been more carefully worked out, seldom showing the skeletal passages which are often encountered in Kapsperger's dances (see Louw, 2010). The lute toccatas also show much diversity in approach. As I discussed in Chapter 6, *Toccata 5^(ta)* and *Toccata 7^(ma)* appear as concordances in *Perugia*.

Previously held in a private collection and unavailable for study, even feared lost, the **Libro terzo d'intavolatura di chitarone (1626)** re-emerged in 2001 when it came into the possession of the Irving S. Gilmore Music Library at Yale University. The toccata is indeed the central genre in this book. Originally, eight toccatas were grouped at the opening, but the pages on which the first was printed, are now missing. There are also two highly embellished "intabulations", ***Ancidetemi pur a. 4. Passegiato*** (Kapsperger, 1626: 26 – 31; transcription in **Volume 2**) and *Com'esser può a. 5. Passeggiato* (Kapsperger, 1626: 32 – 34), which in fact resemble the toccata genre more than true intabulations of the original models (see Chapter 4, Silbiger, 1996 and Knox & Taylor, 2018). With only one *gagliarda* (with two *partitas*) and two *corrente* (each with one *partita*), the dance genres are noticeably underrepresented. Apart from the solo music, the book also contains *continuo* instructions in the form of tables of realised chords for figured bass notes, various examples of *passaggi* over bass notes (see Kitsos, 2005) as well as examples of (unembellished) cadences. Interestingly, Kapsperger also included instructions for reading the French tablature system.

As I mentioned, Allacci's (1633: 159 – 160) catalogue indicated that a fourth theorbo book was already awaiting printing in 1633. Yet the *Libro quarto d'intavolatura di chitarone* only appeared years later, in 1640. Coelho (1997: 133 and 133n) suggests that this print might not necessarily have presented Kapsperger's original intentions. This book opens with sixteen preludes – almost miniature toccatas – which are comparable in length, conciseness and variety to the twelve *Intonatios* of Giovanni Gabrieli (in Gabrieli & Gabrieli, 1593) and sometimes show similar textural aspects to the toccata. With twelve toccatas, the toccata genre is prominently represented. The book also contains other genres such as two *canzone*, a *bergamasca*, a *canario*, *ciacconas*, *passacaglias* and various dances.

I discussed the *Rome 4145* manuscript in Chapter 13. As Coelho (1983b, vol. I: 50) points out, it contains a toccata by Kapsperger, but this is concordant with the first toccata in his *Libro primo d'intavolatura di chitarone* (1604), presenting an exact copy, "[…] down to every slur and trill".

Coelho (1983b) regards three toccatas by Kapsperger in the *Modena B,* a manuscript which I already introduced in Chapter 14. Coelho (1983b) seems puzzled (having missed the fact that the piece is incomplete), yet laudatory, about the untitled toccata, simply marked "HK" on folio 7^(v) (and what he assumed to be its continuation on the subsequent, extant folios). However, original folios are missing between those which now form folios 7^(v) and 8, which means that only the beginning of this piece remains (see Chapter 14 and Coelho, 1995: 359). Coelho (1983b) does not discuss the piece titled ***Ricerchata*** and marked with the initials *HK* on folios 25^(v) to 27 in *Modena B* (transcription in **Volume 2**). As I shall discuss later, despite its title, this piece shares characteristics with Kapsperger's toccatas, rather than with any imitative *ricercare* and may as well be considered a toccata, too.

For its affinity with the stylistic aspects of Kapsperger's toccatas, which I shall discuss below and in the next chapter, the anonymous ***Toccata, ff. 27 – 28^(v)*** (transcription in **Volume 2**; see Chapter 14) might well have been composed by Kapsperger, too.

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In order to avoid having to repeat the instrument, sources and references to specific transcriptions in the analyses and discussions which follow, I shall merely use the titles below to refer to the information presented in the following index:

	Instrument	Original source	Transcriptions consulted
Toccata 1ᵃ (1604)	Theorbo	Kapsperger (1604: 5 – 7); concordant with *[Toccata]*, ff. 8 – 8ᵛ in *Rome 4145*	Coelho (1983b, vol. II: 9 – 11)
Toccata 2ᵈᵃ Arpeggiata (1604)	Theorbo	Kapsperger (1604: 7)	Coelho (1983b, vol. II: 12 – 13)
Toccata 3ᵃ (1604)	Theorbo	Kapsperger (1604: 8 – 9)	Coelho (1983b, vol. II: 14 – 15)
Toccata 4ᵗᵃ (1604)	Theorbo	Kapsperger (1604: 9 – 11)	Coelho (1983b, vol. II: 16 – 18)
Toccata 5ᵗᵃ (1604)	Theorbo	Kapsperger (1604: 12 – 13)	Coelho (1983b, vol. II: 19 – 21)
Toccata 6ᵃ (1604)	Theorbo	Kapsperger (1604: 13 – 14)	Coelho (1983b, vol. II: 21 – 23)
Toccata 1ᵃ (1611)	Lute	Kapsperger (1611: 4 – 6)	Louw (2010: 8 – 14)
Toccata 2ᵃ (1611)	Lute	Kapsperger (1611: 6 – 7)	Louw (2010: 15 – 17)
Toccata 3ᵃ (1611)	Lute	Kapsperger (1611: 8)	Louw (2010: 18 – 19)
Toccata 4ᵗᵃ (1611)	Lute	Kapsperger (1611: 9)	Louw (2010: 20 – 21); Analytical score in **Volume 2**
Toccata 5ᵗᵃ (1611)	Lute	Kapsperger (1611: 10 – 11); concordant with *Toccata del Tedesco*, pp. 90 – 92 in *Perugia*	Louw (2010: 22 – 25)
Toccata 6ᵗᵃ (1611)	Lute	Kapsperger (1611: 12 – 13)	Louw (2010: 26 – 28)
Toccata 7ᵐᵃ (1611)	Lute	Kapsperger (1611: 13 – 14); concurrent with *Toccata del Tedesco*, pp. 94 – 95 in *Perugia*	Louw (2010: 29 – 32)
Toccata 8ᵃ (1611)	Lute	Kapsperger (1611: 15)	Louw (2010: 33 – 35)
Toccata 2ᵈᵃ (1626)	Theorbo	Kapsperger (1626: 7 – 9)	**Volume 2**
Toccata 3ᵃ (1626)	Theorbo	Kapsperger (1626: 10 – 11)	**Volume 2**
Toccata 4ᵗᵃ (1626)	Theorbo	Kapsperger (1626: 12 – 13)	**Volume 2**
Toccata 5ᵗᵃ (1626)	Theorbo	Kapsperger (1626: 14 – 15)	**Volume 2**
Toccata 6ᵗᵃ (1626)	Theorbo	Kapsperger (1626: 16 – 18)	**Volume 2**
Toccata 7ᵐᵃ (1626)	Theorbo	Kapsperger (1626: 18 – 20)	**Volume 2**
Toccata 8ᵛᵃ (1626)	Theorbo	Kapsperger (1626: 20 – 21)	**Volume 2**
Toccata prima (1640)	Theorbo	Kapsperger (1640: 6 – 9)	Coelho (1983b, vol. II: 35 – 43) and Kapsperger (1994: 1 – 4)
Toccata 2ᵈᵃ (1640)	Theorbo	Kapsperger (1640: 9 – X)	Coelho (1983b, vol. II: 43 - 46) and Kapsperger (1994: 5 - 7)
Toccata 3ᶻᵃ (1640)	Theorbo	Kapsperger (1640: 11 – 13)	Coelho (1983b, vol. II: 46 - 51) and Kapsperger (1994: 8 - 10)
Toccata 4ᵗᵃ (1640)	Theorbo	Kapsperger (1640: 13 – 14)	Coelho (1983b, vol. II: 52 - 54) and Kapsperger (1994: 11 - 12)

	Instrument	Original source	Transcriptions consulted
Toccata 5ᵗᵃ (1640)	Theorbo	Kapsperger (1640: 14 – 16)	Coelho (1983b, vol. II: 54 - 58) or Kapsperger (1994: 13 - 14)
Toccata 6ᵗᵃ **(1640)**	Theorbo	Kapsperger (1640: 16 – 17)	Coelho (1983b, vol. II: 58 - 60) or Kapsperger (1994: 15 - 16)
Toccata 7ᵐᵃ **(1640)**	Theorbo	Kapsperger (1640: 17 – 18)	Coelho (1983b, vol. II: 60 - 65) or Kapsperger (1994: 17 – 19)
Toccata 8ᵛᵃ **(1640)**	Theorbo	Kapsperger (1640: 19 – 20)	Coelho (1983b, vol. II: 65 - 67) or Kapsperger (1994: 20 – 21)
Toccata 9ⁿᵃ **(1640)**	Theorbo	Kapsperger (1640: 20 – 21)	Coelho (1983b, vol. II: 68 - 69) or Kapsperger (1994: 22)
Toccata Xᵐᵃ **(1640)**	Theorbo	Kapsperger (1640: 21)	Coelho (1983b, vol. II: 70 - 71) or Kapsperger (1994: 23)
Toccata 11ᵐᵃ **(1640)**	Theorbo	Kapsperger (1640: 22)	Coelho (1983b, vol. II: 72 - 73) or Kapsperger (1994: 24 - 25)
Toccata 12ᵐᵃ **(1640)**	Theorbo	Kapsperger (1640: 22 - 23)	Coelho (1983b, vol. II: 74 - 75) or Kapsperger (1994: 26 - 27)
Toccata HK, **ff. 3ᵛ - 5**	Theorbo	*Modena B*, ff. 3ᵛ - 5	Coelho (1983b, vol. II: 25 – 27)
[Toccata] HK, **ff. 5ᵛ - 7ᵛ**	Theorbo	*Modena B*, ff. 5ᵛ – 7ᵛ	Coelho (1983b, vol. II: 28 - 31)
[Toccata] HK, **f. 7ᵛ**	Theorbo	*Modena B*, f. 7ᵛ (incomplete, beginning only)	Coelho (1983b, vol. II: 31)
Ricerchata HK	Theorbo	*Modena B*, ff. 25ᵛ - 27	**Volume 2**
[Toccata], **ff. 8 – 8ᵛ**	Theorbo	*Rome 4145*, ff. 8 - 8ᵛ; concordant with *Toccata 1ᵃ* (1604)	
Toccata del Tedesco, **pp. 90 - 92**	Lute	*Perugia*, pp. 90 – 92; concordant with *Toccata 5ᵗᵃ* (1611)	
Toccata del Tedesco, **pp. 94 - 95**	Lute	*Perugia*, pp. 94 – 95; concordant with *Toccata 7ᵐᵃ* (1611)	

16.3   Stylistic origins: Venetian toccatas?

Pointing to Bradshaw's (1972) theories about the origin of the Venetian toccata, Coelho (1983b) considers Kapsperger's toccatas to be influenced by those of the Venetian keyboard composers.

According to Bradshaw (1972), the developments in the Venetian toccata reflected a trend in vocal music, namely *falsobordone,* or the practice of presenting a vocal embellishment of a psalm tone over slow, block chords. Bradshaw sees a similar approach in the *intonatios* and toccatas of the Venetian keyboard composers, albeit with the *cantus firmus* psalm tone applied in an "ideal" way, rather than stated explicitly.

Coelho (1983b, vol. I: 63), though, notes that Kapsperger's toccatas exhibit

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> […] neither a literal nor an ideal use of falsobordone technique, but they bear the unmistakeable stamp of the Venetian form and style.

For this Venetian style, the "[…] approach to composition is clearly more learned […]" (Coelho, 1983b, vol. I: 62), showing deliberated harmonic direction and a balanced alternation of sections of rhapsodic scale figures and chords with imitative counterpoint, contributing to a more organised whole. Rhythmic activity, texture and harmonic tension are used to create dramatic action and to achieve unity (Coelho, 1983b, vol. I: 62).

Like the Venetian composers, Kapsperger showed more concern for form than did the earlier composers of toccatas:

> Written in a continuous flow of virtuosic and idiomatic textures set in a declamatory fashion over a slow-moving bass, Kapsberger's toccatas can be considered as "Venetian" works […] (Coelho, 1983b, vol. I: 63).

Coelho (1983b, vol. I: 64) contrasts the six toccatas in Kapsperger (1604) to toccatas in the *Berkeley 757* manuscript,[237] which are non-sectional and do not show the textural and harmonic diversity of the Venetian toccata.

Thus, Coelho (1983b, vol. I: 63 – 64) considers Kapsperger's toccatas to have been influenced by those of his keyboard colleagues. I would argue that, even if this view is to be accepted, the keyboard toccatas could only have had a partial influence.

In developing his lute and, particularly, his theorbo style, Kapsperger evidently showed much attentiveness to new possibilities emerging in the general musical language. I have already highlighted the idiomatic freedom of the *viola bastarda* style (see Chapter 4). Conforti's (1593) exercises for diminutions and embellishments, for example, went beyond the standard ornaments of the sixteenth century, towards sweeping *passaggi* which cross a large range and even overstep various voice ranges. These exercises may show the trends of embellishments in vogue in Kapsperger's youth, which would also have shaped Kapsperger's lute and theorbo styles. In this regard: in discussing Lorenzino's works in Chapter 5, I pointed to Beier's (2005: 61) suspicion that a new tradition of a "luxuriant lute fantasia style" came to the fore in Rome in the 1580s, following the style of "[v]irtuoso diminution highly integrated into concise, harmonically conceived structures […]" in Marenzio's *luxuriant* madrigals.

Indeed, Kapsperger's works exploit many of the features which I have shown in the freer abstract works and toccatas – features which already existed in the earlier sixteenth century, but became increasingly commonplace in abstract lute compositions towards the start of the seventeenth century.

At any rate, if Diruta's two volumes of *Il Transilvano* (Diruta, 1593 and 1609, transcribed and translated in Diruta, 1984) are to go by, the keyboard style in Venice remained vigilant to the rules of counterpoint, even if the toccatas show considerable freedom.

For Diruta, discussing improvisation at the keyboard meant "[…] brief and easy rules for free and strict counterpoint" (Diruta, 1609: *Libro secondo*; translated in Diruta, 1984, vol. 2: 32 – 93). Diruta's discussion of voice leading leads Transylvanian to ask (Diruta, 1609, *Libro secondo*: 3; as translated in Diruta, 1984, vol. 2: 36):

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[237] The toccatas in *Berkeley 757* are considered in Chapters 13 and 14 above.

> T.   *Ditemi di gratia, volete che oßervi nell'istrumento tutto l'osservanza delli quattro movimenti?*

> {*Transylvanian.*   Tell me please, do you wish me while playing on the instrument to observe all the restrictions about the four movements [of voices permitted in composing counterpoint]?}

Diruta's reply implicitly acknowledges, even permits, a distinction between improvised and composed music, but it is clear that counterpoint remained the ideal:[238]

> D.   *A questa osservanza non vi voglio astringere sonando di fantasia, si bene nel far Contrapunto scritto, ò alla mente ma più osservato che Sonarete, meglio sarà.*

> {*Diruta.* I do not wish to restrain you with these rules while you are improvising. But the more strictly you play in written or improvised counterpoint, the better it will be.}

Yet, while Diruta's writings may reflect the kind of contrapuntal training that Kapsperger would have received in Venice in his youth, Kapsperger, as I shall show, was satisfied to abandon contrapuntal and voice leading practices in his lute and theorbo toccatas in order to achieve his desired expressive results.

The most surprising departures are found in the two "intabulations", ***Ancidetemi pur a. 4. Passegiato*** (Kapsperger, 1626: 26 – 31; transcription in **Volume 2**) and *Com'esser può a. 5. Passeggiato* (Kapsperger, 1626: 32 – 34). In the second *parte* of *Il Transilvano*, Diruta (1609) still described strict intabulation and embellished intabulation which respects the original voice leading.

> *L'intavolare diminuito è un'arte giudiciosissima, & si ricerca essere buon Cantore, & anco buon Contrapuntista.*

> {To intabulate diminutions is an art demanding sound judgement, and one must try to be a good singer as well as a skilled contrapuntist (Diruta, 1609, *Libro primo*: 10; as translated in Diruta, 1984, vol. 2: 19).}

Warning against such transgressions as parallel octaves and fifths arising from the addition of embellishments and diminutions, Dirtuta stated that he had often heard intabultions in which the intentions of the model had been distorted by too many diminutions, upon which Transylvanian asked (Diruta, 1609, *Libro primo*: 14; as translated in Diruta 1984, vol. 2: 23):

> *Non si potriano far le diminutioni senza guastar la propria Compositione, & la sua propria Armonia[?]*

> {Couldn't the diminutions be done without damaging the actual composition and its harmony?}

To this Diruta answered that diminutions should be applied in a way in which the voice leading and imitations are not distorted and that in some pieces, adding anything more than *tremoli* and *groppi* would only detract from the original beauty.

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[238] Then again, it is easier to teach what you have been taught: Diruta may not have been truly describing practice, nor attempting to reflect any changes in the seventeenth-century musical style, but simply notating the systematised theoretical tradition which was probably still the *taught* norm. Further, he was not only addressing the toccata genre; organists, in their role in the church, would have been required to show mastery over the older techniques too.

Yet, like in his toccatas, even these two theorbo "intabulations" (I discussed *Ancidetemi pur a. 4. Passegiato* in Chapter 4) show that Kapsperger envisaged an entirely different compositional ideal for his instrumental music.

<div align="center">**✳✳✳**</div>

A cursory regard of Kapsperger's extant toccatas summarily reveals diverse approaches, precluding any fixed recipe or *a priori* formal mould. Like Piccinini (see Chapter 15), one could accurately speak of Kapsperger's approach*es* to the toccata genre, as I shall examine in the next two chapters.

17 Kapsperger's toccatas
formal and structural aspects

17.1 A tripartite norm?

Given the diversity within Kapsperger's toccata output, it is surprising that Coelho (1983b) maintains the assumption of a three-part form in analysing his works. The assumed tripartite form follows the pattern of an opening section of chordal and scalar figures over sustained bass notes, a middle section which "[…] is normally imitative or sequential […]" and a final flourish in *passaggi* and broken style (Coelho, 1983b, vol. I: 68). This is akin to the formal framework outlined by Valentin (1930) in his survey of keyboard toccatas.[239] Coelho (1983b, vol. I: 62), pointing to Bradshaw's (1972) theories, also suggests that tripartitions may derive from the tonal planning of a work, with tonally stable areas surrounding an unstable core.

A tripartite structure consisting of an imitative core, preceded and followed by freer improvisatory material which relies on *passaggi* and chordal figuration, can indeed be witnessed in some of Kapsperger's toccatas. Consider **Toccata 3ª (1611)**:

Bars 1 to 20 form a free, improvisatory opening, albeit not based only on chords and passagework. Reminiscent of the *durezze e ligature* style, the first portion, up to bar 11, presents homophonic chords with pedal point figures, in which *quasi-syncopatios* produce expressive dissonances. With an agitated array of textures and rhythms, bars 12 to 20 maintain an improvisatory character and contrast with the suspended beat of the opening bars. The broken style, which is introduced in bar 12, initiates a more *coordinative* beat. Thereafter the passage in bars 13 and 14 adds extra declamatory emphasis, with harsh dissonances caused by a series of *quasi-syncopatio*s, in a driving crotchet and quaver rhythm. The listener easily relates the figure in bar 14 to a standard formula featuring a chain of 4 – 3 suspensions over a descending bass, but Kapsperger instead used an *ascending* bass in contrary motion to the upper voice, giving the *quasi-syncopatios* extra bite. The rhythmic action subsides somewhat after bar 15, as pedal point and *quasi-syncopatio* figures are reintroduced in the move to the cadence.

The host of material featured by the opening section crystallises into an (quasi-)imitative section, in bars 21 to 44. In lieu of consistent imitation and contrapuntal prowess, this section feigns an air of rational organisation by presenting mere gestures at imitation. The theme is not stated exactly at each entry, but the listener is fooled into hearing various entries of the theme, or portions thereof, as the free treatment of the theme is facilitated by the characteristic chromaticism (*passus duriusculus*). So, for example, the "entry" on f '' in bar 24 might be heard as a new voice, despite the absence of an actual strict division into consistent voice parts. The entry in the tenor in bar 28 is true to the original subject, whilst the bass presents a partial, augmented version from bar 29. The entry of the upper voice on f '

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[239] Especially see Valentin (1930: 34 – 36). For example, Valentin mentions that one of Padovano's toccatas presents *"[…] das Bild einer normalen tokkatenhaften Dreiteiligkeit [...] die aus einem von Passagen umrahmten ruhig imitativen Kernteil besteht"* (Valentin, 1930: 36, my emphasis) {the image of the normal toccata tripartite division consisting of passagework bordering a calm, imitative core section}.

starts a beat "too soon" at the end of bar 30 and its continuation is also rhythmically distorted. The subject peters out somewhat thereafter, but the rather stricter return, with four voices entering systematically in bars 39 to 44, fools the listener into accepting that there has been a greater deal of organisation throughout this section. Consider, though, that the entry in the middle voice in bar 40 is simply abandoned when the bass enters in bar 41.

Bars 44 to 48 feature *passaggi* over the dominant, which is sustained in the bass. These bars could therefore be regarded as a free third section. Yet, for its brevity and cadential emphasis, this passage may equally be regarded as an embellished cadence to the imitative section, rather than a separate formal section. In this case, the form of the piece may more relevantly be viewed as consisting of a preludial toccata followed by an imitative *fuga* (a paradigm seen in the *Como* manuscript, for example – see Chapter 5).

Thus, the toccata does not fall quite so neatly into a tripartite form as, for example, Andrea Gabrieli's *Toccata del sesto tuono* (Diruta, 1593: ff. 19 – 21ᵛ; transcribed in Diruta,1984, vol. 1: 82 – 85) does. Even if a tripartite form is accepted, this says little about expressive structure of the piece, for which an appreciation of the role of the localised balance of material, in achieving larger structures, is much more telling, as my synopsis above suggests.

Perhaps it is more important to acknowledge Kapsperger's efforts to uphold an improvisatory character, *in spite of* any formal sectionalism which a toccata may present. This might explain the lack of carefully worked-out – i.e. truly *composed* – counterpoint in the imitative section of *Toccata 3ᵃ* (1611): in avoiding overly systematic and strict counterpoint, Kapsperger captured the results of improvisation, in which imitation might be suggested, but not planned to the level of completion which a process of deliberated composition may achieve (except, perhaps, by the most learned of improvisors). Imitative counterpoint, then, seems to have been reduced to a means-to-an-end, rather than presenting an artistic goal itself.

According to Newcomb (1985: 44), "[…] Merulo relied on the ricercar style for the weighty central section of his toccatas" and therefore "[…] had to turn to another genre for its solid core".

Yet, for Kapsperger, an imitative core was evidently no prerequisite to achieving similar structural goals. In contrast to *Toccata 3ᵃ* (1611), ***Toccata 2ᵈᵃ* (1640)**, viewed as a tripartite piece, does not achieve a "solid core" with imitative counterpoint, but rather through the use of meter. The triple meter and the resemblance to the *corrente* genre, gives the sizeable middle section, bars 22 to 90, a more strictly organised character than the improvisatory beginning and ending sections, which are both in C-time.

The first section, in bars 1 to 21, gains its freedom from its mixture of material and texture, as it constantly introduces and abandons ideas in a fashion which creates and frustrates the expectation for the establishment of a theme. For example, the characteristic dotted rhythm in bar 2 creates the anticipation that this figure will enjoy more prominence than what it ultimately does. So too, bar 14 introduces what resembles a subject, characterised by the leap of a fourth. Whereas the figure is indeed imitated in the latter part of the bar and at the start of bar 15 (where the leap becomes that of a diminished fourth), this motive is presently abandoned in favour of a move towards a cadence. The brief last section, in bars 91 to 96 gains its improvisatory character from the *passaggi* and relatively free-voiced figures, predominantly in semiquaver rhythm.

Admittedly, imitative texture *is* present in the triple-meter middle section of this toccata: consider bars 36 to 51, where a clear subject is presented with various imitative entries. Nevertheless, I cannot agree with Coelho's (1983b, vol. I: 94 – 95) high regard for the counterpoint of the entire section, when he claims that

> […] the motivic development resembles fugal texture by the way Kapsberger varies a single subject and sets it against counterpoint.

Instead, its charm lies in the exploitation of the typical texture and character of the lute dances, thereby drawing on a familiar, established style, which was already present in the sixteenth-century lute repertoire. One could say, then, that it is the *corrente* genre, rather than the (imitative) *ricercare*, which gives this toccata its "solid core".

Such *coordinative* use of triple-meter sections is not unique to Kapsperger's toccatas, though: in his monodies (see Kapsperger, 1612a, 1612b and 1623), tuneful triple-meter sections contrast with the declamatory passages as well as with the sections of *passaggi* over sustained bass notes in the *continuo*. This is probably most evidently demonstrated in *Interrotte speranze* (Kapsperger 1612a: 6 – 7; a transcription is available in Kitsos, 2005, vol. II: 16 – 20), in which three instrumental *ritornelli* introduce a *coordinative* beat and a dancelike character, in contrast to the *individualistic* beat of the more recitative and florid vocal sections.

<p style="text-align:center">***</p>

Coelho (1983b, vol. I: 69) concedes that ultimately only around half of the toccatas which he examined could indeed be described as *three-part* toccatas "[…] which adhere to a clear tertiary form […]", while the rest are *episodic*. Yet, this insight notwithstanding, he remains unwilling to depart from the assumption of a tripartite form, arguing that the *episodic* toccatas "[…] preserve the outer parts of the three-part form but can contain anywhere from two to four middle sections" (Coelho, 1983b, vol. I: 69).

Toccata 2da **(1626)** seems to broadly fit the bill in this regard. Bars 1 to 25 feature an assortment of textures and materials, thereby creating a free section of improvisatory character. The initial use of dotted rhythms creates characteristic figures which nevertheless fail to crystallise into a theme or motive. Instead, *passaggi* are introduced at the change of the bass note in bar 7. The sustained bass notes maintain the suspended *individualistic* beat, until bar 12, where a thicker polyphonic texture and faster harmonic rhythm gradually introduce a more *coordinative* beat. The spontaneity of improvisation is maintained, though, as until bar 25, the section fails to focus on any single idea. After a cadence to c in bars 21 to 22, an extension re-introduces *passaggi*, eventually leading to a cadence to the *finalis*, G. Interestingly, this cadence in bars 25 to 26 could convincingly have served as the end of the piece.

Bars 26 to 43 present imitative counterpoint. As in *Toccata 3^{a}* (1611), this texture provides a more organised structure, certainly by presenting a *coordinative* beat. Yet, the counterpoint is by no means strict. It relies, instead, on suggestion and the mere allusion to familiar texture and figures, such as the series of 6-chords with *syncopations,* forming a 7 – 6 chain over a descending bass in bars 28 to 30. Significantly, Kapsperger ensured that the single, simple theme remained easily identifiable to the listener, which enabled the rather free contrapuntal

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treatment. Consider, for example, that the entry in bar 35 is followed by what sounds like a new entry, but in notation proves to be a continuation in the same voice. Thus, entries are suggested, but not necessarily divided systematically between voices. The final group of entries, from bar 39 to the cadence in bars 42 and 43, is also the most systematic.

Instead of turning to flourishes for a third and last section, Kapsperger first introduced a triple-meter section. Like that of *Toccata 2ᵈᵃ* (1640), it adds to the "solid core", as its familiar texture and dance character present more organised material. The texture is homophonic, with a simple melody, regular cadences and a rhythmic organisation which includes the use of *hemiolas*.

Passaggi characterise the last section, from bar 56. The large *passaggi* contour simple chord changes, as they embellish the long, sustained bass notes in the *continuo* part and outline the associated harmonies. This shows an underlying vertical, chordal structure rather than a concern for horizontal voice leading principles. Kapsperger's attention to the dramatic subtleties of textural variation is witnessed in the fact that the change from *passaggi* to more intricate figures between two voices in bar 66, coincides with the point where the bass changes to the dominant. This leads to the final cadence, featuring a double *groppo*, in bars 69 and 70.

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The assumption of a tripartite formal norm allows a convenient narrative, which fits neatly with previous scholarship on this genre. Coelho's (1983b, vol. I: 67 – 69) attempt at showing a general tripartite structure in Kapsperger's toccatas is nevertheless somewhat forced. As my analytical overviews thus far suggest, there is much more at play than a simple division into three broad sections.

For one, texture plays a crucial role in the overall structure of these pieces – not only in creating form, but also in producing an arch of tension and release.

17.2 "Verzicht auf nur Subjektives": *the role of texture*

As a start, it is worthwhile to ponder the *raison d'etre* of the imitative core in many keyboard toccatas.

For Schrade (1926), Andrea Gabrieli's toccatas show the end of the Renaissance and of a generation of composers, rather than the beginnings of something completely new:

> *Jedoch die Richtung der Tokkata, die nach persönlichem Ausdruck des Künstlers zielt, war neu, und in ihr ließ Gabrieli die Möglichkeit offen, die Subjektivität bis zum völligen Bruch mit der Tradition zu steigern* (Schrade, 1926: 617).

> {Nevertheless, the direction of the toccata, which strove for the personal expression of the artist, was new and Gabrieli opened the possibility for subjectivity to be exaggerated to the point of a complete break with tradition.}

Inheriting this state of affairs, Merulo recognised that, in order to avoid a mere rambling of passagework and virtuosic display and a consequent decline into formlessness, the solution was to curb subjectivity somewhat:

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Denn klarer, geschlossener wird er immer im Verzicht auf nur Subjektives (Schrade, 1926: 618).

{For clarity and unity is achieved with relinquishment of the purely subjective.}

Merulo's inclusion of imitative *ricercare*-like passages, then, is in Schrade's opinion as much a concession of the potential for vacuity in breaking entirely with tradition, as it is a concern for overall form (Schrade, 1926: 617 – 618).

Similarly, like in Piccinini's works (see Chapter 15), as well as in the more substantial toccatas in the manuscript sources (see Chapter 10), Kapsperger's toccata style relies on the integration of established or familiar textures and material alongside freer sections of *passaggi*, freely combined textures as well as monodic material. The inclusion of material which related to, rather than broke with tradition, allowed Kapsperger to achieve structure and organisation.

Evidently, as I have already highlighted, lutenists realised that such *established* textures did not need to be imitative *per se*. Rhythmically organised sections, such as the dance-like triple meter in *Toccata 2^(da)* (1640), allowed composers to maintain relatively idiomatic textures, whilst achieving a *coordinated* beat. Imitative counterpoint, as I have pointed out for other toccatas considered in this study, was but one texture within a broader palette of possibilities for attaining the goal of contrast and unity.

Even the most run-of the-mill formulas, applied within the simplest of textures, then, could be yoked in achieving the necessary effect; consider **Toccata 7^(ta) (1611)**, bars 36 to 39:

Based on the standard, time-honoured model of a 7 – 6 chain over a descending bass, this passage contrasts with the rhythmically rather more wayward passages elsewhere in the piece. The actual "correctness" or ingenuity in applying this model was evidently less important than the context in which it was used. Moreover, for the purpose at hand, viz. of contrast and balance, even the two-voiced simplicity – probably a pragmatic reduction of texture given the high register – sufficed. Perhaps the skeletal presentation also served to contrast with the latter part of the passage, from the second half of bar 38, which gains more *gravitas* in its fuller texture.

A passage featuring straight-forward rhythms and a chordal texture, such as bars 26 to 42 of *Toccata 4^(ta)* **(1626)**, serves a similar structural role: the regularity of the crotchet beat for the octavated repetitions of the bass notes in bars 37 and 38 help to establish a defined beat. Contrast this simple homophony with the surrounding passages, which present contrary motion and broken style, as well as the jaggedness in bar 45.

With an almost ironic use of clichéd texture in the form of simple diminutions, bars 45 to 48 in the last section of *Toccata 6ᵗᵃ (1626)* bring stability after the preceding rhythmic pyrotechnics and the wealth of fluctuating material presented throughout the toccata.

In *Toccata 8ᵛᵃ (1611)*, as I discussed in Chapter 13, the subtle change in direction of the arpeggios in bars 31 to 36, where the figures form more regular four-note patterns, creates a passage which is readily identified with more consistent voice leading (in contrast to the rest of the piece where this is deliberately avoided). This momentary "organised" character creates resolution and signals the approach of the final cadence.

Thus, by framing rhapsodic passages with more lucid material, the whimsical aspect of the toccatas – *das Tokkatische* (Hering, 1954) –is set in relief. Yet, perhaps the inclusion of familiar – at times even formulaic – material was also a concession that the listener desired, even *needed*, grasp-holds for moments of respite, as it were, within the quicksilver passages of unpredictable rhapsody.

Related to what I discussed in Chapter 10, Kapsperger's toccatas achieve an expressive structure through the contrast and balance of *established* and *free* textures. The use of texture complements the equally important alternation between *coordinative* and *individualistic* beats, although the changes in these structural aspects need not be aligned.

Established textures, then, are those which would have been familiar to the listener. This includes the various textures which continued the sixteenth-century and *prima pratica* traditions – not only imitative counterpoint, but also other polyphonic textures such as freer counterpoint and homophony in which voice leading is maintained. Yet, to this one may add passages where the meter or a characteristic rhythm might draw associations with dances, or standard formulas. In terms of the last mentioned, cadences, which are typically very formulaic, play an important *coordinative* role.

Kapsperger, like Piccinini and other adept composers, did not merely rely on sections of *passaggi* and chords in creating *free*, improvisatory passages. For example, *Toccata 5ᵗᵃ (1604)* opens with chords, marked with arpeggio indications (%). Occasional *transitus*, mainly in crotchets, connects these chords, but there is no ostentatious passage work. Yet, the improvisatory character is not only derived from the potential for an *individualistic* beat in the performer's execution of the arpeggiation, which contrasts with the ensuing *established* and *coordinative* imitative and triple-meter sections. Kapsperger also harnessed a highly idiomatic, theorbo-specific feature in these chords in order to create an improvisatory air: the re-entrant tuning of the theorbo allows certain chords to be played with the same voicing and pitches, but with the notes placed on different strings,[240] lending an audible but subtle tone colour variance to the otherwise apparent exact repetitions of chords. This effect probably drew a certain degree of awe from the audience, but also imitated the effect of the instrumentalist "trying-out" the instrument and testing the tuning (the oft-presumed original function of the toccata) before turning to the more *coordinative* material. Thus, while Coelho (1983b, vol. I: 80) states that

> [t]he opening G chord, for example, is fingered in three different positions – all retaining the original spacing – so that the player can check the relative tuning of the strings and make sure the frets of his instrument are properly aligned[,]

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[240] I.e., different "chord-shapes" produce not only the same harmony, but the same pitches and voicings.

I would rather argue that Kapsperger offered musical material in which the theorbist could *affect* a tentative "trying-out" of the instrument. Rather than providing an *actual* functional tuning purpose, it allows the performer to create a travesty thereof – as a deliberate feature of the expressive structure.[241]

Apart from free-voiced *passaggi*, arpeggiation and chordal sections in which a more vertical approach is evident, Kapsperger's style is enriched with textures associated with monody and the *seconda pratica*, such as in **Toccata 6ᵗᵃ (1611),** to which I shall return below.

Kapsperger also created *free* sections by presenting a host of varied textures and material within a single section, creating a restless lack of focus on any specific musical idea or texture. Such *mixed* sections often include bursts of more rhapsodic melodic and rhythmical activity, creating the impression of spontaneity. Material in the *prima pratica* vein might, then, feature alongside freer textures such as arpeggios and *passaggi*. For example, even within the free, improvisatory first section of **Toccata 2ᵈᵃ (1626)** discussed above, bars 17 to 18 feature fragments of *quasi-syncopatios* which relate to a *prima pratica* model. Used within a context in which the figure is but briefly introduced and soon abandoned, it adds to the extemporaneous character rather than introduces stability.

17.3   Re-thinking the "organised core"

Seen as an interplay of *established* and *free* material, some of Kapsperger's more *episodic* toccatas do, in fact, show a tripartite form which can be related to that described by Coelho (1983b, vol. I: 69). For **Toccata 2ᵈᵃ (1626)**, as I discussed above, the form may be envisaged thus:

b. 1 – 26	b. 26 – 43	b. 44 – 55	b. 56 – 70
Mixed texture, including passaggi	*Imitative*	*Rhythmic*	Passaggi
FREE	ESTABLISHED		FREE

So, too, one might see an established, "solid core" within a tripartite form for **Toccata 3ᵃ (1626)**:

b. 1 – 21	b. 21 – 34	b. 34 – 43	b. 43 – 52
Mixed	*Polyphonic*	*Imitative*	*Scale figures,* passaggi, *mixed*
FREE	ESTABLISHED		FREE

The first 21 bars present a free, improvisatory character, perhaps less for any specific *free* texture, but through the multitude of textures and the avoidance of settling on any single idea. For example, the imitation in the first two bars is not expanded beyond the initial gesture.

The figures in bars 9 and 17 stand out for their abrupt introduction – and abandonment – of whimsical rhythmic interest, but ultimately do not form a motive with which to characterise or unify the entire section. The rising bass line in bars 12 to 14 also creates the anticipation of

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[241] Thus, the seventeenth-century theorbist approaching this notated toccata would presumably have ensured that his theorbo was well in tune *before* starting, rather than using such a composed work to actually tune his instrument.

a structural feature; yet the expectation for a new ascending bass line from bar 17 is flouted in bar 18, with the capricious figures turning to a *passaggio* in order to move to the first affirming cadence in bars 20 to 21.

A more focused character is achieved in bars 21 to 34, through the introduction of a polyphonic texture and, more pertinently, through the *established* figure featuring a chain of *quasi-syncopatios* in bars 22 to 25. The rhythmic repetition throughout bars 27 to 33 also serves to secure a *coordinative* beat.

An imitative section in bars 34 to 43 maintains the *established* character. Noticeably, the stability of the preceding section allowed Kapsperger to keep this imitative section rather brief. In other words, by introducing other *established* material, he did not have to rely on imitative texture alone in order to balance the free material of the opening section.

The piece ends with a *free* section in bars 43 to 52. Notice that a *coordinative* beat is initially maintained through the quaver passages, which, similar to the previous sections, features considerable movement in parallel thirds. The difference lies in the freedom achieved through the abandonment of the imitative subject. The texture is increasingly loosened, eventually turning to *passaggi* at the end.

Toccata 8ᵃ **(1626)** shows an alternative pattern. Whilst this toccata can be viewed as having a tripartite structure, it only uses *free* textures and, as I shall discuss below, it gains its organisational unity through the sequencing of material rather than through a "solid core":

b. 1 – 17	b. 17 – 23	b. 23 – 31
Chords, arpeggios, sequences	*Chords, arpeggios, sequences*	*Monodic* passaggi
FREE	FREE	FREE

Other toccatas, however, do not show a tripartite organisation and for these, many other structural factors come into play. So, for example, *Toccata 4ᵗᵃ* **(1626)** mostly uses a rather unified conservative, *established* texture, only turning to a *freer* texture for the final section, first with a static chordal section (possibly implying slow, free arpeggiation in an *individualistic* beat) and then turning to monodic *passaggi*.

At least two toccatas would seem to fit into neither the *tripartite* nor the *episodic* categories: as I discussed in Chapter 13, *Toccata 2ᵈᵃ Arpeggiata* **(1604)** maintains one texture and a unified mood, which only morphs through the harmonic changes and, more subtly, through the fluctuating direction of the arpeggios. Coelho (1983b, vol. I: 76 – 77) however, points out that the tonal or harmonic structure may be viewed as a three-part plan. *Toccata 8ᵛᵃ* **(1611)**, too, does not divide into three clear sections, although it receives contouring through its use of a variety of figures and elements of broken style (see Chapter 13), rather than a consistent arpeggio pattern.

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The emphasised supposition of a tripartite mould is a heritage of the dated, "progressive" or "evolutionary" narrative which characterises older music scholarship. In this narrative, the three-part form applied by Merulo in combining the *intonatio* and *ricercare* genres in his toccatas, is regarded as an important step in the progressive improvement of the toccata

<p style="text-align:center">362</p>

genre[242] (see Valentin, 1930: 39 – 43). This supposition is present in Schrade's (1926) view too, but, as I pointed out above, he at least acknowledged the rather more significant fact that able composers recognised the potential to achieve cohesion through balancing the purely subjective against passages which show adherence to established traditions.

Instead, a recognition of the structural significance of the interplay between the subjective and the rational, the established and the novel, or the *individualistic* and the *coordinative*, provides much more valuable insight into the expressive intention and how cohesion is achieved within the dramatic oratory presented by many works.

Thus, as with Piccinini's toccatas (Chapter 15), it is necessary to consider a host of compositional tools, with an appreciation that each toccata presents a rather unique negotiation of the balance between various structural elements.

To demonstrate this, it will be telling to first consider how a dramatic arch is achieved in what can best be described as a *through-composed* toccata, viz. **Toccata 6ᵗᵃ (1611)** and then to examine how cohesion is maintained in a lengthy and starkly sectional *episodic* toccata, viz. **Toccata prima (1640)**.

17.4   *A through-composed form:* Toccata 6ᵗᵃ *(1611)*

Unlike many other toccatas by Kapsperger, which start with a large chord and a characteristic flourish, this toccata opens with a serene homophonic passage, suggesting a four-voiced structure.[243] As a stock figure, the pedal point passage in the first three bars would have been familiar to the listener and would have formed part of Kapsperger's improvising *habitus*. As an *established* texture, this creates an expectation for voice leading consistency. This is an important aspect of this toccata, for much of the dramatic design results from textural and stylistic fluctuations relative to this straightforward texture.

After the initial pedal point figure, the sustained f is abandoned in favour of d, with the c' retained as an expressive *quasi-syncopatio,* forming a seventh to this bass note. Perhaps more pertinently: the small figure which serves as the resolution to this note, becomes something of a motive in the next bars and, eventually, throughout the entire piece. From the d, the bass line descends to F, forming a rather unpronounced tenorising cadence in bars 7 to 8.

Even within the apparent simplicity of the these initial bars, Kapsperger already sowed seeds of discord. Note the unusual dissonance treatment in bar 6: the dissonant seventh to the bass, is doubled, with the a' forming a *quasi-syncopatio*, prepared and resolved as expected, whilst the a is approached and quitted (provided that it is aurally connected to the b) as an ascending *quasi-transitus*.[244] Moreover, the cadential suspension and resolution in bar 8 is also unusual in that the suspended fourth in the upper voice is adopted by the middle voice, too, but only resolved correctly in the upper voice. This further contributes towards preventing a strong cadence, thereby providing continuation to the next section.

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[242] Usually "[…] *bis J.S. Bach*", as Valentin's (1930) title reads.

[243] A very similar opening passage is found in Antonio Romanini's *Toccata dell'otavo tuono* (Diruta, 1593: ff. 25 – 26ᵛ; transcription in Diruta, 1984, vol. 1: 89 – 91).

[244] Consider that Bernhard prescribed that this figure should only be used in a *descending* stepwise progression.

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Bar 9 introduces a new idea, which is underlined by the octave leap from bar 8. Whilst the use of the small motive in bars 4 to 7 features a *coordinative* beat, in bar 9 the beat is momentarily suspended by this soloistic, monodic figure in the high register. This is but a brief interruption, followed by a re-entry of homophonic texture over a sustained f. Keeping this texture, bars 11 and 12 again reach for the high register which was introduced in bar 9, but fail to reach the f''. In bars 13 to 15, broken texture churns up the rhythmic activity, resembling the effect of an *accelerando*, but this is halted by bar 16, which returns to the homophonic texture and the small motive which was introduced in bars 3 to 5. Nevertheless, the music does not tarry on the rather emphasised tenorising cadence in bars 15 to 16.

The smooth continuation moves to a C-chord in bar 17 with a seventh (b-flat) which is not strictly prepared, but may be linked aurally to the b-flat in bar 16. It also does not get resolved. Instead, the chord is sustained, as the upper voice presents another rhapsodic, monodic figure. This second monodic interjection bears resemblance to the figure in bar 9 in its use of an octave leap as *esclamatio,* followed by a stepwise descending figure. Despite the similarity, the rhythmic asymmetry in this "repetition", as the comparable material is displaced by the figure at the beginning of the bar, contributes to the extemporaneous expressive language.

The C-chord, with a seventh, in bar 16 is moved a step up (though not in a parallel fashion) to a D-chord with a seventh in bar 18. The seventh, c', is likewise unprepared, but is related aurally to the c' in bar 17. The d is sustained in the bass, but this time not in a standard pedal point harmonisation, as in the beginning. Instead, in contrast to the rather static opening section, this passage receives a relentless harmonic momentum from the rising chromatic line, which is achieved through the use of *passus duriusculus* in one voice at a time within the homophonic voice leading.

The texture remains homophonic, but bar 24 is highlighted by the *esclamatio* and register change in the upper voice in bar 23. This coincides with an unusual resolution of the c' as *quasi-syncopatio* over the g in bar 23: the "resolution", b-natural, is undertaken by the bass. The bass presents a *quasi-syncopatio* on the third beat of bar 24, which resolves at the end of the bar. At this point, the height of tension has been achieved through the ascending chromaticism and the leap to the high register.

This tension remains poised as, once again, a decisive cadence is skirted. Although bar 25 *does* present the expected harmony as the tonic to the preceding dominant in bar 24, the missing c'' (as the upper voice instead leaps to g') and the introduction of the *major* third (e'-natural) create a discontinuity between bars 24 and 25, which leave the tension unresolved.

Further, the rather benign material, which relates to bars 4 to 7, comes almost as a mood swing. This, again, adds to the fervent nature of this toccata. Bars 25 to 30 initially have much in parallel with the opening bars (from the middle of bar 3): note the descending bass line, the similar motivic figures and the texture. Moreover, the weak tenorising cadences, to f in bar 27 and to c in bars 30 to 31, bear similarity to bars 7 to 8. This is a deceptive mirror image of the serenity of bars 3 to 7, though: the use of the small motive from bars 3 to 5 now lends a certain nervousness to the descending sequences in bars 25 to 30, especially as Kapsperger took pains to vary each of the repetitions (for example, through the rhythmic alteration in bar 28 or the parallel movement between the bass and upper voices at the end of bar 30). This asymmetry again creates the impression of spontaneity. Yet, the sequence

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features a similar, emphasised *quasi-syncopatio* in the middle of each of bars 27, 28 and 29, so that this dissonant figure receives rhetorical significance through repetition.

This new build-up of tension leads to an extended monodic *passaggio*. Whilst it might be tempting to state that this is purely instrumental show, the passage in bars 30 to 37 compares to Kapsperger's *passagggi* in his monodies, a feature which I shall consider in more detail in the next chapter. The rather abrupt *mutatio toni* adds to the rapture as the A major harmony (which appears amidst the soloistic *passaggio*, in simulation of a well-placed chord in *basso continuo*) stands in juxtaposition to the preceding C harmony. Bar 34 features further *mutatio toni* as the *passaggio* reintroduces a c-natural and outlines a 6-chord above A. The B-flat placed at the end of the bar highlights the irregularity in the harmonic rhythm.

Homophony is momentarily re-established in bar 37, this time presenting no release in the tension, though, as the a' forms a harsh ninth, as a *quasi-syncopatio,* to the bass. Moreover, the subsequent textural inconsistency introduces further instability: consider the full chord in bar 38, followed by thinner, almost broken-style texture to accommodate the *syncopations* – both aspects contrasting, like the monodic passages, to the four-voiced model used elsewhere in this piece.

The figures from bar 41 are related to the motive from bars 3 to 5. Three consistent imitations are featured in bars 41 to 43, whereupon a fourth, in bar 44, breaks out of the sequence and introduces a different rhythm. After an interrupted cadence in bars 44 and 45, which again avoids standstill, bar 46 further detracts in its irregular beat structure: the material suggests a lopsided grouping of $2 + 3 + 3$ quavers. (Similar irregular rhythmic groupings are not uncommon in Kapsperger's style, as I shall discuss in the next chapter.)

This leads to another whimsical figure in cadencing to B-flat. Note that bar 48 presents a somewhat different figure to the run-of-the-mill cadential *groppi* which characterise Kapsperger's style (see below). This is the first definitive cadential moment, yet despite the lengthy chord in bar 49, the upper voice continues the discourse with a figure related to the motive from bar 3. In fact, bars 50 and 51 show some parallels to bars 6 and 7, especially for the use, in bar 50, of the figure from the end of bar 6. This figure is elaborated in bars 52 to 54.

There is to be no return to the serenity of the opening bars, however. Broken style, although related to opening motive (consider bar 55), continues the momentum. After this energetic action momentarily comes together in parallel tenths in bar 56, another soloistic monodic flourish, rising to the c'', heightens the excitement once more. The vigorous drive to the triumphant and resolving final cadence is achieved through the capricious use of *passaggi*: in the first place, the bass is missing on the first part of bar 57, as an *ellipsis*. After the tardy entry of the bass, which is jaggedly placed on the weak part of the third beat, the upper voice enters an octave below its previous note, on c'. This ascending run to f ' is sequenced a step higher in bar 58, but in a skewed fashion, as this is led by rhythmically irregularly placed bass notes, as well as a *passus duriusculus* from B-flat to B-natural. Further, the upper voice makes an *esclamatio*-like leap to d'', followed by an octave leap to d'. If one considers that the upper voice generally moves in the plagal range of the F-mode in this section, then this d'' overshoots the upper limit c''. The bass continues its ascend to the dominant, c, but the sequential pattern is interrupted. The leaps in the final *passaggio* in bar 59 further add to the impassioned rhapsody – a far cry from the static opening of the toccata. Especially note the leap from the end of bar 59 to bar 60, where the b-flat, as a seventh to the bass, is approached

by leap from the f ', only to leap back to f ' in bar 60, where it forms a fourth, which does not get resolved directly. Instead, the *passaggio* crosses the middle voice parts, thereby swiping through this suspended fourth, too. Nevertheless, the resolution, e', appears in bar 59. The final cadential figure features another unusual *groppo* figure.

Thus, although the music moves between the extremes of homophony and monody, Kapsperger did not allow the music to break into discrete sections along textural lines. The textural changes, appearing as impulsive interjections, followed by returns to rational homophony, do not align with the definitive cadences. Moreover, in all these changing figures, Kapsperger gave the performer considerable scope for a flexible approach to the beat, so that even the alternation between *coordinative* and *individualistic* material occurs along a large scale of potential freedom.

Kapsperger thereby created a through-composed form, resembling impassioned speech. Despite the localised fluctuation between *established* and *free* textures, as well as between heightened tension and relative calm, there is, ultimately, an overarching, linear accumulation of impulsivity and passion from the start to the end. It is its incorporation of the *seconda pratica* monodic style, that differentiates this toccata from a work like *Tocata di Lorenzino* (*Barbarino*, pp. 280 – 281; transcription in **Volume 2**) discussed in Chapter 5 and that, instead, relates it to the vocal monodic style of Kapsperger's *mottetti* and *arie passeggiati* (see Kapsperger, 1612a and 1612b), so that one may justifiably consider it to be an "instrumental monody".

Without implying a *progressive* path of improvement from generation to generation, this does show that, a generation after Lorenzino, Kapsperger's lute style had absorbed the significant changes in music composition since the start of the seventeenth century. This toccata shows Kapsperger's admirable mastery at balancing tradition and innovation.

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Toccata 6ta (1611) shows a continuous flow which, the textural variety notwithstanding, does not fragment into defined sections. Most of Kapsperger's toccatas *do* consist of a series of texturally juxtaposed sections separated by large cadence moments. It is to be expected that the longer and more sectional a piece is, the more challenging it is to maintain cohesion (see Chapter 10). It will therefore be worthwhile to consider how Kapsperger balanced unity and contrast in arriving at a piece which, while being a notated composition, nevertheless maintains the manifestation of improvisation: **Toccata prima (1640).**

17.5 *Balancing textural plurality in episodic toccatas:* Toccata prima *(1640)*

The first toccata in the *Libro quarto d'intavolatura di chitarone* (1640) is Kapsperger's lengthiest extant toccata. This toccata cannot be regarded as consisting of an imitative *ricercare* bordered by improvisatory material; in fact, it does not feature any significant imitative counterpoint. Instead, it poses a series of contrasting or related passages in which texturally *freer* sections balance with more *established* textures. *Coordinative* and *individualistic* beat structures play an important role in creating an extemporaneous air within

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the dramatic discourse. Capturing an improvisatory character, rather than an attempt at formal planning, seems to have enjoyed priority.

Coelho (1983b, vol. I: 92) recognises a structure which alternates chordal and figural sections, with a "sense of drama" which is

> […] achieved through the mounting of harmonic tension in the chordal sections and the release of this tension in rapid scale passages or in contrapuntal development.

Coelho thereby accurately notes that the dramatic structure relies on the textural disparity.

The first eight bars elaborate the harmony over the *finalis*; for, despite the brief change in the bass note suggested by the *continuo* line in bars 4 and 5, this entire passage, until the perfect cadence in bars 7 to 8, could be heard as a figuration over an (implied) suspended D in the bass.

In the way in which it crosses voice parts, the expressive figure in bars 2 and 3 is partly melodic and partly an arpeggio. As a musical gesture, it takes on something of a structural-motivic role later in the piece, as I shall point out.

The free-standing *groppi* figures in bars 8 to 10 ornament the bass notes given by the *continuo*; although the beat is still suspended or *individualistic*, the figures do draw focus on the more decisively changing bass line. Notice how Kapsperger created the impression of unfolding, spur-of-the-moment ideas: the first *groppo* is introduced as a new figure after the cadence in bar 8; it appears somewhat tentatively in its lack of *strascini* and the halt on the new bass note, f. The next figure appears as a longer elaboration and is given a more assured smoothness through the use of *strascini* and its continuation into the figure over the new note in bar 10.

From bar 11, the focus on F and B-flat contrasts with the fixation on D which characterised the opening bars. The broken texture provides a somewhat more *coordinative* beat, along with increased melodic interest. The rhythm changes from crotchets to quavers and eventually to semiquavers, so that once again the impression is created of a speculative introduction of a new idea, which gradually gains assertiveness and which leads to an affirming plagal cadence to F in bars 15 to 16.

From bar 17, the broken texture and the same musical idea continues with more assertion. Nevertheless, notice that the figures in bars 17 to 18 feature arpeggiation in combination with *superjectio* in a way which blurs the harmonic changes, so that these do not entirely rhythmically align with the changes in the *continuo* bass. For example, performed without an accompanying *continuo* instrument, the figure in bar 18 could be heard as first leading into a harmony with a major seventh above the B-flat, before eventually presenting the A in the bass on the last beat.

In bars 20 and 21, the chords are supported by octavated bass repetitions featuring the *bordoni,* thereby lending a stronger *coordinative* feeling to the beat. Nevertheless, through the introduction of dissonances and the evasion of expected cadences, Kapsperger avoided too "organised" a character, as the music eventually leads into a chromatic passage. Thus, the apparent stability of the chords in bars 20 and 21 is short lived. Notice, for example, the simultaneous *quasi-syncopatio* and *syncopation* above the B-flat in bar 23. The $^6_4$-chord in

bar 24, not entirely "correctly" approached through suspensions, aids in setting up the expectation for a cadence to D, but in bar 25 to 26, the anticipated D is turned into a dominant in resemblance of a cadential figure to G. This cadence, too, is frustrated by the move to a 6-chord over B-flat in bar 26. From this evaded cadence, the music proceeds over a rising chromatic line, in which the crotchet rhythm highlights the *coordinative* beat.

Kapsperger used this drive to simulate a "search", as it were, for the now quite latent cadence. The appearance of a c'-natural rather than a c'-sharp above the e in bar 29, further skirts the anticipated raised leading note and the expected dominant. Eventually, the section closes with a perfect cadence to the *finalis*, D, in bars 32 to 33. This is supported by the use of bass *bordoni* in bars 30 and 31 and the rather emphatic *groppo* in bar 32, with which Kapsperger achieved *gravitas* for the eventual cadence.

Bar 33 resembles a complete new beginning, with the figuration in bars 33 to 36 showing a similar *gesture* to the opening figure in bars 2 and 3. Instead of sustaining a pedal bass, as in the opening, the harmonic movement is faster, though. The ensuing figures, from bar 37, derive or spin-forth from the gesture in bars 33 to 36. Initially this occurs in a more *coordinative* texture of quasi-imitative gestures between various registers (simulating different voices). This changes to broken texture in a drive to the tenorising cadence to A in bar 47.

After this halt, emphasised by the full-voiced chord, bar 48 presents a tentative new idea.

From bar 49, semibreves in the *continuo* reveal the underlying structure elaborated by the *passaggi*. This change in texture not only introduces idiomaticism in the form of *strascini* passages, but also returns to an *individualistic* beat. The lack of harmonic direction is noteworthy, resulting in suspended action, despite the virtuosic show. Initially contained, the figures become increasingly elaborate, especially given the introduction of triplet rhythm in bar 54. Pure *Spielfreude* is noticeable in the disjointed triplet figures in bars 54 to 55, which are derived from the fingerboard rather than from purely musical considerations: each triplet features the same slurred left hand pattern (open string – second fret – third fret) simply placed on various courses, as is evident when consulting the tablature. At the end of bar 55, the triplet figure is expanded to escape the mere *Spielfreude,* leading to the expressive figure in bar 56 and the cadence to C in bars 57 to 58, embellished by a large *passaggio* with *strascini*.

The *passaggi* with *strascini*[245] show a smoother contour through the use of more stepwise motion, as they outline the bass notes in the *continuo* and the associated harmonies. Notice, though, that the ascending *passaggio* in bar 61 uses *campanella*, as Kapsperger avoided the stale, mechanical adherence to a single pattern.

A cadence to A in bars 65 and 66 brings the relentless *passaggi* to an end. The ensuing bars nevertheless form a continuation of the dramatic action, for, although the bass introduces a more *coordinative* beat, the broken style maintains a sense of irregularity and erraticism which cannot unruffle the preceding activity.

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[245] Note that the *strascini* in the original are not marked into the transcription in bars 58 to 60 in Coelho's (1983b) transcription.

Whilst the passage in bars 67 to 71 feigns the reintroduction of a *coordinative* beat in bars 70 to 71 through its drive to the cadence to F, bars 71 to 100 suspend the beat once more, featuring a homophonic texture of three-voiced chords, with no arpeggiation indicated in the original tablature. Although the slow, sustained rhythm bestows the desired or anticipated calm in order to balance the preceding sections, this passage uses dissonances and frustrated cadences to achieve new harmonic tension and release.

The dissonances are hardly daring. Instead, they mostly relate to *quasi-syncopatio*, as the section is formed by a series of cadential gestures based on variants of $4 - 3$ suspensions over the dominants, such as

$$^6_4 - {}^5_4 - {}^5_3$$

or

$$^7_3 - {}^6_4 - {}^5_4 - {}^5_3$$

but with frustrations to the completion of each of the expected cadences.

So, bars 71 to 72 imply a pedal point figure over the dominant to B-flat, but the $^5_4$ is left unresolved (thus: *quasi-syncopatio catachrestica*) as the bass moves to e, thereby evading the completion of the cadence to B-flat. From bar 73, the figure over the c leads to the expectation for a cadence to F, but in bar 76 the termination of this cadence is evaded by the move to a in the bass, with an unprepared seventh.[246]

Similarly, an expectation for a cadence to B-flat is set up in bars 80 and 81, only to be sidestepped in bar 82 as the bass ascends to G. In bar 87, after the $^{b6}_4$ –chord over c is approached and quitted somewhat unusually, an expectation for a cadence to E-flat is created and actually fulfilled in bars 87 to 89. Yet, the "tonicism" of E-flat is weakened as the figures over the e-flat in the bass, in turn, serve to set this harmony as a new dominant, creating the expectation for a cadence to A-flat. In bar 89 to 92, this cadence is avoided by a move to a 7-chord over c in a way which makes the material in bars 89 to 92 something of a transposition or sequence to that in bars 73 to 76.

After this sizeable suspended middle section, which seems to be searching for an appropriate cadence, bars 98 to 100 pose a large dominant for a cadence to the *finalis* D. This dominant is left hanging, so that, in hindsight, the listener reinterprets bars 95 to 100 as a large imperfect cadence.

The resultant tension is carried forward in the ensuing passage in bars 100 to 105. In a similar attempt to establish a more driving beat, the broken style recalls the texture in bars 66 to 69. Yet, this passage also only reiterates the dominant, once again extending the tension created by the latent cadence to the *finalis*.

The new texture featured in the section from bar 105 further underscores the supressed tension by reintroducing an *individualistic* beat created by free-standing *groppo* figures. Again, *habitus* and pure *Spielfreude* are harnessed within the air of suspense: consultation of

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[246] Notice that the bass note, a, is too high in the theorbo part, pitched above the g, but this inconsistency does occur in theorbo writing from time to time; in this case it could be rectified by the presence of the *continuo* accompaniment.

the tablature shows that the *groppi* in bars 106 to 108 are formed by simple repetitions of a left hand finger pattern on various courses. These familiar ornamental figures are applied in absence of a contrapuntal structure (unless this is "rectified" by the addition of a *continuo* accompaniment).[247] Moreover, note that the irregular rhythmic grouping, using what Lubenow and van Os (in Kapsperger, 1994: *Vorwort*) call "*synkopierte Triolen*" {syncopated triplets}.[248] Harmonised with a c instead of a c-sharp, the A in the bass in bar 109 fails to introduce the raised leading note, so that the cadence is again evaded.

Initially in *individualistic* minim beats, the new chordal section relates superficially to the passage in bars 71 to 100, but with important differences. Whereas the chords in the earlier passage used homophonic voice leading, this passage uses larger chords with less consistent voicing. Further, this passage does not feature the rather formulaic cadential figures and the "search" for the cadence, which characterised bars 71 to 100. The arpeggiation indications perhaps also give the performer more licence to manipulate the listener's perception of beat and could even be used by the performer to re-establish an increasingly *coordinative* beat. At least by bar 118, an affirmative *coordinative* beat is regulated by the crotchet rhythm in the bass progression and by the regular four-voiced structure of the chords. This drives the music forward towards the perfect cadence to the *finalis*.

Given the long delay to the arrival of the perfect cadence in bars 121 to 122, the preceding latency – stemming from at least as early as bar 100 – needs to be balanced by the confirmation of the coda-like cadential elaboration which appears from bars 122 to the end.

The figure in bars 122 to 125 can be related to the opening gesture in bars 2 to 3 and to the gesture in bars 33 to 36, especially if, contrary to Coelho's (1983b, vol. II: 42) transcription,[249] one regards the passage somewhat more melodically as:
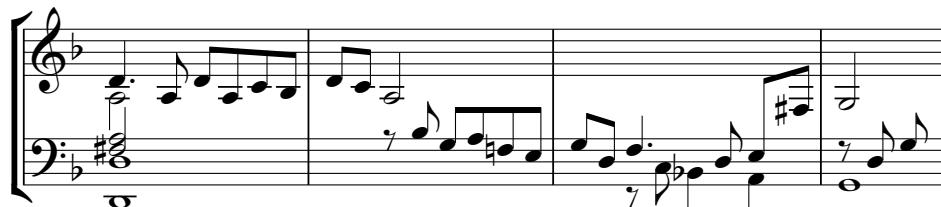
The ensuing broken-style passage moves to the dominant in bar 129, which is in turn extensively elaborated by *passaggi* spanning a large range and descending to the lowest of the *bordoni* before cadencing to the *finalis* in bar 135.[250] It is noteworthy that the most impressive rhapsodic show has been left to last: the *passaggi* which featured earlier, in bars 50 to 65, lacked the harmonic tension and drive of the suspended dominant.

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My analysis shows that the sectionality, unity, improvisational character and dramatic action all rely on a variety of structural elements. Merely looking at broad sections in search of an overall form certainly would not explain the workings of such a piece. Yet, does this mean

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[247] Yet, in *Toccata 1ᵃ* (1604), similar figures appear without a *continuo* bass.

[248] I shall have more to say on Kapsperger's rhythmic irregularities in the next chapter.

[249] However, Coelho's notation shows how the ensuing broken passage spins forth from this figure.

[250] Note that the last bar is number 135, not 136 as Coelho (1983b, vol. II: 43) indicates.

that there is no structural cohesion? Does Frescobaldi's (1615: *Al Lettore,* point 2) indication that the performer can stop at any cadence (see Chapter 10) apply to this *episodic* toccata?

For instance, I noted the motivic gestures in bars 2 to 3, 33 to 36 and 122 to 124 which each seemed to present a new beginning, as it were. Could these sections indeed be played as separate pieces, perhaps similarly to Michelagnolo Galilei's first toccata in three *parte* in his *Libro primo d'intavolatura di liuto* (Galilei, 1620: 1 – 3; transcription in **Volume 2**; see Chapter 9)?

This is doubtful. In the first place, the piece can be divided into at least four significant sections: bars 1 to 33; bars 33 to 100; bars 100 to 122 and bars 122 to 136. Secondly, whilst bar 33 could indeed serve as a final cadence at which the performer could convincingly end, the evaded perfect cadence to D makes bar 100 unsuitable as an ending. Bar 122 does indeed present a perfect cadence to D, but proves to be unsuitable, for, as I noted, the coda-like section in bars 122 to 136 is structurally integral to offset the instability of the previous sections.

Kapsperger's toccatas therefore show subtle, yet deeply integrated structures of cohesion and unity which are only achieved when the piece is played in its entirety.

17.6   Recurring material: thematic and sequential techniques as unifying elements

17.6.1 Thematic unity and variation: *Toccata 1ª* (1611)

Like *Toccata prima* (1640), the first toccata in Kapsperger's surviving lute book contrasts a host of materials and textures. Coelho (in Smith, 1995: *sleeve notes*, pp. 14 – 15; and 1997: 133 – 134) points to the obscured variation procedures applied to a limited set of motives in creating dramatic tension as well as cohesion in this toccata.

Coelho (in Smith, 1995: *sleeve notes*, p. 15) identifies three "subjects".[251] *Subject 1*, which is divided into two parts for treatment throughout the piece, is presented in bar 2 and 3:

Subject 2 is presented in bars 7 and 8:

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[251] "Motives" would seem a more applicable term.

Subject 3 is presented in bars 26 to 28:[252]

These subjects are then fragmented, elaborated and varied throughout the entire toccata. The table below presents a synopsis of Coelho's (in Smith, 1995: *sleeve notes*, p. 15) analysis, showing his division into three main parts, with subsections based on "variations" of these subjects. I have added bar numbers in lieu of the eleven "sections" which Coelho lists:

	Bars	*Description*
Part I (b. 1 – 47)	b. 1 - 6	*Subject 1*
	b. 7 - 15	*Subject 2*
	b. 16 - 26	Variation and expansion of *Subject 1(a)*, chromatic chordal passage, increase of harmonic tension
	b. 26 - 33	*Subject 3*, derived from *Subject 1*; followed by descending sequences
	b. 33 - 41	Variation and expansion of *Subject 2*
	b. 41 - 47	Variation of *Subject 3* in imitative counterpoint
Part II (b. 48 – 73)	b. 48 - 56	Variation on and diminution of *Subject 1(b)*
	b. 57 - 61	Fragments of *Subject 2* with increasing agitation and rhythmic tension
	b. 62 - 73	Fragments of all subjects, ambiguity
Part III (b. 73 – 87)	b. 73 - 80	Variation and expansion of *Subject 2*, forming a "pre-cadential scale passage"
	b. 80 - 87	Short variations and fragments of *Subject 2* and *Subject 1(a)*, leading to the final cadence

For the type of variation which Coelho thereby outlines in this toccata, he notes that

> [t]he quintessential unpredictability of [the toccatas] is due to the possibilities that can be achieved through variation, since it is a technique that is adaptable to many different kinds of polyphonic or homophonic textures, unlike the stricter procedures of counterpoint, canon, fugue, or even canzona (Coelho, 1997: 131 - 133).

Indeed, it is also conspicuous that, in order to uphold the improvisatory character of the genre, Kapsperger did not allow any subject, or the treatment thereof, to become overly

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[252] This figure is identified as a third subject in the analysis in Coelho (in Smith, 1995), but not in Coelho (1997: 134 – 135), where he relates the material to *Subject 1*.

symmetrical or too regulating within the overall structure. For example, the irregular rhythmic groupings in bars 57 to 59, which fracture *Subject 2* considerably, suggest that Kapsperger consciously avoided tedious sequences and exact repetitions.

Therefore, although these motives certainly have a unifying factor, it is equally important to appreciate how Kapsperger used the subjects either in alignment with, or in deliberate disjunction to, other structural aspects, in order to maintain an improvisatory character.

In the first place, this toccata (along with its subjects) is shaped by the melodic and voice-leading aspects of the first *tuono*, transposed to F, which it seeks to establish. The subjects, then, arise from recurring melodic materials which characterise the mode.

The upper voice part, in as far as one can identify consistent voice leading, follows the plagal range:

The first two subjects, then, align with this feature by demarcating precisely this *ambitus*.

Yet, *Subject 1* is also characterised by the expressive transgression of the upper limit of the *ambitus*, which should be the *diapente,* c'', by a semitone to d''-flat:

The intimated focus on the *ambitus* becomes structurally important elsewhere. Bar 16, for example, uses *Subject 1* material, but gains all the more expressive significance, as it extends the transgression of the upper limit, c'', to d''-natural and e''-natural, but fails to attain the *finalis,* f '', for which it seems to aspire. This f '' is only to be reached much later in the piece, in bar 71.

Likewise, *Subject 2* outlines the full plagal *ambitus* of the mode:

Yet, the fashion in which these subjects are stated also adds to the extemporaneous air of the toccata. In the analysis of *Toccata prima* (1640) above, I pointed to the procedure of presenting a musical idea as a somewhat tentative statement, followed by an affirming elaboration, which ultimately leads to an confirming cadence. In the opening bars, *Subject 1* is first presented unaccompanied within the monodic texture, but gains affirmation as it is repeated, in suggested imitation, an octave lower in the middle voice, accompanied by parallel sixths in the upper voice.

Subject 2 is likewise repeated an octave lower, but the "imitation" maintains the initial tentative stance, as the figure remains unaccompanied and is varied by the ornament at the end of the bar. The passage eventually gains assertiveness through textural change, as the monodic passage leads into short bursts of imitation in bars 10 to 11, followed by homophony in bars 11 to 15. Note the large chords, which emphasise the cadence in bars 13 to 15 and feature startling dissonances (to which I shall return in the next chapter). The voicing of the chords is not strict, but this is a feature of Kapsperger's written-out *continuo* accompaniments too, as he varied the voicing of chords for effect (see Kapsperger, 1612a).

Bars 16 to 41 continue with the mixture of ideas and textures which characterise this section overall. Whilst bars 16 to 20 again feature short bursts of imitation, this texture is soon abandoned in favour of homophony featuring chromaticism (*passus duriusculus*) in bars 21 to 29. A whimsical run at the end of bar 29 is set in relief in comparison to the preceding, lethargic presentation of *Subject 3* and the ensuing, rather formulaic, stock figure of a descending bass line with 7 – 6 *quasi-syncopatios* in bars 31 to 33, in absence of any of the subject material. This "slotting-in" of standard figures probably alludes to improvisatory practice – maybe with an intentional touch of irony, rather than showing the composer at a momentary loss?

The suspicion that this run-of-the-mill figure serves a deliberate purpose, is corroborated by the starkly contrasted passage in bars 33 to 41, where *Subject 2* material is set in turmoil. In other words, the stability of the motivic material is offset by the disjunct texture, in which voices move in parallel tenths, thirds and sixths, with voices taking up the scale runs and disappearing at will. Before escaping these parallel passages with the cadence to the *finalis* in bars 40 to 41, the parallel voices stumble over the almost maliciously placed contrary motion and rhythmic irregularity towards the end of bar 39.

The imitative section in bars 41 to 47 is conspicuously brief. Although it recasts *Subject 3* in a sprightlier setting than at its first appearance, there is no attempt to carry the imitative contrapuntal exploitation beyond the purposes of textural and stylistic contrast. In this toccata, as elsewhere in his instrumental works, Kapsperger seems to have had little inclination to boast compositional prowess through masterly counterpoint.

The thin monodic texture over a large register, with rapid and varied rhythms, stands in stark distinction to the preceding polyphonic material. Texturally similar to the way in which *Subject 2* was presented and imitated in bars 7 to 9, bars 50 to 51 feature a varied "imitation", in mirrored rhythmic figures, of the *Subject 2* material in bars 48 to 49. The textural liberation from voice leading principles is highlighted by the *passaggio* in bars 52 to 53, which starts with a *trillo* figure in the bass and then traverses across different voice ranges to the perceived upper limit of the *ambitus* of the soprano.

The irregular, rhapsodic character is underlined by the chord placed on the third beat, rather than at the start of a bar 56 and by the odd rhythmic grouping, resulting in the shifting of accentuation, in bar 57. The turmoil is carried forward through the uneasy rhythmic variety in the *passaggi* in bars 58 to 59, with melodic fragments thrown between registers. The resultant "imitated" figures are rhythmically shifted, in relation to the beat, at each entry. The rather stock cadential figure presents halt, but not resolution.

After the cadence, the monodic texture initially continues, but gradually crystallises, through the parallel movement in bars 65 and 66, to the homophonic texture in bars 67 to 73. Relative calm and textural focus form the expressive backdrop as the upper voice reaches beyond its *ambitus* to finally attain the f ''', which it undershot at the beginning of the toccata. Whilst this fulfilment in some ways brings the music full circle, it also presents the height of tension, which is especially underlined by the move to the dominant in bar 73, in preparation for the final cadence.

The cadence is extended over an implied dominant pedal with showy *passaggi* in bars 73 to 87. Within the frenetic *passaggi*, the dominant chord, with a suspended fourth, is emphatically repeated twice. The passagework from the upbeat to bar 77 to bar 79 is particularly instrumental in style, with the leaping figures in bars 76 to 77 repeated an octave higher in bars 78 to 79. Yet, the *passaggi* are not haphazard: as Coelho (1997: 135) points out, the *passaggio* in bars 80 to 81 is related to *Subject 2* and that in bar 82 relates to *Subject 1*. In fact, it could also be considered that bar 82 relates to bar 2 in the expressive semitone transgression above c'' to d''–flat.

Finally, the slur signs in bar 85 are a *rara avis* in Kapsperger's extant lute music and are otherwise only encountered once more, namely in *Corrente 6ª* (Kapsperger, 1611: 27 – 28; transcription in Louw, 2010: 91 – 95). In contrast, *strascini* are commonplace in his theorbo style. However, these slurs are probably to be related to what Kapsperger calls *accenti* (see Kapsperger, 1640: 2; translated in Coelho, 1983b, vol. II: 33 – 34), rather than to *strascini*.

Thus, the varied treatment of subjects forms an important aspect of *Toccata 1ª* (1611), but, as my analysis highlights, this is but one of host of structural aspects in achieving the dramatic discourse. Motivic elements do play a role in some other toccatas, too. For example, the figure in bar 2 of *Toccata 3ª (1626)*, which features a dotted rhythm, is encountered elsewhere in the piece, occasionally with a characteristic slur from the semiquaver to next beat: similar figures occur in bar 9, bar 17. At the end, in bar 47, subsequent *passaggi* deter from the figure, yet build on it. However, one cannot speak of a *subject*. Ultimately, it is a somewhat too sweeping a statement when Coelho (1997: 131) argues that

> [m]ost of the toccatas by Kapsberger and Piccinini [...] are constructed around the presentation of two or three subjects and their subsequent elaboration, though the procedure of such elaboration is anything but conventional.

17.6.2 Harmonic variation

Coelho (1983b, vol. I: 78) points to harmonic variation in the opening section of **Toccata 4ᵗᵃ (1604)**, where the same chord progression is repeated three times, each time with new figures which connect the chords. Whilst this is a unifying element for the opening section, it is not an overarching, formal feature of the toccata. The balance of rhythmic variety throughout the toccata, for example, is more central to unity.

Perhaps more important than the harmonic repetition of the opening section, is the way in which Kapsperger gradually increased the rhythmic activity of the figures within the repetitions (see Coelho, 1983b, vol. I: 78 – 79), thereby creating a contour of emerging activity and affirmation from the tentativeness and inactivity of the first statement of the chord progression.

Harmonic variation cannot be said to determine overall form in Kapsperger's toccatas, however.

17.6.3 Sequential repetition of material

17.6.3.1 Toccata 5ᵗᵃ (1611)

In *Toccata 1ᵃ* (1611), which I discussed above, Kapsperger took pains to veil the "subjects" through a variation technique which relies on considerable alteration, distortion and fragmentation of the original figures. The thematic unity remains subtle rather than placed in the foreground.

Toccata 5ᵗᵃ **(1611)** presents its motive more manifestly, using sequencing rather than variation to unite motivic and harmonic elements in a coherent form.

Like Saracini's approach to sequenced material (see Chapter 12) the repetition of material is never exact. Instead, intervals or rhythms are slightly skewed at each transposition, thereby lending an unplanned, improvised character.

The "theme" is a fusion of melodic and arpeggio figuration and is strikingly characterised by its use of leaps of fourths.[253]

The theme is repeated, or "imitated", over three registers in bars 2 and 3. Bar 5 seems to present a varied restatement of the figure, but ultimately unravels into material which serves as a sort of spinning-forth from bar 6. Thus, whilst the subsequent broken texture simply relies on parallel sixths, it introduces further diversity within these initial bars. This broken style is soon abandoned as the voices come together, as it were, from bar 10, not only in the simultaneous parallel movement, but also in the change to stepwise motion in contrast to the preceding leaps. This leads to a tenorising cadence to the dominant, G – but without the raised leading note – in bars 11 to 12.

Thereafter, in bars 13 to 24, the opening material is restated, but now transposed over G. Notice that Kapsperger did not present an exact repetition of the material in the transposition. The theme is skewed in that, instead of starting on the first beat of the bar 14, it starts one beat earlier on the last beat of bar 13. Moreover, the third "imitation" of the motive, as it occurred in bar 3, is omitted. Nevertheless, the passage is audibly akin to the beginning and similarly leads to a coordinated scale passage in parallel sixths and a tenorising cadence to D in bar 23 to 24.

The thematic material is sequenced again in bars 25 to 35, this time over D. This presentation is also lopsided, for the motivic figure initially seems to start on the last beat of bar 24, but is

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[253] As I have highlighted in earlier chapters, this theme appears reminiscently in various other works, for example by Melii (see Chapter 11) and in *Perugia* (see Chapter 6). Usually it appears only fleetingly, such as in bar 69 of *Tocata di Lorenzino,* **pp. 280 – 281** in *Barbarino* (transcription in **Volume 2**; see Chapter 5) or in bars 33 to 34 of ***Canzone di Giovanni Gabrieli detta la Spiritata*** (*intavolatura* in Diruta, 1609: pp. 14 – 17; transcription in Diruta, 1984, vol. 2: 24 – 27). However, as I mentioned in Chapter 6, ***Toccata,* pp. 104 – 105** in *Perugia* (transcription in **Volume 2**) maintains a remarkably similar theme throughout and it is not insignificant that Kapsperger's *Toccata 5ᵗᵃ* (1611) also appears, as ***Toccata del Tedesco*, pp. 90 – 92** in the same manuscript.

then abruptly abandoned and restarted, an octave higher, in the same fashion as the beginning, namely on the first beat, in bar 25. The expressive leap to d'' transgresses the upper boundary of the (conjectural) *ambitus* of the soprano part, c'', which has hitherto been observed. This transposition otherwise presents a very close repetition of opening, including the three "imitations" in bars 25 and 26. Bars 34 to 35 this time present an expressive Phrygian cadence, though. *Quasi-transitus* forms a 7 – 6 figure over the B-flat, after which the e'-natural, as *transitus*, forms a tritone to the bass. This leads to a $^6_4$–chord over A in bar 35, which is "resolved" by the scale figure, which crosses voice parts, but not without first pausing on the b-natural, a ninth to the bass, as *prolongation,* before returning to the expected c'-sharp in bar 36.

The listener is aware that the harmony has moved considerably far from the opening sonorities of the C *finalis*. Despite the unity of the material, the sequences have built significant tension and the prominence of the Phyrgian cadence signals the expectation for new material.

Kapsperger skilfully maintained this tension in the ensuing imitative section. After the build-up in the previous passages, the rhythmic activity is suspended as the music largely continues in steady crotchets, with the motivic theme now presented in lethargic augmentation, within imitative texture. The imitative contrapuntal writing itself was evidently not of concern to Kapsperger, for the theme is not treated systematically in all the various voices and the contrapuntal possibilities are by no means fully exploited. In fact, the imitative treatment only truly occurs between two voices over a static bass. Instead, the combination of the *established* texture with the sustained A harmony, which is perceived to be the dominant to D, is of pertinence. This section thereby introduces an ironic – indeed sardonic – calm which underlines the latent, unresolved tension, holding the listener in suspense, rather than introducing tranquillity.

Instead of releasing the tension by cadencing to D, bars 38 to 39 present an interrupted cadence, which ultimately proves to be an almost parallel shift of preceding material, a semitone higher. This serves as an impetus for new sequencing procedures: the imitative material in bars 36 to 38 is presented almost verbatim, transposed over B-flat in bars 39 to 41. The imitative passage is sequenced again, a further step higher, over c. Thereafter, the pattern of sequencing over an ascending bass is broken as the material is presented in an abbreviated version over G in bar 45 and 46. A further sequence over D presents the material which was originally expected in bar 45, so that the "interruption" to the sequence, which bars 45 and 46 created, has thereby built further tension: one might say that the "order" has been irrevocably disrupted.

A further sequence of the imitative material over e-flat seems to flout the latent tension, especially as the material after bar 52 appears to abandon the original motive. The material is now characterised, to some degree, by upward rather than downward leaps. Indeed, this new "motive" is imitated in bar 53. Bars 52 and 53 prove to be the turning point of the toccata, escaping the doldrums for which the sequences were potentially destined.

The *passaggio* in the Phrygian cadence to D in bars 55 to 56 abruptly readdresses the tension which was seemingly side-lined in bar 36, yet which nevertheless remained ever-present. The broken texture reintroduces rhythmic excitement and also relates to the passage in bars 6 to 8 of the opening material, especially in its use of parallel motion between the voices in bars 56 and 57.

The introduction of the f ' -sharp as a leading note after bar 57 allows a cadence to G in bars 59 and 60; note, however, that the G arrives as an expressive $^6_3$-chord with a major third and a minor sixth. The G is sustained in the bass as an extended dominant. Above this, the upper voices present a wealth of figures, now freed from the sequencing procedures and thereby showing increasing rhapsody.

The relinquishment of the motive is underscored by textural elements too: the broken style spins free into rapid, scalar *passaggi*. The sustained G is interrupted (although still implied) by the somewhat bizarre passage in bars 66 to 67, which features contrary motion (in contrast to the largely parallel movement elsewhere in the piece), with the bass emphasising the off-beats in bar 66. Moreover, the contrary motion creates a few accented dissonances. G is then reaffirmed as the dominant for the final cadence to C. All this adds to the ecstasy.

The last, rhapsodic section from bar 56, then, contrasts with the suspenseful calm of the middle section and uses extended cadences to resolve the harmonic tension. Further contrasting freedom lies in the fact that this section no longer features the motivic figure.

The unusual final *groppo* is similar to that in *Toccata 6ᵗᵃ* (1611). Perhaps this was a signature figure in Kapsperger's improvisatory *habitus*? I shall consider Kapsperger's use of stock figures in the next chapter.

Finally, even though sequences are not applied from the beginning to the end, they do play an overarching formal role in setting up the tension which is released over the entire structure. It must be stressed, however, that the resultant build-up and release of the harmonic tension does not present a tonal procedure. The form ultimately relies heavily on other structural aspects, as the discharge of tension is achieved through liberation from the theme in combination with mounting textural freedom, not through the manipulation of tonal modulations.

17.6.3.2 Toccata 5ᵗᵃ (1626)

Toccata 5ᵗᵃ (1626) also features sequencing. Yet, with more varied material, it presents a less continuous line of tension than *Toccata 5ᵗᵃ* (1611). The following reduction will serve to illuminate the structural aspects discussed below:

The first three bars offer a chordal statement and an arpeggiated figuration of the *finalis* harmony, over a sustained G in the bass.

The musical passage which is to be sequenced in the first section is presented in bars 4 to 8 and is characterised by the bass which rises through the *diapente*. The theorbo part in fact presents elaborations of simple chords over these bass notes. Thus, the chords are linked by characteristic triplet motives which exploit the highly idiomatic effect of cross-string *campanelle*. The structure shows a largely vertical, purely chordal, approach rather than true homophony: consider the parallel octaves in bar 5 between the outer voices – blatant, despite the connecting figures. Yet, the horizontal, voice-leading element of the mode is present in the bass line, as it highlights the species of the *diapente* relevant to the mode.

After the cadence in bars 7 to 8, bar 9 presents a sequence as a transposed repetition of bars 4 to 8. Nevertheless, initially the bass may be heard as outlining the *diatessaron*, thereby completing the octave of the mode when it reaches the g in bar 10, as I marked with a square bracket in the reduction above. It is only once the bass oversteps this and proceeds to the A, harmonised with a c-sharp, in bar 11, that the sequence jeopardises the stability of the mode. Thus, instead of presenting the *diatessaron* above the *diapente* to outline the authentic mode, it transpires that it presents the same species of the original *diapente*, but transposed to D, thereby confirming the *mutatio toni*. Bar 9 features parallel fifths: did Kapsperger consider these excusable, perhaps even desirable, given the chordal as opposed to contrapuntal-homophonic structure? Notice the rhythmic variety in bar 11, which contrasts to the corresponding bar 6, thereby contributing to the rhapsodic character by avoiding tedious regularity in the sequencing.

In the next sequence, starting on A (harmonised with a minor third) in bar 14, the bass outlines a different species of *diapente*. Moreover, bar 16 presents yet another rhythmic variant to bar 6 and bar 11. The cadential *groppo* in bar 17 is also altered from the corresponding previous figures, as it presents a slightly different rhythm and uses cross-string alternation instead of *strascini*. The asymmetry in this sequence is further outlined as the cadence is extended to form a Phrygian cadence to E in bars 19 to 20.

Another ascent through a new *diapente,* starting on c and once again presenting the same species as the first in bar 4, leads to a cadence to C. Notice the parallel chords in bar 22. The cadence presents the end of the first section.

As the reduction shows, the first section is, ultimately, a series of perfect cadences; these serve to destabilise the mode, which was initially firmly stated in the first ten bars. Whilst the first section is characterised by ascending motions and perfect cadences, the briefer second section[254] in bars 24 to 31 features descending movement and a series of plagal cadences.[255] As such, the second section deflates the excitement which accumulated in the first section by re-establishing the stability of the mode. Note that this is supported by the longer, smoother figures (sextuplet groups) as opposed to the terse triplet figures which were placed on the weak beats in the first section. This section arrives at an embellished dominant in bars 28 to 30, for a cadence to the *finalis*.

In bars 31 to 45, the more regulated rhythm of the dance-like triple-meter section creates an *established* character and a *coordinative* beat, which contrasts with the whimsical figures and *passaggi* of the previous sections. This section also presents a degree of sequential progression as it unfolds as a series of cadences: the bass ascends through the octave from G to g, leading to a perfect cadence to C. *Mutatio toni*, achieved through the use of *passus duriusculus* in bar 35, abruptly shifts the harmonic focus, allowing bar 36 to serve as a rough sequence to bar 31. This leads to a cadence to G, yet harmonised with a minor third. Shorter cadential phrases follow, with bars 39 to 41 cadencing to D (minor) and, as a sequence to this, bars 41 to 43 cadence to A minor. Bars 43 to 45 feature small *passaggi*. This moves to G in bar 45, creating the expectation for a further perfect cadence (i.e. to C), which is however frustrated by a plagal cadence to D instead,[256] which in turn underlines the change in meter.

This proceeds in a plagal move to A in bar 46, followed by a tenorising cadence to G in bar 47 – a rather puzzling return to the *finalis*. Yet, perhaps this weak cadence was intentional, in order to necessitate a final passage, which could ultimately form a more convincing cadence with which to firmly re-establish this *finalis*. Kapsperger cunningly used this last extended cadential passage in bars 48 to 52 for virtuosic show. The *passagggi* use material taken from the first section, sealing the unity. This similarity is not limited to the triplet figure: bars 49 to 50 relate to bar 8 to 9, for example.

Finally, as a point which I shall return to in the next chapter, the figures and *passaggi* in this toccata focus on idiomatic figures, drawing on instrumental *habitus*. The frequent parallel fifths attest to the fact that idiomaticism took preference over purely musical considerations.

17.6.3.3 Toccata 8ᵛᵃ (1626)

A remarkably similar sequential procedure is used in *Toccata 8ᵛᵃ (1626).* The following reduction outlines the main bass line and harmonic structure:

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[254] Alternatively, this passage could also be regarded as an extension of the first section.

[255] *Basso continuo* practice would require a 5 – 6 figuring or even ⁵₃ - ⁶#₄ for such plagal movements – this is reflected in the theorbo part, though not figured in the *continuo* part. I shall discuss the *continuo* lines in the next chapter.

[256] The G, as the *finalis*, is still too tentative or unstable, so that this cadence is not heard as an imperfect cadence.
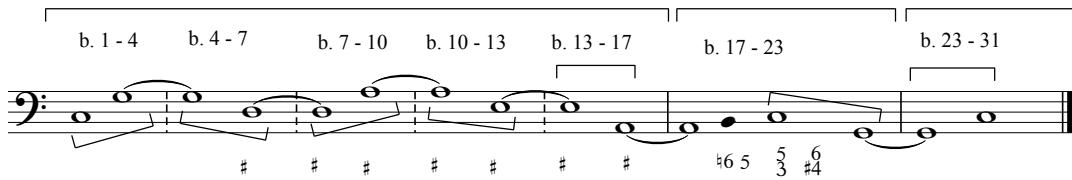
The bass line reduction reveals the main degrees and indeed the contours of the mode. However, through sequencing, the movements by fourths in the sustained bass notes are treated as a chain of imperfect cadences. The accidentals which are introduced in facilitating these various cadences, lead the harmony quite far astray from the *finalis*.

As I mentioned earlier, this toccata features no imitative section and relies on a mixture of free monodic and chordal textures. It gains its structure through sequences, as well as through the manipulation of rhythmic elements.

The "theme" consists of an arpeggiated figuration of the harmony presented in the chord preceding it.[257] It is also characterised by the Lombardic rhythm. First presented over C in bars 1 to 3, the material is transposed to G (with the introduction of an f-sharp), then to D (with f-sharps and c-sharps) and to A (introducing f-sharps, c-sharps and c'-sharps and g-sharps). A further sequence to the E major harmony in bar 13 is astonishingly far removed from the opening sonority, but serves as a dominant in a perfect cadence to A in bars 16 to 17, ending the sequential chain. Unlike *Toccata 5ᵗᵃ* (1626), the opening bars do not tarry on the *finalis* and its dominant; this first section shows an astoundingly rapid movement through the various sequences.

Whilst these transpositions are an important structural element of the opening, the ultimate move from the opening in C to the cadence to A in bar 17 is not a form-creating event in the sense of later tonality: this is not a modulation which requires resolution by an extended return to the tonic. On the contrary: the subsequent short middle section in bars 17 to 23 returns to the C *finalis* within three chords, via a 6-chord over a B, in bar 17. In other words, whereas the transpositions may have created considerable instability, the opening section never entirely departed from the original mode.

The middle section contrasts with its rather static chords, which introduce a more sustained, *individualistic* beat (depending, of course, on how the performer chooses to arpeggiate the chords). Yet, the harmonic rhythm is actually quicker, led by faster changing bass notes than those of the opening section.

The last section, from bar 23, reintroduces the rhapsodic character, presenting *passaggi* over an extensively sustained dominant, G, in the bass. This serves as a protracted perfect cadence to the *finalis*. The harmonic stability balances the waywardness of the opening section. In bar 25, reference is made to the motive which characterised the first section, despite the novelty of the figure presented here. The Lombardic snap used in the *trillo* in bar 28 also alludes to the original motive.

Rhythmic irregularity and contrast also play an important structural role in this toccata. This is a topic to which I shall return in the next chapter.

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[257] A similar figure, without the Lombardic rhythm, is featured in bars 10 to 15 of *Toccata 8ᵛᵃ* (1611).

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The analyses in this chapter show that Kapsperger's toccatas depend on a host of stylistic and structural aspects, for which it is difficult and indeed rather uninformative to assume generalised moulds. Coelho (1997: 128) points out that in the seventeenth century, "newer genres" such as the toccata

> […] demanded a flexible and explosive technique that could dramatize individual moments of a piece – rather than overall symmetry, as in the Renaissance fantasia […].

In the next chapter, I shall consider how Kapsperger drew from his trove of compositional devices and instrumental technique, in order to allow each toccata to present a unique dramatic discourse.

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18 Intermediating composition and improvisation

Further stylistic features of Kapsperger's toccatas

18.1 Key, modality and harmonic structure

18.1.1 Choices of key or *finalis*

The vast majority of lute and theorbo toccatas in the various printed and manuscript sources focus on a conspicuously limited set of keys, most noticeably favouring the *finalis* G.

The choice of mode seems to have been based on considerations of sonority as well as on facility and freedom of the left hand. Based on the tuning of the open strings, the preferred keys are those for which the chords on the most important degrees incorporate the use of open courses.

The placement of the bass notes of important chords – especially the *finalis* and the dominant – on the open fingerboard bass courses[258] would then explain the evident favour of modes with F, G, or C as their *finalis* for the lute and G, D or A as the *finalis* for the theorbo. Moreover, these keys ensure that if the basses need to be fretted, there is ample scope to use the open courses in the upper voices.[259]

This bias is noticeable in the *Libro primo d'intavolatura di chitarone* (1604), where the first five toccatas use G major or minor modes, with only the sixth presenting an A *finalis* (see Coelho, 1983b, vol. I: 70).

The toccatas in the *Libro primo d'intavolatura di lauto* (1611) and the *Libro terzo d'intavolatura di chitarone* (1626) also tend to favour those keys which work most idiomatically on the respective instrument:

Libro primo d'intavolatura di lauto (1611)	
Toccata 1ᵃ	f
Toccata 2ᵃ	d
Toccata 3ᵃ	f
Toccata 4ᵗᵃ	g - G
Toccata 5ᵗᵃ	c
Toccata 6ᵗᵃ	F
Toccata 7ᵐᵃ	g
Toccata 8ᵃ	f

Libro terzo d'intavolatura di chitarone (1626)	
Toccata 2ᵈᵃ	g
Toccata 3ᵃ	e
Toccata 4ᵗᵃ	F
Toccata 5ᵗᵃ	G
Toccata 6ᵗᵃ	G
Toccata 7ᵐᵃ	a
Toccata 8ᵛᵃ	C

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[258] I am ignoring the *bordoni*, though, as these were used reservedly.

[259] So for example, E major is awkward on the lute, while flat keys quickly become constrained on the theorbo.

However, the toccatas in the *Libro quarto d'intavolatura di chitarone* (1640)

> […] make use of all the keys of the diatonic scale including Bb. Each key is used twice except D, C, and Bb, which are used only once, and G, which is used three times (Coelho, 1983b, vol. I: 51).[260]

Coelho (1983b, vol. I: 51 - 52) notes a similar arrangement for the *preludios* and points out that the *preludios* and toccatas show a parallel layout in the book, following "[…] a modal arrangement by ascending finales […]".

It is noticeable, though, that these favoured lute and theorbo keys also offered the most flexibility for idiomatic writing. The toccatas in these keys tend to be the more rhapsodic and lengthier, whilst the toccatas in more unusual keys, such as ***Toccata 12ma (1640)***, are somewhat more concise and economical in their use of material. The same may be said of Michelagnolo Galilei's toccatas in his *Libro primo di intavolatura di liuto* (Galilei, 1620).

18.1.2 Modality or tonality?

Kapsperger's toccatas, however, often move far afield from the traditional scope of the mode. This is seen, for example, in the transpositions in *Toccata 5ta* (1626) and *Toccata 8va* (1626), as discussed in the previous chapter. It might, therefore, seem tempting to view these toccatas as forms of early tonality. Yet, the presence of only the rudimentary aspects of tonality – elements which are, in any case, common to both the modal and the tonal systems – easily lead to the anachronistic conclusion that the tonal procedures, which determine formal unity in music of later periods, *had not been developed yet,* hence the patent sectional structure of the toccatas.

Nevertheless, it is important to acknowledge that, rather than failing to "discover" such extended tonal procedures, early seventeenth-century composers were not necessarily attempting to work within a system in which underlying tonal structures determined form over longer expanses. In other words, true modulation as a tonal feature of *form* (by way of an extended modulation back to the tonic for example), is not a feature of the compositional structure of these works. This is seen in the fact that whilst departures from stable harmonic environs, by way of cadences or sequences, may lead far astray, they are nevertheless typically followed by a prompt and fairly effortless return to the *finalis*.

Yet, movements beyond the norms of the mode do create expectations and frustrations which have *structural* importance. However, whenever such resultant tension is to be resolved over longer expanses, this occurs through the manipulation of other structural aspects, such as textural contrast, not through extended modulations. This has already been highlighted in the toccatas which I analysed in the previous chapter – particularly in those which featured the sequencing of material.

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[260] Also see Coelho (1983b, vol. I: 70).

18.1.3 A "bass-up" approach

Modality within vocal-style polyphonic composition determines such linear compositional aspects as melodic characteristics and voice ranges, as opposed to purely harmonic and vertical facets. For example, Diruta (1609, *Libro terzo*: 3; translated in Diruta, 1984, vol. 2: 100), following Zarlino (1558: 337 – 338), drew attention to the fact that if the tenor follows the authentic mode, then the bass will follow the plagal, etc.

Continuo practice placed increasing emphasis on vertical, "bass-up" structures. Kapsperger's toccatas, especially those for theorbo, often show such vertical organisation, rather than contrapuntal consideration.[261] Not being particularly melodic, there is frequently no consistent maintenance of voice leading. Often, even the *implied* maintenance of voices and traditional voice leading, as one finds in contrapuntal lute genres, is absent.[262] Yet, if these toccatas were intended to serve a preluding function, then one would expect them to outline their respective modes by setting the important cadences and emphasising the *ambitus*.[263]

For this consideration, it will be worthwhile to reconsider Bradshaw's (1972) argument that certain keyboard toccatas feature the technique of the *falsobordone*, but with the *cantus firmus* psalm tone only applied in a hidden, or "ideal" way. Perhaps what Bradshaw tacitly recognised was that certain modal contours remain palpable within a composition, even if the piece does not strictly follow modal-contrapuntal compositional procedures. In other words, for some of the rather less convincing of Bradshaw's examples, it would probably be more accurate to acknowledge modal contours common to both the toccata and to the psalm tone which Bradshaw associated it with, rather than to try to discover a psalm tone deliberately hidden within each toccata.

In the case of Kapsperger's toccatas, which "[…] show neither a literal nor an ideal use of falsobordone technique […]" (Coelho, 1983b, vol. I: 63), I would argue that the modal characteristics are scaffolded by the bass. Perhaps this is one of the reasons why he added *continuo* bass lines in his later publications.

The underlying bass lines (as suggested by the bass part of the lute or theorbo solo, or outlined by the *continuo*, when present), more than any other "voice", underscores the mode in drawing the focus to the main degrees, which the figures of the solo then serve to embellish.

That is not to say that the bass presents a *cantus firmus* of a pre-existing melody. In fact, the bass lines are hardly melodic and show similarity to the typical *continuo* basses of early seventeenth-century monody. An exception is found in bars 27 to 48 of *Toccata 7ᵐᵃ (1626)*, where the driving and rather melodious *continuo* bass line, which is also skeletally included within the figures of the theorbo part, may well be a *cantus firmus*.

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[261] This is also the case in Kapsperger's realised *continuo* accompaniments (see Kapsperger, 1612a). Noting the frequent parallel octaves and fifths, Dragosits (2012: 445 – 447) concludes that Kapsperger was not only indifferent to the rules of counterpoint in these realisations, but even considered them as unnecessary, thus intentionally disregarding them.

[262] This is an important difference to Piccinini's style, in which voice leading is treated with significantly greater care, which is perhaps what leads Coelho (1987: 138) to regard Piccinini's style as being more conservative than Kapsperger's.

[263] This is more conspicuously the case in the toccatas of Michelagnolo Galilei (1620), for example (see Chapter 9), in which each toccata opens a section of pieces which share the same mode.

The fact that the bass lines are generally unmelodic does not necessarily preclude the possibility that they were the starting point, similar to the practice of *partimento*. Embellishing a bass line which is largely freed from a given melodic structure and voice-leading principles, but nevertheless emphasises the main degrees of the mode, gave Kapsperger the freedom to touch on different scale degrees and regions, which might not have presented themselves as the first option in polyphonic modal composition. This enabled him to achieve expressive and idiomatic effects which might otherwise have been precluded.

Consider, for example, bars 30 to 34 of *Toccata 3ª (1626)*. The passage from bars 30 to 33 is built over rather unmelodic upward leaps of thirds in the *continuo* bass. It is significant that Kapsperger emphasised the leaps in the *continuo* part by not filling in the thirds in order to form a scale, as he did in the theorbo part. The expectation for stepwise movement in the opposite direction after a leap is thereby thwarted by the consecutive ascending leaps. In combination with the use of *passus duriusculus plurium vocum* (consider, for example, the g-sharp at the end of bar 32, which jars with the g at the beginning of the bar and with the g in the next bar), this creates the aural impression of parallel chords, which thereby build an effect akin to *exclamatio*, only to end on the anticlimactic Phrygian cadence in bar 34.

Seen as embellishments of a bass line, one might say, then, that the toccatas are largescale combinations and expansions of the type of cadential patterns in the *Cadenze Finali* in *Modena 239* (pp. 103 – 127) and the *Passaggi diversi sú le note per sonare sopra la parte* which Kapsperger provided in the *Libro terzo d'intavolatura di chitarone* (Kapsperger, 1626: 35 – 43). The toccatas thus show embellishments of typical – and less typical – bass movements, perhaps even favouring those movements within a mode which allowed the most affective or the most idiomatic figures, as well as spectacular *passaggi*.

Bass movements, such as progressions by fourths and fifths, or long sustained pedals, along with cadential customs, would presumably have guided Kapsperger in choosing where to build and release tension. I would argue that this is the case even for *Anicdetemi pur a. 4. Passeggiato* (Kapsperger, 1626: 26 - 31; transcription in **Volume 2**), in which it is the bass voice of the original vocal model which is most consistently maintained. The structure of the bass line and the cadences determine the free figures of the embellished solo. These figures, may then, in turn, highlight moments of the original text in the form of *imitazione della parole*, as suggested by Silbiger (1996) and Knox & Taylor (2018: 207 – 208).

18.1.4 Cadential organisation

As in the sixteenth-century, cadences remained important structural points. However, the choice of scale degrees on which to cadence, of which Kapsperger's toccatas show considerable variety, reflect neither true modulations, nor any hierarchy which supports an overarching *tonal* plan as a backbone. It is the familiarity of cadential formulas which facilitates shifts to various scale degrees. Often, in emphasising and cadencing to the dominant, the dominant-of-the-dominant, with the appropriate accidentals and raised leading notes, gets highlighted too. Yet, although cadences onto various degrees away from the *finalis* of the mode may thereby introduce raised leading notes to facilitate the cadential figure, these do not function as modulations, as they do not lead to expanded tonal resolutions back to the *finalis*. Rather, such cadences are surrounded by frequent returns to the *finalis* within the toccata, which emphasise the stability of the mode.

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Consider, bars 23 to 26 of *Toccata 4ta* **(1640)**: the bass line movement

<p style="text-align:center">B – e – c-sharp – f-sharp – d-sharp – g-sharp</p>

is treated in a non-modulatory, non-directional fashion in that it is not harmonised as a sequence of perfect cadences. However, it does lead to an ambivalent focus falling between the *finalis,* E and its dominant, B. The F-sharp major chord serves to cadence to B, but the music quickly and easily slips back to E, so that the wayward passages and cadences are but momentary shifts in the harmonic focus in passages, not true tonal *modulations*.

Whilst harmonic movements and cadences are not used as form-creating tonal structures, cadences are nevertheless used *structurally* to create moments of tension and release within sections.

Consider *Toccata 2da* **(1626)**: bars 1 to 26 form an extended, delayed cadence as an opening section. After an expansively sustained G in the bass, the appearance of the dominant in bar 7 builds an expectation for a cadence back to the *finalis* (G) in order to set the mode. This initial stability is unsettled by the dissonances and accidentals in bars 12 to 15, whereupon the D major harmony (with a seventh) in bar 15 re-emphasises the expectation for a cadence onto G. Instead, this is frustrated in bar 16 by way of a passing note in the bass, which moves to a 6-chord above b-natural, giving impetus for continuation and leading to the "wrong" cadence onto C (minor). This C sonority, however, is promptly treated as the fourth degree of the mode and prepares the resolving perfect cadence onto G in bar 26.

In the second section, the imitative treatment of the thematic material in bars 26 to 43 also remains in the G mode. The perfect cadences onto D in bars 33 to 34 and bars 42 to 43 do not constitute modulations to the dominant, for the material which follows these cadences is promptly returned to the realm of G.

The triple-meter section, too, remains in the G mode, despite the momentary perfect cadences onto B-flat major (in bars 47 to 48), and D minor (in bars 50 to 51). The final cadence of this section in bars 54 to 55 affirms the G *finalis*, after which the next section starts somewhat abruptly on a B-flat harmony. This shift is structurally significant in providing the impetus for a final section in the form of an extended final cadence. The move towards the final cadence occurs through a series of plagal cadences, presenting a non-modulatory procession over movement in fifths in the bass. Thus the B-flat major harmony moves to an F major harmony, which in turn moves to a C minor harmony, then to G minor and finally to D major, which presents itself as the dominant for the final perfect cadence onto G.

Thus, this toccata remains in the G mode and only highlights the degrees of C, D and B-flat with momentary cadences.

18.2 Kapsperger's use of dissonance

The lion's share of dissonance in Kapsperger's toccatas relies on the *fundamental* figures of the *stylus gravis*, according to Christoph Bernhard's classification (see Chapter 8).

<p style="text-align:center">387</p>

Especially *syncopation* and *quasi-syncopatio* are central to Kapsperger's style, although he was willing to spurn the usual "rules" governing the application of these figures whenever this created an interesting effect. For example, similarly to bar 6 in *Toccata 6ᵗᵃ* (1611), which I discussed earlier, bar 15 of *Toccata 3ᵃ* **(1626)** doubles the g, which forms a fourth above the d-sharp as the bass note. The one g, which is played on the open fourth course, is unprepared and remains unresolved, as it connects to the (consonant) g on the same course, in the chord in the next bar. The other g, which is played on the second course, is prepared and resolves correctly (though against the unresolved g) to f-sharp on the same course. This f-sharp is in turn repeated as a *quasi-syncopatio* in bar 16, forming a strong clash to both the e and the g. A similarly resulting "cluster chord" occurs in bar 23.[264]

Kapsperger seems to have particularly favoured chains of (*quasi-*)*syncopations*. I already pointed out such a passage in *Toccata 7ᵗᵃ* **(1611)**, where, in bars 36 to 39, a rather skeletal application of the time-honoured model of a series of 7 – 6 suspensions over a descending bass, adds to the more conservative character of that section. As the model would have been well established in the listener's ear, as well as in the performer's *habitus*, such a passage probably proved to be an especially useful improvisational tool in moving the listener's affect, without causing any exertion for the performer, thereby reserving technical difficulty for more "lucrative" passages of impressive show.

This *quasi-syncopatio* model is encountered in other toccatas too, such as in bars 30 to 32 of *Toccata 1ᵃ* **(1611)**:
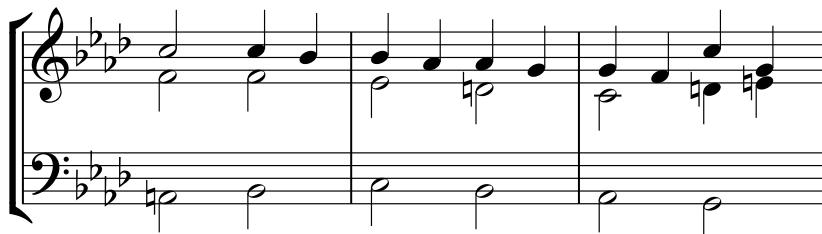
The model is applied in a less formulaic fashion in bars 21 to 24 of *Toccata 3ᵃ* **(1626)**. This passage is audibly identifiable with the same older model consisting of a descending bass line with a chain of 7 – 6 suspensions. However, the bass line does not simply descend. In fact, at first the listener believes that the bass line will continue its initial ascent, thus:

Kapsperger flouted this expectation, too, as, in the actual passage, pragmatic and idiomatic considerations apparently took preference: the bass departs from its scalar ascent by the

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[264] It is interesting to note that in bar 16, this is marked with a 2 – 3 figuring in *continuo*, despite the 2 – 1 resolution in the theorbo. In bar 26, it is indeed marked 2 – 1 in the *continuo*.

second half of bar 23, leaping to d instead of the b in the bass, as the theorbo would not allow enough "space" between bass and upper voice to continue as expected, unless the entire bass line had been written an octave lower, as in my example above. This poses the question as to why Kapsperger did not opt for the lower bass line, which presents no added technical difficulty. The actual bass, as placed at the higher pitch, evidently held appeal in creating striking dissonances of various intervals – including the "cluster" in bar 23. Further, if Kapsperger was working from a pre-existing bass line, in the form of a *partimento*, this may also have prevented the direct application of the standard model.

An extended string of *quasi-syncopatios* occurs in ***Toccata 7ma* (1640)**. Kapsperger evidently delighted in the clashing interval of a second between the upper voices, to the extent that he omitted the bass line in the theorbo part, relying on the *continuo* to fill this; consider bars 58 to 67:

Syncopation is also featured in passages which could be related to the *durezze e ligature* style*,* especially in figures which draw on cadential $^6_4$– type of suspensions and pedal point harmonisations, such as in bars 71 to 100 of *Toccata prima* (1640), discussed above, or in bars 18 to 33 of ***Toccata 7ma* (1640)**.

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Kapsperger achieved startling and expressive dissonances with the modest means of *transitus*, too. In bars 12 to 14 of *Toccata 7ᵐᵃ* **(1626)**, *transitus* and *quasi-syncopatio* create dissonances within the chords, especially when these are featured against chord repetitions. For example, the chord on the third beat of bar 12 is repeated on the fourth, whilst the bass note moves as *transitus,* thereby standing as a dissonance to the rest of the chord. The same can be said for the chord at the end of bar 13. In the first beat of bar 13, the b is a *quasi-syncopatio*, forming a seventh to the bass, but it appears alongside – and in conflict with – the a, to which it should resolve.

Christoph Bernhard was wary of *quasi-transitus*, cautioning his readers to use the figure sparingly and only in descending movements (see Chapter 8). Kapsperger, however, did not shy away from this figure. A more usual application, in line with Bernhard's description, is seen in bars 34 and 39 of *Toccata 4ᵗᵃ* **(1626)** for example. A more acerbic exemplar is found in bar 39 of *Toccata 3ᵃ* **(1626)**, where the accented passing c in the bass momentarily causes an augmented fifth as well as a seventh to arise within the resultant sonority.

An ascending *quasi-transitus* occurs in bar 10 of **Toccata 4ᵗᵃ (1611),** as the middle voice moves from b-flat to c', the latter presenting a fourth to the bass which does not resolve, but is heard as ascending to d', despite the inconsistent voice leading; consider bars 10 to 11:
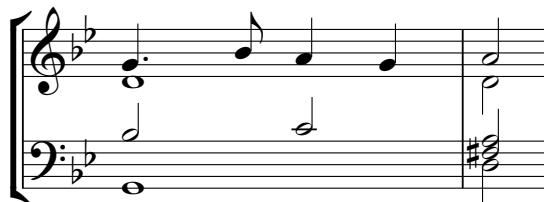
Occasionally, Kapsperger achieved remarkable dissonances through *transitus* and *quasi-transitus* used in contrary motion. Consider bars 66 to 67 of **Toccata 5ᵗᵃ (1611)**, which I have already mentioned earlier:
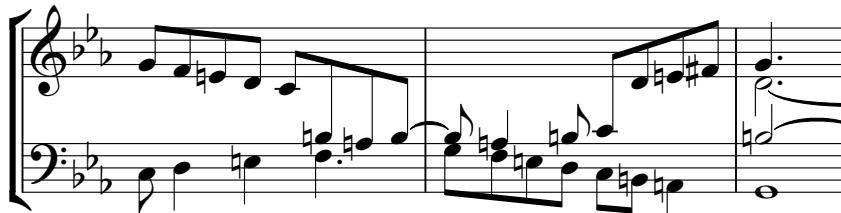
The contrary motion contrasts with the previous figures using parallel sixths, which occur regularly throughout the piece prior to this passage. The eccentric rhythm adds to the bizarreness of the passage. The contrary motion "excuses" some of the harsh dissonances, notably the seventh between the e-natural and d' and the tritone between the f and b-natural, as merely passing.[265]

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[265] As I showed in Chapter 15, a comparable passage of contrary motion occurs in the penultimate bar of Michelangelo Rossi's *Toccata seconda* from his *Toccate e correnti* (1657).

The accented dissonances are more extreme in the passage in bar 57 of *Toccata 1ª* **(1611)**:

Heard as continuing from the d'-natural in bar 56, the e'-flat forms a diminished fourth to the b-natural as an (ascending!) *quasi-transitus*. The b-flat appears as *passus duriusculus* to the b-natural. Due to the lopsided rhythm in the middle voice, the a'-flat not only forms a ninth to the bass and a seventh against the b-flat, but is perceived as an accented dissonance (despite actually falling on the usually weak part of the second beat). Similarly, the f ' is a *transitus* note, but takes on the emphasis of a *quasi-transitus* due to the placement of the c', which is in itself an unresolved dissonance to the bass. This jaunty passage also contrasts with passages in parallel sixths later in the piece, such as in bars 65 to 66.

Occasional dissonant chords are also exceptional. In bar 25 of *Toccata 3ª* **(1626)**, the c' forms a diminished fourth to the bass. This fourth is not a suspension, but approached as *quasi-transitus*, but the pitch to which it resolves, b, is already present in the alto voice in the chord, with which it clashes.

A striking example occurs in bars 13 and 14 of *Toccata 1ª* **(1611),** discussed above. Consider this excerpt of bars 13 to 15, presented here with the implied figuring for the bass notes:

If the chord is arpeggiated, the dissonant notes may resemble *appoggiaturas*. The ear accepts the dissonances as suspensions – *quasi-syncopatios* – although the f, which forms a seventh to the G, is actually unprepared. The sixth, e-flat, is not a dissonance to the bass note, nor to the harmony *per se*, but clashes with the f and with the fifth, d'. The c', a fourth to the bass, is a prepared *quasi-syncopatio*, but clashes with the d' and is repeated as *multiplication*. Further, the *transitus* c at the end of the bar momentarily doubles this dissonance. The f appears again as a seventh in bar 14, only to be doubled in (or perhaps taken over by?) the upper voice at the end of the bar.

Also consider *Toccata 7ᵐᵃ* **(1640)**, bars 5 to 7 (to which I have added figuring):

The consecutive use of $^6_5$-chords is unusual. The second, as a $^6_5$-chord over the fourth degree, leading to the dominant, is not surprising, but the first is expressive for its clash between the f-sharp and g.

A similar chord appears in bar 49 of *Toccata 2ᵈᵃ Arpeggiata* **(1604)**, which also appears – identically – in bar 9 of *Toccata 4ᵗᵃ* **(1604)**:

In both instances, the chord is marked with the arpeggiation sign. In providing a didactic figured bass line for *Toccata 2ᵈᵃ Arpeggiata* (1604), North (1986: 166 – 167) argues that this is to be regarded as a 6-chord over B, in which the f-sharp is simply a "passing note".

Kapsperger's use of chromaticism takes the form of *passus duriusculus*, such as in bars 21 to 25 of *Toccata 1ᵃ* **(1611)** discussed above, or in the subject of the imitative section of *Toccata 3ᵃ* **(1611)**. *Passus duriusculus plurium vocum* is also put to bizarre or expressive use: consider *Toccata 7ᵐᵃ* **(1626)** where, in bars 6 to 9, f '- and f-naturals stand in conflict to the f-sharps. Bars 39 and 40 also feature cross relations.

More radical figures, including *superficialis* figures of the *luxurians* style, even of Bernhard's *teatralis* classification, also occur occasionally in Kapsperger's toccatas, although as isolated incidents. For example, the theme of *Toccata 5ᵗᵃ* **(1611),** discussed in the previous chapter, is characterised by leaps which include *saltus duriusculus*. Often, more daring figures occur in passages associated with the monodic or *seconda pratica* style, such as the *ellipsis* in bar 57 of *Toccata 6ᵗᵃ* **(1611)**, discussed in the previous chapter. Consider the *syncopatio catachrestica* in bar 8 of *Toccata 2ᵈᵃ* **(1611):**

The monodic passage in bar 71 to 72 of ***Toccata 1ᵃ* (1611)** poses a sustained chord, resembling a long bass note in a *continuo* part, whilst the upper voice moves to the high register and then makes two expressive downward leaps:

The leaps do not constitute dissonances in themselves, but add affect, which is underlined by the dissonances featured at the end of the passage: against the sustained F in the bass, the upper part presents two *quasi-transitus* notes, b'-flat and g'; the latter gains emphasis through its clash with the a-flat which enters as a middle voice.

In the first bar of ***Toccata 9ⁿᵃ* (1640)**, the g-sharp is approached as a *saltus duriusculus* from the c' and can be regarded as *subsumtio* to the a. The g-natural also presents *passus duruisculus* against the g-sharp:
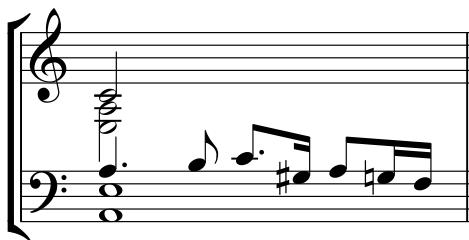
An innovative use of a more radical figure is seen in bar 25 of *Toccata 8ᵛᵃ* **(1626)**, where *multiplication* is used in combination with a motivic figure from the opening bars, as I discussed earlier, to form a *passaggio*. A similar *multiplication* in combination with a *passaggio*, emphatically repeating the fourth to the bass, is seen in bars 66 to 67 of ***Ancidetemi pur a. 4. Passaggiato* (1626).**

Momentary dissonances, notably *syncopations* and *anticipatio notaes*, also occur as a side-effect of broken style passages, where the separated movement of voices, which would otherwise have moved together in consonance, causes fleeting clashes, for example in bar 43 of *Toccata 4ᵗᵃ* **(1626)**; bars 55 to 56 of ***Toccata 4ᵗᵃ* (1604)** also demonstrate this well:
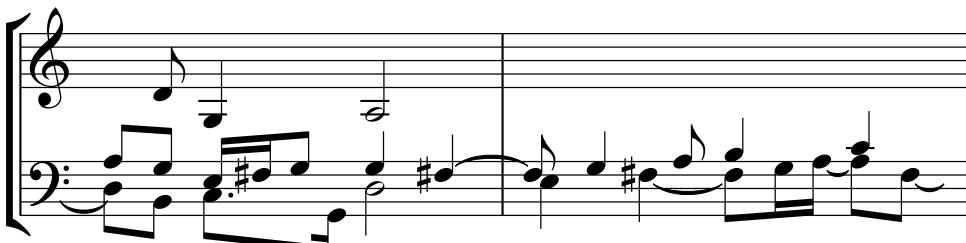
In bars 13 to 14 of ***Toccata 6ᵗᵃ (1640)***, the figured bass for the *continuo* indicates a $7 - 6$ suspension, while the theorbo plays a $4 - 3$ suspension, suggesting that the *continuo* may also have a voice in adding dissonances:[266]

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I have highlighted a host of dissonances from Kapsperger's toccatas. Whilst the examples above are by no means exhaustive, it should be emphasised that such dissonances occur as isolated expressive moments. One would be mistaken to believe that Kapsperger's radical style stems from entire passages or pieces which teem with unusual and radical dissonances.

In order to show how Kapsperger used dissonance in a single toccata which is, admittedly, particularly rich in such figures, I have prepared an analytical score of ***Toccata 4ᵗᵃ (1611)*** in **Volume 2**; the table below describes some of the figures in more detail:

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[266] Note that my excerpt poses minor corrections to Coelho's (1983b) transcription.

Bar	Description
3	Note the ascending *quasi-transitus.*
5	For its distance to the middle voice, the a' enters as *longinqua distantia*. If it initially puzzles the listener by seemingly appearing from nowhere, the a' receives expressive purpose and direction in its repetition, especially when it forms a ninth to the G as *quasi-syncopatio.*
9	Note the cross relation between the e-flat and the e'-natural.
10	The a' and the c' each form a *quasi-transitus*; however, the c', as a fourth to the bass, resolves unexpectedly as it is heard as ascending to the d'.
15	The c', as a fourth to the g, resembles a *quasi-syncopatio*, but is not prepared in the previous harmony; further, it gets repeated as *multiplication*.
16	The middle voice presents *passus duriusculus* as it moves from e'-flat to f '-sharp. Note the irregular accentuation, as the chord is placed on the weak part of the third beat.
23	The middle voice enters on a dissonance, with a rest placed as *ellipsis* in lieu of an initial consonance.
25	The use of *transitus* in contrary motion creates a momentary dissonance between the B-flat and a'. The leap to the d'', which is a dissonance to the a in the bass, constitutes *heterolepsis*, as the d'' could have been approached as *transitus* (or *quasi-syncopatio*) in a different hypothetical voice.
26	This is similar to the *ellipsis* in bar 23.
27	The *transitus* in contrary motion creates dissonances. The f '- sharp stands as *passus duriusculus plurium vocum* in forming a tritone against the c. The simultaneous A and b'-natural form a dissonance in passing, with the b'-natural heard as an ascending *quasi-transitus*.
32 – 33	The rather discontinuous figures in the upper voice could be understood in two ways: if the upper voice is sustained each time the bass note is played (tied, as I have notated it), then this is heard as a *syncopation* which resolves stepwise ascending, i.e. *mora*. If, instead, the figures in the upper voice are understood to feature a rest when the bass note plays, then this could be explained as *ellipsis*.
35	The *passaggio* ends abruptly on a dissonance to the bass, not quite reaching its perceived goal, d''. This c'' is also dissonant to the ensuing bass note, G.

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18.3   Rhythmic aspects

Rhythmic whimsicality is encountered frequently in Kapsperger's music, yet notated with such deliberation, that it may be considered to be part of his compositional language.

An uncharacteristically simple and blatant use of rhythmic asymmetricity is encountered in **Toccata 1ᵃ (1611)**, bars 48 to 51, where the lower voice features an "imitation" of the passage in the upper voice, but with the rhythm inverted:

Rather more typical for Kapsperger is the less predictable, jagged example encountered in bars 58 and 59 of the same toccata, where figures are cast in different registers:

Despite the melodic similarity in the figures, they are rhythmically shifted, so that the figure falls differently across the beat in the various reiterations, creating a rhapsodic effect. Yet, interestingly, there is symmetry within the asymmetry as the final figure is a repeat of the first.

Often, rhythmic discrepancies are employed in a much subtler fashion. For example, in **Toccata 8ᵃ (1626)**, discussed above, Kapsperger used small rhythmic alterations to avoid stale repetition and thereby captured an air of unpolished, improvisatory spontaneity, despite the structural stability imposed by the sequences. Consider that the Lombardic-like rhythm in bar 2 combines semiquavers with quavers, rather than *dotted* quavers, resulting in a disregard for the usual beat structure of the meter. The quavers in the middle of bar 3 restore the emphasis on the main (crotchet) beats, but the triplet figure introduces capriciousness. In the sequence in bar 4, the figure starts halfway through the bar, instead of on the bar. Thus, not only does the arpeggio cut cross main beats, but it also straddles the barline irregularly. The dotted quaver, which was not present in the original figure, adds jolty unpredictability.

Further impulsiveness in the sequences is witnessed in the rhythmical differences in the otherwise corresponding bars 3, 6, 9 and 12, whereafter the rather straightforward rhythm in the next corresponding point in the last sequence, bars 15 to 16, signals the arrival of a new section.

After the rhythmically smooth *passaggi* in bars 23 and 24, at the end of bar 24, the lower voice introduces the same rhythm as the opening motive, crossing the barline and beats, but this time in combination with a repeated c' (as *multiplication* of the *quasi-syncopatio*, as I

mentioned earlier). The repeated c' is sounded five times in dotted quavers and once as a crotchet, so that the resultant rhythm also accents irregular portions of the beats, thereby lending the *multiplication* even more insistence. The *groppo* in bar 28 requires the last five semiquavers to be accommodated in a quintuplet.

I noted similar asymmetry in sequential repetition in *Toccata 5ta (1626)* above. Bar 30 is also noteworthy in presenting a rhythmically altered version of the otherwise recurring cadential formula applied at all the other cadences in the piece (compare bars 7 to 8, 12 to 13, 17 to 18, 23 to 24 and 51 to 52).

Yet, rhythmic irregularity does not only result from a plurality of eccentric rhythms. In some passages, despite the use of regular note values of a limited variety, the melodic shape of the figures or the uneven placement of chords creates an irregular grouping which is contrary to the usual beat structure.

In bars 24 to 29 of *Toccata 7ma (1611)*, for instance, the figures appeal for a grouping of the quavers in groups of three, crossing the regular beat and barline structure. Kapsperger thereby effectively created a dancelike triple meter, but without the use of triplets or any other proportional change to the durations of the notes or beats. Nevertheless, the passage takes the role of a triple-meter section.

Whereas the alternative grouping in this passage nevertheless creates a new structure of regularity, in the form of three note groups, elsewhere similar irregular groupings avoid symmetry. Staying with the same toccata: consider, the subsequent section, for example. The departure from the three-note grouping, from bar 29, initially returns to a duple minim beat, but the accentuation becomes increasingly spaced as the figures form progressively longer groups or cells, so that one may transcribe bars 30 to 35 as:

Similar grouping flexibility occurs in *Toccata 1a (1611)*, bars 33 to 40, as I have already discussed above. The following excerpt of bars 33 to 40 is somewhat altered from the passage in my transcription in Louw (2010: 9), in order to show the resultant figures:

This passage largely upholds the regular beat structure, though, despite the fact that the figures fall freely across the barlines. Contrast this with the passage in bars 30 to 31 of **Toccata 4ta (1604)**, in which the grouping is contrary to the regular beat structure. This passage begins with a figure which resembles an upbeat, despite starting on the first beat of the bar. The figures from the second beat onwards form seemingly regular four-note groupings, yet these groups are displaced relative to the beat by the initial "up-beat" figure. From the middle of bar 32, a lopsided three-note group shifts the music back onto the regular beat structure. To highlight the resultant rhythmic grouping, the following excerpt of bars 30 to 32 presents a somewhat alternative transcription to that in Coelho (1983b):

In contrast, this passage is followed, from bar 33, by chords with regular diminutions in four-note groups.

A similar "first-beat anacrusis", which displaces the subsequent material, also occurs in **Partita 8a intripla** of the **Aria di fiorenza** (Kapsperger, 1604: 27); consider the first six bars:

The temptation is to "correct" this by placing the two semiquavers as a true upbeat to bar 1 and treating the rest of bar 1 in the same rhythm as bar 3. This possibility needs to be weighed against the fact that the rhythm is carefully notated and *does* add up to a full bar in the original. Also notice the fastidiousness with which Kapsperger repeated the idea in bar 5.

Moreover, there are other passages in this same *partita* which are evidently deliberately contrary to the usual beat structure. Consider bars 13 to 16:

Here, too, the first two quavers have an anacrusis feeling, but the rhythmic irregularity is amplified by the ensuing rhythmic groupings. Evidence that this is deliberate and not a notational oversight of the existence of an upbeat, is suggested by the fact that the anacrusis for the last section of this *partita* does fall as a regular upbeat at the end of bar 16 (preceded by a dotted line to represent the start of the section, or perhaps also indicating a repeat for the section), with the last section diligently following a more regular beat structure.

Rhythmic asymmetricities occur as isolated moments of eccentricity within larger passages of rather conventional material in **Toccata 6ª (1604)**, adding an element of the "*Tokkatische*", to use Hans Hering's (1954) term. The *passaggio* in bar 2 highlights the opening chord, particularly through its arpeggio-like structure in the latter part of the bar. The rhythmic variety packed into this one-bar figure astounds the listener all the more for the stark contrast

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with the static chords which follow in bars 3 to 15. Even if these chords are arpeggiated, they cannot achieve the rapture of the opening figure. Moreover, the harmonic progression of this chordal passage does not even provide extremely harsh dissonances in the form of *durezze e ligature*, but simply uses formulaic pedal point figures (such as $^5_\# - {}^7_\# - {}^6_4 - {}^5_4 - {}^5_\#$ over the suspended A). Indeed, the contrast is intentional.

The imitative section, which is introduced in bar 16, contrasts with the preceding suspended, *individualistic* beat of the homophonic passage. Yet, the contrast does not simply lie in the *coordinative* beat structure. On the contrary: despite the more driving rhythmic motion, there is an uneasy ambiguity within the beat structure in the presentation of the subject and its answer in bars 16 and 17. One would expect the first three notes to be an upbeat, but they are placed on the beat. The c'' falls on the traditionally weak part of the second beat, although the figure places emphasis on this note. Starting at the end of bar 16 as a true upbeat to bar 17, the answer does, in fact, show the more expected structure. This at first seems to settle the initial rhythmic hiccup, as bars 17 to 23 feature more customary patterns. Yet, bar 24 upsets the stability once more, as its first note, appearing as a single note, makes a rather weak and harmonically ambiguous first beat. The weaker part of the first beat and especially the second beat receive more emphasis. If the chord on the second beat seems to recover the regularity, then the double note at the end of the bar unsettles it anew by introducing the new harmony "too early".

This highlights another entry of the subject in bar 25, again placing the "upbeat" on the first beat. The answer follows in the more expected beat structure by entering at the end of bar 25 as a true upbeat to bar 26. The minim chord in the first part of bar 26 gives respite, whereupon the subject enters again "on the beat", midway through bar 26, causing the chord to fall on the weak part of the last beat of the bar. Both the entry in bar 27 and its answer maintain the contrary beat structure, evidently emphasising the weak portions of the second and of the last beats. In bar 28, the entry even leads to a four-voiced chord placed on the weak part of the second beat. Kapsperger harnessed the tension of the resultant ambiguity to lead into a broken-style passage in bars 30 to 34. Although this passage moves in steady quavers, the irregular placement of notes in the breaking of the suggested voices creates turmoil and excitement. The music has thereby spun free, as it were, from any regular beat; nevertheless, the passage creates an energetic drive to the cadence to A in bars 33 to 34.

Stability returns in the next section, only momentarily threatened by the defiant figure in bar 41. Bar 47 introduces a new figure in characteristic, but regular, rhythm which is taken up in bar 48 too. Bar 49 promptly defies the expectation for any further motivic or sequential use of this figure. Instead, bar 51 suggests an irregular 3 + 3 + 2 quaver grouping, leading into the playful final bars which introduce triplets and more varied figures, although this variety occurs within the regular beat structure.

As I highlighted for the passage in bars 30 to 34, the introduction of broken-style texture also plays a rhythmic role in Kapsperger's toccatas. Often the irregular patterns, which occur within the suggested voices in the breaking of the parts in this texture, elude a more regular rhythm. This can be seen in the expressive turbulence in bars 56 to 64 of *Toccata 5ᵗᵃ* **(1611)**, which I discussed in the previous chapter, for example.

In *Toccata prima* **(1640)**, broken-style passages insinuate an *accelerando*. Consider the irregularity of the broken style in the section from bar 122, which eventually leads into semiquaver *passaggi* in bars 130, creating momentum towards the final cadence.

There are also many irregular groupings and asymmetric rhythms to be found in the *passaggi,* as I shall discuss below.

The unpolished jaggedness of rhythmically wayward passages stands in ironic juxtaposition to the fastidiousness with which Kapsperger captured them in notation. This suggests that Kapsperger was eager not to allow the creases of extemporisation to be ironed out in the process of composition and by the constraints of notation. The result is that of highly meditated spontaneity, which relies on the performer to re-enact the extemporaneousness envisaged by Kapsperger.

One observes an almost obsessive desire to capture – even to recreate – live performance in notation. This notion ties in with a greater spirit of invention of the time, as highlighted by Cypess (2016).

The evidently deliberate irregularities in Kapsperger's music reopen the can of worms encountered in Chapter 14, where I pointed out the rhythmic awkwardness prevalent in much of the theorbo manuscripts. As a knowledgeable composer, Kapsperger was able to articulate his ideas, even if they seem most bizarre at times. Perhaps the rhythmic irregularities in the theorbo manuscripts point to similar intentions by lesser performer-composers, who lacked the skill to notate their intentions and to nurture their improvisatory ideas in a process of composition. On the other hand, the seemingly meticulously premeditated, *composed* spontaneity in Kapsperger's works, might suggest compensation for a lack of true spontaneity in improvisation.

18.4   *Imitative counterpoint*

Imitative sections, when present in Kapsperger's toccatas, are generally no masterpieces in counterpoint. As I have mentioned, it is likely that the mere contrast in texture brought about by an imitative section, rather than the ingenuity of the counterpoint itself, satisfied the structural purpose. This could be seen as an important difference to the lute genres of the imitative fantasia and the intabulation.

Despite the explicitly imitative contrapuntal genre, even his two **Canzone** for theorbo (Kapsperger, 1640: 23 – 25 and 25 – 27) show only rather brief, free and simple gestures at imitation and rely on toccata-like elements to compensate for the limited contrapuntal possibilities on the theorbo. In other words, in the two *canzone*, the inability of the theorbo to do contrapuntal justice to the genre is evident. Yet, these two works also fail to achieve the freedom of the actual toccatas, the instrumental genre which shows Kapsperger at his best.

For the theorbo, as I outlined in discussing the intabluation, *[Ung Gai Bergier], ff.* **5 – 6** in *Kraków 40591* (transcription in **Volume 2**; see Chapter 4), the limitations of the re-entrant tuning curb the scope of register available to diversify voicing within the imitative writing. Thus, in contrapuntal sections on the theorbo, different voices tend to remain in close range of one another, except for the bass voice, where the theorbo has more range, but less agility. The possibilities for entries on different pitches are quickly depleted and one finds many entries on the same pitches (note: not merely pitch-classes) – even for different voices parts.

Sometimes, this is actually put to interesting effect, as I have pointed out, in small echo-like imitations where the same material is repeated in quick succession at the same pitch, but

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using the differentiated tone colour of different strings to feign a new voice. Consider, for example, *Toccata 4ta* **(1604)**, bars 63 to 64 (note that Coelho's transcription is erroneous in bar 63; my excerpt presents a corrected version):

The tablature shows how the same pitches for the upper voices are placed on different strings and frets. The bass answers with a gesture towards the motive, but in a different rhythm.

A related figure appears in bar 45 of *Toccata 4ta* **(1626)**.

The most convenient and effective "counterpoint" on the theorbo, then, is the simplest, i.e. extensive parallel motion in thirds or sixths. Consider, for example, the simplicity of the short imitative section in bars 34 to 43 of *Toccata 3a* **(1626)**, which features much parallel movement.

An alternative is to suggest imitative texture rather than maintain it explicitly. Kapsperger seldom used consistent imitations of a subject in the toccatas. Yet, rather than suggesting ineptitude, his approach unapologetically amplifies the inexactness with altered intervals and rhythms (as I discussed above) at the different imitative entries, so that sometimes only a general gesture, rather than a true subject, is recognisable. The inexact treatment of the subject, in turn, adds to the extemporaneous character of the toccata.

For example, had the imitative section, bars 26 to 43, of *Toccata 2da* **(1626)** been written for voices, it would have been a rather lacklustre piece of counterpoint: the theme does not appear consistently, but is instead vaguely gestured at. Entries are quickly abandoned in favour of cadences, well before the contrapuntal potential as been worked out. Yet, on the theorbo and in presenting a relatively brief contrasting section, it is *contextually* effective in complementing the texture and mood.

Toccata 4ta **(1626)** is perhaps an extreme example in using the mere suggestion of imitation as an alternative to true imitative texture. Consider bars 12 to 23:

Figure (b) is a rather clear imitation of the "subject" presented by figure (a), given the upward leap of a third at the beginning and the placement of a downward leap in the centre of the motive. Nevertheless, note that Kapsperger changed the original downward leap of a fourth in figure (a) to a downward leap on an octave in figure (b). Figures (d), (f) and (g) remain closely related to (a): by similarly featuring an upward leap of a third at the beginning and using the combination of stepwise movement and leaps, these figures thereby at least imitate the gestural *shape*. Figure (c) could perhaps be heard as a rough inversion of the motive and figure (i) relates to this, although it is quite removed from (a). Figures (e), (h), (j) and (k) occur at places where one may anticipate some form of entry of the motive or subject. Although one expects the motive in the upper voice, figure (e) presents a rather free accompaniment, as figure (f), in the lower voice, starts as a repeat of figure (d). Figure (j) can still be related to figure (a), but the others are barely even gestures at the original. Figure (k) simply complements the other figures – the stepwise downward movement balancing the general ascending motive in moving to the cadence.

Added to this inconsistent or unsystematic imitative treatment of a figure, which in itself scarcely satisfies as a motive, is the fact that the texture is ambivalent: the two-part interpretation of the above notation is one possibility. Kapsperger exploited the free-voiced counterpoint and the leaps within the "motives" to suggest more imitative activity than is actually the case, as shown in the following interpretative transcription, which presents an alternative hearing of the same passage (bars 12 to 23):

The leaps in the two-part motive fragment the figures into smaller units, which could be heard as forming separate voices. In the excerpt, I have indicated these "subsidiary motives" and their imitations with brackets; the inversions are marked with an asterisk. Note the figure in bars 19 to 20, which is now heard to be an augmentation of the inversion.

Even the lute, which had a rich contrapuntal tradition, hardly enjoyed more contrapuntal treatment in Kapsperger's hands. Consider ***Toccata 7ᵐᵃ* (1611)**, which has an imitative core. The *individualistic* first section consists of *passaggi* which outline the harmonies of the implied sustained basses: bars 1 to 5 over G, bars 6 to 7 over D, bars 8 to 9 over G, cadencing to C in bar 10 and moving smoothly into a *coordinative* imitative section. The characteristic, tuneful subject holds much potential for elaborative treatment. Yet, by and large, only two voices partake in the exchange (with a brief "filling" middle voice in bar 12) and by bar 13, the texture dissipates, as material which is based on the subject is presented in the upper voice, whilst the lower voice descends in parallel tenths to the main notes of the upper voice. The move towards the cadence to C thereby receives preference over sustained counterpoint.

A new attempt at an imitative section is started from the upbeat to bar 17. The material is related to the previous subject, though in a more subdued rhythm. Initially, three voices participate in the counterpoint, but they are not sustained beyond the initial entries. Perhaps the entry on the second beat of bar 21, which leaps to the high register of the lute (c'' – f '') distracts from the lack of sustained counterpoint; it may even be heard as an entry in a new implied voice. From here, rhythmic irregularity vanquishes any hope that the imitative counterpoint will be carried further: the answer in the lower voice appears on the third beat of bar 21, with the upbeat, c, placed on the weak part of the third beat and the f ' falling on the weak part of the last beat of the bar. In bar 22, the two voices complete their presentations of

the subject in broken style, based on parallel sixths. The broken style further adds to the rhythmic irregularity in abandoning the imitative texture.

The next section, bars 24 to 29, which I discussed earlier for its rhythmic grouping, uses rhythmic features rather than imitative counterpoint to continue the *coordinative* core, as the quavers are regrouped in patterns of three to intimate a triple section, without a change in meter. Yet, one suspects a deliberate intention in the brevity of the imitative section and in the way in which clear ideas are promptly fragmented and distorted by rhythmic or melodic asymmetry. Even if one doubts Kapsperger's contrapuntal prowess, his compositional discerning in balancing extemporaneous and coherent facets is to be marvelled at.

The imitative opening of *Toccata 4ᵗᵃ* **(1611)** also features inconsistent treatment of its subject. I have marked the entries in the analytical transcription in **Volume 2**. Especially for its leap to the second note, which receives further emphasis in being a longer, dotted note, the first note resembles an upbeat, despite falling on the first beat of the bar. The answer is rhythmically altered, as its second note is not dotted. Only two voices are maintained for the initial imitation, with additional voices introduced merely to fatten the imperfect cadence.

The next set of entries are indeed four-voiced, at least by implication: after an entry of the subject in the first voice in bar 6, notice that the answer in the middle voice presents exactly the same pitches as the original subject in bar 1, but rhythmically altered once more, with the f ' receiving the dotted crotchet. The tenor voice answers an octave lower, this time with the dotted crotchet applied to the e-flat. The bass voice features but a gesture towards the original subject. In a final, vague presentation of subject material at the end of bar 9, the upper voice uses *transitus* to fill in the initial leap. Thus, despite the choice of a seemingly strict style for opening of this toccata, Kapsperger maintained an improvisatory flair.

Kapsperger's lute and theorbo works suggest that either he lacked contrapuntal brilliance, or that he was simply disinterested in applying it in his lute and theorbo composition style. The former suspicion is unlikely, for he showed contrapuntal proficiency in some of his vocal music:

> *Vor allem seine fünfstimmigen Kompositionen wie die "Missa Urbana a 5" oder die* madrigali *zeigen deutlich, dass er sehr wohl imstande war, nach den Stimmführungsregeln des* stile antico *zu komponieren* (Dragosits, 2012: 11; also see pp. 37 - 39).

> {Especially his five-part compositions, such as the "Missa Urbana a 5" or the *madrigali* clearly show his ability to compose according to the voice-leading rules of the *stile antico.*}

Dragosits therefore believes that he must have had a solid grounding in counterpoint:

> *Obwohl Kapsperger sich ganz dem* stile novo *verschrieben hat, scheint er doch eine fundierte musikalische Ausbildung auch in den Regeln des Kontrapunkts erhalten zu haben [...]* (Dragosits, 2012: 11).

> {Although Kapsperger devoted himself entirely to the *stile novo*, he appears to have had a comprehensive musical education, which included the rules of counterpoint.}

It is likely that he considered imitative counterpoint to be an ineffective, or dated, texture in lute and, particularly, in theorbo composition. Perhaps the toccatas present a search for a musical language with which the lute could adopt the musical novelties of the *stile novo*, whilst moving a changing audience (something to which I shall return in the next chapter). It

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is also possible that Kapsperger differentiated his role as instrumental performer-improvisor from that of the theoretician-composer, so that he may even have considered the adherence to vocal contrapuntal rules to be *undesirable* in an increasingly differentiated instrumental style.

Either way, the toccata posed itself as a suitable genre in which idiomatic language could enjoy free reign. Especially *passaggi,* which for lessor composers easily resulted in empty virtuosity, presented Kapsperger with the potential for idiomatic expression on his instruments.

18.5   Kapsperger's use of passaggi

18.5.1 *Passaggi* as *stile novo* expression

As in Saracini's music (see Chapter 12), Kapsperger's instrumental *passaggi* show some similarities to those in his affect-laden monodies, particularly in his *arie passeggiate* (Kapsperger, 1612a and 1623) and *mottetti passegiati* (Kapsperger, 1612b).[267] This suggests that, rather than serving as mere superficial embellishments, these figures were central to his expressive style.

Pertinently, neither his monodies, nor his toccatas present ceaseless *passaggi* from beginning to end. This is an important difference to some of the lute and theorbo toccatas by the lesser composers and anonymous performers in the manuscript sources – especially the more didactic-type pieces. The deliberated, balanced use of *passaggi* also distinguishes Kapsperger's toccatas from many earlier keyboard works, such as Giovanni Gabrieli's *Toccata del secondo tono* (Diruta, 1593: f. 22 – 23ᵛ; transcription in Diruta, 1984, vol. 1: 86 – 87), which chiefly consist of passagework in one hand accompanied by chords in the other.

As Dragosits (2012: 243) points out, a significant difference between the use of diminutions in the *stile antico* and the *passaggi* in the *stile novo*, is that, in the latter style, *passaggi* were closely linked to words and affect. In his vocal music, rather than merely presenting empty virtuosic show, Kapsperger's *passaggi* are carefully employed, in the spirit of the *seconda pratica,* to underline affect and the meaning of the text (see Dragosits, 2012: 317).

Just so, in his instrumental style: despite the absence of text, *passaggi* are not scattered pell-mell within the toccatas, but are judiciously placed to create rhapsodic ecstasy or turmoil in order to heighten affect and tension. Alongside a host of other textures and structural features, such as dissonance, imitative textures and broken-style passages, sections of *passaggi* take on a structural role in creating dramatic tension.

The fact that *passaggi* were merely one of several compositional tools, rather than the cornerstone of Kapsperger's toccatas, is seen in works like *Toccata 3ᵃ (1626)*, in which *passaggi* are hardly a characteristic feature at all. *Toccata 4ᵗᵃ (1611)*, as I have discussed, relies on more established texture as well as dissonances for its expression, with *passaggi* only featured at the very end.

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[267] For a detailed discussion of Kapsperger's vocal *passaggi*, see Dragosits (2012: 317 – 337).

The simple reliance on standard formulas and stock patterns could not suffice for the purpose of dramatic and affective expression. Whilst ornaments and embellishments, such as trills and cadential *groppi*, tend to be formulaic, Kapsperger's *passaggi* are deeply embedded in the expressive structure and rely on capricious variety and even unpredictability.

Comparing Kapsperger's instrumental and vocal *passaggi* reveals much semblance in the texture, contour, length, range and style.

Notably, considerable range is employed in the vocal and instrumental figures alike. In the vocal pieces, the range of a tenth is often encountered within a single *passaggio*. In the bass *mottetto*, *Ego Dormio* (Kapsperger, 1612b: 23), the *passaggio* over the final *Alleluia* covers the vast range of a minor sixteenth, from D to e'-flat.

Just as the vocal *passaggi* thereby enjoy liberty to move freely throughout the *tessitura* in the monodic style, so the instrumental *passaggi* traverse a full register – even exploiting the extremes – rather than remaining constrained within a certain division of the range, which would be required in upholding a polyphonic structure. This is to be contrasted to a work like Sperindo Bertoldo's *Toccata seconda* (Bertoldo, 1591: 6 - 10; transcription in Valentin, 1958: 14 – 15), which largely features *groppi* applied discretely to various voices within a polyphonic structure, whilst the *passaggi* are mostly scalar and limited in range, implicitly embellishing a single voice at a time (although the voicing is not entirely strict).

In Kapsperger's style, the contour of the vocal and instrumental *passaggi* alike show considerable variation:

> Passaggi *waren nicht nur einfache Läufe nach oben und unten oder direkte Umspielungen einer Note mit ihren nächsten Nachbarn, auch wenn sie sich großteils aus derartigen Elementen zusammensetzten* (Dragosits, 2012: 247).

> {*Passaggi* were not simply ascending and descending runs, nor the direct embellishment of a note with its nearest neighbours, even though they are largely constructed of similar elements.}

Leaps, rhythmic irregularities and what could be described as asymmetric, unpredictable changes in direction, add to the expressive oratory of the *passaggi*. Consider the final bar of *Interrotte speranze* (Kapsperger, 1612a: 6 – 7; transcription in Kitsos, 2005, vol. II: 16 - 20):[268]

Although there is much stepwise movement, the irregular directional changes and frequent leaps create a contour which, in its avoidance of patterns, is difficult to predict.

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[268] In this excerpt, I have omitted the intabulated theorbo tablature under the *continuo* bass.

Similar unevenness also characterises the ultimate bars of *Verbum caro* (Kapsperger, 1612b: 17):

Within the figures, there are segments of more predictable or standard patterns, such as the four-note figures at the end of the antepenultimate bar or the *superjectio* figures in the middle of the penultimate bar.

The *passaggi* in the toccatas, too, are not pattern-orientated finger exercises, but feature a rhapsodic combination of figures. Notably, although stepwise movement dominates, leaps are commonplace and interrupt the regularity of scalar passages. Consider bars 29 to 30 of ***Toccata 2ª (1611)***:

In bar 29, the stepwise descent is unpredictably interrupted by the leaps from a' to f ' and from f ' to b'. Bar 30 contrasts as being rather more instrumental in outlining an arpeggio, in which Kapsperger actually did introduce a degree of regularity.

Generally, however, it is conspicuous that Kapsperger (like Saracini) exercised almost fastidious care in avoiding the creation of patterns within the figures. In bars 46 to 47 of the same toccata, the element of extemporaneous unpredictability lies not only in the leaps within the otherwise predominantly stepwise motion, but also in the *passus duriusculus*:

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Note that the instances of *passus duriusculus* in this passage occur against a perceived sustained G, which is introduced in bar 45, as bars 46 to 49 embellish the final plagal cadence to D.

Dissonances against the bass could conceivably receive extra bite in the pieces with *continuo*. In **Toccata prima (1640)**, the final *passaggio* in bars 130 to 135 outlines the bass note and its associated harmony, but with some discrepancies: while the *basso* only shows the figuring for a major third (i.e. "#"), indicating that C-sharps are to be played above the A, the *passaggio* in the theorbo passes through c-naturals and b-flats too. In bar 133, the triplet figure suggests a 4 – 3 figuring and features a c'-natural, whilst only a "#" is indicated for the *continuo*.

Capriciousness in the *passaggi* is exaggerated by leaps of particularly large or dissonant intervals. For example, apart from a leap of a tenth, the *passaggio* in bars 44 to 46 of **Toccata 3ᵃ (1611)** features a *saltus duriusculus* through the interval of a ninth, disrupting the ascending scale just before it completes the octave:
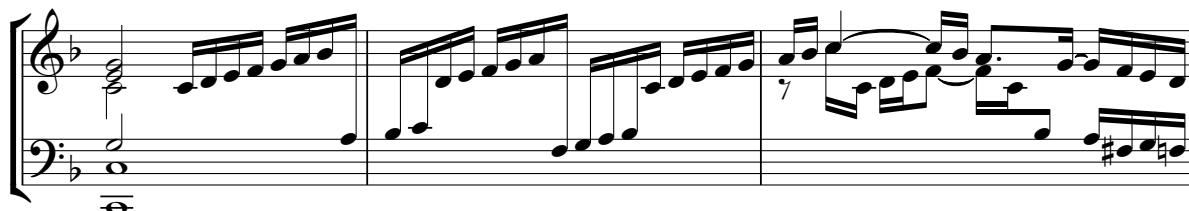
The *passaggio* is thereby fragmented into smaller cells of incomplete scalar patterns. Notice how the ascending runs within the larger *passaggio* become progressive longer. This culminates in a two-voiced descent with elements of broken style (in which the dissonant f-sharp is not necessarily erroneous).

Rhythmic multiplicity and irregularity, too, can play an important role in shaping impassioned figures. The opening bars of *Verbum caro* (Kapsperger 1612b: 17), show considerable rhythmic variety:

The demisemiquaver groups are presumably to be interpreted as semiquaver triplets.

At times in the original print, the combination of rhythmic plurality with uneven beaming of notes can seem confusing. Consider *Veni sponsa* (Kapsperger, 1612b: 15), bars 17 to 18:

The grouping of the notes seems haphazard at first, but Kapsperger was careful to notate the desired rhythm exactly. Dragosits further notes the carefully detailed notation in both his instrumental and vocal *passaggi*, despite the fact that at first sight they seem ungainly:

> *Die* passaggi *wirken im Schriftbild auf den ersten Blick oft verwirrend und unübersichtlich, sind jedoch erstaunlich genau rhythmisch notiert. Dass ein* passaggio *zu viele oder zu wenige Unterteilungen für den gesamten Notenwert hat, kommt kaum vor. Kapsperger ist auch in Sachen Notation kleiner Notenwerte auch in seiner Lauten- und Theorbenmusik unglaublich präzise* (Dragosits, 2012: 317).

> {At first glance, the *passaggi* often appear confusing or bewildering in the notation, yet rhythmically they are surprisingly accurately notated. It hardly ever occurs that a *passaggio* has too many or too few [rhythmic] subdivisions of the entire note value. Kapsperger is also incredibly precise in the notation of small note values in his lute and theorbo music.}

This is imperative to many of the theorbo works, for several rhythms appear to be so haphazard in the notation, as to create the impression of a mistake – consider bars 78 to 79 of *Ancidetemi pur (1626)*, for example.

> *Trotz aller Freiheiten, die einem beim Spielen von Toccaten gelassen werden […] sollte man nicht übersehen, wie peinlich genau Kapsberger rhythmische Freiheiten notiert* (Lubenow & van Os in Kapsperger, 1994: *Vorwort*).

> {Despite the autonomy which one is granted in performing the toccatas, one should not overlook how meticulously Kapsperger notated rhythmic liberties.}

As a case in point, Lubenow & van Os (in Kasperger, 1994: *Vorwort*) mention the "*synkopierte Triolen*" {syncopated triplets} in ***Toccata prima* (1640)**, bars 106 to 108 and in ***Toccata 10ᵐᵃ* (1640)**, bar 25. Evidence that this is indeed part of Kapsperger's musical language is found in other pieces too. Consider ***Partita 7ᵃ*** of ***Aria di Fiorenza*** (Kapsperger, 1604: 26), bar 16:

Ich plädiere hier nicht für eine metronomisch peinlich genaue Wiedergabe, sondern für einen bewußten Umgang mit deutlich ausgeschriebenen, außergewöhnlichen Rhythmen. Warnen möchte ich vor einem oberflächlichen Übergehen dieser Feinheiten, die doch einen Teil der Kompositionen Kapsbergers ausmachen (Lubenow & van Os in Kapsperger, 1994: *Vorwort*).

{I am not arguing the case for a metronomically meticulous reproduction, but rather for a mindful treatment of the clearly notated, extraordinary rhythms. I should like to warn against a superficial skimming over these subtleties, which actually make up part of Kapsperger's composition style.}

Dragosits (2012: 325 – 327) goes further, stating that an overly mechanical rendition of a *passaggio* risks blurring the individual, expressive units which make up the figure.

Erst das Verständnis der einzelnen Bestandteile der passaggi *als großteils deutlich bestimmten* affetti *zuordenbaren Verzierungselementen kann zu einer sinnvollen Interpretation führen* (Dragosits, 2012: 325).

{Only an appreciation of the individual components of the *passaggi* as elements of ornamentation which can be clearly assigned to *affetti,* can lead to a meaningful interpretation.}

 She goes on to point out that:

Nur in einer Interpretation, die die in den passaggi *angelegte Struktur ignoriert, klingen Kapspergers verzierte Solomonodien wie die Musik eines unfähigen Vokalkomponisten. Erfüllt man sie mit Bedeutung in jedem kleinsten Detail, haben sie mit sinnentleerten Koloraturen nichts mehr gemeinsam* (Dragosits, 2012: 327).

{Only in an interpretation which ignores the inherent structure of the *passaggi,* do Kapsperger's solo monodies sound like the music of an incompetent vocal composer. If one fulfils them meaningfully in every smallest detail, they have nothing in common with vacuous *coloraturas.*}

18.5.2 Instrumental *passaggi*

It must be stressed, however, that the similarities between the vocal and instrumental *passaggi,* which I have hitherto highlighted, serve to illuminate Kapsperger's musical language. I do not wish to imply that Kapsperger's vocal *passaggi* are simply copies of his instrumental ones, nor that they are, by extension, unsingable.

On the contrary, the similarity to the *seconda pratica*, monodic-style vocal *passaggi* makes it evident that the toccatas are to be considered *stile novo* works. Pertinently, as Dragosits (2012: 313) states:

Allein der Vergleich zwischen seinen Lauten- und Theorbenbüchern und seiner Vokalmusik beweist, dass Kapsperger keineswegs seine instrumentalen Techniken auf die menschliche Stimme umlegte: Er verwendet deutlich unterschiedliche Verzierungen für Instrument und Stimme, das betrifft sowohl Trillerornamente als auch längere Diminutionen.

{Yet, simply the comparison between his lute and theorbo books and his vocal music already proves that Kapsperger by no means applied his instrumental techniques [directly] to the human voice: he uses significantly different ornaments for instrument and voice; this applies to trill ornaments as well as to the longer diminutions.}

Indeed, there are important differences between the vocal and instrumental *passaggi*, which testify to a tailor-made role and an instrumental style which is distinguished from the vocal style.

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Most obviously, whilst demanding the skill to negotiate a large range, frequent leaps as well as rhythmical intricacies, the vocal *passaggi* remain within the *tessitura* of the voice. In the instrumental pieces, in contrast, the more flexible possibilities of the instrument are fully exploited. Often, in utilising the full register, the instrumental freedom resembles the *viola bastarda* style, which I discussed in Chapter 4.[269] Presumably in his youth in Venice, Kapsperger may have had ample opportunity to hear and perhaps even to study the diminution and *passaggio* technique of Girolamo della Casa and Giovanni Bassano. Especially their *bastarda*-style *passaggi* may well have inspired and shaped his theorbo style.

To be sure, *passaggi* which cross the whole range and fingerboard allow the lute or theorbo to be treated as a melodic instrument, rather than only as a chordal-contrapuntal instrument. For example, in **Toccata 1ª (1611)**, most of the *passaggi* relate to Kapsperger's vocal style, featuring much stepwise movement and singable leaps, which the experienced seventeenth-century listener would easily have related to the monodic style. As I mentioned in the analysis in the previous chapter, the last coda-like section is especially characterised by *passaggi*. Initially, these, too, are not dissimilar to the vocal-style *passaggi*, but eventually, in heightened frenzy, do turn to purely instrumental figures in bars 77 to 80:
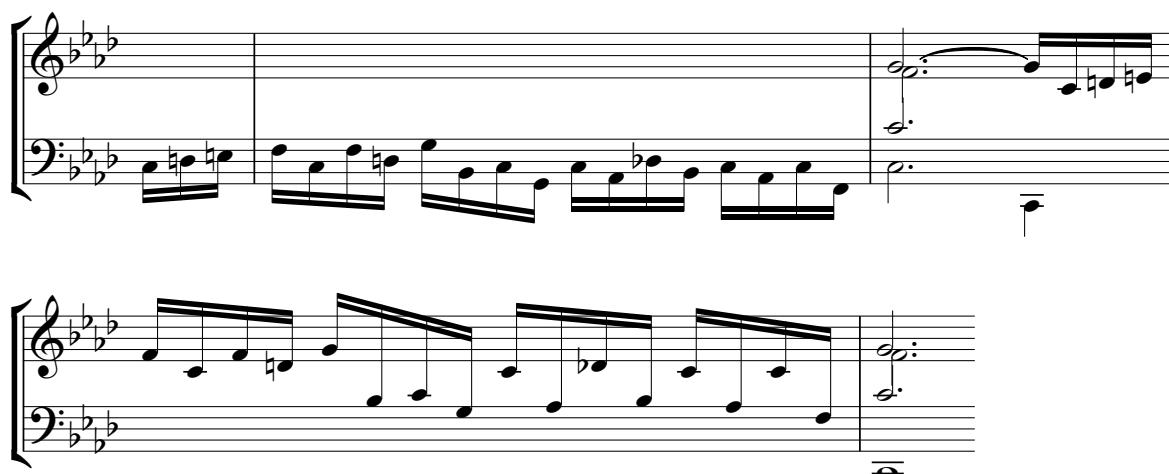
The leaps also involve course-crossings, adding to the instrumental character. Tone colour and register are also noteworthy: the *passaggio* in bar 77 lies in the murky middle and low register of the fingerboard courses. This *passaggio* is repeated an octave higher in bar 79, where the clarity of the higher register adds an aspect of insistence to the repetition, thereby contributing to the tension.

There are figures in the vocal *passaggi* which Kapsperger did not take over in the instrumental ones:

> *Besonders oft setzen Kapspergers* passaggi *hintereinander zur selben* tirata *an, die jedoch gleichsam erst beim zweiten Versuch ihr Ziel erreicht. Die drängende Wirkung dieses Elements verwendet Kapsperger immer wieder sehr bewusst* […] (Dragosits, 2012: 319; also see the example on p. 318).

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[269] This serves as reminder that one should not only seek stylistic similarity within the keyboard toccata repertoire.

> {With particular frequency, Kapsperger's [vocal] *passaggi* feature the same *tirata* in succession, only reaching the goal at the second attempt. Time and again, Kapsperger deliberately exploited the resultant urgent effect of this element.}

Such retakes of runs, however, do not feature in a similar fashion in the lute and theorbo *passaggi*.[270] This is surprising, for nothing makes this gesture specifically vocal, or "un-instrumental", except, perhaps, that Kapsperger may have associated it with specific textual contexts.

This is different for certain specifically vocal ornaments, which were included in the vocal *passaggi*:

> *In Kapspergers vokalen* passaggi *ist die Grenze zwischen Trillerelementen, Tonrepetitionen und anderem Tonmaterial aus Läufen und Sprüngen fließend* (Dragosits, 2012: 317).

> {In Kapsperger's vocal *passaggi*, the divide between trill elements, note repercussions and other material consisting of runs and leaps is fluid.}

Thus, whilst the vocal *passaggi* sometimes incorporate note repetitions in the form of *trilli*, such as in the final bar of *Interrotte sperranza* (which can be seen in the excerpt which I discussed above), the instrumental *passaggi* are constructed of lute- or theorbo-specific figures and embellishments.

On both the lute and the theorbo alike, an important instrumental facet is the differentiation between scalar and arpeggio figures. Contrast the opening *passaggio* of **Toccata 2ᵃ (1611)** which encompasses large written-out arpeggio figures, to the opening of **Toccata 7ᵐᵃ (1611)**, which features "singable" stepwise motion.

The incorporation of the *bordoni* within *passaggi* showcases a specifically instrumental feature too. More characteristic of his theorbo than of his lute style, Kapsperger did not use the *bordoni* unceremoniously, though, nor to merely achieve a larger register in the *passaggi*. Instead, it is noticeable that he reserved them for contexts which merited a certain *gravitas*. A notable instance is the large *passaggio*, which descends to the lowest *bordoni* in bars 130 to 133 in **Toccata prima** (1640). The figure is expressively and meaningfully placed to emphasise the final cadence.

Nevertheless, a certain showcasing of *Spielfreude* was evidently desirable; the enormous descending *passaggio* in bars 42 to 43 of **Toccata 7ᵃ (1640)**, which also features *superjectio* in the portion which utilises the *bordoni*, was surely calculated to astound:

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[270] This figure *is*, however, used for a special effect in **Toccata 1ᵃ (1611)**, bars 7 to 9, in *Subject 2* which I pointed out in the analysis above, to highlight the *ambitus* and to provide thematic material.

Especially in its use of *superjectio*, this passage, bears similarity to bars 34 to 36 in Piccinini's **Toccata XX** for lute (Piccinini, 1623: 68 – 69; transcription in Piccinini 1965: 75 – 76; see Chapter 15). Perhaps the use of *superjectio* in the *bordoni* had a practical purpose too: in Piccinini's toccata, it facilitated the atypical use of thumb-index alternation in what is normally the terrain of the thumb alone (as I explained in Chapter 15). This might suggest the possibility of using the same right hand fingering in Kapsperger's *passaggio*. More likely, in only using the thumb, the *superjectios* allow the thumb more agility in "re-taking" as it approaches the next lower *bordoni*, creating a sprightlier effect than a straightforward descending passage would. Further, the *superjectio* enabled the composers to tarry longer, but more eloquently, in this territory of the instrument.

On the theorbo, Kapsperger harnessed two additional techniques with which to create differentiated *passaggi*, namely *strascini* and *campanelle*. Whilst *campanelle* rely on the re-entrant tuning specific to the theorbo, it is odd that Kapsperger did not use *strascini* in his lute music as Piccinini did.

Campanella-effects use frequent string (or course) changes, even to the point of aiming to consistently place consecutive notes on different courses. This technique thereby exploits delicate tone colour shading for different notes within a passage.

Strascini, in turn, introduce a subtle, additional layer of articulation to *passaggi*. This creates particular excitement when the articulation does not align with the pattern or contour of the figures or with the beat structure. Kapsperger's theorbo prints typically show only a long slur over all the notes to be treated within a larger *strascino*. This does not necessarily notate the ultimate result. All notes which fall on the same course can be slurred with the left hand, but once a note is to be played on a new course, that course needs to be plucked by a right hand finger before the slur can continue anew to the subsequent notes on the same course.[271]

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[271] Contrast this to *Toccata,* **pp. 36 – 37**, in *Perugia*, (transcription in **Volume 2**), bars 9 to 13, where the *strascini* are indeed carefully marked across groups of notes falling on the same course, thereby showing the ultimate result.

Further, sometimes a note stands alone on its particular course and cannot actually be slurred with any adjacent notes within the greater *strascino*. The plucked notes at course changes thereby create an extra articulation, a small unevenness which does not necessarily align with main beats, nor with the main notes within a group or pattern.[272] Thus, slurs also occur across main beats and even across barlines.

In the interpretative transcriptions in **Volume 2**, I have "realised" Kapsperger's *strascino* indications according to how notes which fall on the same courses will actually be slurred within the larger figure and where new slurs will be started at course changes. A comparison to the first-level transcription shows the uneven, asymmetrical effect. For example, in bars 24 to 26 of *Toccata 5ᵗᵃ* **(1626)**, the articulations of the slurs do not align with the triplet groupings, while bars 28 to 29 show how what is indicated as a long *strascino* in the original tablature, actually breaks into smaller slurred units. Bars 40 and 41 of *Toccata 6ᵗᵃ* **(1626)** also demonstrate this well.

The structural importance of the articulatory subtlety of *strascini* may not be ignored. In **Toccata, ff. 3ᵛ – 5** in *Modena B*, this becomes a main feature as, from bar 30 until the end, the toccata presents repeated *passaggi* (and *groppi*), the first time played without, the second time with *strascini*. The resulting differentiation might be likened to the repeated figures marked "*ecco*" within the final *passaggio* of *Ultimi miei sospiri* (Kapsperger, 1612a: 8; transcription available in Kitsos, 2005, vol. 2: 12 – 14); consider the penultimate bar:

Kapsperger obviously considered *passaggi* to be an integral part of the language of the lute and the theorbo, both in solo composition (or improvisation) and in *basso continuo* practice. This is evidenced by his inclusion of various examples of how to improvise *passaggi* over bass notes in the *Passaggi diversi sù le note per sonare sopra la parte* in his *Libro terzo d'intavolatura di chitarone* (Kapsperger, 1626: 35 – 43; transcriptions available in Kitsos, 2005, vol. 2: 33 – 51).[273]

In these examples, Kapsperger presented different figures based on a series of bass notes and their realised chords.

> Kapsberger's variations do not have any specific form, but they always depart from and end with the notes that belong to the chord itself (Kitsos, 2005, vol. 1: 76).

Discussing the "*Tonmaterial*" of these *passaggi diversi*, Dragosits notes:

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[272] This is unavoidable even though the able performer can execute these course changes smoothly.
[273] These passages are discussed in detail in Kitsos (2005: vol. 1).

> *Kapsperger verwendet als Material Tonleiterfragmente und Dreiklangszerlegungen, setzt diese Bausteine aber oft sehr phantasievoll zusammen* (Dragosits, 2012: 465).

> {Kapsperger uses scale fragments and triadic segments as material, but combines these units in a very fanciful manner.}

Many present

> […] *"logische" Verzierungen über dem jeweiligen Basston, andere dagegen wirken sehr ungewöhnlich* (Dragosits, 2012: 465).

> {"logical" ornamentation over the respective bass note, whilst others are most irregular.}

Nevertheless, many *passaggi* envelop far more than what the notation reveals – be it in tablature or a transcription thereof:

> *Bei einigen der* passaggi *jedoch ist der erste Eindruck bei der Betrachtung der Transkriptionen manchmal irreführend, weil die Transkription polyphone Strukturen ignoriert. Einige der* passaggi *mit auf den ersten Blick willkürlich wirkenden Sprüngen lassen sich als Geflecht von mehreren Stimmen besser verstehen* (Dragosits, 2012: 465).

> {In some of the *passaggi*, however, the first impression is sometimes misleading because the transcription ignores polyphonic structures. Some of the *passaggi,* which at first glance seem to feature arbitrary leaps, can be better understood as being woven from several voices.}

The same may be said of many *passaggi* within the toccatas. Indeed, the *passaggi* in the *Passaggi diversi sù le note per sonare sopra la parte* seem to reveal important building blocks of Kapsperger's toccata style.

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Passaggi are by no means limited to Kapsperger's toccatas. They are featured in the other instrumental genres too. For example, ***Partita 5ª*** and ***Partita 7ª*** of the ***Aria di Fiorenza*** (Kapsperger, 1604: 24 – 25 and 26 – 27) pose variations based on *passaggi*.

Just as these two *partitas* rely almost entirely on *passaggi,* so too, ***Toccata 3ᶻᵃ* (1640)** exclusively presents *passaggio* texture. Particularly, the *passaggi* in the ***Partita 7ª*** and those in this toccata show similarities in the diversity of figures and the inclusion of *strascini* passages. Yet, in the *partita*, the various figures are still unified by the underlying theme of the *Aria di Fiorenza*, which remains well-established in the listener's ear. How is a cohesive unity achieved within the considerable freedom in the toccata?

The use of *passaggi* in this toccata actually shows all the aspects outlined in this section, making it worthwhile to examine it in greater detail.

18.5.3 A tumult of *passaggi*: *Toccata 3ᶻᵃ* (1640)

Note: in Coelho's (1983b, vol. II: 46 - 51) transcription of this toccata, the bars are incorrectly numbered from bar 36; this is rectified by incrementing all Coelho's indicated bar numbers from his indicated bar 36 by one.

***Toccata 3ᶻᵃ* (1640)** is by no means, as Coelho (1983b, vol. I: 95) erroneously states, in "[…] continuous sixteenth-note motion […]" throughout. It contrasts starkly, for example, with

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Diruta's three didactic toccatas (Diruta, 1593: ff. 12^v – 16; transcribed in Diruta, 1984: I: 74 - 79) which, in didactically demonstrating various diminutions with stepwise motion, good leaps and bad leaps, feature a continuous, even, quaver motion.

The figures in this toccata show much variety, with asymmetry in the melodic contour, articulation and rhythm. Significantly, clear phrases are shaped by certain "resting points", figures which are not entirely cadences, but nevertheless provide moments of repose. As I shall point out, placed between the flowing *passaggi*, the figures allow the performer to tarry momentarily and to thereby shape the surrounding figures more meaningfully and expressively with a flexible approach to the beat. This requires a similar interpretative approach to that which I pointed out in ***Toccata 8ª (1611)*** in Chapter 13. The variety of figures, in combination with these "resting points", results in an expressive and highly declamatory discourse – a far cry from the even, scalar, etude-like toccatas which make up a large portion of the toccata repertoire of the lute.

It must be stressed that many of the details which are not captured by the notation in transcription can only be appreciated aurally or in the notation of the tablature, which shows the placement of notes on the various strings. For example, passages which, in a modern transcription, appear to be simple ascending scales, actually gain much subtlety in being originally intabulated (and therefore performed) as *campanelle*.

Already within the opening bars, until the tenorising cadence to F in bars 12 to 13, the variety is staggering. Cross-course *trilli* as well as *passaggi* featuring either *strascini* or, contrastingly, *campanella,* are featured. Moreover, various registers are exploited, such as the high register in combination with *campanella* in bar 4. The rhythmic multiplicity includes quavers, semiquavers and semiquaver triplets, with dotted quavers and longer note values creating "resting points" which break the discourse into discrete figures and passages, rather than simply presenting a continuous flow. Also notice the varying length and contour of the figures: the *passaggio* in bars 7 and 8 crosses a large range in a single sweep in semiquavers; this is juxtaposed with the bitty fragments, which use triplet semiquavers and quavers and which are spread across various courses, in bar 9.

Yet, as I mentioned earlier, even the apparently smooth passages of *strascini,* such as in bars 7 to 8, gain a subtle unevenness in execution, as Kapsperger's notation only indicated a large curved slur above all the notes, whilst the actual execution requires notes to be plucked at course changes. Consider this excerpt of bars 7 and 8, in which the slur indicated above the notes represents the notation in the tablature, whilst the slurs which I have added beneath the notes "realise" the actual performance:
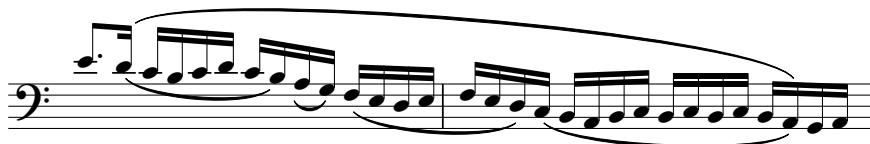
Figures which present "resting points" separate the *passaggi* in order to achieve a more expressive discourse, which is thereby shaped by phrasing. These are either created by written-out arpeggios, such as in the latter part of bar 14 and in the first part of bar 27, or by longer note values. Such longer note values are typically indicated with *trillo* signs (two dots in the original tablature). Some "resting points" feature a combination of arpeggio and longer

notes, such as in bars 13 to 14, where the first note in bar 14 connects to the last note. Chords and *groppi* mark larger, true cadential moments, as in bars 20 to 21, for example.

Importantly, these "resting points", serving as punctuation within the verbose musical discourse, are not placed at regular intervals and thereby break the music into uneven phrases, so that once again asymmetry seems to have been Kapsperger's ideal. Further, the "resting points" serve to create momentary tension before each ensuing *passaggio*. In bar 23, such a figure is used in combination with a leap to the higher register for the dotted crotchet halt on the e'. The figure is thereby poised for the cascading *passaggio* which follows.

The figures presented in the first parts of each of bars 25, 26 and 27 may be related to the latter part of bar 14. Interpreted as written-out arpeggiation of a suggested chord, they achieve "resting points" of suspended beat. The *passaggi* which connect these, feature a combination of figures.

Rather more melodic *passaggi* are presented from bar 31, but notice how the figures are divided between different courses (indicated by the encircled numbers) in bars 31 to 33:
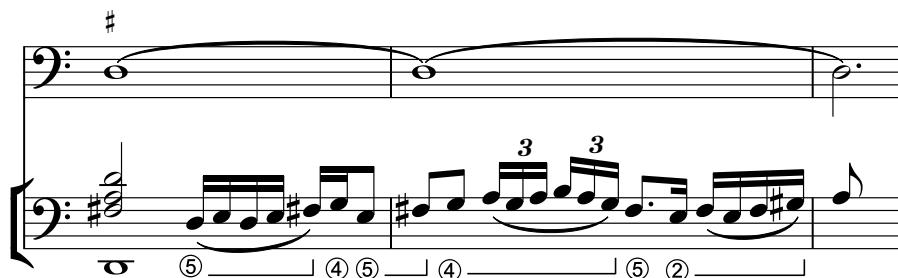
There is no technical reason why the last figure, presented on the second course, could not have been played on the fifth and fourth courses too, thereby blending with the tone colour of the preceding figures, which anyway feature mostly the same pitches. Evidently, Kapsperger intended this timbral disjunction, perhaps to lend emphasis to the last figure. The figures in the ensuing bars make use of the proximity in tuning of the second and the fifth course to achieve similar effects.

Bar 34 presents roughly the same figures as in bar 31 to 32, thereby initially starting a rather skewed repeat, transposed to A, but which thereafter spins forth with new figures.

The cadence in bars 38 to 39 presents a rhythmically slanted version of Kapsperger's more typical cadential *groppo*, as presented in bars 30 to 31 for example. Moreover, this figure uses cross-course playing instead of the usual *strascini* to execute the alternating notes.

Bars 39, 40 and 41 each present a "resting point" in the first part, followed by a short *passaggio* in the second half of the bar. Consider this excerpt of bars 39 to 42:
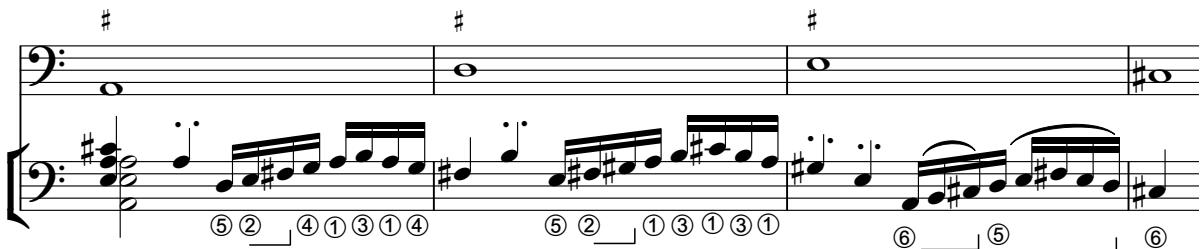
The "resting points" are in crotchet rhythm, with *trilli* indicated by the two dots above the tablature character. In musical notation, the *passaggi* seem to be simple ascending and descending scale patterns, but on the theorbo, they have an added layer of subtle complexity: the first two *passaggi*, with the second representing an exact sequence, a whole tone higher, of the first, use cross-course *campanelle*. Yet, even these two *passaggi* are subtly differentiated by the varied placement of the corresponding notes on different courses, as I have indicated with encircled numbers in the excerpt above. The third *passaggio*, too, shares the same melodic shape, but is more starkly differentiated to the others in its use of *strascini* instead of *campanelle*. This *passaggio* therefore enjoys a different articulation and, with fewer course crossings, less varied tone colour within the figure, than the previous *passaggi*. Once again, one surmises carefully planned asymmetry, which seems to be a central, if elusive, facet of Kapsperger's style.

There is more to say about this passage: astoundingly, even though the *basso continuo* indicates a single harmony to be sustained for each bar, the *passaggi* already outline the next harmony of the ensuing bar. Is the D harmony outlined by the figure in the second half of bar 39 really to be juxtaposed against the sustained A major harmony in the *continuo*? Likewise, did Kapsperger truly intend for the E major harmony of the *passaggio* in bar 40 to clash against the D major indicated for the entire bar in the *continuo*?

This may indeed be intentional. Consider bars 45 and 46. Bar 45 presents material which is vaguely reminiscent of the second half of bar 39 (but extended, in triplet rhythm and with *strascini* instead of *campanella*), now "correctly" presented over a D in the bass. Likewise, bar 46 presents a *passaggio* which is reminiscent of that in the second half of bar 41, but over a c-sharp.

Bars 47 and 48, are comparable to bars 39 to 42 for the use of *campanella* figures in the latter part of bar 47 and the first part of bar 48, but *strascini* in the figure in the latter part of bar 48. Here, the bass notes *do* follow the harmonies outlined by the figures.

Then again, the "misalignment" of the harmony within the figures is also seen in bar 62, for example, where the first a, if connected aurally to the preceding g-sharp, could be heard as *transitus* to the b, but the a at the end of the bar is heard as an anticipatory start to the next harmony.

Bars 52 to 53 feature a cadence to A, with bar 53 presenting the first long pause in the piece. This places the A in poise for the final plagal cadence to E, so that bars 54 to 67 form a coda-like extended cadence. Note the variety of figures and rhythms, creating mounting excitement akin to an *accelerando*. Especially notice the *passaggio* in triplet semiquaver

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rhythm[274] in bar 59,[275] in which the melodic pattern of the figures suggests four-note groupings against the triplet rhythm. This passage could therefore be transcribed as:
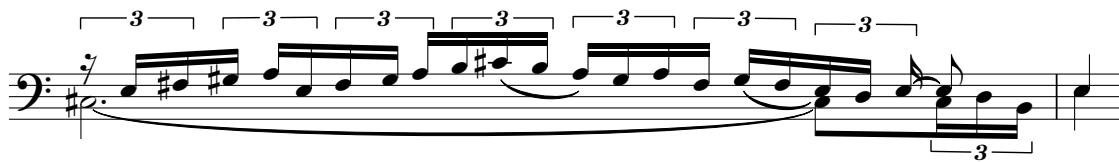
Bars 61 to 62 already highlight the plagal cadence in the bass, but the theorbo part has not had its final word. Bars 63 and 64 introduce a new figure consisting of pairs of notes placed on different strings (once again only visible in the tablature notation). The resultant fragmentation of the figures signals the move to the final cadence.

This piece is only done justice as performed on the theorbo, the instrument for which it was composed. It requires the characteristic re-entrant tuning, the specific placement of notes on the various courses, especially in *campanella* figures, as well as the resultant articulation of the *strascini* as these figures would fall on the theorbo. Idiomatic considerations are central to Kapsperger's toccata style.

18.6   Centonization, habitus and idiomaticism

Regardless of the texture featured in each section of the toccatas, Kapsperger sought figures which were suited to the idiom and sonority of the designated instrument, even if this required compromising the contrapuntal or compositional "correctness". Whilst a stricter fantasia or an intabulation might require awkward and unusual fingerings in order to maintain correct counterpoint, in the toccatas, technical exertion is always rewarded with resultant virtuosic display or heightened affect, not "merely" correct voice leading. Even in imitative passages, as I have discussed, idiomatic considerations take preference over the quality or strictness of the counterpoint.

In a sense, these toccatas present an anthology of all the skills which would have been expected of a *continuo* player. If the cadential and *passaggio* examples seen in *Modena 239* and in Kapsperger's *Libro terzo d'intavolatura do chitarone* served as exercises (see Kitsos, 2005), then the toccatas transformed these building blocks into artistic etudes in idiom and thereby demonstrated the possibilities in combining the innovative and the formulaic.

Habitus and centonization, alike, certainly had a place in Kapsperger's compositional language.

The frequent recurrence of certain cadential patterns is most conspicuous. Kapsperger's habitual cadential figure features a slurred *groppo* in semiquaver rhythm (sometimes in semiquaver triplets), which outlines a 4 – 3 suspension over the dominant and which terminates on a quaver presenting the seventh to the bass, before proceding to the *finalis*. Fascinatingly, the seventh at the end is typically approached by leap and thereby stands out as

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[274] Perhaps this is to be worded more accurately as: Kapsperger's division of the bar into twenty-four notes, as he describes it in the *avertimenti* (Kapsperger, 1640: 2; translated in Coelho, 1983b, vol. II: 33 – 34).
[275] Incorrectly indicated as bar 58 in Coelho's (1983b) transcription.

an unprepared dissonance. This cadential figure is to be found in the cadences throughout *Toccata 2ᵈᵃ* **(1626)** and *Toccata 5ᵗᵃ* **(1626)**, for example. The same cadential figures, sometimes exact centonizations, appear in the toccatas throughout the *Libro quarto d'intavolatura di chitarone* (1640) too, also sometimes with triplet rhythms, for example in bar 43 of *Toccata 3ᶻᵃ* **(1640)**. Not limited to the theorbo toccatas, the cadential formula appears frequently in the lute toccatas as well, albeit without *strascini* for the otherwise similar *groppi*. Consider *Toccata 1ᵃ* **(1611)**, bar 60 to 61, or the final cadence, which features a triplet rhythm. The cadential formula is also found, *inter alia*, in the final cadence of *Toccata 3ᵃ* **(1611)** or in bars 23 and 47 of *Toccata 7ᵃ* **(1611)**.

This ostensibly uninspired centonization of cadences seems contradictory to the otherwise highly imaginative and innovative material presented elsewhere in the pieces. Perhaps this is to be understood as a structural aspect: the cadences become akin to punctuation. As familiar gestures, they customarily organise and bring together the various and contrasting ideas presented within phrases.

When the cadences do depart from Kapsperger's typical form, this is set in relief, as I have already pointed out in certain analyses, such as in bar 30 of *Toccata 5ᵗᵃ* **(1626)**, where the figure is squeezed into the latter part of the bar in triplet rhythm, as the first beat of the bar irregularly ends the preceding *passaggio*. Other examples include the cadences at the end of *Toccata 5ᵗᵃ* **(1611)** and *Toccata 6ᵗᵃ* **(1611)**, which present curious figures.[276] *Toccata 2ᵈᵃ* **(1626)** features Kapsperger's typical cadential figure for all its cadences except the last, which is underscored for its use of a double *groppo*. Cadences which use *campanelle* instead of a *strascino* for the alternating notes in the *groppo* may also be considered in this regard. *Toccata 4ᵗᵃ* **(1626)** includes an unornamented cadence in bars 46 to 47 as well as a considerably more creative cadence at the end.

Groppi, as figures of *habitus*, are put to effect in passages in which they are entirely divorced from their usual polyphonic or cadential function, thereby presenting pure *Spielfreude*. Consider bars 7 to 10 in *Toccata 1ᵃ* **(1604)**, which are discussed by Coelho (1983b, vol. I: 74 – 75). This is also observed in bars 106 to 108 in *Toccata prima* **(1640)**:

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[276] As I noted earlier, the similarity between these two figures might suggest that they, in themselves, present centonization of figures in Kapsperger's improvisational *habitus*.

Kapsperger's *habitus* is also evident in **Toccata 5ᵗᵃ (1626)**, which recycles a limited set of characteristic figures. In transcription, these figures are merely short descending runs of four notes, the first three notes in triplets semiquavers, the fourth a quaver. Yet they use the highly idiomatic technique of cross-course playing, which is visible in the tablature. The following limited set of patterns recur throughout the piece:

Pattern 1:

Patterns which do not feature open courses, can be effortlessly transposed by applying the same fingering on the same strings further along the fretboard, thereby creating various figures with the same arrangements of semitones and whole tones. This is the case for *Pattern 2*, which I present here with its transpositions (*a*, *b* and *c*) to be found throughout the piece:

Note that *Pattern 2b* is related to *Pattern 1*, too.

Pattern 3:

Another figure, also occurs a few times, but is featured in two patterns, with preference seeming to have been for the first; **Pattern 4** (*a* and *b*):

Oddly, one figure uses a different pattern for each of its two appearances: the first occurs in bar 15, with the e' placed on the first course, the second, in bar 22, is almost exactly the same, but with the e' placed on the third course and slurred with the preceding f '; **Pattern 5** (*a* and *b*):
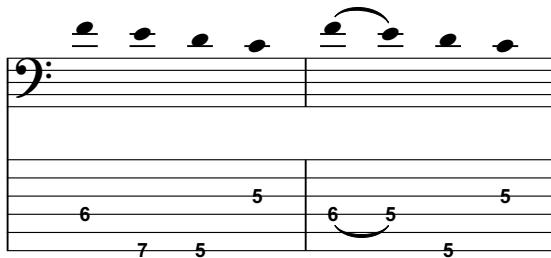
These patterns are combined, separated by chords, in the sequenced passages as follows:

	Pattern			
Bars 4 to 5	1	2ᵃ	3	4ᵃ
Bars 9 to 10	2ᵃ	4ᵇ	3	2ᵇ
Bars 14 to 15	2ᵃ	2ᶜ	5ᵃ	2ᵃ
Bars 21 to 22	4ᵇ	2ᵃ	1	5ᵇ

Apart from the sequenced passages, the patterns appear elsewhere to, for example in a shorter passage in bar 45, combining **Pattern 1** and **Pattern 4a**.

Bars 46 to 47 combine the patterns in a somewhat longer passage:

	Pattern						
Bars 46 and 47	1	2ᵃ	2ᶜ	1	3	2ᵃ	4ᵃ

These very triplet figures, using the same patterns, occur in more isolated instances in other toccatas, for example in bar 19 of **Toccata 2ᵈᵃ (1640)**. In **Toccata 8ᵛᵃ (1640)**, these figures make up the final *passaggio* in bars 38 to 39.

Kapsperger's arpeggiation technique also presents a form of idiomaticism, especially in its application in **Toccata 2ᵈᵃ Arpeggiata (1604)**, as I pointed out in Chapter 13.

Especially in Kapsperger's theorbo toccatas, the specialised idiomatic features mean that only performance on the instrument for which they were originally intended, truly does justice to the many structural subtleties.

18.7 Is the continuo needed?

For the toccatas in Kapsperger's *Libro terzo d'intavolatura di chitarone* (1626) and *Libro quarto d'intavolatura di chitarone* (1640),

> [...] the delegation of the bass part to a separate instrument is chiefly responsible for the solo texture being so dramatic and expressive. Through this, Kapsberger is able to use the full range of his instrument exclusively for expressive purposes (Coelho, 1983b, vol. I: 106).

The *continuo* basses, nevertheless, generally present a simplified doubling of the bass line which is already present in the theorbo part, or they simply confirm the bass notes which are implicit in the figures and harmony played by the theorbo. In other words, the bass and its

associated harmonies are usually substantially outlined by the theorbo part alone; this is the case even for passages which feature only *passaggi*, which are typically contoured around the bass notes and the implied harmony. This may suggest that solo performance without *continuo* need not be precluded. The fact that Kapsperger's *Libro primo d'intavolatura di chitarone* (1604) and *Libro primo d'intavolatura di lauto* (1611) do not have figured basses, supports this assumption.

Certainly, occasional passages occur in the theorbo or lute parts of a toccata, which, regarded on their own, do not have a clearly stated bass note within the figures, or pose harmonically vague material. For example, Coelho notes that

> [w]ith the continuo instrument providing the harmonic foundation, the solo instrument is released from dependency on the bass and granted figural and textural freedom (Coelho, 1983b, vol. I: 91).

Yet, harmonically vague passages in the solo parts occur in the toccatas presented with a *continuo* bass and in those without, alike. Moreover, this is not limited to the toccatas: the thin *passaggi* in **Partita 7ᵐᵃ** of the **Aria di Fiorenza** (Kapsperger, 1604: 24 – 25) show considerable figural and textural freedom, without an accompanying *continuo* line on which to rely for harmonic support. Perhaps in this case, though, Kapsperger trusted that the harmonic line, familiar from the theme, would be well established in the listener's ear. Nevertheless, there are occasional passages of unsupported material in the toccatas in the same volume, too, such as the free-standing *groppi* in bars 7 to 10 of **Toccata 1ᵃ (1604)**, which I mentioned earlier. Similarly in his lute toccatas, Kapsperger evidently saw no need to include a *continuo* bass to reinforce the freer *passaggi* in **Toccata 1ᵃ (1611)**, in bars 29 to 30 of **Toccata 2ᵈᵃ (1611)**,[277] the first ten bars of **Toccata 7ᵐᵃ (1611)**, or, indeed, the entire **Toccata 8ᵛᵃ (1611)**, for example. Similarly, for the *passaggi* from bar 31 in **Toccata, ff. 3ᵛ – 5** in *Modena B*, the implied harmonies created by the figures evidently sufficed, without the need for a bass line.

At any rate, similar bass lines could easily be constructed for the lute and the theorbo toccatas printed without *continuo* – in fact, I showed a construction of a bass line for **Toccata 8ᵛᵃ (1611)** in Chapter 13. Admittedly, one cannot exclude the possibility that, even for those pieces which appear without a *basso continuo*, there may have been a performance practice of performing them with *continuo*, or at least an option of doing so.[278]

Apart from the direct inclusion of the bass notes within the theorbo part, some figures and *passaggi* lie in the same range as the bass, thereby implicitly incorporating it. In other words, the *continuo* toccatas do not always present a monodic texture of solo-and-bass, but, ultimately that of a bass line which is elaborately doubled. This is also seen in some *viola bastarda* pieces (see Chapter 4). Casting an eye, then, over Kapsperger's two bass monodies, where the solo voice also presents itself in roughly the same range as the bass which

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[277] I presented an excerpt earlier, in discussing *passagggi* – see above.

[278] In which case the inclusion of a *continuo* bass in the later prints may simply have been a courtesy to the performer, who would otherwise have had to make his own. This seems somewhat doubtful, though, given the cost of printing and the fact that none of the manuscript sources of lute or theorbo music present *continuo* basses for the solos. Perhaps instead, the *continuo* was added to these books for novelty, showcasing how fancifully even the most arid of bass lines could be embellished? Alternatively, they may have been a didactic aid in training theorbists for their foremost role as *continuo* players. Or do the *continuo* basses reveal an effort to make the music more versatile, allowing ensemble performance if multiple instruments make up the *continuo*, perhaps in a market where the demand for solo lute performance was diminishing?

accompanies it, may be revealing: *Dove misero* in the *Arie passeggiate* (Kapsperger, 1612a: 31) and *Ego dormi* in the *Motteti passeggiati* (Kapsperger, 1612b: 23).

In these bass monodies, when the voice presents *passaggi*, the harmony is outlined and the bass note is treated as the main note – similarly, then, to the theorbo *passaggi*. The difference between the bass monodies and theorbo works is that, whilst the theorbo works generally stay close to the bass line, incorporating it as far as possible, the bass monodies often attempt to depart by focusing on other notes of the harmony above the bass, despite the proximity of range. Nevertheless, sometimes the voice and *continuo* bass present almost exactly the same material. Especially in *coordinative* sections without *passaggi*, the bass and voice move in unison, such as in the triple-meter sections in *Ego dormi*.

In contrast, though, when the theorbo part does double the bass line, it includes chords and figures which add harmony. The upshot is that, whereas the vocal monodies truly do need the *continuo* to complete the bass line and to fill in the harmony, the theorbo toccatas mostly have the harmonies well-encompassed in the chords or other figurations and could therefore conceivably function as solos without *continuo*.

In fact, instances where the figures in the theorbo deviate from the bass line to the extent where a different harmony is created, are quite rare. These should nevertheless be taken into account when performing the works as solos without *continuo*. An example occurs in bar 3 of ***Toccata 4ta (1626)***, where the theorbo part has a g in the bass, suggesting a $^6_4$-chord, which is avoided when the *continuo*, playing a c, is present.

Whereas the theorbo part suggests full harmonies, the inconsistencies and omissions in the figuring of the bass line are surprising at times. While sparsely figured *continuo* basses are the norm for the early seventeenth century, it is puzzling that Kapsperger was occasionally quite detailed in providing figuring, yet elsewhere omitted figures which would surely have been necessary. After all, the non-lutenist *continuo* player may not have been able to read the tablature in order to deduce the figuring from the soloist's part.

For instance, sometimes Kapsperger indicated a 6 when the theorbo part indeed implies a 6-chord, while at other times a 6-chord in the theorbo part occurs without such an indication above the bass. More surprisingly, at times the bass is only figured with a "#", whilst the theorbo part in fact features a 4 – 3# suspension. For example, in bar 15 of ***Toccata 3a (1626)***, which I have already discussed earlier, the g, which presents a fourth above the bass, d-sharp, is doubled in the theorbo part, yet there is no figuring indicated for the d-sharp in the *continuo* part.[279] Is this merely an inconsistency or did Kapsperger in fact want the *continuo* to play the resolution against the *quasi-syncopatio* in the theorbo part, thereby creating a clash?

The simultaneous sounding of the dissonance and its resolution is not implausible, for clashes do occur within chords in the theorbo (and in lute) part too, as I have pointed out. Consider, for example, the penultimate bar of ***Toccata 3a (1626)***, where, in moving to a cadential $^6_4$ figure, the g is repeated from the previous bar as a sixth to the bass, clashing against the simultaneous fifth, f-sharp (which moves to the fourth, e). The figured bass, however, only indicates a "#".

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[279] In bar 16, however, the dissonance and resolution is carefully marked in the *continuo* as 2 – 3, whilst the theorbo in fact plays 2 – 1 (as I discussed earlier).

In general, the more *individualistic* the material presented by a toccata, the more potential there is for a *continuo* accompaniment to add a meaningful voice.

18.8   Composing improvisation

Textural juxtapositions, rhythmic asymmetries, unpolished counterpoint with deliberate distortion of themes, the flitting from one idea to the next, run-of-the-mill and *habitus* figures as well as passages of rhapsodic instrumental show: Kapsperger's multifaceted musical language in his toccatas draws on a number of tools to create improvisatory effects.

To bring this chapter full circle, it will be worthwhile to see how Kapsperger applied all of these various elements in one toccata, in order to feign improvisation. *Toccata 6ᵗᵃ (1626)* presents an excellent model.

18.8.1 Toccata 6ᵗᵃ (1626)

In the first place, the tripartite mould of prelude-*ricercare*-flourish does not apply. If anything, it has been inverted, with bars 1 to 33 using mixed texture, but with some elements of sequential treatment of a theme, the middle section featuring *passaggi* and increased show and the third section turning to *established*, conservative material, only featuring a flourish at the end.

The first thirty-three bars are built over sustained bass notes. The harmonic progression introduces a certain degree of symmetry, with eight bars over G, eight bars over D, followed by four bars over each of the bass notes A, E, C and G, ultimately cadencing to C. The material presented within this regularity, however, is all but symmetrical.

The first three bars open the toccata in a contrapuntal structure in which the voices enjoy some independence. If these passages seem to promise a stable opening section, bar 4 instead turns to a descending scale before any thematic material may crystallise. The contrapuntal structure is abandoned by bar 5. The rhythmic whimsicality of the figure in bar 7 and its "lopsided" imitation in bar 8 detract from any organised character. Thus, already within the first eight bars, Kapsperger passed through contrapuntal texture, scalar *passaggi* and free-standing *groppo* figures with rhythmical variety. This diversity is held together by the sustained G in the bass.

In bar 9, the move to the dominant in the bass underscores a return to contrapuntal, almost imitative, texture. Certain gestures recall the opening bars: the upper voice in bar 10 relates to bar 2 and the ascending passage in bar 11 is reminiscent of the ascending figures in bars 2 to 3. Yet, there is no exact return to previous material, as the dotted rhythm adds an entirely new characteristic to this passage.

The characteristic theorbo imitation, which I discussed in bars 63 to 64 of *Toccata 4ᵗᵃ (1604)* above, is featured in bar 9: the alto imitates the tenor on exactly the same pitches, but with the notes placed on different strings in order to achieve differentiation in tone colour.

In this passage over the bass D, too, the initial tighter contrapuntal structure is soon dissolved, this time through a move to broken style, leading to the *passagio,* which includes a *groppo,* in bar 16.

Once again the bass moves by a fifth, to A (though harmonised with a minor third). With vague motivic gestures, these four bars elaborate material and texture from bars 1 to 3 and bars 9 to 15.

When the bass moves up a fifth again, to e in bar 21, the material turns to scale passages, relating texturally to bar 4. However, note the imitative gesture between bars 21 and 22.

The symmetricity of the (non-modulating) chain-of-fifths movement in the bass is broken by the move to c in bar 25. This material is also melodically related to the opening bars, but with more nervous rhythmic activity, supported by the shift to broken style.

Scale passages over G in bars 29 to 31, with yet another new element introduced by the contrary motion in bar 31, lead to a perect cadence onto C in bars 32 to 33. Notice that for this cadence, Kapsperger drew on his *habitus* by using his "standard" cadential figure.

Thus, the improvisatory character of the first section is created by constant gestures towards motivic material, which nevertheless remain veiled by irregularity and diversity in rhythm and texture. The unifying element of the almost sequential opening, with the bass notes separated by intervals of fifths, is concealed by the fact that the material itself is only vaguely related thematically. There are no direct transpositions like in ***Toccata 5ta*** (1611) or *Toccata 5ta (1626)*. The freedom comes from the constant impression that a theme is about to emerge, as characteristic ideas are presented and almost immediately abandoned, presently dissipating into *passaggi*.

The next section, consisting of *passaggi*, kicks off with an abrupt harmonic shift led by the movement in the bass to the A in bar 34. This is not a modulation in the tonal sense, but does create structural tension, which is carried forward in the faster bass-harmonic rhythm. The *passaggi* are predominantly in steady semiquavers; despite this rhythmic stability, which is buffered by the regular harmonic rhythm, the figures nevertheless enjoy freedom in traversing a large range, liberated from the maintenance of voice leading in multiple voices.

Following the A in bar 34, the bass moves to f, after which it progresses in fifths again, reaching the D in bar 38. The point where the bass breaks out of the pattern of fifths, moving to an E in bar 39, coincides with a halt in the harmonic movement. The figures from bar 40 introduce *strascini* over this sustained bass (and e in the *continuo*). Whereas the rhythm continues in semiquavers and the stepwise motion still dominates, the *strascini* add an uneven facet to the articulation. This is shown in my interpretative transcription, which "realises" the slurs and the re-plucks within the longer *strascino* notated in the original tablature according to how the notes fall on different strings. Consider the *passaggio* in bar 40 to 41: the effective slurs fall across beats and contrary to the shape of the figures. Bar 42 introduces a further element of instability in featuring triplets – "syncopated triplets" in fact – which create momentum towards the cadence to A. Note that the cadential figure again presents the familiar *habitus* figure.

The cadence to A (major) in bars 43 to 44 does not constitute a modulation in the tonal sense. Tension is simply created in that it is a cadence to the second degree of the mode. That this is

no dominant-of-the-dominant is underlined by the fact that the next section simply starts on the *finalis* G, without any need for a process of modulation.

The tension is dissipated by the rather benign, *established* material featuring homophonic chords joined by run-of-the-mill diminution figures. The simplicity of the material stands in almost satirical juxtaposition to the vigour of the preceding middle section. The beat is *coordinative*, with the bass moving in minims. There is also an element of unification, as the harmonic structure roughly retraces the movements in the first section. The arrival of the dominant in bar 49 is set in relief by the broken style, with the rhythmic activity further increased by the *passaggi* towards final cadence. The use of Kapsperger's standard, *habitus* cadential figure for the final cadence serves a stabilising role.

Interestingly, this toccata highlights roughly the same tonal centres and cadences as in **Toccata 5ᵗᵃ (1626)**, which precedes it. There is also similarity to the chord progression which Coelho (1983b, vol. I: 78 – 79) notes as receiving harmonic variation in **Toccata 4ᵗᵃ (1604).** Perhaps herein, too, an aspect of centonization or *habitus* is visible?

<p style="text-align:center">***</p>

Characterised by similar features and structures which lend the toccatas a quasi-improvisatory charm, **Ricerchata HK, ff. 25ᵛ - 27** in *Modena B* may justifiably be considered a toccata, too, despite its title.

18.8.2 Ricerchata HK

The characteristic figures in the first four bars are partly based on an arpeggiation of the opening *finalis* chord, over a sustained G. The dominant appears in bar 6. Harmonised with an f '-natural, i.e. without the raised leading note, the pull to the *finalis* is momentarily weakened. An f-sharp as *transitus* in bar 7 returns to the *finalis* in bar 8, but the f-natural, as a seventh to the G, in the latter part of the bar, turns the G harmony into a dominant function for a cadence to C in bars 8 to 9.

Whilst the figure in bars 10 to 11 differs from that in bar 2 to 3, there is sufficient similarity in the arpeggio-like gesture for this passage to resemble a sequence of the opening bars. This is underlined by the similar ensuing chordal passage in bars 12 to 16, leading to a tenorising cadence to D. The c in the bass moves to e in bar 16, but instead of harmonising the e as 5 – 6, Kapsperger introduced a raised sixth, c'-sharp, as the leading note to the D harmony.

The figure in bars 18 to 19 strongly resembles that in bars 10 and 11, but is again no exact repeat (notice, for example the rhythmic shift as the arpeggio figure starts on the second beat, rather than on the weak part of the first beat). This is more clearly a sequence, a tone higher, of the preceding passage. The harmonic movement to the next "sequence" is faster this time: the D harmony in bar 20 is turned into a plagal cadence to A (minor). The material in bars 22 to 23 again relates to bars 2 to 3, 10 to 11 and 18 to 19, although once again more in its gesture than in presenting an actual repetition.

The "sequences" end here, as bars 24 to 26 present a directed harmonic movement: the d-sharp moves to an E chord, at which point it is still ambiguous whether another sequence will be presented. The doubled *transitus*, d-natural and d'-natural, leads away from this harmony,

<p style="text-align:center">429</p>

to c-sharp harmonised as a 6-chord in bar 26 (contrasting to the A minor harmony in bars 22 to 24). This c-sharp also stands as *passus duriusculus plurium vocum* to the c' in bar 25. The f-sharp and g-sharp are at first rather unsurprising as *transitus,* but stand as *passus duriusculus plurium vocum* with the f '-natural in the next bar. The harmonic ambiguity continues in bar 28, with the d' presenting a *quasi-syncopatio*. A resolution to c'-sharp would have facilitated a cadence at this point. Instead, the resolution to c'(-natural) frustrates this expectation. Bar 29 features a dissonant $^6_5$-chord over e, in which the sixth, c', clashes against the b as well as against the major third of the harmony, g-sharp. This jaggedly emphasises the second beat of the bar. The affective usage of dissonance is continued by the *quasi-syncopatio,* creating a 9 – 8 suspension in bar 30.

Note the *passus duriusculus* between the semiquaver passage at the end of the 30 and the first chord of bar 31. The semiquaver triplets in bar 31 and the rhythmic figures in bars 32 and 33 add to the tension. This is intensified by the unprepared *quasi-syncopatio* in bar 33, where the a forms a seventh to the bass. Further, the unusual rhythmic grouping in this bar places emphasis on the c'-sharp, as an ascending *quasi-transitus*.

The tension culminates as a tenorising cadence to A (minor), but not without initially evading the cadence by introducing a sixth above the bass in bar 34 in combination with the d' as *quasi-syncopatio* (thereby forming a $^6_4$-chord), before resolving in bar 35.

Bars 36 to 39 introduce a straight-forward model, encountered, as I have shown, in a similar way in other toccatas too: a descending bass harmonised as a chain of 7 – 6 *syncopations*. Nevertheless, the f-sharp in bar 37 stands as a cross relation (*passus duriusculus plurium vocum*) to the f in bar 36.

The notion is repeated in quavers in bars 41 to 42, but Kapsperger only kept the clashing upper voices and omitted the bass. In bars 43 to 44, the *quasi-syncopatios* and clashing upper voices move against an ascending bass line.

The c-sharp stands against the preceding c' in bar 43, whilst the c'-sharp in bar 44 creates the expectation for a tenorising cadence to D. This does occur in bar 45, but with a surprising twist, as the cadential *groppo* introduces a c'-natural.

Rhythmic asymmetry and plurality characterises the *passaggi* and *groppi* for the last section. Note the instances of *passus duriusculus* in bars 48 to 49, presented along with rhythmic idiosyncrasies. Bar 50 also adds unevenness as the g, an unprepared *quasi-syncopatio,* is introduced alone on the first beat, followed by the chord placed on the weak part of the beat.

Thus, it is unclear as to why Kapsperger (or the scribe of *Modena B*) chose to classify this piece as a *ricercare*. Imitative counterpoint is absent; the closest to which the texture comes to stricter counterpoint is the *(quasi)-syncopation* model applied in the middle of the piece, but even this is applied in a free fashion. The conservativeness of the model simply contrasts with the free chordal and passagework material elsewhere. Evidently, Kapsperger was far more interested in localised affect, asymmetricities and contrasts to create an extemporaneous character. Nevertheless, overall unity is shaped by harmonic movement, with inexact sequencing applied in a similar way to **Toccata 5ᵗᵃ (1611),** as well as by cadential shaping in which cadences are hierarchised or evaded for localised expression and overarching structural contouring alike.

18.9   Concluding thoughts: direction of influence?

Kapsperger's toccatas show mastery over aspects which were already present in works by various lutenists in manuscripts since the end of the sixteenth century.

Recall that *Ricercare dal sig.ʳ Giusseppe Giovannij,* **pp. 228 – 232** in *Barbarino* (transcription in **Volume 2**; see Chapter 5) sought an expressive form in presenting a host of materials in order to capture spontaneity. Its lack of concern for true contrapuntal unfolding of the subjects points to new priorities in lute composition. Yet, failing to achieve cohesion, the composer had to resort to breaking the rather overambitious piece into separate parts. Ultimately, showing no process of deliberated composition, the piece portrays the inability of the performer-composer to raise the quality above that of a rambling improvisation, in choosing to notate it.

In contrast, Kapsperger's compositions suggest a reflected composition process, in which every effort was made to *feign* an improvisatory stance. Throughout this chapter I have referred to the compositional features which make Kapsperger's toccatas appear improvisatory. Yet, the detailed rhythmic notation, the careful balance of contrasting ideas, textures and articulations suggest that they were perhaps anything but spontaneous creations.

In Chapter 16, I noted that the vast majority of comments by Kapsperger's contemporaries mentioned him in very laudatory tones, both as a theorbist and as a composer. Ignoring Doni's outburst, the comment that comes closest to criticism is from Stefano Landi, as related by Jean Jacques Bouchard in his journal (quoted and translated by Coelho, 1983a: 131; also see Hammond, 1994: 78). As Dragosits (2012; 146 – 147) points out, Landi's gist is unclear: Coelho (1983a: 131) believes that he meant that, while Kapsperger was an excellent theorbist and very knowledgeable in music theory, he was unreliable with mundane tasks and was not very punctual. Dragosits points out that other interpretations may indicate that, while Kapsperger was erudite in music theory, he lacked effortlessness and promptness in practice – where practice could indicate either improvisation or composition. Either way, his toccatas do show much more deliberation than the majority of lute and theorbo works to be found in the manuscripts, suggesting that they were no mere improvisations. As printed compositions, they also show significantly more demanding expressive intent than the superficial ramblings of Melii (see Chapter 11).

However, as I have stressed, as compositions, they do not rely on standardised formal moulds. Since Schrade (1926) and Valentin (1930), a concern for balanced structure has been appreciated in the Venetian toccatas.

> The Venetian toccatas represent a significant departure from previous instrumental music in their introduction of virtuoso passagework and contrasting chordal episodes, and in their well-defined harmonic motion and formal clarity (Coelho, 1987: 139).

Yet, I cannot entirely agree with Coelho's (1983b) statement that Kapsperger's toccatas "[…] are the first toccatas for plucked-string instruments to draw their stimulus from keyboard music" (Coelho, 1983b, vol. I: 63).

In the first place, some of Piccinini's toccatas, which show similar trends to those of Kapsperger, may have been composed well before Kapsperger's (see Chapter 15). At any

rate, whereas both Piccinini and Kapsperger do show similarities to, *inter alia*, those of the Venetian composers in their ability to create meaningful forms from improvisatory beginnings, their works are by no means mere imitations of the keyboard genre and are certainly not in keyboard style.

As I have shown above, Kapsperger's works are first and foremost idiomatic to the instruments for which they are written. The musical language is shaped and characterised by instrument-specific idiomatic writing. Unlike the many inferior works by lesser "composers" in the manuscripts, Kapsperger showed the skill and discerning to combine idiomaticism with musical-structural consideration, drawing on a host of influences and new trends which influenced the general musical language, such as *basso continuo* practices, affective dissonance and monodic textures. In making the toccata genre his own, he showed discerning in simultaneously capturing an improvisational character, whilst nevertheless achieving cohesive, dramatic structures.

I would argue that the similarities between Kapsperger's toccatas and certain keyboard toccatas – particularly those of Frescobaldi – lie in certain common approaches. Firstly, these composers wrote their works in an unabashedly idiomatic style, uniquely suited to their respective instruments. Secondly, the lute and keyboard toccatas alike absorbed and reflected changes in the common musical language, particularly the innovations of the *seconda pratica*. Finally, as I shall discuss in the next chapter, the composers had to find an expressive language to adapt to a changing audience.

Evidently, attitudes towards instrumental composition had shifted sufficiently to allow instrumentalists to freely harness idiomatic possibilities in a fashion freed from vocal style. In this case, there is also no reason to assume that inspiration could only come from the direction of the keyboardists. Coelho (1987: 138 – 140) regards Kapsperger's six toccatas in the *Libro primo d'intavolatura di chitarone* (1604) as representing a "[…] culmination of a certain progressive trend in sixteenth-century lute music […]" in adopting stylistic aspects of the Venetian toccata. They nevertheless show "[…] innovative departures from the keyboard mold […]" (Coelho, 1987: 140).

At least for some textures associated with the toccata genre, inspiration may indeed have come from the lute, especially for later works. It should be remembered that the toccatas in Kapsperger's first theorbo book predate Frescobaldi's first printed toccatas by more than a decade.

It is well known that Froberger's interest in lute textures of the French lute style influenced his keyboard textures, particularly in his dances. Perhaps Frescobaldi may have been interested in Italian lute textures in a similar way:

> Many of the modes of dramatic expression implicit in Frescobaldi's toccatas may well be the result of Frescobaldi's adaption or even imitation of the idiomatic characteristics common to the central lute and chitarrone repertory of the early seventeenth century (Coelho, 1987: 151).

This notion might be taken further in considering an alluring possibility. Dragosits posits that Kapsperger may have met Froberger:

> *Es ist anzunehmen, das[s] Kapsperger und Froberger sich schon während dessen Studiums bei Frescobaldi von 1637 bis 1641 kennenlernten. Die Verbindung zwischen den beiden* tedeschi *könnte sich bei Frobergers zweitem Rom-Aufenthalt zwischen 1645 und 1649 über Kircher noch intensiviert*

haben, studierte Froberger doch bei Kircher, der in diesen Jahren, wie die "Musurgia" zeigt, in intensivem Kontakt mit Kapsperger stand (Dragosits, 2012: 167).

{It is to be assumed that Kapsperger and Froberger already met at the time of Froberger's studies with Frescobaldi, from 1637 to 1641. The association between the two *Tedeschi* may have intensified through Kircher during Froberger's second sojourn to Rome between 1645 and 1649, during which he studied with Kircher, who, according to the "*Musurgia*", was in intensive contact with Kapsperger.}

Maybe, then, there might be merit in considering that Froberger's toccata style shows influence of a Frescobaldi-Kapsperger style.

Ultimately, however, a comparison between the keyboard and lute toccatas which goes beyond such surface details as arpeggiation and the comments in the *avertimenti*, remains a topic for further exploration, which can only be done justice in a detailed separate study.

Coelho (in Smith, 1995: 13 – 14) ascribes the neglect of Kapsperger's music after his death to the fact that he worked in a period of experimentation. Rapidly changing tastes led to standardisation and, presumably, those styles which became commonplace rendered his music dated.

Dragosits (2012: 177) agrees:

> *Kapspergers Leben fällt in eine Zeit der musikalischen Umbrüche. Er bezog in all seinen Werken eindeutig Stellung für den* stile novo *und ging diesen Weg zum Teil konsequent ein Stück weiter als seine Zeitgenossen. Dabei schlug er einige Wege ein, die sich auf lange Sicht, teils aber schon zur Mitte des siebzehnten Jahrhunderts hin, doch als Sackgassen erwiesen.*
>
> {Kapsperger's life coincides with a period of musical transformation. In all of his works, he subscribed to the *stile novo* and, to some extent, he followed this route more consistently than his contemporaries. In doing so, he followed a number of paths that, in the long run – partly already towards the middle of the seventeenth century – proved to be dead ends.}

The evident wane in the demand for solo lute music towards the middle of the seventeenth century also explains why his lute and theorbo music, particularly the toccatas, did not lead to a subsequent lute style.

In the next chapter, I shall consider some of the musical and social changes which influenced musicians, audiences and patronage in the seventeenth century and which would surely have impacted Kapsperger's career as well as the course of the lute toccata in general.

19 General comments and observations
regarding the musical, social, patronage and performance aspects of the toccatas

19.1   General observations to the toccatas

Whilst the sheer volume of toccatas for lute or for theorbo suggests that the genre enjoyed significance within the repertoire of the lute family, the extant pieces show a rather different approach to that of the keyboard, with which the genre is usually associated today.

For Palisca (1981: 95), the keyboardists "[…] made the toccata their own". In contrast, although imaginative works of pleasing quality are scattered throughout the extant seventeenth-century Italian lute and theorbo repertories, only two lutenist-composers seem to have truly adopted the toccata as their signature genre. Their names come as no surprise: Kapsperger and Piccinini.

Showing great variance in quality, the lute and theorbo toccatas range from simple short passages which are little more than exercises, to highly imaginative, rhapsodic sectional pieces. Amongst the more musically involved pieces, it is also significant that some show much virtuosic display and deliberately juxtaposed material, whilst for others, the composer chose understated show, renouncing spectacle in favour of expressive dissonance. This suggests that there were various performance contexts for the lute toccata.

Noticeably, the works in the manuscripts range from unbelievably poor to mediocre, with only a scattering of truly inspired toccatas. In many ways, then, this confirms an *a priori* suspicion, reflected by the choice of works favoured for performance and recording today, that the best works are concentrated in the printed sources, with the highest quality music presented by Castaldi, Piccinini, Galilei and Kapsperger.

Yet, even publication evidently did not necessarily guarantee a discerning selection, nor a process of refinement in preparing the music for print, for the works in Melii's printed books are at times exceptionally disappointing and uninspired.

Whilst this state of affairs may disappoint the modern performer in search of new repertoire, the repertoire does shed much light on the realities of music making, clearly illustrating the differentiation between that which probably represented the everyday norm to that which was rare and exceptional in early seventeenth-century Italy. In other words, it is important to appreciate the resourcefulness of the best music contextually. This requires recognition of a host of factors which influenced the lute milieu, as well as instrumental music in general, in the early seventeenth century.

As a backdrop, it will be telling to consider Vincenzo Galilei's view of performers and composers in the late sixteenth century.

19.2 Performers and composers: an increasingly blurred distinction

19.2.1 Vincenzo Galilei's view of instrumental music in the late sixteenth century

The toccata literature reflects trends in instrumental music which Galilei had already remarked on in his *Dialogo della musica antica, et della moderna* (1581). Cypess (2016: 15 – 17) points out that, although Galilei acknowledged the ability of instrumental music – not only vocal music – to move an audience, he was uneasy about the increasing discrepancy between sounded and notated music, as well as the cleft between theorist-composers *vis-à-vis* performer-improvisors.

For Galilei, the basest musicians were the dance musicians, favoured by the common folk. These musicians

> […] *& sono quelli che veramente non sanno ne scrivere ne sonare ò cantare cosa alcuna di momento; ma haveranno solamente nella superficie come i vetri colorati comparati alle gioie, un poco d'apparenza di non sò che cosa dirmi; & soneranno una gagliarda, un Salterello, & un passomezzo; facendo nelle corde estreme dello strumento che haveranno alle mani un gran fracasso & particolarmente nelle gravi* […] (Galilei, 1581: 147).

> {[…] do not really know how to write or play or sing anything of significance, who have only on the surface a slight appearance of I don't know what to say, like stained glass compared to jewels. They may play a galliard, a saltarello, or a passamezzo, making a great racket with the extreme high or especially low strings of the instrument […] (as translated in Galilei, 2003: 370).}

Indeed, the lute manuscripts do contain a bulk of dance pieces, many to which such a description could apply.

Envisaging a higher goal for music, Galilei complained that such musicians sing

> [...] *mille sciocchezze sporche & disoneste, & moveranlo con tal mezzo à riso, ma à pianto mai; per volere altra industria & sapere il muovere questo, che quello affetto nell'uditore* […] (Galilei, 1581: 147 – 148).

> {[…] a thousand dirty and dishonest ditties and move people by these means to laughter – but never to tears, for it takes a different effort and knowledge to move the listener to the latter affection than to the former (as translated in Galilei, 2003: 370 – 371).}

At the other extreme, only a select few musicians attained the excellence of being able to both compose knowledgably and play well (Galilei, 1581: 138 or Galilei, 2003: 341 – 343).

Generally, for Galilei, one could differentiate between knowledgeable musicians, who possessed the knowledge to write well and skilled performers, who are able to play well.

Those musicians who were knowledgeable of music theory and wrote well, typically lacked the *dispositio di mano* to move an audience through their playing. Galilei noted that many of their compositions, whilst exhibiting contrapuntal and compositional expertise, lacked grace and creative invention and were thereby perceived as lacklustre by audiences. Galilei nevertheless ranked these musicians highly, for they were able to discuss and demonstrate

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music knowledgeably and to thereby guide others (Galilei, 1581: 138 – 139 or Galilei, 2003: 341 – 344).

Many performers, on the other hand, lacked true proficiency in composing, yet possessed the technical skill to move and astonish audiences through performance. These musicians could still earn a good reputation, for whereas

> […] *ne hanno tra di loro dopo haverla essaminata, fatto quell giuditio che merita il valore della cosa & il sapere di quelli* […]

> {[…] not just anyone at all is qualified to make a true and correct judgement of the worth of a written work, because this requires experience and knowledge of the pertinent discipline […]}

anybody is able to give an opinion about a performance on hearing (Galilei, 1581: 140 as translated in Galilei, 2003: 348 – 349).[280] Nevertheless, for Galilei, the esteem earned by such performers could not make up for their deficient knowledge and he therefore considered them to be of a lower calibre than those with theoretical knowledge.

These performing musicians often attained their skill through memorising

> […] *diverse cose buone di questo & di quello altro eccellente compositore, senza piu oltre sapere della scienza & dell'arte* […] (Galilei, 1581: 140).

> {diverse good things of one excellent composer or other without knowing anything else about the theory and art of music (as translated in Galilei, 2003: 348).}

Yet, their lack of compositional training and contrapuntal theoretical knowledge became apparent whenever they attempted to pen their music to paper.

Within this category of musicians, then, Galilei recognised those who

> […] *di quello che fanno i sagaci provisanti: i quali all'improviso cantando, fanno per modo di dire, maravigliare chiunque gli ascolta; senz'altramente fare stima di mandare in luce & pubblicare quello che hanno cantando detto* […] (Galilei, 1581: 141).

> {[…] are like the wise *improvvisatori,* who sing extemporaneously, arousing wonder, in a manner of speaking, in anyone who listens [but] do not otherwise consider it worthwhile to bring to light and publish what they performed […] (as translated in Galilei, 2003: 351).}

Whilst the listener was not given time to ponder too critically during a live performance and was therefore more willing to accept that which sounded convincing, the actual publication of such compositions would draw scorn from any connoisseurs who read the printed music (Galilei, 1581: 141 or Galilei, 2003: 351).[281]

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[280] "*Ciascuno che gli ode sonare, è atto à dirne il parer suo circa il piacere ò non piacere piu & meno; ma non è già sufficiente qual si voglia huomo, à far vero & retto giuditio del valore d'un libro: perche à questo si ricerca haver prattica & sciēza della facultà che egli tratta, & à quello basta solo non essere dell'udito privo.*" (Galilei, 1581: 140).

[281] Galilei thereby acknowledged that performance allows one to "get away with" many flaws which cannot be hidden in print. Did Galilei thus imply that it was equally acceptable to swindle somewhat in the performance of a notated work by changing or omitting notes to facilitate ease of play? This idea, as I discussed in Chapter 4, is purported by Van Ooijen (2006), as he points out that some passages in Terzi's intabulations are in fact impossible to play, concluding that while even Terzi would have needed to "cheat" in performance, he would not have been willing to actually *publish* imperfect counterpoint.

Not only the fear of derision prevented performers from notating their performances. They also realised that their attempts at notation hardly resembled what they played.

With some disdain, Galilei noted the ill-advised performers who nevertheless published their own music, assuming that everyone will appreciate it with the same interest and knowledge of the performer-composer (see Galilei, 1581: 140 or Galilei, 2003: 348). Indeed, to various degrees, the toccatas do show centonization of memorised patterns and formulas. Yet, in the hands of able composers, this could contribute towards a meaningful structure and idiomatic style.

Galilei's description of the improvisor or performer-composer struggling to notate his ideas, seems to apply to the abstract works of at least two composers which I have discussed, namely Saracini and Melii. As I pointed out in Chapter 11, despite his relatively substantial printed output, Melii's music is riddled with poor voice leading, juvenile attempts at counterpoint and slapdash handling of broader aspects of structure. Even though his music always lies comfortably in the hand and shows a concern for an idiomatic treatment of the lute, his notation reveals a lack of theoretical understanding of even standard formulas. It is noticeable that he held various figures – especially cadences – at the tips of his fingers (memorised in his improvisatory ear, as it were) and was evidently able to call on them in extemporaneous performance. Yet, he lacked the compositional facility to adapt and integrate these appropriately within structured, notated composition. Significantly, whilst Galilei's comments suggest that in the sixteenth century, Melii's published efforts – if not his performed efforts, too – would have been spurned by connoisseurs, Melii evidently enjoyed considerable success in his lifetime.

Whilst Melii's works tend to be insipid and lacklustre, Saracini's music shows much more daring innovation. One wonders, however, what Galilei would have made of Saracini's two toccatas, which show notational awkwardness in capturing the composer's ideas, as I discussed in Chapter 12. It is difficult to imagine a lay audience, as described by Galilei, getting particular pleasure from Saracini's toccatas. They are neither tuneful, nor ostentatiously filled with rapid *passaggi* or similar showy flair. The use of dissonance and affective writing, which characterises Saracini's vocal style too, would surely have relied on an informed audience. Yet, by Galilei's prescriptions, a late sixteenth-century connoisseur, would presumably have rejected Saracini's toccatas, at least in their notated form. Moreover, expert listeners may even have dismissed his toccatas upon hearing them *viva voce* in their improvised versions (if such versions existed), for Galilei (1581: 140 – 141; or 2003: 350) states a number of criteria which mark a good performance – and Saracini's toccatas (and other lute toccatas) could be criticised on many of these points:

Galilei stated that each part should be clearly audible and should "[…] occupy their proper place with respect to one another and continually have a harmonic relation to each other" (as translated in Galilei, 2003: 350). The fingers should hold notes for their entire values and the repercussion of notes should be applied whenever needed and appropriate. Fugues and imitations should be performed so that the listener can easily grasp them. In contrast, in Saracini's toccatas, there are a number of points where the voice leading borders on the nonsensical and even the simplest counterpoint and imitative writing is untidy and "incorrect".

Further, Galilei emphasised the importance of what he referred to as proper intonation: the bass part should be presented along with the third and the fifth (or their substitutes); a continuous harmony should be maintained, moving with suitable measure and proportion and sharps and flats should be applied suitably. Contrary to these guidelines, Saracini's toccatas often show wayward modality and use *mutatio toni,* as well as false relations (*passus duriusculus plurium vocum*). Expected bass notes are sometimes lacking, which leads to an ambiguous harmonic movement. Moreover, Saracini occasionally used *tasto solo* bass notes, where fuller chords are expected.

Concerning embellishment, Galilei highlighted the importance of appropriate ornamentation at cadences and argued that *passaggi* should observe the rules of counterpoint by allowing all parts to be heard. Saracini's toccatas (and his monodies) show a very individual approach to *passaggi*, which is frequently contrary to what was considered to be good contrapuntal practice, as I discussed in Chapter 12.

Saracini's lute music displays highly innovative ideas, with many deliberate departures from the sixteenth-century *prima pratica,* but he evidently struggled to notate his ideas clearly. And yet, he, too, seems to have enjoyed success.

This reveals the extent to which the criteria for composition had changed since the time of Galilei's writing.

Saracini's toccatas are not alone in such departures. The same critique, could be raised against many of the lute and theorbo toccatas, even those by the most renowned lutenists. This is witnessed, for example, in the recurrence of the same, stock cadential formulas in countless toccatas (and other pieces) in the manuscripts. Despite the application of a standard formula in these centonizations, the voice leading is often surprisingly – and unnecessarily – haphazard. This suggests that the performer-composer simply used his aural or muscle memory in recreating standard patterns, without sufficient theoretical knowledge to notate them correctly – just as Galilei described.

So, too, the many inexpertly and sketchily notated pieces in the theorbo and lute manuscripts (which I surveyed in Chapter 7 and Chapter 14 respectively) not only suggest the scribes' lack of proficiency in notating performed or improvised music, but also their inability to improve and develop improvised ideas into complete works, through a process of reflected composition.

Sometimes, though, even the desirable liberties displayed in musically conversant improvisatory pieces precluded notation within regular structures. Only the finest composers displayed the dexterity in capturing the complexity of irregular rhythms and asymmetrical passages. Kapsperger and Frescobaldi may be likened in this regard.

Ultimately, Galilei's views proved to be too dismissive, for a more pragmatic approach to instrumental music, which would have been imperfect by his standards, seems to have become an accepted norm. Much of the extant early seventeenth-century lute music suggests that the performer-composers, some with a conspicuous deficiency in theoretical knowledge, certainly found an audience, even for their notated efforts.

19.2.2 Pedantry and pragmatics

Perhaps, then, the freer approach to composition reflected a growing demand for musicians who could provide music, at least for certain occasions, as *effectively* as possible, as opposed to as *correctly* as possible. Instrumental efficacy required weighing theoretical precision against idiomatic instrumental possibilities. One might also suspect that a certain concern for efficiency was involved in the relaxation of rules too. Some performance situations may simply not have warranted the effort of carefully constructed composition.

In fact, *basso continuo* practice may be considered to be a manifestation of such a shift towards performance efficacy. This was not to everyone's liking. In 1609, Diruta still campaigned that good accompaniment should follow the vocal style precisely:

> *[…] nō fate come quelli, che solo si contentano di fare quattro sonate struppiatamente senza fondamento alcuno, & sonare sopra un Basso generale, & con questo spacciano il valent'huomo, & biasimano le buone regole, pensando di sapere assai, con il studiar poco* (Diruta, 1609, *Libro quarto*: 16).

> {Do not do as those who are content only to bungle along in four parts without any basic principle. They use a *Basso generale* and with this put down the skilled person and criticize good rules, imagining they know a great deal with only a little study (as translated in Diruta, 1984, vol. 2: 143).}

What troubled Diruta was that, when the bass notes were unfigured, accompanists often played a fifth whilst the voice presented a sixth to the bass. Moreover, even when figures *were* detailed, the accompanists still had no indication as to which voice sang a specific interval. For these reasons he advised:

> […] *non vi date a questa poltronaria, partite li Canti, e sonate tutte le parti* […] (Diruta, 1609, *Libro quatro*: 16).

> {[…] do not give in to this laziness, make an open score of the music and play all parts (as translated in Diruta, 1984, vol. 2: 144).}

However, whether it represented laziness, as Diruta implied, or rather reflected necessity, *basso continuo* was there to stay. Preparing an open score required time and resources. Composers and performers ultimately chose to confront the potential pitfalls of *continuo* playing by codifying good practices which ensured satisfactory results. Evidently, the strictness of following the parts exactly became to be regarded as unnecessary pedantry.

In the earlier seventeenth century, though, such discomfort with *continuo*, as displayed by Diruta, seems understandable when it is considered that in extreme cases, realisations did not even give voice leading any importance. This is demonstrated in Kapsperger's realised accompaniments.

> *Nicht nur in der Einführung und Auflösung von Dissonanzen unterwirft sich Kapsperger den Regeln nicht, auch an vielen anderen Stellen agiert er unorthodox. [...] Quint- und Oktavparallelen finden sich in Kapspergers Aussetzungen nicht nur in den Innenstimmen, sondern auch in den Außenstimmen häufig* (Dragosits, 2012: 445).

> {Not only in approaching and resolving of dissonances does Kapsperger not adhere to the rules, in many other instances he also shows unorthodoxy. […] Parallel fifths and octaves are often found not only in the inner voices but often even between the outer voices in Kapsperger's realisations.}

Sometimes it seems that certain chord shapes and convenient left hand fingerings took preference over correct voice leading. Yet, as Dragosits points out, the "correct" versions would usually not pose significant inconvenience to the player.

Pertinently, Dragosits (2012: 445 – 447) emphasises that these aspects, which are found in Kapsperger's solo music too, represent Kapsperger's view of the *stil novo*.[282] For, when he wrote in polyphonic vocal style, such as the *Madrigali* (1609) and the *Missae Urbanae* (1631), he demonstrated that he was indeed well-versed in the rules of *prima pratica* counterpoint.

It is easy to draw parallels between the changes in the lute solo repertoire and the practice of playing from the bass as opposed to playing from the score. The freedom of the toccata may have presented a similar efficacy in serving a changing music and audience. This, too, must have sat uneasily with (older?) lutenists who favoured intabulations which followed the voice leading of an original vocal model, or fantasias which emulated such contrapuntal structures.

Contrasting Diruta's view of embellished intabulation to newer practices in the seventeenth century also gives an impression of the changing ideals in composition and improvisation.

In discussing true intabulations and embellished intabulations, Diruta (1609: *Libro primo*; 1984, vol. II: 3 – 31) showed embellishments as ornamenting a specific voice, whilst maintaining the original vocal structure of the model. For him, embellishment should not interfere with the counterpoint, nor with the audibility of the subject in imitations.

Thus, Transylvanian commented:

> *Certo che mi per cosa impossibile l'intavolar diminuito senza la cognitione, & pratica del Contrapunto* […] (Diruta, 1609, *Libro primo*: 21).

> {Embellished intabulation certainly seems to me an impossible task without the knowledge and practice of counterpoint (Diruta, 1984, vol. II: p. 31).}

Diruta agreed with Transylvanian, saying that not only is knowledge of counterpoint required in embellishing intabulations, but in general one must be an accomplished practical composer in order to improvise – "*sonar di fantasia*" (Diruta, 1609, *Libro primo*: 21; Diruta 1984, vol. II: 31).

Actual practice evidently often fell short of Diruta's principles:

> *Non havete alcune volte sentito qualche Organista far una intrata in un'Organo con una bella dispositione di mano, che par che voglia far cose grande; ma come a da imitar li canti del Choro, ò siano canti fermi ò figurati, non tanto imita le fughe, mà non suona per quel tuono che'l Choro canta. Tutto questo procede dal non haver cognitione del Contrapunto* (Diruta, 1609, *Libro primo*: 21).

> {Have you not sometimes heard an organist with a fine, naturally gifted hand play a processional piece on an organ as if, it seems, he wanted to play some impressive work? But as soon as he has to imitate the music of the chorus, whether plainsong or figured, he not only fails to imitate the themes but does not even play in the tone in which the choir sings. All this is a result of not understanding counterpoint (as translated in Diruta, 1984, vol. II: 31).}

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[282] Dragosits (2012: 447) correctly points out that such radical departures eventually did not become the norm. Yet these departures do show that, in seeking a new style, the more experimental composers of the seventeenth century regarded the appropriateness of the old norms and rules from a critical stance.

In this context, though, it must be borne in mind that the seventeenth-century organists would have been presented with a range of styles in church music, which would have included a continued emphasis on *prima pratica* genres. Professional lutenists and harpsichordists, on the other hand, would increasingly have been faced with the practice of *basso continuo* in the *stile novo*. Although the principles of counterpoint and good voice leading would ideally have been followed, these had to be weighed against the demands of a changing musical style.

Indeed, both Kapsperger's and Frescobaldi's embellished intabulations of *Ancidetemi pur*, as I have discussed, show significant departures from Arcadelt's vocal original. For Silbiger (1996) and Knox & Taylor (2018), these departures show equal relevance for the toccata genre, with a premium placed on instrumental-idiomatic *Spielfreude,* yet within an highly expressive structure. The "effective-as-possible" (and "*affective*-as-possible"), as opposed to a "correct-as-possible" approach to composition shown in these compositions, as well as in the toccatas, shows to which extent instrumental music separated itself from the vocal style.

Despite Diruta's call for contrapuntal correctness, even in improvisation (see Diruta, 1609: *Libro secondo*; Diruta, 1984, vol. II: 32 – 93), the examples of toccatas which he included in his books nevertheless show *Spielfreude* and instrumental idiomaticism.[283]

To understand what had changed in the years following Vincenzo Galilei's writing, it will be worthwhile to consider the observations of a seventeenth-century author, viz. Vincenzo Giustinani, who, writing in 1628,

> *[…] schildert mit einem außergewöhnlichen Sinn für Stil- und Geschmacksänderungen die Geschichte der Musik seiner Kindheit (etwa 1570 – 1575) bis ins Jahr 1628* (Bacciagaluppi, 2002: 1031).

> {outlines the history of music from his childhood (ca. 1570 – 1575) until 1628, with an unusual sensitivity towards changes in style and taste.}

19.2.3 Taste and *grazia:* Giustianiani's observations

Giustiniani (*Giustiniani 1628*; see Giusitinani, 1962: 72 – 73) believed that for a composition to be pleasing, it had to fulfil three requirements. Firstly, it should show "[…] good counterpoint founded on the correct rules". Secondly, it should have structural clarity across the entire composition. Aspects such as points of imitation should be easily understood by the listener and should flow, otherwise the music will only be comprehended by experts. Thirdly, the music must have "unusual grace".

Giustiniani (1962: 73) acknowledged the impossibility, even for experts, to explain exactly what constitutes grace. He recognised it as a natural sensitivity for style in applying the rules for singing or playing an instrument[284] in a way which is not awkward (Giustiniani, 1962: 73 – 74). Bacciagaluppi (2002: 1031) likens Giustiniani's concept of grace to the attribute of *sprezzatura* discussed by such writers as Castiglione and Caccini.

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[283] This in itself may highlight a discrepancy between theory and actual musical practice. As Dragosits (2012: 455) notes, it is important to differentiate between theoretical sources and practice, for many theoretical sources did not want to distance themselves from the *stile antico*.
[284] Giustinani indeed mentioned both forms of music making.

Pertinently, though, Giustiniani acknowledged that compositions which only meet the first two criteria will not be accepted, as they are "[…] cold and tasteless and, for all their artifice and difficult counterpoint, unknown to others" (*Giustiniani 1628;* as translated in Giustinani, 1962: 73). In this regard, Giustiniani agreed with Galilei's opinion that even the knowledgeable composer ran the risk of leaving his audience uninspired. However, Giustinani viewed the position of the performer more positively than Galilei, for he argued that grace can render music pleasing, even when some elements of the first two prerequisites are lacking.[285]

Precisely this notion is discernible in Pietro Della Valle's comment about Frescobaldi in a letter to Guidiccioni, noting that

> [t]oday he employs another manner, with more *galanterie* in the modern style…because with experience he will have learned that, to give pleasure to people in general, this manner is more pleasing, if less learned (as translated and quoted in Hammond, 1994: 79).

Doni, writing in a letter to Mersenne in 1640, was not convinced of Frescobaldi's composition skills, stating that while he was good at composing instrumental genres (fantasies and dances), he showed less discerning in setting words – "he has all his knowledge at the ends of his fingers" (see Hammond, 1994: 78 – 79 and Hammond, 1983: 85). Though, this grace at the tips of the fingers was evidently valued in the successful instrumental composer. As I pointed out in Chapter 16, Stefano Landi similarly remarked that Kapsperger was an excellent theorbist and also praised his knowledge in music theory, but claimed that Kapsperger was somewhat less proficient as a composer (Hammond, 1994: 78 and Dragosits, 2012: 146 – 147).[286]

19.2.4 Experimental and experiential processes

Around 1628, Giustiniani observed that

> [t]oday in composition to be sung in church not so much value is given as formerly to the solidity and artistry of the counterpoint […] (*Giustiniani 1628;* as translated in Giustiniani, 1962: 77).

Instead, the new music, including the new recitative style

> […] demands great practical knowledge and liveliness of invention and effort to write rather than great maturity and knowledge of refined counterpoint (*Giustiniani 1628;* as translated in Giustiniani, 1962: 77).

By acknowledging the musician's practical knowledge, it appears that *habitus* had come to be reckoned alongside theory in musical composition. Giustiani's emphasis on *grazia* shows that

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[285] Here Giustiniani pointed to Cardinal Montalto, whom he mentioned as an important patron and amateur of music (*Giustiniani 1628*; see Giustiniani, 1962: 71) and who "[…] played and sang with much grace and feeling even though his appearance was more martial than apollonian, and who had a scratchy voice […]" (*Giustiniani 1628;* as translated in Giustiniani, 1962: 74).

[286] Dragosits (2012: 146) however points out that there is some uncertainty in the interpretation of this statement: Coelho (1983a: 131) understands it to indicate that Kapsperger was unreliable and tardy in everyday practicalities, whilst Daolmi (2006: 32) reads that Kapsperger was not good at practical *improvisation*. This latter interpretation would shed a different light on his toccatas, showing a deliberated effort to detail them in a way in which to render them improvisatory in character.

the success of the seventeenth-century musician cannot be measured solely by the objective criteria of the sixteenth-century contrapuntists.

In fact, as Cypess (2016: 7) points out, in search of the affective potential described by ancient sources, Vincenzo Galilei already recognised the need to look beyond the textual sources and to incorporate empirical observation and reason. Just so, Monteverdi defended his *seconda pratica*

> […] not only with reference to the text he was setting, but also through "the assent of reason and of the senses" (Cypess, 2016: 7).

In an era where fields such as science and history realised the value of "experimental and experiential process" (Cypess, 2016: 220), it seems that in music, too, an experientially based, listener-orientated approach increasingly complemented the rational, theory-based approach of sixteenth-century composition.

The experimental aspect of composition is tangibly reflected in the lute toccata repertoire. Even the sketchiest, etude-like pieces appear to explore the fingerboard and to investigate idiomatic musical figures in their sequencing. The more pedagogical works show a concern for training and developing the lutenist's *habitus*, rather than his knowledge.[287] Likewise, the professional toccatas show preference for showcasing instrumental idiomaticism – *skill* – rather than contrapuntal *knowledge*.

The highly sectional toccatas and those featuring the rhetorical use of dissonance rely on the experiential process – on the listener's response to *moments* – even if this means releasing strict control over certain structural aspects.

Apart from the mercurial feature of *grazia*, Giustiniani (*Giustiniani 1628*) also acknowledged the role of listeners' tastes, pointing out that what seems pleasing to one may be ugly to another, just as "[…] in the butchershops no meat remains unsold" (Giustiniani, 1962: 74).

Returning, then, to my question as to the reception of Melii and Saracini's works: these two composers show starkly contrasted styles and possibly catered for significantly different audiences. Yet they share the feature of lack of adherence to rules. The common denominator for their success may, then, have been grace.

Melii presumably provided the appropriate music with the necessary élan expected for his role as a chamber musician at the Viennese court. Although his pieces may be described as benign rambling, he must have achieved the perfect balance of *decorum* and *sprezzatura* applicable to his milieu – to which the careful dedications of his pieces perhaps contributed too.

Saracini moved in rather different circles, in which he possibly had to marvel and astonish discerning dilettantes. As a noble amateur, he presumably had more freedom to dabble radically in the new monody. The *grazia,* which was needed to meet the taste of his audience – and his own – perhaps called for a certain degree of eccentricity, feigned or otherwise.

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[287] In this way, for the basest of the toccatas (i.e. those which only feature sequences of simple figures or scale *passaggi*), there is certainly an argument for a subset of the toccata genre, which serves a study- or etude-like role.

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Presumably, as a noble amateur, he could allow himself a level of eccentric licence which was not available to all professional musicians.

The lutenist attempting Saracini's music is presented with initial awkwardness. With careful and thoughtful interpretation, which relates the figures to more standard underlying structures, it becomes possible to surmise the composer's intentions. Moreover, when performed on the intended instrument, the performance actually comes to life in a way that the notation alone does not capture.

In general in the toccata literature – and here I refer to the keyboard toccatas and the more elaborate lute and theorbo toccatas alike – more confidence was placed on the performer to achieve the required grace. That the notated music did not – indeed, could not – capture all the elements of performance, is witnessed in the emphasis placed on interpretative aspects which are discussed in the *avvertimenti* to the printed books. The instructions included in these seventeenth-century lute sources no longer only focused on such basic technical aspects as the reading of tablature, but discussed the refinements of interpretation (see Fabris, 1997). Piccinini's instructions encourage the performer to use loud and quiet playing, to use slower tempo to express affect and to play chromatic passages quietly. Kapsperger's and Frescobaldi's *avvertimenti*, too show a concern for the performer's discerning interpretation of the composer's intent.

An "experiential and experimental" approach to music is clearly seen in the more involved role of instrumental specialisation and the increasing importance placed on the performer's *habitus* as complementing compositional-theoretical knowledge. Concurrent with the changes in music, the early seventeenth century also saw what Cypess (2016: 4) calls a "preoccupation with instruments" (in general, i.e. not only musical instruments). For instrumental music, Cypess (2016: 221) notes that the

> […] instrumental *stile moderno* itself constituted a kind of experimental approach to music. Composer-performers relied on their *habitus* at the instrument to shape the structures and sounds of the new music, and musical instrumentalists took their place alongside instrumentalists in the visual arts, horology, optics, natural philosophy, and the study of history itself in the development of knowledge.

19.3 Instruments and music

19.3.1 A new preoccupation with instruments

> No longer merely tools used to make an object or repeat a process already known, instruments were now increasingly seen as tools for open-ended inquiry, for exploration of the world which would lead to *new* knowledge (Cypess, 2016: 3; also see p. 14).

The preoccupation with instruments implied a new position for artisanship and *habitus*, where *habitus* is to be understood as the artisan's familiarity with the instrument he uses (Cypess, 2016: 6).

Instruments thereby increasingly came to be associated with knowledge, rather than with mere "unthinking" artisanship (Cypess, 2016: 22).

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It is in this climate that the first substantial body of truly independent, idiomatic instrumental music, emerged. As I argued in Chapters 3 and 4, in the previous century the music for instruments such as the lute, cembalo or the viol consort remained close to the vocal style or even presented adaptations of vocal models. Nevertheless:

> Gestures at idiomatic repertoires emerged by the middle of the sixteenth century – one notable example is the literature for the *viola bastarda* – but this was far from the norm (Cypess, 2016: 8).

The seventeenth-century toccatas document the move towards independent instrumental idiomaticism especially well. Cypess (2016: 24) highlights the toccatas of Frescobaldi and of Kapsperger for their exploitation of the idiomatic characteristics of the specific instruments for which they were composed. This may be contrasted to Dario Castello's instrumental works, for example, which are not limited to specific instruments. Thus, throughout Frescobaldi's toccatas

> […] one senses the *habitus* of the composer, whose seemingly spontaneous whim dictates the progress of the music. The ornamental figures in particular are suited ideally – and only – to the keyboard. Their execution depends on the geography and the topography of the instrument […]. These idiomatic passages are punctuated and separated by sections in a style that might be equally at home in a full consort of instruments. Within the context of the toccatas, however, these nonidiomatic passages serve to highlight the keyboardist's control over a variety of styles and ability to execute them (Cypess, 2016: 24).

The same could be said of many lute and theorbo toccatas, too. This most aptly applies to the music of Kapsperger, Castaldi and Piccinini. The theorbo works depend especially heavily on techniques and idiomatic facets which are unique to the instrument.

The upshot is that physical memory, which Galilei (1581) had regarded as the performer's substitute for true knowledge of composition, eventually became key to instrumental music, with *habitus* representing an "idiomatic relationship" with the instrument (Cypess, 2016: 22).

Cypess (2016: 25) cautions, however, that the music of Kapsperger, Frescobaldi and Castello involves more than just mindless repetition of learned movements. As I mentioned earlier, the composers relied on the performer's ability and skill to lend the music the appropriate *grazia*. Frescobaldi referred to *affetti cantabili* in his toccatas, indicating that the performer must interpret – and thereby contribute to – the affects according to each moment in the music. Indeed, Frescobaldi's instructions imply that trial and practice are needed in order to highlight the intended *affetto* of each passage, especially when the rules of counterpoint do not apply (see Cypess, 2016: 173). The instrumentalist's intuition, taste and knowledge became increasingly recognised, as performers became co-creators in the musical composition (Cypess, 2016: 25).

This involved the recognition of the fact that the aesthetic gap between the physical instrument and that which it was able to represent, could be bridged. It is the "paradox of instrumentality", then, that

> […] despite their construction of tangible material, instruments were capable of representing the intangible and immaterial in profoundly new ways (Cypess, 2016: 14).

Seventeenth-century listeners were able to marvel at instrumental music, as the

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> [c]onsideration of the ontological gap between the medium of representation and the representation itself awakened the *affetti* of the beholder (Cypess, 2016: 18).

Moreover, instrumental music could achieve what visual and plastic art could not, viz:

> [...] capturing moti – motion and *emotion* – through time, while simultaneously bringing to the fore the materiality of the instrument (Cypess, 2012: 39).

Cypess (2012: 41) says of Biagio Marini's music that it

> […] highlights the paradox of instrumentality in the seventeenth century, exploring both the ephemeral, rapidly changing *affetti* represented and aroused in music, and the instrument in all of its physical reality.

In their combination of affect-laden passages with instrumental virtuosity, the same may be said of the most innovative toccatas in the keyboard and lute repertoires.

<div align="center">✳✳✳</div>

The general atmosphere of preoccupation with instrumentality fostered a climate for musical exploration through instrumental composition. Whilst this is evident in many lute toccatas in the professional repertories in the manuscripts and in the printed sources, there are also many toccatas which show little innovation and knowledge. Nevertheless, in their resemblance of simple finger exercises, even the weakest toccatas in the amateur repertoire do reflect an increasing focus on *habitus*.

In the best works, the exploitation of the instrument allowed the composer to obtain expressive results. In the analyses of the toccatas of Piccinini and Kapsperger, for example, I argued that these composers used instrumental effects to scaffold purely musical structures (and *vice versa*), thereby enhancing the dramatic language. In contrast, many of the feebler toccatas may have been the by-products of a rather different manifestation of instrumentality which affected the lute in the early seventeenth century, viz. the experimentation with the physical *construction* of the instruments. The seventeenth-century lutenist came to be associated with a plurality of instruments. Changes and innovations to the instruments themselves of course fed back into the stylistic approach in composition. Moreover, as I shall discuss, the choice of instrument created a clearer divide between amateurs and professionals.

19.3.2 Family dynamics: the lute, theorbo and the guitar

In the sixteenth century, lutenists maintained a broadly universal stringing and tuning for the lute across Europe. The most significant variance was the addition of, typically, one or two bass courses.

The seventeenth century saw more radical changes which affected the technique and approach to the instrument. In France, musical stylistic changes went hand-in-hand with a host of new tunings for the lute.[288] In Italy, the lutenists maintained the old tuning, but instead, experimented with significant changes to the construction. This brought about new

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[288] See Schulze-Kurz (1990).

instruments: the archlute or *liuto attiorbato* and, somewhat more distant to the original lute, the theorbo. These were developed in response to the *continuo* demands of the new musical style.

Aside from the new theorbo, the lute itself took on two forms, each with its own repertoire and performers: I already mentioned Coelho's (1997) theory that the archlute (and/or *liuto attiorbato*) was, like the theorbo, a professional instrument, whilst the seven- and eight-course lutes of the sixteenth century continued to be used as the preferred instruments of amateur players.[289]

New instruments would in turn surely have aroused the listener's expectation for new sounds and novel effects. Amateurs, remaining with the sixteenth-century form of the lute, could keep playing the old repertoire (see Coelho, 1997), but professionals had to showcase the merits of their new instruments. The idiomaticity of the toccatas may have been the perfect vehicle for this.

Giustiniani (*Giustiniani 1628*) pointed out that

> [p]laying the Lute was also much practiced in past times; but this instrument has been almost entirely abandoned since the Theorbo has been introduced. It, being more suitable for singing even moderately well and with a poor voice, has been eagerly accepted generally in order to avoid the great amount of labor needed to learn to play the Lute well (as translated in Giustiniani, 1962: 79).

The theorbo had been invented in response to the demands of the *seconda pratica*, which called for a powerful bass instrument for accompanying the voice. In grappling with the limitations and novel potentials of the theorbo, lutenists gradually changed their approach and preference in composing for the lute itself too. Yet, the theorbo seems to have been the instrument for true innovation. The theorbo developed its own rather unique idiom, complementing the style which it inherited from the lute with new techniques. For better or worse, the lute in turn adopted some of the new techniques and textures of the theorbo – notably *strascini,*[290] but also the approach to arpeggiation. Nonetheless, in Italy one gets the impression of a decline in quality and innovation in the composition for the lute itself.[291]

The physical properties of the lute presumably had an impact on the music, too. The best composers not only overcame certain awkward characteristics of the theorbo – notably the stretch of the fingerboard and the re-entrant tuning – but exploited the new potentials which these same features offered. The lutes with extended necks suffered their own shortcomings. In comparison to the ten- and eleven-course lutes in France, which seem to have been better balanced throughout the range, the *liuto attiorbato*, with the relatively short fingerboard strings *vis-à-vis* its long bass *bordoni*, resulted in a bright upper register, a strong bass register, but a dull middle register with an awkward break between the last fingerboard course and first *bordono*. Apart from the fact that the general musical style of the *stil novo* moved towards bass-and-soprano polarisation, this physical, instrumental attribute may

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[289] The manuscripts do, however, show that this needs to be treated with caution. For example, this is not to say that the extant music calling for the extended instruments was of better quality: consider the *Berkeley 762* manuscript, in which exactly the opposite is evident (see Chapter 7). Perhaps one may speculate that some of the weaker lute music in the manuscripts reflects the efforts of overambitious amateurs who wanted to play the newest instruments.

[290] Although, as I have mentioned, consider that Kapsperger does not seem to have regarded *strascino* as appropriate for the lute (see Chapters 17 and 18).

[291] In contrast, in France the lute and its music enjoyed significant technical and stylistic innovation.

explain the textural inconsistency, the surprisingly thin texture and the avoidance of the middle register, in many lute toccatas (and dances).

This is different for the toccatas of Michelagnolo Galilei: having preferred the ten-course lute (an instrument favoured in France at the start of the seventeenth century), his toccatas show balance across the range, including the middle register.

Not only the new-fangled theorbo led to a re-evaluation of the members of the lute family. Giustinaini (1962: 79) noted that the popularity of the Spanish guitar also displaced the lute, which had enjoyed favour throughout the sixteenth century. The five-course guitar of the Baroque, quite a different instrument to the modern classical guitar, but also distinct from the lute, may also have influenced the approach to the lute family of instruments. There were different styles of playing the guitar, from the basest strumming of chords, which were read from *alfabetto,* to the artistic styles of the solo pieces which mixed strummed chords and the *pizzicato* style of plucking similar to that of the lute (see Tyler, 1980). The style of guitar music remained less strict than that of the lute, but the guitar nevertheless gained much favour at courts and amongst amateurs. Consider, for example, that the guitarist Francesco Corbetta

> […] anticipated nineteenth-century trends by travelling widely as a virtuoso performer. His effect was felt mainly in Paris and London, where he initiated a craze for the instrument in the royal circles (Turnbull, 1974: 46).

The guitar seems to have enjoyed popularity amongst the Barberini, the patrons of Kapsperger and Frescobaldi. Hammond (1994: 30) points out that Taddeo Barberini learnt to play the Spanish guitar as a student at the *Collegio Romano* and there is evidence that his sons also learnt guitar (Hammond, 1994: 108). Cardinal Antonio Barberini owned at least three guitars in his collection of musical instruments (Hammond, 1994: 96).

In some ways, the guitar music also shows the same trajectory as the musical trends since Galilei's time, with that which was initially regarded as imperfect, taking on popularity and finding acceptance as a norm. The guitar leant itself more readily towards a chordal approach, in which the regard for chord shapes focused on moving between sonorities, to the neglect of "correct" voice leading. Moreover, parallel octaves or fifths did not seem to be of concern.[292] Such a vertical approach seems to have washed over to the lute style, too.

19.3.3 Further thoughts on idiomaticism

I have pointed out the way in which new instrument-specific techniques and textures such as arpeggiation, *strascini*, *campanelle*, broken textures, *bastarda*-type *passaggi* and the use of the *bordoni* complemented the expressive language in instrumental music. Not surprisingly, one does find pieces which feature vacuous technical show in the form of rather unimaginative *passaggi* from beginning to end. The best composers, however, were able to weave idiomatic features into the expressive structural fabric. As I have shown in the analyses, instrumental display could be carefully balanced with the more purely musical variables of composition – texture, dissonance, harmony and rhythm – in order to contour an expressive discourse.

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[292] Dragosits (2012: 393 – 401) considers the use of the guitar for *continuo* in Kapsperger's music.

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Returning to Vincenzo Galilei's criteria, which a composition must fulfil in order to be pleasing: he listed as a further benchmark that, in performance, unnecessary difficulties should be prudently removed (see Galilei, 1581: 141). Perhaps this, too, ties in with Giustiniani's notion of *grazia*.

Indeed, the toccatas are very pragmatic in seemingly avoiding unnecessary awkwardness. This is not to say that all toccatas are *easy* to play. On the contrary, the professional pieces set high demands, especially in passages which require instrument-specific techniques. The toccata genre removed awkwardness which did not contribute to expression and overall effect (and affect). Most noticeable is the avoidance of the ungainly left-hand shapes and constrictingly thick texture, aspects which are often encounterd in intabulations as a result of an attempt to maintain vocal-style voice leading at all costs.

Another point in which instrumental concerns received preference over musical ones is the choice of key. Whilst in general, music in the early Baroque favoured a limited set of keys with few sharps or flats in the key signatures, the lute toccatas (and other genres) prefer a conspicously select handful of keys. As I explained in Chapter 18, this can be ascribed to concerns for sonority and the attempt to use keys which favoured the use of open courses. The Italian lutenists did not seem interested in exploring a host of keys for variety.[293]

A further aspect of pragmatic instrumentality amongst the lutenists is the interchangeability of some pieces for performance on lute or theorbo (see Coelho, 1997: 127). This is enabled by the thin texture, lack of complex voice leading or absence of instrument-specific techniques. For example, such a transfer can be achieved with many of Kapsperger's dances, which are rarely contrapuntal. However, as I have argued, his toccatas are so dependent on the instrument for which they are written, that a convincing transfer between instruments is hardly conceivable. The same can be said for the highly detailed toccatas by other composers, such as those by Piccinini, too.

One might, then, differentiate between what I shall term "convenient idiomaticism" and "affective idiomaticism", where the former could be seen as a stylistic simplification and relaxation of strict rules for expediency, whilst the latter harnesses instrument-specific techniques and texture to heighten expressive possibilities.

"Convenient idiomaticism" relies on the possibility for the instrument to convince the listener's ear, regardless of textural inconsistencies. The use of clichéd figures, the safety of parallel tenths, limited choice of keys, etc. may expose the composer's inadequate grasp of composition, but may also reflect the performance context. Such "convenient idiomaticism" presumably also played a role in providing music efficiently for an everyday purpose. The general approach of *basso continuo* might also be regarded as "convenient idiomaticism", as contrasted to a fully notated accompaniment or playing from the score. However, of course good *continuo* playing includes aspects of "affective idiomaticsm", too. Pertinently, such idiomaticism is found to some degree in all the lute toccatas, but is overused in the pieces by (or for) the less able players.

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[293] In contrast, for the French lutenists, instrumental enquiry, which took on the form of different tunings, encompassed the exploration of different sonorities and keys. Certain tunings even allowed the use of keys which would have been constraining – or just about precluded – in the normal tuning of the lute.

"Affective idiomaticsim" does not necessarily produce easy-to-play results, but does ensure that technical exertions contribute to effective and affective writing. This form of idiomaticism uses the instrument to explore new ways of expressing musical ideas and affections and to find new sonorities – fitting with Cypess' (2016) scenario of the general fascination with instruments and exploration in the early modern era.

This did not only arise from a climate of new interest in instruments, though. As I shall discuss, "affective idiomaticism" also proved to be of importance to the seventeenth-century instrumentalist in negotiating the changing position of the professional musician and a shift in listening habits, for the stylistic and genre changes in the lute repertoire coincided with a change in the consumption of music.

19.4   Audiences and patrons

19.4.1 Decline in amateur music-making

Hill (2005) argues that through the course of the sixteenth century, court life changed as more nobility left their country estates to live in the cities, or as long-term guests at court. Education and culture became increasingly fashionable:

> In the course of the 1600s, the lead in cultural matters passed from the merchant class and university scholars to the class of courtiers and nobles. The ideal, classically educated "Renaissance man" gave way to the elegant noble amateur unburdened by pedantry (Hill, 2005: 8).

A disdain for pedantry and artisanship evidently took root in music-making amongst nobles, too. Dell'Antonio (2011) argues that, from the end of the sixteenth century, there was a shift away from amateur music-making at social gatherings, towards an increasing professionalisation of performance.

A main cause for this was the desire to maintain social divisions. Professional performers were increasingly being called *virtuosi*, a distinction which had historically been reserved for members of the nobility, to indicate erudition. The nobility therefore wished to distance themselves from the artisanship associated with the professional musicians. This led to a preference to *listen to* and *discourse about* music performances rather than to partake in amateur music-making (Dell'Antonio, 2011: 5). *Virtù* was thereby linked to discerning connoisseurship, to listening rather than to skilful performance:

> […] the act of listening presented a means for patrons to participate in music without crossing the social boundary into artisanship, and that musical experiences could be collected, much like physical artifacts (Cypess, 2016: 7).

Dell'Antonio (2011) sketches the scenario of an elite audience listening to a professional musician in an involved fashion. After the performance, once the musician had left, discourse about the music began. The musician, then, "merely" gave the noble connoisseur something to listen to and to discuss. Their training and specialisation notwithstanding, professional musicians remained within a lower social strata and noble audiences would not have mingled with them more than briefly (Dell'Antonio, 2011: 39).

Giustiniani claimed that he acquired his knowledge of music through

> conversing in houses where there was no gambling but rather delightful occupations, particularly music, performed *without assistance of paid performers* by divers gentlemen […] (*Giustiniani 1628;* as translated in Giustiniani, 1962: 67, *my emphasis*).

This suggests that although amateur music making was still taking place, at least at the time of Giustiniani's youth, the fact that music was not performed or at least facilitated by paid professionals was unusual at such gatherings. As Bacciagaluppi (2002: 1031) points out, Giustiniani's account of music in Rome does, indeed, paint a picture of a musical milieu increasingly shaped by professionals rather than amateur musicians:

> In the present course of our age music is not much in use, not being practiced in Rome by gentlemen, nor do they sing together with several voices as in past years, notwithstanding that it would provide the greatest possible opportunity to unify and sustain evening parties. Indeed, music is reduced to an unusual and almost new perfection, being practiced by a great number of good musicians […] (*Giustiniani 1628;* as translated in Giustiniani, 1962: 76)

Furthermore:

> In times past it was customary [for noblemen] to entertain [themselves] with a consort of *viole* or recorders…[but] experience has taught that such entertainment, given the uniformity of sound and consonances, quickly became boring and was more conducive to sleep than to passing the time in the afternoon heat (*Giustiniani 1628*: 144 – 145; as translated by Dell'Antonio, 2011: 52)

This statement points towards a consequent change in preference for music and musical genres. The tedium of "uniformity of sounds and consonances" is perhaps reflected in the decline in the madrigal.[294] This is visible in the Italian lute repertoire and its market. If amateurs were no longer partaking in singing from partbooks, the demand for intabulated solo versions of polyphonic vocal "favourites" would have waned too. This is visible in the decline in intabulations as well as the displacement of contrapuntal abstract genres in the manuscript and printed sources, which I have noted.

Yet, amateur music-making, including lute playing, certainly did not disappear entirely. Giustinani, for example, also described amateur music-making just prior to, or even contemporary with his writing in 1623. He mentioned, for example, Cardinal Montalto (who died in 1623) as singing and as playing the *cembalo*. So too, he mentioned that King Philip IV of Spain and his brothers played viol and sang and engaged professional musicians to add to their numbers.

Amongst the skilful and erudite amateurs, Castaldi and Saracini represent rare and special cases (see Chapters 9 and 12). Stefano Pignatelli, a lessor patron of music, was evidently a skilled lutenist (see Allsen, 1985), having been the original owner of the *Krakow 40591* manuscript. This manuscript suggests his early interest in the emerging solo repertoire for the new theorbo. Moreover, he also owned a copy of Kapsperger's *Libro primo d'intavolatura di chitarone* (1604) as well as Caccini's *L'Euridice* (1600) and *Le nuovo muscihe* (1601), showing a desire to stay abreast of the latest musical developments (Allsen, 1985: 21). As a

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[294] Hammond (1994: 105 – 107) points out that even though Cardinal Francesco Barberini's academies still sang madrigals and that madrigals were composed for him well into the seventeenth century (for example by Gesualdo), the madrigal tradition was waning in favour of the new cantata genre. Domenico Mazzocchi's *Madrigali à cinque voci* (1638) was specifically composed and published for Francesco's academies (Hammond, 1994: 106). The dedication to Mazzochi's book also mentions that madrigals were only rarely still being composed and were seldom sung, as the genre was even disappearing from the academies (see Hammond, 1994: 106).

noble amateur, Gesualdo was known for his madrigals, but also appears to have been a very capable lutenist, according to Giustiniani (see Giustinani 1962: 70).

The extant lute manuscripts also reveal that a certain degree of amateur lute playing and learning did continue. However, the quality and demands of the seventeenth-century amateur repertoire seems to suggest less engagement with the exertions of arduous technique or involved contrapuntal texture. In some manuscript sources, the toccata genre appears to have allowed abstract works which did not pose technical and contrapuntal demands. Toccatas by no means make up the bulk of the music in the manuscripts, but typically the plentiful dances are likewise undemanding and of no better quality. Perhaps the extreme cases of sketchiness and poor musicianship may represent the foibles of self-taught amateurs.

The paucity of printed lute music, in relation to the sixteenth century, also reflects a diminishing market, with the printed sources presenting professional music or, in the case of Castaldi, a rather extraordinary publication.

19.4.2 A change in consumption: listening, discussing and aural collecting

For the nobility, listening to and discoursing about music became the way to maintain ownership over the meaning of music (Dell'Antonio, 2011: 7).

> Their ownership becomes all the more secure because their tools to establish control and prestige (all of which are inherent in their sophisticated, elite cultural understanding and linguistic ability) are out of reach of the professional-class musicians. On the other hand, the ability to produce sound through song or musical performance is something that elites share with their inferiors (Dell'Antonio, 2011: 7).

So what was the listening and discussing like and what role may the lute toccata have played in this context?

True listening and understanding was assumed to lie in the listener's skill to achieve transcendental hearing of the music, thus

> […] with the central notion of *virtù* safely assigned to the noble connoisseur rather than to the artisan performer (Dell'Antonio, 2011: 119).

Dell'Antonio (2011) does not believe that this indicates a lack of concern for the quality of the music, nor that listening was distracted and uninformed. More than a cognitive hearing of and rational reflection on the music, though, the focus was on the transcendental power of the music. For such immediacy in achieving a "correct" understanding and response, the importance of the listener's appropriate receptiveness and knowledge was emphasised (see Dell'Antonio, 2011: 20 – 31).

Listening in Italy was based on the Post-Tridentine view that the heart, rather than intellect, was key to the reception of spiritual or artistic affect (Dell'Antonio, 2011: 20). Somewhat similarly, Bartel (1997: 59 - 64) gives a brief but insightful differentiation between Italian and German approaches to music, stating that "Italian Baroque music was modelled after the art of oratory rather than the discipline of rhetoric […]" (Bartel, 1997: 59). The Germans

focused on the learnable aspects, the Italians on the composers' divine inspiration (Bartel, 1997: 64).[295]

In short, the

> […] ideal of moving the affections could be achieved only through active participation on the part of the recipient: persuasion, according to contemporary rhetorical and spiritual theory, involved the cooperation of the subject being persuaded (Dell'Antonio, 2011: 63).

Indeed, the toccata genre does rely on such an immediacy in an affective, rather than a rational, response. Poignantly, seventeenth-century Italian musicians recognised the possibility of instrumental music in carrying across affective meaning even in the absence of text, so that, for example, it could convey devotional meaning within the Italian liturgical practice, especially the elevation (see Dell'Antonio, 2011: 24 and 80).[296]

If instrumental music had the potential to move the *affetti*, then discussion about this could amplify the experience (see Cypess, 2016: 60 – 61).

The few extant descriptions of musical performances also show that discussions tended to revolve around the listener's experience, rather than the actual music or performance (see Dell'Antonio, 2011: 42 – 43). Analytic or jargoned discourse about the technical and compositional aspects was evidently eschewed as being inelegant and inappropriate. Instead, such generic statements as met social expectations sufficed to establish the listener's status and good taste, while avoiding the risk of sounding like the "pedantic" artisan (Dell'Antonio, 2011: 3 – 4).

A certain degree of "objectification" of music was reflected in an attempt to collect and evaluate sonic experiences, as an activity which the noble listeners utilised as a cultural display of discerning taste (see Dell'Antonio, 2011: 35 – 37). Listeners were thereby involved in a process of "aural collection" (Dell'Antonio, 2011: 35), in which "[…] musical experiences could be collected, much like physical artifacts" (Cypess, 2016: 7).

For Cypess, an interest in collecting *physical* musical artefacts, too, is reflected in the *stil novo* repertoire: performer-composers were increasingly willing to record their performances in print, eagerly "[…] concerned with capturing on paper as many parameters of their music as possible" (Cypess, 2016: 21). Even if the patron could not perform the same feats on an instrument as the professional musician, he could still collect the print and thereby show erudition. For example, Hammond (1994: 63 - 66) points out that although it is difficult to ascertain Urban VIII's musical taste, he evidently was interested in music, including lute music. Before he became pope, Cardinal Maffeo Barberini, purchased books of a "s.r. Giorgio il Todisco" which Hammond (1994: 64; also see 294n) theorises

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[295] So, for example, "[…] for those who wished to build devotional rhetoric (preachers, visual artists, musicians), clarity of meaning was evidently less important than evocation and inspiration" (Dell'Antonio, 2011: 20).

[296] Giustinani stated something similar when he pointed to preachers who "[…] in order to move the ignorant and low classes make use more of songs *than of ideas* […]" (*Giustiniani 1628;* as translated in Giustiniani, 1962: 76, *my emphasis*). Further in this regard, he relates the beneficial effect which music can have in various situations – relieving fatigue in sailors, reducing fear in children, moving souls to love, easing the monotony of travel, etc. For these effects, he referred to the power of music itself, not to the text or textual meaning within a song (see Giustiani, 1962: 75 – 76).

> […] may refer to BAV [i.e. *Biblioteca Apostolica Vaticana*] Stamp.Barb.N.XIII, 189, bound in plain parchment with the legend "Kapsberger Musicalia" on the spine, containing four collections in large format published while Urban VIII was cardinal: two books of arie, four of villanelle, the motetti, and the intavolature for lute and chitarrone.

In other words, if Hammond is correct, then, regardless of whether Urban VIII actually played the lute and had the skill to approach the works, he did own copies of Kapsperger's *Libro primo d'intavolatura di chitarone* (1604) and *Libro primo d'intavolatura di lauto* (1611).

19.5 *Professional musicians: providing appropriate sounds*

The role of the performer, then was to give the noble audience something to talk about. In terms of the toccata genre, it should be borne in mind that the lute toccata had a different role to that of the organ toccata for liturgical use.

Dell'Antonio's model of the professional musician preforming to an audience which was not only knowledgeable, but which also listened actively and with a predisposition to be moved, may contextualise the performance purpose of the more involved lute toccatas. Yet, for many of the lute toccatas which I have examined, Dell'Antonio's model of reception seems somewhat too lofty.

Of course, much of the weaker repertoire may have been destined for amateur players who were evidently increasingly disinterested in the pedantry of technical and musical challenge. Nevertheless, apart from the didactic works, even some of the professional music shows a considerable lack of sophistication for which it is difficult to imagine a truly knowledgeable or active audience attaining any transcendent listening experience. Once again, Melii's rather disappointing abstract pieces spring to mind. Consider that despite the eminence of the dedicatee, his *Capricio detto il gran Monarcha* (Melii, 1620: 1 – 4; transcription in **Volume 2**) may be counted amongst his weaker pieces. Does this reflect a lack of true sophistication on the part of the patron? Or did the performance situations for this music pose no higher musical demands?

Rather than assuming universal sophistication in listening amongst the Italian patrons, it may be more accurate to acknowledge the role of music in seventeenth-century Italy in meeting

> […] the expectation of patron and spectator for the appropriate sounds in the appropriate context (Hammond, 1994: 52).

19.5.1 Appropriate sounds

Appropriateness to the performance situation could mean a number of things. Important considerations included aspects of text, the number of performers and the choice or balance between *stile antico* and *stile novo* (Hammond, 1994: 52). At larger, more public occasions, the involvement of many performers displayed the patron's affluence. Conversely, private occasions merited fewer, but very accomplished musicians, for the more intimate the room and the performance, the more honour was done to the guests (Hammond, 1994: 59). For such intimate performances, the refined sonorities of the lute, viol and voice were called for –

"[…] and these were precisely the instruments cultivated by the Barberini in their household musical establishments" (Hammond, 1994: 59). The *accademie* would have been the ideal settings for such performances and discussions:

> As Domenico Mazzochi's preface to the 1638 *Madrigali* suggests, the academy was the natural place for the intimate performance of music demanding a sophisticated audience (Hammond, 1994: 111).

It is easy to imagine such *accademie* as providing the stage for the innovative lute toccatas of Piccinini and Kapsperger (I noted Kapsperger's performances at and involvement in academies in Chapter 16).[297]

However, while the Barberini (the patrons of Kapsperger) were exceptionally influential, knowledgeable and, importantly, attentive patrons, the extant lute repertoire suggests that not all lutenists performed in such sophisticated settings.

This could be contextualised by differentiating what Annibaldi (1998) terms "conventional patronage" and "humanistic patronage". Under "conventional patronage", patrons simply sponsored artistic activities to the extent of meeting the social expectations of displaying their status and affluence. Perhaps simply employing a lutenist within the household musical establishment sufficed the conventional purpose. Under such patronage, some patrons might even have been rather indifferent to the actual music, especially to the music which served an everyday, rather than a prestigious, function. In other words, it must be considered that not all music was discoursed about.

"Humanistic patronage", in contrast, sought the extraordinary and the exceptional, in order to showcase the unusually good taste and knowledge of the patron.

Most lutenists were presumably working within the "conventional" patronage system. Their surviving pieces probably have much to say about the everyday music. Disregarding this portion of the repertoire would risk what Annibaldi (1998: 175) identifies as a "[…] simplistic view of the problem of artistic freedom", for:

> […] most historians of musical patronage still take it for granted that the élite viewed the sponsorship of music and art as cultural propaganda. As a result they tend to focus on compositions with ceremonial or celebratory functions that prove their thesis, while ignoring other products of musical patronage (such as instrumental chamber music) that do not (Annibaldi, 1998: 175).

19.5.1.1 *Gebrauchsmusik* and distracted listening

The variety in the lute literature mirrors diverse levels of listening amongst different patrons and situations. Manuscripts with only dance music, as well as those in which the toccatas are insignificant in number, proportion and quality, perhaps reflect distracted listening where the performed music was of background importance.

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[297] However, even the academies witnessed a change in approach. Hammond (1994: 111) differentiates the musical establishment of Cardinal Francesco Barberini to that of his brother Cardinal Antonio. Francesco's musical academies seem to have continued the Renaissance model in featuring solo instruments, particularly the lute, harp and keyboard, as well as viol consorts and the singing of madrigals. In contrast, Antonio's musical establishment showed preference for the new genre of the cantata and for his favourite "star" singers such as Marc'Antonio Pasqualini.

The fact that distracted listening did occur is confirmed by Giustiniani, who mentioned that whilst few people are not moved by music,

> […] if some people do not derive satisfaction from [music], as some whom I have known, particularly […] Cardinal Francesco Sforza, that is caused by too great an application of their minds to other emotions which they feel strongly or more keenly. Not being satisfied with one activity alone they willingly shift their attention to anything that presents itself. One could say, *nesciunt stare loco* (*Giustiniani 1628;* as translated in Giustinani, 2003: 76).

It is unlikely that the patronage and the artistic expectations from such an audience would have exceeded the "conventional" level.

In other words, some lutenists may have served an audience for whom there was no need to provide any startling effects, attention-grabbing virtuosity or brilliance. In performances which offered little more than pleasant ambient music, any such sophistication may even have been regarded as inappropriate. Even the best attempts at musically meaningful pieces in such uninvolved listening situations would have been futile.

Such performance milieus surely did little to inspire true brilliance from the musicians. Vincenzo Galilei cautioned that performers often gained their reputations from lay persons who, unless they were able to draw on the opinions of connoisseur friends in determining the merit of a performance, were only able to focus on the performer's fingers, looking to be astonished by swift movements. Further, such a listener

> […] cares about nothing but to pass a little time in recreation, deriving delight from the sense of hearing without otherwise thinking – owing to a mental deficiency – to nourish at the same time the soul with virtuous and honest instrumental playing and singing (Galilei, 1581: 140; as translated in Galilei, 2003: 349).

In this sense, it is necessary to distinguish between works that are but notated improvisations and those which are truly compositions.

Ricercare del Sig.ʳ Giuseppe Giovanni in *Barbarino* (transcription in **Volume 2**), for example, shows little substance or formal cohesion. It seems to be a notation for, or by, a performer who had to keep playing for an extended period, for which there was no need to present a rounded, logical piece. The piece simply poses a hotchpotch of relatively unrelated ideas as an unstructured improvisation. This poses the question as to why the lutenist took the trouble to notate something which could presumably have been improvised, without even reworking and improving the initial ideas into a more polished compositions. This piece is not unique in this regard – Melii even went as far as to publish such pieces. Yet, perhaps such music provided exactly what the patrons expected for certain settings, in which case these notations offer rare snapshots of the otherwise "unnotated" everyday practice of the seventeenth-century lutenist.

The routine musical practice needs to be differentiated from the exceptional. Happily, in some patronage circles, the lute continued to enjoy a favoured and fortunate position. In such environments, brilliant musicians could flourish by presenting innovative and excellent music for the *virtuoso* listeners to discourse about.

19.5.1.2 Something to discourse about

19.5.1.2.1 The need for innovation and the musician as "personality"

The most inventive and brilliant lutenists enjoyed "humanistic patronage" from attentive and knowledgeable patrons. This is certainly the case for Piccinini and Kapsperger. These musicians had the opportunity to – indeed were expected to – provide exceptional music. In order to provide a critical audience with material for discourse, these musicians had to stand out.

The fact that the toccata served as something of a signature genre for such composers as Piccinini, Kapsperger and Frescobaldi may well indicate that the genre surfaced from a need for novelty in such settings.

Moreover, the irreconcilable statuses of the virtuoso musician and the virtuoso nobleman, manifesting as a rather degraded rank of the musician *vis-à-vis* his audience, created the need for the professional musician to distinguish himself.[298] The performer could not reach the status of the nobility, but he could grab attention through the individualistic character of his works.

For this, however, the old skills no longer sufficed. In the sixteenth century, the intabulation allowed the instrumentalist to perform vocal "favourites" – madrigals and chansons which the audience would not only have known, but would also have partaken in at social gatherings. In contrast, the toccata, freed from the rigid rules of counterpoint, provided the ideal genre for allowing the performer-composer the liberty to be a *personality*, to display his unique skill and to provide music which could inspire discourse through a plurality of interpretations.[299]

It is likely that under such patronage, only *personalities* (as opposed to "craftsmen") could truly flourish (see Medforth, 1993: 207). The need to provide the noble audience with something to discuss or to aurally collect may explain the "*Auflockerung des Kunstwillens*" {liberation of the artistic will} which Schrade (1926: 613) observes for the end of the Renaissance. In this climate, the toccata, in relation to the stricter *ricercare* and *canzona*, allowed freer expression, for

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[298] In Chapter 16, I pointed out that these conflicting statuses shaped Kapsperger's life and career as he tried to combine the roles of professional musician and a nobleman, as a "*doppelte[r]* virtuoso" (see Dragosits, 2012: 55). His awareness of this fissure is seen in his prudence in letting his works be published by others, for only thus

> *[...] Kapspergers "Ehre" als* nobile Alemanno *blieb intakt, seine Unterstützer hatten hingegen ihren guten Geschmack und ihre Kennerschaft in der Musik bewiesen, ein nicht zu unterschätzender Gewinn innerhalb der römischen Elite seiner Zeit, die sich aus* "virtuosi" *des guten Geschmacks zusammensetzte* (Dragosits, 2012: 49).

> {Kapsperger's "honour" as *nobile Alemanno* remained intact. His supporters [patrons], in turn, displayed their own good taste and music connoisseurship – an advantage not to be underestimated amongst the Roman elite of his time, who considered themselves as *"virtuosi"* of good taste.}

[299] Whilst dance music continued to enjoy its own place in the lute repertoire, the toccatas show a dissatisfaction with the limited possibility of expressive language within the dance genres and the established contrapuntal genres.

[es] kann nur angenommen werden, daß die Gesetzlichkeit, in der sich die strengen Formen spielen, hier und da bereits außerhalb der inneren Stellung des Künstlers liegt (Schrade, 1926: 613).

{it can only be assumed that the order intrinsic to the strict forms occasionally already lay outside the artist's inner stance.}

The desire to express the "*Einzelschicksal*" {individual destiny} highlighted the discrepancy between the external (the rules and norms) and the internal (the artist's will). For Schrade (1926: 614), this was a significant factor in the rise of the toccata. Pertinently, composers also showed increasing ownership over their own work – an "*[…] eigentümliches Verhältnis des Künstlers zum Werk […]*" (Schrade, 1926: 614). This is demonstrated most manifestly by Kapsperger's monogram which appeared on almost each page of his printed works, as well as next to pieces in *Modena B*, for example. As Dragosits (2012: 65n) points out,

Kapspergers Monogramm steht auch für sein besonderes Selbstbewusstsein als Künstler.

{Kapsperger's monogram also represents his exceptional self-consciousness as an artist.}

The need to establish themselves as *personalities* was not only of concern for the professionals. Highly talented and enthusiastic noble amateur musicians, such as Gesualdo, Saraldi and Castaldi, might have enjoyed a certain license for eccentricity. Perhaps they also felt a need to differentiate their musical style from any musical artisanry.

Subjectivity, which allowed the artist greater individual expression also held relevance to the performer, not only to the composer. Again, the toccata presents itself as an ideal genre: the instructions in various *avvertimenti* attest to the composers' awareness of their reliance on the performers as co-creators. Aspects of arpeggiation, *individualistic* beat and the possibility of fluctuating tempi allowed multiple possible interpretations. Cypess (2016: 70 – 72) points out that instrumental music in particular offered the possibility for different interpretations and, therefore, different conversations.

It should not be overlooked, though, that even in sophisticated performance and listening situations, much of the music-making might have taken the form of improvised performances, to which we have limited insight. In understanding the commonplace practice of professional musicians, it is therefore important not to place exclusive emphasis on the text (the notation), for this runs the risk of only considering those pieces which may actually represented exceptions, rather than the rule.

19.5.1.2.2 Capturing innovation: improvisation and notation

As I have mentioned, many of the notated toccatas (and other pieces) in the manuscripts might suggest that the typical level of music making – and listening – for everyday purpose at court was actually low. On the other hand, notation itself might represent an exception.

As always, the items most used in daily life were least likely to survive, and the surviving ones often present some anomaly (Hammond, 1994: 128).

The clearly notated, but weak compositions may have been the plaything for those without the skill to improvise. Ultimately, then, not all of these can be accepted to show everyday performance.

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Professionals did not need to notate what they could improvise, so that some of the roughly notated toccatas may represent mere sketches or outlines, rather than attempts to notate exact compositions, which the performer could then round off in improvised performance.

Yet, others may represent attempts to notate particularly good performances. As disappointing and sketchy as some of the toccatas in the theorbo manuscripts might appear in notation, some might actually evidence what were originally highly innovative and grabbing improvisations, but which were simply inexpertly or unsuccessfully captured in notation. I already discussed this in terms of the missing rhythmic markings or rather puzzling rhythms witnessed in many manuscripts (see Chapter 14).

Hammond's (1994) observation regarding surviving texts, which I quoted above, seems particularly apt for describing the sometimes enormous discrepancy in quality between the printed and the manuscript toccatas. As there are relatively few printed lute books from seventeenth-century Italy, the choice to make the investment in printing must have been guided by the extraordinary nature of the music contained within the books.[300]

The phenomenon of the lute toccatas as highly worked-out examples, notated and even printed to be preserved and showcased, fits in with the notion of instrumentality, curiosity, investigation and collecting. Printing captured performance in a way which also reached a wider audience than only those fortunate to hear the music in its original context and performance. Even though the patrons associated with the printed books would usually not have been able to play the music themselves, their status, erudition and discerning taste, was advertised to a wider audience. In purchasing the printed music, others could only hope to emulate the specific patron or dedicatee's erudition, in attempting to have the music performed (see Cypess, 2016: 156 – 158).[301]

19.5.1.2.3 Indulging curiosity

For Cypess (2016), innovative musical aspects within the new instrumental music may have served to encourage the discussions amongst *virtuoso* listeners. Regardless of whether the music-making was in the form of a notated composition, the performance of such a written composition or an improvised performance, the role of some lutenists, then, would have been to inspire awe and to move the *affetti* of the listeners in intimate performance settings. Musicians could establish themselves as true *personalities* – artists rather than artisans – by showcasing the bizarre and the exceptional, in order to enthuse a discerning audience to discourse about the musical experiences.

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[300] As I discussed in Chapter 9, Castaldi's theorbo book (Castaldi, 1622), even engraved by the composer himself, represents a special case. In the case of Kapsperger:

> It is also significant that while Kapsberger's sacred, occasional, and dramatic music – those works that most clearly reflect Barberini patronage – were all printed by the large publishing firm of Paolo Masotti, the chitarrone and villanella books were printed by smaller, more obscure publishers. This may reflect the reluctance of Roman printers to publish secular music at a time when the market was strong for sacred and dramatic music (Coelho, 1983a: 127).

[301] Thus, whereas Nicolini's dedicatory letter to Kapsperger's lute book (Kapsperger, 1611: 3) indicated that the music was composed and ultimately collected and published only for the members of the *Academia degli Umoristi* (*"[…] non per tutti ma per la sola nostra Accademia siano composte […]"*), this may well have been a marketing gimmick, as it were, lending the volume attractivity for its exclusivity.

Particularly strange and unusual effects in instrumental music would have fitted into the new culture of curiosity, which Cypess (2016) notes for the early seventeenth century.[302] Cypess points to the awe which musical illusions and such extraordinary techniques as double stops, the striking of the strings, *tremolo* and *pizzicato* in the violin music of Biagio Marini (1617 and 1629) and Carlo Farina (1627) must have inspired (see Cypess, 2016: 63 – 70 and 118 – 128).

> In the case of Marini, the phrase *curiose e moderne inventioni* [on the title page] both advertised the novelty and the experimentalism of his compositions and appealed to patrons who could view themselves as part of a distinguished group of curious thinkers. Although Marini's patrons were unlikely to have attempted the feats of artisanal violinistic skill themselves, their patronage of a progressive composer made them part of an elite circle of intellectuals who used music to advance knowledge of the world through listening (Cypess, 2016: 132 – 133).

Amongst the elite, a manifestation of curiosity and the associated appetite for collecting, was the phenomenon of the *Kunstkammer* (see Cypess, 2016: 133 - 150) or *galleria* (see Dell'Antonio, 2012: 40 – 44). The *Kunstkammer* "[…] provided an intense opportunity for the sensory examination of nature, artifice, and the connections between the two" (Cypess, 2016: 133).

Even though it is unlikely that the composers would have been aware of the exact contents of the *Kunstkammern* of their patrons, "[a]t issue is the wider interest in sensory experience and mastery over nature evident in such collections" (Cypess, 2016: 139). Such cabinets of curiosities, menageries and similar collections reveal a fascination not only for the beautiful, but for the grotesque, too (Cypess, 2016: 149). Carlo Farina used the *mimesis* of other instruments and even of animals in his *Capriccio stravagante* (Farina, 1627: no. 27). Cypess (2016: 133 - 150) regards this in context of "aural collecting" of strange and bizarre effects, in searching for memorable musical experiences.

For lutenists enjoying "humanistic patronage", the toccata genre, too, would have suited a culture of aural and musical artefactual collecting particularly well. Whereas similar use of *mimesis* is not a feature of the lute toccatas, this culture of curiosity seems to have offered fertile ground for idiomatic novelty. Cypess (2016:146 – 147) points to artefacts in *Kunstkammern* which sought to imitate or represent by combination, such as cups in the shape of ostriches, made of ostrich egg and silver gilt, or stuffed animals which combined parts of different animals in order to create mythical creatures. The fascination with automata may also be mentioned. All this represented not only a desire to understand, but also to actually join in creation (Cypess, 2016: 146).

The juxtaposed combinations of contrasting material in toccatas could easily be likened to this, so that one might say that the most innovative of the toccatas became *Kunstkammern* of idiomatic effects in themselves.

More pertinently, the notion of creating, recreating and imitating is rooted in the toccatas of Kapsperger, for example. Understood as a less blatant form of *mimesis*, they attempt to capture and emulate improvised performance. Yet, the attribute of spontaneity is largely brought within the composer's sphere of control.

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[302] Whilst curiosity was not always seen as a moral trait, Cypess (2016: 120 – 122) believes that both curiosity and sensory experience were central to the new experimental philosophy.

As I discussed in Chapter 15, in considering Gianbattista Marino's poetic duel between a lutenist and a nightingale in his *L'Adone* (Marino, 1623: Canto VII, *ottave* 40 - 56), Coelho (1994) points out how music is taken beyond the natural, towards artificiality, thereby showing the emergence of purely human artifice.

> […] Marino is chiefly effective in representing performance practice accuracy because of his use of terminology, however unclassical, that *reflects* the increasing artificiality and new techniques in the arts and sciences of the period (Coelho, 1994: 401).

Further, in the artifice of the toccatas of Piccinini and Kapsperger, as in the toccatas of Frescobaldi,

> [o]ne gets a sense […] of what a Renaissance aesthetician would find offensive: the premium placed on virtuosity, the long sequences of chords churned up *arpeggiata*, the exposing of raw dissonances, the extensions of range, sometimes beyond the natural range of the fingerboard, and the many highly syncopated slurred scale passages. Even the word used for these slurred passages – *strascini* (from *strascinare*) – is inelegant, and borrowed from the mechanical arts (Coelho, 1994: 403).

Bizarre and curious did not have to mean wild eccentricity in virtuosic display, though. Even the extreme use of dissonance, as in the toccatas by Michelagnolo Galilei, for example, would have been exceptional.

19.5.2 Training

Vincenzo Galilei (1581: 139) considered the traits and circumstances which shaped the successful careers of the best musicians, who, according to him, were very few in number.

Firstly, they showed discipline in learning. They studied the music of famous composers and learned their skills from celebrated musicians. Furthermore, they always continued to learn.

Considering examples of the seventeenth-century lutenists: Alessandro Piccinini came from a family of respected lutenists and took pains to adopt the instrumental novelties of the archlute and the theorbo relatively later in his career. Kapsperger was known as an expert theoretician and showed adaptability later in his career to his patron's requirements for sacred music. In contrast, many of the lute and theorbo manuscripts show little engagement with the refinements of composition, perhaps even reflecting the insulation of autodidacticism.

The importance of learning from celebrated musicians was also discussed by Christoph Bernhard, in Chapter 43, "Concerning emulation", in the *Tractatus*. Bernhard mentioned composers whose music was worth studying in order to better understand and learn the *stylus gravis* and *stylus luxurians* styles. For the *stylus theatralis* he mentions *inter alia* Monteverdi, Carissimi, Luigi Rossi "[…] and contemporary Roman musicians would well-nigh take the prize from the others" (see Hilse, 1973: 121 – 123).

Secondly, successful musicians travelled widely and worked with diverse musicians (Galilei,1581: 139 or Galilei 2003: 343).

Indeed, Castaldi seems to have travelled extensively (see Chapter 9). Piccinini and Kapsperger also travelled considerably in Italy and worked for influential patrons where they would have rubbed shoulders with other prominent musicians. Melii is a surprise, though.

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Did he work in relative isolation as an Italian lutenist at the Hapsburg court, holding a monopoly over the Italian lute and theorbo, which ultimately led to a stagnant personal style that failed to develop under competitive influence? On the other hand, Michelagnolo Galilei, who, as the son of Vincenzo Galilei, can clearly be assumed to have had a thorough training, adopted aspects of the French lute school, suggesting that he stayed abreast of trends while working at the Wittelsbach court in Munich.

Vincenzo Galilei's third criterion for success comes as no surprise: the musician had to be gifted by nature. This included genius, tasteful judgement, a good memory as well as a forceful yet graceful disposition of the hands.

However, Galilei highlighted a particularly pertinent condition for success. The best musicians

> […] have had the opportunity – deservedly – to serve grand and very rich princes who were not only musically knowledgeable and tasteful but also most generous. You know how important this stimulus is to noble and talented minds (Galilei, 1581: 139, as translated in Galilei, 2003: 343 – 344).

Piccinini and Kapsperger worked for appreciative patrons. The dedications of works in Saracini's books of vocal music suggests that he had an influential and supportive network. Micheagnolo Galilei, too, worked for an interested patron: Chauvel (1988: 8) points out that the Galilei family was known to the Wittelbachs well before Michelagnolo's employment at the court in Munich. Vincenzo Galilei had dedicated the first edition of his *Fronimo dialogo* (1568) to Duke Wilhelm V and visited Duke Albrecht V in 1579. Duke Maximilian I, Michelagnolo's employer, was interested in the optical and astronomical research of Michelagnolo's brother, Galileo. As an exception, Castaldi was in the financially fortunate position to be free of the reliance on patrons, but nevertheless seems to have enjoyed the support of like-minded, learned enthusiasts.

Galilei's criteria for brilliance surely remained relevant in the seventeenth century. However, the new musical styles and the changing listening habits of the audience must have required new skills, too. The changing esteem of the listener, the increasing professionalism and the developments and improvements to music instruments towards the end of the sixteenth century meant that patrons were increasingly keen to support specialised instrumentalists (Cypess, 2012: 8).

> With the decline of contrapuntal and derivative forms like the fantasia and intabulation, combined with the need for the lutenist to play more than one instrument, lute technique underwent a definite and perceivable change at the beginning of the seventeenth century, equal in scope to the transformations in vocal and keyboard technique at the same time. The parallel rise of more sectional and discursive genres, like the toccata, led to a subjectivity in overall approach (Coelho, 1997: 128).

Since Galilei's day, one may surmise an increasingly pragmatic approach to composition, which acknowledged the personal voice of the performer-composer. This suggests a disdain for lacklustre pedantry which even Galilei noted in the music of some learned composers. As I mentioned, instrumentalists were probably forced to find more efficient, effective and sometimes economical means to produce the desired results. This required a sound grasp of the possibilities of "convenient idiomaticism" and "affective idiomaticism" in complementing the purely musical aspects of composition.

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To this may be added the notion of *autonomy*: "open score" became important in the training of the seventeenth-century lutenist (see Coelho, 1997), who had to possess the ability to adapt music to his instruments and performance situation.

19.6   The toccata as a genre for music in crisis

19.6.1 Crises and paradigm shifts

I have considered the changing instrumentality, changing listening and changing role of performers. All these aspects made an ideal breeding ground for a flexible genre like the toccata.

Varying the lens through which the early Baroque is viewed may shed more light on the emergence and the fate of the lute toccata.

The usual view of the Baroque posits that a radical change around 1600 was followed by a relatively uneventful middle phase and an ultimate culmination in the high Baroque of the eighteenth-century masters. Silbiger (1992), instead, proposes that whilst a *crisis* in music is observable in the early seventeenth century, the true *paradigm shift* occurred as a watershed around 1650. The new paradigm applied throughout the eighteenth century. In Silbiger's (1992: 44) words:

> […] the so called early Baroque marked not so much the beginning of a new style as the crisis of an old one, and […] the so-called middle Baroque was not a holding station between the establishment of a new style in the early seventeenth century and its culmination in the early eighteenth, but a crucial period for music history that saw the birth of modern European music.

This is largely concurs with Palisca's (1981: 6) assessment:

> The first phase [of the Baroque style] was one of preparation. This began as early as 1550 and gained an irreversible momentum by 1580 […]. By 1640 in Italy an accumulation of many techniques used in common marks the end of the individualistic experimental phase. Between approximately 1640 and 1690 a style that had been spontaneous and pragmatic became more and more regulated by rules and standards. The treatment of dissonance became uniform. Chords rather than freely composed melodic lines determined harmonic motion. Rhythm was subjected to rigid metrical control. Expressive devices, formal schemes, and compositional categories became stereotyped.

To argue this view, Silbiger (1992) points to Charles Burney's *General History of Music*, in which Burney could not relate to the music of the early Baroque. In the third volume, Burney (1789) failed to warm to the music of Monteverdi and Frescobaldi, although he recognised the historical importance of the latter.[303] For Burney, the music only *improved* later in the seventeenth century, with Carissimi's generation. Silbiger (1992) believes that Burney and others of his generation could identify with the music of later seventeenth-century composers, because even though music had continued to change, these changes occurred within the same paradigm as their own music. This new paradigm had come to fore only after 1650 (Silbiger, 1992: 43). Similarly, when eighteenth- and nineteenth-century composers drew inspiration

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[303] Frescobaldi's "[…] chief excellence consisted in composing and playing on the organ and harpsichord, for which he became so renowned, that his works, both printed and manuscript, were in the hands of all professors and collectors of musical compositions" (Burney, 1789: 532).

from earlier music, they were attracted to music after 1650, not to the music of Frescobaldi or Monteverdi (Silbiger, 1992: 43).

Thus, Burney

> […] did see merit in the conservative *Recercari* and *Fantasie* "if we consider the state of instrumental Music at the time they were produced," but, curiously, felt that the toccatas – to us the essence of early Baroque modernism – had suffered more from age (Silbiger, 1992: 35; see Burney, 1789: 533).

Regarded in this way, one could argue that the universal paradigm from the early Renaissance until at least the mid-seventeenth century was that of the well-defined, common style of Franco-Flemish composers (Silbiger, 1992: 39 – 40). However, in the early seventeenth century, although the old paradigm was still valid, music suffered a crisis which eventually led to the stability of a new paradigm.[304]

Silbiger (1992: 40) identifies certain causes for this crisis. For music he mentions changes in patronage, the new humanistic ideals concerning proper text setting, Tridentine reforms and the increasing rhetorical function of music. These were accompanied by musical experimentation with adherents and defendents for both the old and the new styles. In search of new musical expression, chromatic alterations and destabilisation of octave species, shifts of mood and a variety of textures undermined the stylistic stability of the nevertheless still presiding old paradigm.

The resolution to the crisis only came after 1650, which brought about a new paradigm with its own universal rules and standardisation, which remained relevant until the later nineteenth century (Silbiger, 1992: 40). For example, Silber (1992: 40) notes that works appeared as separate movements, each with its own stable tempo and mood. Tonal procedures, instead, allowed contrast and variety in lengthier movements within musically cohesive extended pieces.

<div align="center">∗∗∗</div>

The toccata genre can be contextualised particularly well within Silbiger's interpretation of the early seventeenth century. In fact, the idea of a crisis to an old paradigm was already implicitly raised by Schrade (1926). As I have already outlined, Schrade (1926: 613 – 614) regarded the rise of the toccata in the desire to bridge the discrepancy between the external rules (or norms) and the internal artistic will, in order to achieve individual expression ("*Einzelschicksal*"). Pertinently, Schrade thereby regarded the toccatas to be "*letzten Ausläufern der Renaissance*" {last run-offs of the Renaissance}.

Hering (1954: 277), too, noted:

> *Die Tokkata gehört einer Epoche an, die ihre Werkformen nicht so eindeutig bezeichnete wie spätere Zeiten.*

> {The toccata belongs to an epoch which did not define its work forms [genres] as exactly as did later times.}

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[304] Silbiger's model of a paradigm shift does run the risk of presenting yet another teleological narrative for music history. Yet, applied with care, it can actually acknowledge, emphasise and explain structures and fashions which were important for a specific period and region, thereby inviting an examination even of those aspects which did not prove to be enduring.

<div align="center">464</div>

Moreover:

> *Kennzeichnend ist, daß das eigentlich Tokkatische gerade dann seinen typischen Charakter desto mehr verliert, je mehr die geprägte Form die ursprünglich willkürlich verlaufenden Konturen verbietet* (Hering, 1954: 277).
>
> {Significantly, the actual toccata-like element [*Tokkatische*] increasingly loses its typical character the more the manifest form precludes the originally capricious contours.}

The lute and theorbo toccatas almost precisely reflect or confirm Silbiger's (1992) view of the early seventeenth century. At least for the Italian lute family, the toccata (and, indeed, the early seventeenth-century), represented the end of an era, not the beginning of a new one.

19.6.2 Legacy

Various scholars have identified "schools" for the keyboard toccatas, a carryover of the genre and style to elsewhere in Europe, notably by such keyboardists as Froberger and Sweelinck and, ultimately, a continuation of the tradition to Bach (and beyond).

The same cannot be said for the lute toccata. Strangely, unlike with the keyboard toccatas, one cannot truly identify a strong "school" of lute and theorbo toccatas. Whereas, Kapsperger's *Libro primo d'intavolatura di chitarone* (1604) seems to have enjoyed popularity for a significant period since its publication, his style nevertheless stands out for its significant uniqueness within the extent lute and theorbo repertoires. Only occasionally might one surmise feeble attempts to copy Kapsperger's style, such as in the *Perugia* manuscript. Frescobaldi and Kapsperger might be regarded as representing a similar movement or school for the toccata, though (see Coelho, 1987).

Moreover, neither the toccata nor Kapsperger's style appear to have had any significance for the lute after the appearance of Kapsperger's *Libro quarto d'intavolatura di chitarone* (1640) – at least not in any extant notated form (except, perhaps, the untitled *[Toccata]* in *Modena A*, transcribed in **Volume 2** and discussed in Chapter 14). Bernardo Gianoncelli's *Il liuto* (1650) favours dances, but does contain some *tasteggiati*. As short, simple preludes to the suites, these *tasteggiati* have little in common with the capriciousness and multisectionality of the works by Kapsperger or Picccinini. Giovanni Pittoni published in the newer genres of the *sonata da chiesa* (Pittoni, 1669a) and *sonata da camera* (Pittoni, 1669b), for theorbo and *continuo* – thus noticeably within the new paradigm outlined by Silbiger (1992).

The toccata also did not serve as a significant genre for the lute in the rest of Europe. It is remarkable that the Italian toccatas in the multisectional and rhapsodic style of Piccinini and Kapsperger failed to find their way into anthologies outside of Italy to any great extent.[305]

In France this is hardly surprising, seeing as the lute had taken a rather different course with its new tunings and its own fashionable techniques, ornaments, textures and mannerisms.

In Germany, a scattering of toccatas are found amongst preludes and similar pieces. Toccatas by Michelagnolo Galilei as well as by Lorenzino are to be found in anthologies. Consider, for

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[305] Kapsperger's *Toccata 1ª* from his *Libro primo d'intavolatura di liuto* (1611) is however included, notated in French tablature, in the *Schele* lute manuscript (see Coelho, 1995: 13).

example, the *Toccata M. Galilei* in Georg Leopold Fuhrmann's *Testudo gallo-germanica* (Fuhrmann, 1615: 23), which is of the four-voiced, homophonic type. A toccata by Michelagnolo Galilei in Besard's *Novus partus* (1617), *Toccata del listesso*, is transcribed in **Volume 2**. Works by Lorenzino are found in Besard's *Thesaurus harmonicus* (1603). In his *Hortus musicalis novus* (1615), Elias Mertel preferred the title prelude, even for a piece which is concurrent with the *Toccata* on page 38 of Michelagnolo Galilei's *Il primo libro d'intavolatura di liuto* (1620) – see **Volume 2**.

Mylius included a group of twelve *toccadas*, grouped with the section of preludes, in his *Thesaurus gratiarum* (1622). The sixth *toccada* is concordant with *Toccata Cromatica del Signor Vicenzo Bernia Bollognese* (Besard, 1617: no. 32; transcription in **Volume 2**) and with the *Toccata* on folio 110ᵛ in the *Aegidius* manuscript.[306]

The *Aegidius* manuscript is a rather eclectic anthology containing French, German and Italian music. For example, there is a *Toccata galilei* on folios 112ᵛ to 113. A few concordances with Piccinini and with Melii show that their dances, not their abstract works, were copied. Consider the *Courante PP Melii* on folios 8ᵛ to 9 and the *gagliarde* and *correnti* by Piccinini on folios 141ᵛ to 146. Some toccatas of Lorenzino are concurrent with works in Besard (1603). For example, the *Toccata* on folios 43ᵛ to 45 is concordant with the piece on folio 10ᵛ in Besard (1603).

In other words, the toccatas which did find their way into German anthologies and manuscripts, seem to have been those which, despite showing instrumental freedom, still related to the *stile antico* rather than to the rhapsodic and highly personal styles of the works in the *stile novo*.

Later lute styles also did not recall the styles of the early seventeenth-century. Giovanni Zamboni's *Sonate d'intavolatura di leuto […] opera prima* (1718) consists of suites of dances. Typically the sonatas start with the *Alemanda,* but the first opens with a *Preludio,* which does feature some individualistic freedom of beat and arpeggiated figures. However, the closest that Zamboni's music comes to relating to toccatas of the early seventeenth century is perhaps the opening piece of *Sonata 8ᵃ,* which is marked *Arpeggio* (Zamboni, 1718: 25). It consists of block chords, one per bar, that the performer is evidently required to arpeggiate. Whether Kapsperger's theorbo arpeggiation pattern would still have been applied a century later is questionable. Presumably the performer would ensure more regular ascending and descending arpeggio figures. Most of the block chords have five notes, although some have only three or four. The piece remains harmonically modest, as a truly simple prelude, which does not compare to the expression of Kapsperger's *Toccata 2ᵃ Arpeggiata* (1604).

Whilst scholarship since the time of Schrade (1926) and Valentin (1930) has traced lines of influence from the early seventeenth-century Italian works to the late German Baroque keyboard toccatas, this cannot be done for lute music. The later German Baroque lute music does show strong influence from the French school, though: consider the music of Esaias Reussner the younger, or the suites in Jacques Bittner's *Pièces de lut* (1682). As a contemporary and acquaintance of Bach, Sylvius Weiss' *sonatas* are suites of dances typical of the late Baroque. Uncommonly, the *Sonata* in G in the *London Weiss* manuscript includes

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[306] Vincenzo Bernia is otherwise unknown.

a *Toccata*.[307] This toccata has a stately opening section, followed by an energetic fugue and ends with a brief *adagio* section which recalls the dignified opening. The work shows *Spielfreude* in that the fugal writing is idiomatic rather than contrapuntally ingenious (as the fugue genre is adjusted to the idiom of the lute). Yet, the toccata bears little resemblance to, or influence from, the Italian lute works of a century earlier. Weiss' inspiration in this regard was presumably the keyboard toccata genre of his contemporaries and perhaps also the form and style of the French overture. It does not present a continuation of a toccata tradition in the lute and instead stands out as an exception.

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[307] This *sonata* consists of:
- *Preludie* (p. 210)
- *Toccata* (pp. 211 – 213)
- *Courante* (pp. 214 – 215)
- *Bouree* (pp. 216 – 217)
- *Sarabande* (pp. 218 – 219)
- *Minuet* (pp. 220 – 221)
- *Allegro* (pp. 222 – 223).

20 Conclusions

Victor Coelho (1987: 151) has raised the question:

> Does the lute and chitarrone repertory, and Kapsperger's contribution in particular, represent no more than a peripheral area of Italian instrumental music of the *seicento*?

The answer depends on the chosen historical narrative. As long as the emphasis is placed on tracing durable trends, it is hardly surprising that the lute repertoire has been side-lined. The absence of any true characteristic and distinguishable "schools" of lute toccatas, the relative paucity of printed music (in comparison to the sixteenth century) and the lack of identifiable stylistic continuity beyond the first half of the seventeenth century, makes the Italian lute and theorbo repertoire most unattractive to historical narratives which trace a progressive path across various epochs. In regarding broader time frames, one can hardly be faulted for regarding the seventeenth-century Italian lute repertoire as a rather transient and perhaps even insular facet of Western music.

Yet, to only regard the history of music from such a teleological approach is to suppress valuable data through oversimplification. Whilst many products of the musical experimentation which accompanied the *stil novo* proved to be unenduring, the multifaceted musical style(s) of the early seventeenth century presented the musical biosphere of at least the generation of Kapsperger and Frescobaldi and their patrons. Moreover, from the vantage point of the most enthusiastic seventeenth-century advocates of the *seconda pratica*, *their* music posed a zenith. After all, they had no way of knowing in which direction music would go in later decades. In other words, it is important to regard the music of the seventeenth century as a cultural and social product of its own time, as well as a manifestation of trends which already emerged in the sixteenth century.

This has been my approach to the lute and theorbo toccatas and it is my hope that this will convince the reader that the seventeenth-century lute and theorbo repertoire has much to contribute to musical and social studies of the seventeenth century.

Some aspects of this repertoire have to be acknowledged, though.

The toccatas showcase a departure from strict contrapuntal ideals in writing for the lute. In the first place, some of the instrumental freedom and idiomaticism existed to varying degrees in the sixteenth century, but as exceptions to the vocal contrapuntal ideal which dominated the earlier repertoire. Almost within a generation – the generation born around 1580 – a preference for idiomatic textures accompanied a stark decline in the contrapuntal abstract genres. It is significant that this generation chose to harness the instrumental possibilities, which had previously been regarded with scepticism in serious composition.

Dance music and variations of popular grounds or formulas form the bulk of the repertoire, especially in the manuscript sources. The freedom of the toccata allowed the genre to significantly displace the other abstract genres in printed and manuscript sources alike.

Nevertheless, the toccata took on different significance and quality for different composers and performers and there is by no means one style or one approach. Throughout this study, rather than attempting to sweep any meagre examples under the carpet, I have chosen to show a representative overview, which may illuminate the social and musical significance of the different pieces alike.

One could classify the toccata in at least four types. *Pedagogical toccatas* range from simple, small exercises in passagework to larger pieces, which present sequences of patterns and figures, seemingly designed as finger exercises rather than as expressive pieces. The increasing occurrence of such exercises in manuscripts since the late sixteenth century reveals much about the mounting focus on instrumental *habitus,* as opposed contrapuntal aspects alone.

These etude-toccatas may also reveal new requirements in the training of musicians, in order to prepare the lutenist for the flexibility which might be expected in an ensemble *continuo* role. Agazzari said that the lutenist

> *Devesi dunque, hora con botte, e ripercosse dolci; hor con passagio largo, et hora stretto, e raddoppiate, poi con qualche sbordonata, con belle gare e perfidie, repetendo, e cavando le medesime fuge in diverse corde, e luoghi […]* (Agazzari, 1607: 8).

> {[…] must, then, use sometimes gentle strokes and repercussions; sometimes slow or quick or repeated passages; sometimes a drone; sometimes lovely competitive figures and persistent ones, repeating and bringing out the same imitations at different pitches and in different places […] (as translated by Rose, 1965: 389).}

On the other hand, Agazzari also cautioned that to play the lute nobly, one must avoid playing only *passaggi* and diminutions (see Agazzari, 1607: 8, Rose, 1965: 389 or North, 1987: 88).

One might also identify an *amateur toccata* trend, in which the freedom of the toccata genre facilitated the composition of pieces which could be tailormade to the seventeenth-century amateur's disinterest in pedantry and unnecessary "artisanal" difficulty. For their slapdash handling of even the simplest aspects of musical composition, some may even reflect the compositional attempts of self-taught amateurs. Despite the embarrassing musical quality of these pieces (which are found aplenty in the manuscripts), they do have much to reveal about more everyday music-making in this epoch.

Of the works which may be identified as *professional toccatas*, there seem to be two trends. On the one hand, there are those pieces that seem to have been the products of performance settings in which the music provided pleasing background sounds for uncritical listening. Of significantly better quality than the amateur pieces, these *workhorse toccatas* rely on sequencing, centonization and excessive movement in parallel tenths and sixths. They thereby fail to show genius. Yet there is much to be gleaned in terms of the performance contexts, the composers' new ideals in seeking an idiomatic instrumental language and perhaps a concern for economy or efficiency in providing music in certain settings.

Of greatest musical interest to the scholar and performer alike are the highly individual, innovative works which one might call *signature toccatas*. These are the works by the knowledgeable and gifted performer-composers, who also served discerning patrons, striving to provide something to talk about and to highlight the resourcefulness of the composer as an

artist. The freedom of this abstract genre proved to be the vehicle which allowed the instrumentalist-composer to present himself as a "personality" rather than a mere craftsmen (see Medforth, 1993: 207). I have highlighted the privileged positions of these composers: Castaldi, Kapsperger and Saracini, as noblemen, presumably enjoyed a certain financial independence which allowed them the freedom to develop their personal styles. Kapsperger, Piccinini and Michelangolo Galilei enjoyed the support of attentive patrons. We can also assume that they received excellent training.

Ultimately, in contrast to the historical progressive path which has been described by various scholars for the keyboard toccata, the first half of the seventeenth century represents the acme of the toccata in the lute repertoire.

This emphasises the importance of treating the early seventeenth-century as a rich period on its own – for the keyboard and lute alike.

The (notated) lute and theorbo toccata seems to have fallen into disuse after 1650. Consider the genre changes in the last Italian printed lute books of the century: Gianoncelli (1650) favoured dance suites in his *Il Liuto*, for which the introductory *tasteggiati* show little analogy to the expressive panache of the toccatas of Kapsperger; and Pittoni (1669a and 1669b) preferred the forms and genres of the *sonata da chiesa* and *sonata da camera*.

Moreover, the Italian lute and theorbo appear to have declined significantly as solo instruments after 1650. The toccata also did not prove to be an enduring genre within the lute repertoire, neither in Italy, nor elsewhere in Europe, after the first half of the seventeenth century.

This ties in ever so neatly with Silbiger's (1992) view of the early seventeenth century as a period of crisis in music, followed by a paradigm shift after 1650. Nevertheless, some care is needed in order not to argue in terms of a teleogical narrative, but rather to appreciate the early seventeenth-century toccata as products of their own time. The "crisis" period, as an unstable continuation of the paradigm of the sixteenth century, then, did offer a climate favourable to fruitful inspiration for a select few lutenist-composers. Yet, for the most part, the lutenists seem to have been at a loss with composing abstract music in which there was no contrapuntal focus and no pre-existing model. That explains why the more lacklustre pieces are short and unmemorable.

The French solved this by focusing on dances. Indeed, elsewhere in Europe, the French style, with its emphasis on the fashionable dances of the Baroque suite, proved to be the order of the day. This style, which better accommodated an increasingly tonal musical language, saw enduring strands in the music of the later Baroque, including the style of the high Baroque German lutenists.

In terms of the toccata as a product of the early Baroque, this brings to mind Dragosits' (2012: 177) remark that Kapsperger's "*zum Schweigen verdammten Partituren*" {to taciturnity condemned scores}, despite the esteem and influence he enjoyed in his own lifetime, can be ascribed to the fact that he followed paths that

> […] *auf lange Sicht, teils aber schon zur Mitte des siebzehnten Jahrhunderts hin, [sich] doch als Sackgassen erwiesen* (Dragosits, 2012: 177).

{…over the long run proved to be dead-ends, some already by the mid-seventeenth century.}

<p align="center">***</p>

It is my hope that this study will invite further research into the Italian solo lute and theorbo music and, pertinently, that this repertoire will find a more representative voice in future studies into this boisterous period in music history.

Some topics for further research have presented themselves in the course of my research. In the first place, the toccata appears not to have held significance as a genre for the lute outside of Italy. However, occasional exemplars are to be found in printed and manuscript sources elsewhere in Europe, as I touched upon in Chapter 19. Further research into the abstract genres such as preludes in early seventeenth-century sources from elsewhere in Europe, in which stylistic and idiomatic aspects are related and differentiated to those of the Italian toccata, may prove fruitful.

The other genres – dances and variation-type pieces – of the Italian lute composers and manuscripts also deserve more attention, even if these prove to be of more value to discussing historical and social contexts than to purely musical ones. Moreover, this will also allow the toccatas to be related to other genres by the same composer, leading to an even clearer picture of Italian solo lute and theorbo playing.

Piccinini's music would also benefit from closer scrutiny. Further attention to the differentiation between his theorbo and lute styles may prove most informative to appreciating the aspects of an evolving lute style in Italy.

Although the notion of a decline of the (solo) lute and theorbo in Italy after 1650 is supported by the lack of sources after this date, Giovanni Zamboni's *Sonate d'intavolatura di leuto opera prima*, printed in 1718 and Filippo Dalla Casa's archlute manuscript (*Dalla Casa*), dated 1769, suggest that there must have been some continuation of solo lute playing. Further research into the position of solo lute and theorbo playing, or lack thereof, in Italy after 1650 is needed, but may be impeded by the lack of sources.

The current study has placed more emphasis on clarifying the position, style and context of the lute toccata. Considered herein from various points of view and in terms of various aspects, this repertoire should now be better positioned for further comparative studies to the keyboard toccata. The notion of crosspollination between the keyboard and lute-family, not only in the toccata genre, but in general style too, certainly remains a field for further in-depth inquiry. However, this should not be approached from the *a priori* assumption that the lute simply attempted to emulate the keyboard. Furthermore, the lute and theorbo styles should also be related to other instrumental and vocal trends too, as I have shown.

The seventeenth-century Italian guitar repertoire also contains some toccatas which could allow the genre to be viewed from yet another interesting angle.

Ultimately, the toccata remains a quicksilver genre and is best approached as such – both in performer's interpretation and the scholar's analysis. It is to be hoped that eventually more unknown sources, or those which are presumed to be lost, will emerge, thereby shedding ever more light on the captivating epoch of the early Italian Baroque.

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