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## Renaissance Ornamentation

### Ornamentation in Spanish Renaissance Vocal Music

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Charles Jacobs

Spanish sixteenth-century sources are unusually rich in references to vocal ornamentation. It would seem contradictory, therefore, that Juan Bermudo's indispensable writings,<sup>1</sup> owing to his aversion to the *glosa*, are virtually barren in this respect. And Diego Ortiz's *Tratado de glosas* (Rome, 1553)<sup>2</sup> and Tomás de Santa-María's *Arte de tañer fantasía* (Valladolid, 1565)<sup>3</sup> are directed to instrumentalists, not vocalists, the former to players of bowed string instruments, the latter to keyboard performers.

Two sources, a century apart, on the other hand, provide, copiously, essential information: Luis de Milán's *El maestro* (Valencia, 1535)<sup>4</sup> and Domenico Pietro Cerone's *El melopeo y maestro* (Naples, 1613).<sup>5</sup> The

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1. See his *Declaración de instrumentos musicales* (Osuna, 1555; facs. edn., 1957), fol. 84<sup>v</sup>, quoted in my *La interpretación de la música española* (Madrid, 1959), 48-50; but see Bermudo's remark concerning application, in keyboard music, of the *redoble*, quoted *ibid.*, 69.

2. Second modern edition by M. Schneider, n. d. (Bärenreiter-Verlag, edn. no. 684; ca. 1936).

3. Facs. edition, 1972.

4. Modern edition by the present writer (Pennsylvania State University Press, 1971).

5. Facs. edition (2 vols.), 1969.

present article forms a survey of vocal ornamentation, as described in these sources and sixteenth-century Spanish publications between them.

Milán's references to vocal ornamentation are rich to the extent that they are numerous and very specific about when and where the embellishment should or may occur, but elusive in that he does not describe individual ornaments.<sup>6</sup> The relevant comments are found in the introductory paragraphs to individual compositions in *El maestro*.

Several terms are used by Milán in his remarks concerning ornamentation; the most frequent of these is *redoble*; but *quiebro*, *glosa* (gloss), and *trinar* (trill) also appear in his text. Milán's general term for vocal ornamentation is *hacer garganta*.<sup>7</sup>

In his clear and unequivocal descriptions of ornaments in the *Arte*, Santa-María cites the *quiebro* and *redoble*.<sup>8</sup> The former generally is a mordent-like ornament or trill, the latter a turn, sometimes followed by a trill. For the *glosa*, Santa-María provides extensive examples of decorative passages for instrumental embellishment of polyphonic vocal music.<sup>9</sup>

Milán mentions the *quiebro* only twice in *El maestro*; e.g., for his setting of Petrarch's "Nova Angeleta,"<sup>10</sup> a work in a moderately rapid tempo, he writes: "the singer is to sing in an unadorned fashion; and, wherever it will fit, the singer should gloss with his voice, be it a *quiebro* or, as they say, to trill (*trinar*)."<sup>11</sup> Thus, the gloss (*glosa*) is made up of ornaments.<sup>11</sup>

The sole reference in *El maestro* to the trill is that just quoted; and the second mention of the *quiebro* occurs for the setting of another Petrarch sonnet, "Amor che nel mio pensier vive": "the singer is to sing with some vocal *quiebro*."<sup>12</sup> It may or may not be coincidental that the terms *quiebro*, trill, and gloss appear in *El maestro* only in connection with compositions having Italian lyrics.

Vocal ornamentation — for which, as mentioned earlier, Milán uses the expression *hacer garganta* — is called for often in *El maestro*, most

6. See my edition, 5, 302-04, 306-07, 314-18.

7. *Ibid.*, 302, etc.; (*garganta* = throat).

8. See my *La interpretación*, 56-68, in which Santa-María's remarks and musical examples are provided *in toto*.

9. Quoted in *La interpretación*, 50-53.

10. See my edition, 307, 144.

11. Milán recommends glossing the vocal part also in his introductory remarks to no. 38; see my edition, 307, 139.

12. *Ibid.*, 306, 133. Milán calls for glossing in the performance of no. 38 as well (see fn. 11).

especially in the initial versions, in a slow tempo and with unadorned *vihuela* parts, of *villancicos* in Spanish and Portuguese.<sup>13</sup> Again, Milán does not specify the nature of the ornamentation.

The other sixteenth-century Spanish vihuelists do not demonstrate the same degree of interest in ornamentation as Milán. Luis de Narváez, whose justly celebrated sets of variations in *Delphin de Música* (1538)<sup>14</sup> amply display ornamental passagework, merely states in passing, when explaining his signature for a slow tempo (♩), that this tempo is used "because the music, from its *consonancia* [chordal character] or *diminución* [ornamentation], requires such [a tempo]."<sup>15</sup>

Alonso de Mudarra, on the other hand, discusses the *redoble* at some length in his *Tres libros de música en cifra* (1546)<sup>16</sup> and applies two types of *redoble* performance to music in his collection<sup>17</sup> by means of "symbols" of nonsense syllables, "dedi" (*redoble* of *dedillo*) and "dosde" (*redoble* of two fingers).<sup>18</sup>

Enríquez de Valderrábano makes the scantest mention of ornamentation in his *Silva de sirenas* (1547):<sup>19</sup> "There are some fantasias [herein] lacking ornamentation (*redoble*) and, nevertheless, they have their own [technical] demands; however, those [players] with some ability will enjoy the ornamentation (*redoble*) and composition (*horden de bozes*) found in this book." He had earlier<sup>20</sup> cautioned discretion in the application of glosses to the music of other composers and had himself only reluctantly provided some glosses, because "each one glosses according to [the capacity of] his hands."

Fuenllana, like Milán and Mudarra, describes ways (*maneras*) to perform *redobles* in his *Orphénica lyra* (1554),<sup>21</sup> but, unlike his predecessors, he mentions an additional, third, way. Although again, Fuenllana, by

13. See nos. 29, 30, 32, 34, and 62-67. Other works, for which Milán indicates vocal ornamentation as suitable, are nos. 69-71.

14. See the edition by E. Pujol in *Monumentos de la música española*, 3 (before 1945).

15. *Ibid.*, introduction, 21; see also, the present writer's *Tempo Notation in Renaissance Spain* (1964), 18-22.

16. See Pujol, *Monumentos* 7 (1949).

17. See the opening works of the *Tres libros*, facs. edition, introduction by J. Tyler, 1980.

18. Milán had referred to the same two *redoble* performance techniques in *El maestro*.

19. Quoted from the (incomplete) edition by E. Pujol, *Monumentos*, 22 and 23 (1965), 1, introduction, 17.

20. *Ibid.*, 1, 12.

21. See my edition (1978), xlvii (esp. fn. 7), liii, xc-xcii.

*redoble* seems usually to mean simply ornamentation, the term, if only at times, also implies for him a mordent or trill.<sup>22</sup> Fuenllana inveighs against the application of glosses or *redobles* in the transcription or performance of other composers' music;<sup>23</sup> thus, it would seem his remarks, if not contradictory, have sole reference to the performance — without further ornaments — of the passagework in solo instrumental music of the *Orphénica*.

None of the vihuelists following Milán, including Diego Pisador and Esteban Daza,<sup>24</sup> the last of Spain's sixteenth-century vihuelists whose efforts achieved publication, says anything regarding vocal ornamentation or its application to the solo vocal music of their collections. In my edition, *A Spanish Renaissance Songbook*,<sup>25</sup> I have provided 63 solo songs from these sources and Bermudo's *Declaración*. The nature of the *vihuela* music in the three original songs of Fuenllana's *Orphénica*<sup>26</sup> does not encourage embellishment to the vocal part, except for the briefest ornaments and then only if one ignores Fuenllana's admonition against altering other composers' works.

The *vihuela* part, similarly, in Narváez's "Si tantos halcones" and "¿Con qué la lavaré?",<sup>27</sup> through its almost constant motion, would appear to preclude application of ornamentation to the vocal line. In contrast, most of Mudarra's *vihuela* parts are predominantly chordal;<sup>28</sup> one would expect the singer might apply ornamentation — *hacer garganta* — to the corresponding vocal parts, especially when more than one stanza of lyrics is given in the source and where the tempo is not rapid. Application of ornamentation to the songs of the other vihuelists seems similarly problematical, to the extent that no information is specifically forthcoming from sixteenth-century Spain regarding not only where or how ornamentation would be applied in general practice but what the nature of the ornamentation actually might be.

Perhaps the only important information extant, which may be not only pertinent to the ornamentation of Spanish sixteenth-century vocal music, but for which a rich compendium of musical examples is given, comes

22. *Ibid.*, loc. cit., esp. xlvii and xcii, fns. 1 and 2.

23. *Ibid.*, xlviii, fn. 6 et supra, and lxxxix.

24. Respectively in their *Libro de música de vihuela* (1552; facs. edn., Geneva, 1973) and *El parnaso* (1576; facs. edn., Geneva, 1979).

25. Pennsylvania State University Press, 1988. For Fuenllana's vocal music, see my edition cited fn. 21.

26. Nos. 167, 177, and 178 in my edition.

27. *A Spanish Renaissance Songbook*, nos. 3 and 4.

28. See, e.g., *ibid.*, nos. 7-13.

from Domenico Pietro Cerone's *El melopeo y maestro*, published in the Spanish language in Naples (1613). Of relevance to vocal ornamentation are, out of this enormous treatise, the ten chapters of its book 8, "In which the rules for vocal ornamentation and glossing (*cantar glosado y de garganta*) are presented."<sup>29</sup> The following constitutes a summary of the material provided in Book 8 of *El melopeo*, with its musical examples:

Chapter 1 ("Concerning the ease and skill required in all performance and the manner of singing with embellishment [*con Acento*]"):

With a marginal reference of acknowledgment to Lodovico Zacconi — "L. Zacconi, *todo enteramente*"<sup>30</sup> — Cerone discusses how desirable gracefulness is, giving, among his examples, the difference in horsemanship between a gentleman and a peasant. He further explains,

It is necessary . . . that his [the singer's] manner of singing be accompanied by [his] ease and skill. This type of singing . . . is commonly called vocal ornamentation [*cantar de garganta*] (which is the same as *Cantar de gorgia*, in the Italian language), and is nothing other than a union of many short notes (*corcheas y semicorcheas*) gathered and united in any part of the measure . . . Then the singer accompanies his performances with gracefulness [and], whenever singing, presents the music with beautiful and graceful embellishments (*acentos*). And because the voices of music do not always move by step, but at times one [note] is separated from another by the leap of a third, a fourth, a fifth, etc., it will be well, to achieve the listeners' satisfaction, to attempt to provide some graceful embellishment to the notes. Because the composer, composing them, did not concern himself with anything but arranging [the notes] according to acceptable harmonic progression; but the singer must adorn them according to the character of the lyrics. For that, it is to be known that the said notes are performed (*se acompañan*) with a certain embellishment (*unos acentos*) realized by some delays and sustaining of the voice, which is carried out by taking away part of one [rhythmic] value and giving it to another.

Cerone's text and musical examples here come essentially from Zacconi's *Prattica di Musica*, Book I (Venice, 1592).<sup>31</sup> It is clear (see Ex.

29. Pp. 541-64.

30. *Op. cit.*, 541.

31. Chapter 63 (fols. 55<sup>v</sup>-57<sup>r</sup>); see F. Chrysander, "Lodovico Zacconi als Lehrer des Kunstgesanges," in *Vierteljahrsschrift für Musikwissenschaft* 11 (1893; repr., 1966), 249-310, esp. 281-89. Chrysander's article also treats other chapters of the *Prattica*, but an earlier article with the same title, treating, however, Zacconi's Chapter 66 (fols. 58<sup>r</sup>-76<sup>r</sup>),

1) that the melodic decoration (most often in dotted rhythm) forms part and parcel of the detention of the rhythm. Cerone cautions against using "these graces" for *Fa* to *Mi* and *Re* to *Ut*; also that, when the intervals of the fourth or fifth are involved, this performance practice may only be used in ascending motion. He also recommends that practice and the example of "any singular singer" will supplement the natural deficiencies of printed examples. In addition, Cerone warns against excessive or exaggerated application of these "*accentos y . . . gracias*," or of glosses.

**Example 1** (see musical examples at end of text)

Chapter 2 ("The way to sing rhythms [*Figuras*] in a livelier fashion and with more force"):

Cerone explains that, "besides singing rhythms with lovely embellishments (*con hermosos accentos*), it is customary also to break them (*romperlas*) with a certain liveliness and force, which, in music, produces a very pretty effect"; he provides ten examples as "a guide" for the "many others" possible, giving each example first in unaltered form (*el passo entero*), and afterward in the "broken" version (*el rompido*):<sup>32</sup>

**Example 2**

Chapter 3 ("Easy elementary examples for novices in glossing [*la Glosa*]"):

In this chapter, Cerone provides 27 passages, in unaltered and glossed versions, which, he says, may be used in any voice or any clef, as well as in natural or flat:<sup>33</sup>

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to which this article in fact forms a sequel, was published in the same journal 7 (1891; repr. 1966), 337-96. References herein are to either article, without specific citation of volume, since the page nos. involved do not coincide.

32. Examples 2a, b, d, and g correspond to examples given by Zacconi in his *Prattica*, I, fol. 56<sup>v</sup>, sometimes, as in further borrowed musical examples, in transposition or altered in *El melopeo*; cf. Chrysander, *op. cit.*, 287. At times, Cerone's glosses differ significantly from Zacconi's corresponding ones: cf., e.g., examples 7, VIII.i, IX.j, XII.e.

Errors occurring both in Cerone and Zacconi have been corrected herein; of the two sources, owing to Cerone's admitted dependence on Zacconi, the latter has been taken as the more authoritative source in the consideration and correction of errors. The "unaltered form" of an example is usually called, in this article, the "model." The C found at the beginning of many Cerone examples and the *longa* at their end have been suppressed here.

33. Most of this example seems borrowed from Santa-María's *Arte de tañer fantasía* (see fn. 3), I, ch. 23 (fols. 58<sup>v</sup> - ), given complete in my *La interpretación* (cited fn. 1), 50-53, herein abbreviated "S"; from Ortiz's *Tratado*, abbreviated "O" (references are to the edition cited in fn. 2); and Zacconi's *Prattica*, I, abbreviated "Z" (references are to the original treatise and to Chrysander — "C" — cited fn. 31). Some examples, found in Ortiz

Pedro Cerone at age 47, as portrayed in *El Melopeo*, [preface, p. 9]



and Santa-María, perhaps were musical commonplaces — knowledge and "property" of all informed musicians of the time.

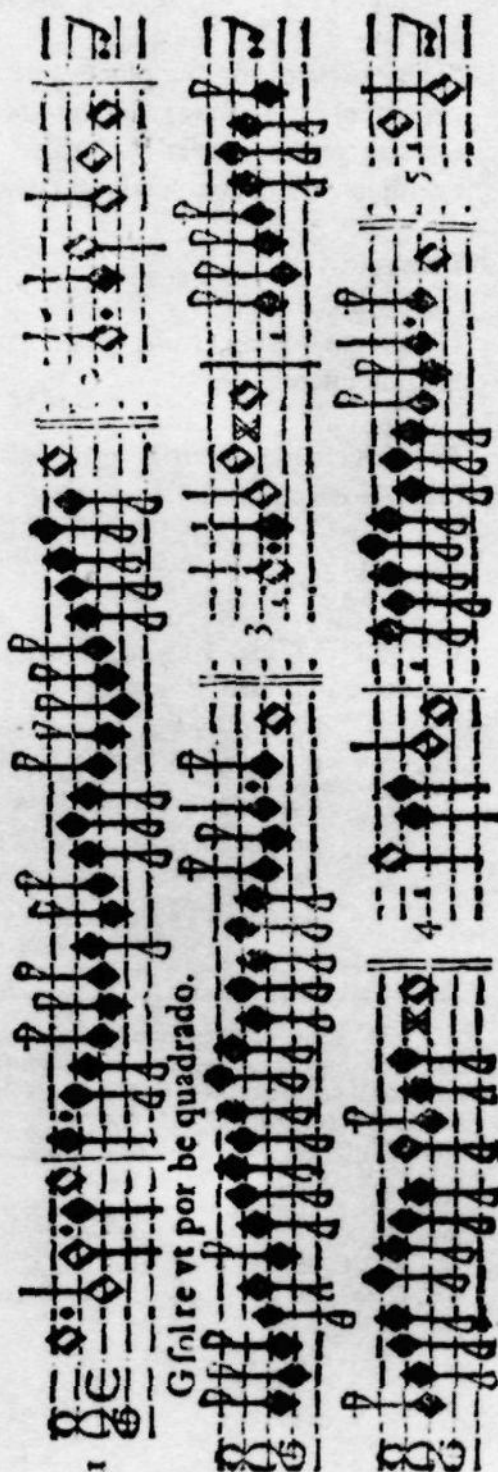
Cerone's presumed borrowings in Ex. 3 are, as follows: 3a.1, 3: S; 3b and c: S; 3d.1: S and O (p. 41, brace 2, no. 3); 3d.2: S and O (p. 41, br. 2, no. 6); 3d.3 and 4: S; 3e.1: O (pp. 40, br. 4, no. 1, and 41, br. 4, no. 2); 3f.1 and 2: S; 3g.1: S; 3h.2-4: S; 3i.2: S; 3i.3: S and O (p. 47, br. 1, first ex.); 3i.4 and 5: S; 3j.1 and 3: S; 3l: Z (fol. 59<sup>v</sup>; C, 349, no. 7); 3m: Z (fol. 59<sup>v</sup>; C, 348, no. 1); 3n: Z (fol. 59<sup>v</sup>; C, 348, no. 2); 3o: Z (fol. 59<sup>v</sup>; C, 348, no. 4); 3p: Z (fol. 59<sup>v</sup>; C, 349, no. 8); 3q: Z (fol. 59<sup>v</sup>; C, 349, no. 9); 3r.1: Z (fol. 59<sup>v</sup>; C, 349, nos. 6 and 10); 3s: Z (fol. 60<sup>r</sup>; C, 352, no. 1); 3t: Z (fol. 59<sup>v</sup>; C, 350, no. 11); 3u: Z (fol. 60<sup>r</sup>; C, 353, no. 2); 3x: Z (fol. 60<sup>v</sup>; C, 353, no. 4); 3y: Z (fol. 60<sup>v</sup>; C, 353, no. 7).

[The letters a, b, c (etc.) in this and subsequent footnotes correspond with 1, 2, 3 (etc.) in the musical examples. The intent in the examples is to preserve Cerone's original markings.—Ed.]

Beginning of Cerone's summary of 156 passages of diminutions, book 1, chapter 9, p. 551

*Sumario de 156 passos glosados, para comodidad de los que desean variedades y nuevas maneras. Cap. Vllll.*

**V** Paraque cumplidamente y en toda perficion, qualquiera sepa glosar su parte, se ponen aqui apuntadas todas las mejores maneras de glosar que ay, segun vso moderno; assi para las Claves del Tiple, como por las del Contralto, Tenor, y por las del Baxo en occasion que haya de cartar à solas, ò por lo mas cantando en dos. Y si quisiere hazer bien, conuiene q̃ se bre qualquiera exemplo deltos, cante todas cinco vocales, que son A, E, I, O V: porque algunas dellas quieren ser pronunciadas cerradas, como I y V (q̃ por esta causa los glosadores Romanos y Napolitanos las tienen desterradas de sus exercicios; digo porqu-nto parecen difficiles y muy feas en la pronuncia,) algunas otras medio abiertas, como E y O: y vna larga y del todo abierta, que es A.



**Example 3**

Chapter 4 ("The way to gloss cadences"):

"The cadences are the places [most] conducive to the singer for applying ornamentation (*hacer floretes de garganta*) and lovely glosses . . . ." Cerone gives a dozen examples, but points out that there are further examples in the compendium (*sumario*) following:<sup>34</sup>

**Example 4**

Chapter 5 ("Concerning glossing passages which appear to be, but are not, cadences"):

For this chapter, Cerone provides thirteen examples of glosses for *passos ordinarios* similar to "the common cadences":<sup>35</sup>

**Example 5**

Chapter 6 ("The way in which the Bass part may be beautified with glosses and graces"):

If one wishes to beautify the Bass part with ordinary embellishments (*con accentos ordinarios*), leaving the long glosses for when [the Bass part] sings alone or in duet, it can be done as in the examples following, which will serve all those places where the low part supports the higher ones . . . :<sup>36</sup>

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34. By "compendium," Cerone is certainly referring to Ex. 7. His borrowings in Ex. 4 are only from Zacconi, as follows (abbreviations, as in fn. 33): 4a.1: (fol. 60<sup>v</sup>) C, 354, no. 1; 4a.2: (fol. 60<sup>v</sup>) C, 354, no. 2; 4b.2: (fol. 60<sup>v</sup>) C, 354, no. 3; 4c: (fol. 61<sup>r</sup>) C, 355, no. 5; 4d: (fol. 61<sup>r</sup>) C, 355, no. 7; 4e-g: (fol. 62<sup>v</sup>) C, 359, no. 1, unglossed "model"; 4h: (fol. 61<sup>v</sup>) C, 356, No. 12; 4i: (fol. 61<sup>v</sup>) C, 356, no. 13; 4j: (fol. 61<sup>v</sup>) C, 356, no. 14; 4k: (fol. 61<sup>r</sup>) C, 355, no. 10; 4l: cf. 4a.2 and c.

35. Cerone's borrowings in Ex. 5 are only from Zacconi, as follows: 5a: see 5c; 5b: (fol. 62<sup>r</sup>) C, 359, no. 11 (cf. also C, 356, no. 11, gloss); 5c: (fol. 61<sup>r</sup>) C, 355, no. 4; 5d: (fol. 61<sup>r</sup>) C, 355, no. 8; 5e: (fol. 61<sup>r</sup>) C, 355, no. 9; 5f: (fol. 61<sup>r</sup>) C, 355, no. 6; 5g: (fol. 62<sup>r</sup>) C, 358, no. 10; 5h: (fol. 61<sup>v</sup>) C, 357, no. 2; 5i: (fol. 61<sup>v</sup>) C, 357, no. 1; 5j: (fol. 62<sup>r</sup>) C,

## Example 6

Chapter 7 ("About how, in glosses and vocal ornamentation, it is unnecessary to insert mathematically eight eighth-notes [*corcheas*] or 16 sixteenth-notes to the measure; and other, diverse comments"):

All these graces and ornaments (*hermosuras*) require ease, lightness, clarity, and [the necessary] time . . . and the singer, in making use of them, must . . . perform [only] so many notes (*figuras*) on a breath, as he can comfortably deliver. This observation is made, because many, when glossing, exceed . . . eight eighth-notes per measure, but, because they perform them well, they produce fine pleasure, and no one (be he accomplished singer or composer) counts how many more [notes] there may [in fact] be. . . . Thus the perfection in singing such graces consists more in the tempo (*tiempo*) and the control (*medida*) than in running rapidly. . . .<sup>37</sup> Two things<sup>38</sup> are required of whoever would carry out this practice (*profession*): a healthy chest and throat (*fuerça de pecho y dispusicion de garganta*). . . . Because, many, not having a strong chest, see fit to interrupt their endeavors (*desiños*) after four notes, or, having interrupted [themselves] midway, finish the remainder; and others, through throat deficiency, do not produce the notes so vigorously [as they should] (that is, they do not perform them as precisely and clearly [as is necessary], so they may be recognized as glossing. Also, in cadences,<sup>39</sup> that repetition, *Sol fa sol*, *La sol la*, *Fa mi fa*, and the others, can be held as long as however all the time (*tiempo*) required for it may last. . . . I maintain that the last part of the cadence, which is the nearest to the *final*, [in] wishing to accentuate it with a simple or repeated ornament (*acento*), never should its lower third be performed so languidly and so weakened that afterward, in ascending [from] it, one appears to have pulled away from it by force. . . . This cannot be shown with [an] example, since the difficulty consists solely in bad performance (*mala pronuncia*) of the notes (*figuras*), and in nothing else. Besides this,<sup>40</sup> the singer should be advised that, [when] singing some type of *Fuga* or imitation (*imitacion*), in order not to ruin the beautiful order of the entries (*respuestas*), (he) should not detain [himself] on any note, but he is to sing them equal, according to their worth: without any sort of

37. Cf. Zacconi, fol. 62<sup>v</sup>; Chrysander, 360. The italics here, and in succeeding quotations, are Cerone's.

38. Cf. Zacconi, fols. 58<sup>r</sup>-58<sup>v</sup>; Chrysander, 342.

39. Cf. Zacconi, fol. 62<sup>v</sup>; Chrysander, 361, fn. 2 *et supra*.

40. Cf. Zacconi, fol. 56<sup>v</sup>; Chrysander, 286.

ornament, I maintain. . . . There are also other passages (*Figuras*), which, by reason of their words, do not need ornaments (*accentos*) . . . as whenever one would sing "Clamavit," "Ascendit Deus," "Intonuit de caelo Dominus," "Fuera, fuera caballeros," and other, diverse things, which the discreet singer has to judge. Contrariwise, however, there are also other [passages] which themselves are called lovely ornaments (*los hermosos accentos*), for example, "Tristeça y muerte," "dolorem meum," "misericordia mea," which [hardly] being shown to singers, teach them the way to sing. It happens that, such lyrics being commonly set with melancholy and harsh music, the singer, to satisfy those present, attempts always with his sweet and lovely ornaments (*accentos*) to temper and mitigate the said harshness and melancholy.<sup>41</sup> But, with this, I am not in agreement: because, if the lyrics represent sadness and passion of the spirit, it appears most appropriate to me that the singing of them be with harshness, [rather] than with sweetness. . . ."

Chapter 8 ("Other comments follow for whoever wishes to sing with glosses")<sup>42</sup>:

The most beautiful and perfect thing required in vocal ornamentation is tempo and measure (*tempo y la medida*), which dress and adorn all that combining of notes (*union de figuras*) . . . that singer will be most praised, who glosses little [but] does so in time . . . . But whoever undertakes the latter [heavier glossing] should take care to do it well and further to measure it in tempo . . . . And it is held as the first rule that, in beginning any *canto*, with the other voices (*partes*) silent, *one should not begin with passages in ornamentation*; nor should one, even just after having begun, with the others silent, cause [the music] to bear the graces of glossing. Because it is habitually said that *what is high pleases and delights by its contrast with what is low*; and a single voice (as all know) gives little delight and pleasure; but, if with many voices joined, it provides a lovely *harmonia*. For this reason, one sees that counterpoint in low [voices] or in high ones, provided without other voices, is not pleasing; inasmuch as the opposing voice makes it delightful. Thus, similarly, the sweetness of the ornamentation derives from that lovely and concise motion of the voices, when one of them moves more rapidly. The beginnings, then, ought always to be articulated with simple ornaments (*accentos*); to the end that one may hear better when the other voices enter . . . . And for this reason (to serve

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41. Cf. Zacconi, vol. 56<sup>v</sup>; Chrysander, 286.

42. Cf. Zacconi, fols. 58<sup>r</sup>-58<sup>v</sup>; Chrysander, 344-45, 346-47.

as a respected colleague, especially to other singers, whom one does not know), those who are singing (being obliged to sing) in the music (*exercicios*) do so very gently, never disclosing at first what they know. Rather, with prudence and much attention, *do they listen to the others, in order to perceive what they do; since, at all times and in all places, may a man learn [something] (deprender)*. Notwithstanding there may be little from which to profit, but, after one would have heard what there is, one begins little by little to come out with his graces and ornaments (*gracias y hermosuras*) . . . . Moreover, the singer should remain discreet and *not do at the end of the canto what many do: who bring out such a great quantity of glosses and blossoms, [so] that they wish to show off everything at the end, leaving the middle [of the music] empty and dead. . . . whoever sings with ornamentation should not demonstrate his courage only at the end: but similarly, he should show his capability boldly in the middle. But the vice should be reproached of those who, on every note, wish to do something, little or much as it may be, and, doing it, even if it is well done, cause the lyrics to be lost. Where, to avoid many errors, beyond my other comments, I want to give you this special advice, that one must be careful about performing passages of ornamentation on semiminims, when they set individual syllables: inasmuch as their natural quickness permits neither long diminution nor supports quebrantamiento, except when the semiminims are sung [each] on a single syllable: which, doubtless, on such occasions, because of the graces and blossoms, will come out always lovelier. Similarly,<sup>43</sup> they are condemned, who, at the end of the canto, never finish and wish the others, at the completion of the last note, to wait for them; and often, although the others have waited a good little while, still they want to finish after everyone. It is certainly just to run somewhat at the end, when, however, one also does in the middle of the work what is due; otherwise, it is not permitted, and those who do so are worthy of abhorrence. But, in endings, neither late, nor ahead and quickly, but in time is one, with the other [singers], to conclude, leaving aside superfluous multiplications of glosses and garnishments of ornamentation . . . . in any case, *do not gloss while another voice is glossing*, which only provides harm to the composition, making it appear more dissonant than consonant [and which] also makes [the music] unpleasant to its composer . . . . [So] that if everyone wishes to gloss at the same time (try it and you will see) it will appear to you like being in a *synagogue of Hebrews* or among a multitude of ganders and geese. And if the compositions*

---

43. Cf. Zacconi, fols. 78<sup>v</sup>-80<sup>r</sup>; Chrysander, 296.

and their composers do not permit two voices to gloss concurrently, how will they nevertheless permit everyone to gloss at the same time? With all this, we see and hear vain *glosadores*, who, in an ambitious moment (as in stubbornness) involve themselves, all, at the same time to produce dis-graces, instead of graces. . . . And then these dissonances and confusions increase . . . when those who practice [ornamentation do so] in the *Bass part* (not remembering, needless to say, not knowing that it is the basis and foundation upon which that *cantilena* was made; which, not being still and very stable, causes that entire edifice [of the *cantilena*] to fall to earth), [it is like] placing *caballeros* on the *chimera* of the glosses . . . whoever wishes the title, very accomplished Bass, justly should sing his part unswervingly, honestly, and sweetly. And since music is human, he may use some honest *affectaciones* and, at times, some ornaments (*accentos*), but the *glosa* [vocal ornamentation] absolutely never. If perhaps, he should sing alone with organ or with another instrument, [but] without accompaniment of another voice, or even when with another [single] voice: on such occasion, to show that he knows how to perform his part in its place and in tempo, it is suitable for him [and] even intended for his honor, to sing glossing and with turns of ornamentation (*tiradas de garganta*), ascending and descending all he could comfortably. . . . In conclusion, I maintain that,<sup>44</sup> in order to gloss a composition well, two things must be observed. The one is that, if possible, all the voices should be glossed equally . . . . The other thing is that, as the voices imitate each other, thus also the glosses are imitated in all the voices, except if there should be some impediment, which often occurs; and, save the Bass voice, which does not have to be bound always by this rule, inasmuch as it is intended to fulfill its special function. But, if all the voices do not gloss, it is better to sing beginnings and *fugas* simply as they are, so as not to obscure the artifice of the composition . . . .

Chapter 9 ("Compendium [*sumario*] of 156 glossed passages, for the convenience of those who wish variety and new ways [to gloss]):

And so that anyone may know how to gloss his part [in] an accomplished [way] and with all perfection, all the best ways there are to gloss are provided notated here, according to modern use, thus for the treble clef, as for those for contralto, tenor, and for

---

44. Some of the succeeding text is apparently taken, verbatim, from Santa-María, *op. cit.*, 1, fol. 58<sup>v</sup>: quoted in my *La interpretación* (cited, fn. 1), 50. The opening line of text of Cerone's next chapter (Chapter 9) is essentially Santa-María's text following that already quoted by Cerone for his Chapter 8.

those of the bass, on the occasion that it has to sing alone or, at most, singing *a due*.

And if you wish to do [this] well, it is advisable that, with any of these examples, you sing all five vowels, that is, A, E, I, O, U: because some of them, like I and U, are to be performed "closed" (and, for this reason, Roman and Neapolitan glossers banish them from their exercises; in my opinion, since they appear difficult and very ugly in performance); certain others, like E and O, "half open"; and one [of them], the A, "long" and completely "open".<sup>45</sup>

### Example 7

This is the diversity of glossed passages, presented to serve new glossers, some of whom will take one [gloss] and some another . . .

45. Cf. Zacconi, fol. 60<sup>r</sup>; Chrysander, 351. The borrowings in Ex. 7, from Zacconi, are, as follows: I, b-d: (fol. 64<sup>v</sup>) C, 369, nos. 2-4; I, e and f (fol. 65<sup>r</sup>) C, 369, nos. 5 and 6; I, g-i (fol. 65<sup>r</sup>) C, 370, nos. 8-10; I, j (fol. 65<sup>r</sup>) C, 370, no. 12; I, k and l (fol. 65<sup>v</sup>) C, 370, nos. 13 and 14; II, a-g: (fol. 65<sup>v</sup>) C, 370-71, nos. 15-21; II, h-j: (fols. 65<sup>v</sup>-66<sup>r</sup>) C, 371-72, nos. 22-24; III, a-c: (fol. 66<sup>r</sup>) C, 372, nos. 1-3; III, d and e: (fols. 66<sup>r</sup>-66<sup>v</sup>) C, 372, nos. 5 and 6; III, f-j: (fol. 66<sup>v</sup>) C, 373, nos. 8-12; IV, a-d: (fols. 66<sup>v</sup>-67<sup>r</sup>) C, 373-74, nos. 13-16; IV, e-i: (fol. 67<sup>r</sup>) C, 374, nos. 18-22; IV, j and k: (fol. 67<sup>v</sup>) C, 375, nos. 24-25; V, a-f: (fols. 67<sup>v</sup>-68<sup>r</sup>) C, 375-76, nos. 1-6; V, g: (fol. 68<sup>r</sup>) C, 376, no. 8; V, h: (fol. 68<sup>r</sup>) C, 376, no. 7; V, i and j: (fol. 68<sup>r</sup>) C, 376, nos. 9 and 10; V, k and l: (fol. 68<sup>r</sup>) C, 376-77, nos. 12-13; VI, a-d: (fol. 68<sup>v</sup>) C, 377, nos. 14-17; VI, e-j: (fols. 68<sup>v</sup>-69<sup>r</sup>) C, 377, nos. 19-24; VII, a-c: (fol. 69<sup>r</sup>) C, 378, nos. 1-3; VII, d-h: (fol. 69<sup>v</sup>) C, 379, nos. 5-9; VII, i: (fol. 70<sup>r</sup>) C, 380, no. 12; VII, j: (fols. 69<sup>v</sup>-70<sup>r</sup>) C, 379, no. 11; VIII (complete), a-m: (fols. 70<sup>r</sup>-70<sup>v</sup>) C, 380-81, nos. 13-25; IX, a-c: (fol. 70<sup>v</sup>) C, 382, nos. 1-3; IX, d: (fol. 71<sup>r</sup>) C, 383, no. 8; IX, e: (fol. 71<sup>r</sup>) C, 382, no. 7; IX, f: (fol. 71<sup>r</sup>) C, 382, no. 6; IX, g and h: (fol. 71<sup>r</sup>) C, 383, nos. 9 and 10; IX, i (fols. 71<sup>r</sup>-71<sup>v</sup>) C, 383, no. 12; IX, j: (fol. 71<sup>v</sup>) C, 383, no. 14; X, a and b: (fol. 71<sup>v</sup>) C, 384, nos. 15 and 16; X, c-g: (fol. 71<sup>v</sup>) C, 384, nos. 18-22; X, h-j: (fol. 72<sup>r</sup>) C, 385, nos. 24-26; XI, a-c: (fol. 72<sup>r</sup>) C, 385-86, nos. 1-3; XI, d-f: (fol. 72<sup>v</sup>) C, 386, nos. 5-7; XI, g and h: (fol. 72<sup>v</sup>) C, 386-87, nos. 9 and 10; XII, a-d: (fol. 73<sup>r</sup>) C, 387, nos. 12-15; XII, e and f: (fol. 73<sup>r</sup>) C, 388, nos. 17 and 18; XII, g: (fol. 73<sup>v</sup>) C, 388 no. 23; XII, h: (fol. 73<sup>r</sup>) C, 388, no. 19; XII, i: (fol. 73<sup>r</sup>) C, 387, no. 16; XII, j (fol. 73<sup>r</sup>) C, 388, no. 20; XII, k (fols. 73<sup>r</sup>-73<sup>v</sup>) C, 388, no. 22; XII, l: (fol. 73<sup>v</sup>) C, 389, no. 25; XIII (complete), a-m: (fols. 73<sup>v</sup>-74<sup>r</sup>) C, 389-91, nos. 1-13; XIV, a: cf. C, 391, no. 14; XIV, b: (fols. 74<sup>r</sup>-74<sup>v</sup>) C, 391, no. 15; XIV, c-h: (fol. 74<sup>v</sup>) C, 391-92, nos. 17-22; XIV, i: (fol. 75<sup>r</sup>) C, 392, no. 24; XIV, j: (fol. 74<sup>v</sup>) C, 392, no. 23; XIV, k and l: (fol. 73<sup>r</sup>) C, 392, nos. 25 and 26.

The two eighth-notes in V.1, model, are given erroneously as sixteenths in both Cerone and Zacconi. At VII.h, gloss,  $e^1 d^1$ , unrepeated in Cerone (and resulting in a gloss shorter than the model), were corrected according to Zacconi. In VIII.c, "a g" are repeated erroneously as the fourth and fifth notes of the gloss in both sources. In VIII.j, model, each source gives the second note, incorrectly, as a dotted wholenote. Beginning at the third note of X.e, model, the clef in Cerone is in the wrong position. The two sixteenth-notes at the end of XI.d, gloss, correct in Zacconi, are given as eighths in Cerone. In XII.g, "g f," erroneously repeated in Cerone, were corrected by Zacconi. The eighth note of XIV.1, gloss, "A," correct in Zacconi, is given as a quarter-note in Cerone. The initial gloss of XIV.m, lacking a concordance to Zacconi, contains an excess eighth-note value.

since<sup>46</sup> those gloves which do not fit one [person] may suit another well. . . ."

Chapter 10 ("How any glossed passage may serve for a voice different than that [for which] it was written; and how one can exchange one clef for another"):

To illustrate, Cerone provides his example and its gloss in the "clef of G-sol-re-ut through natural" and, afterward, with the beginning of the gloss transposed, "through natural" with the mezzosoprano clef (beginning on a<sup>1</sup>), the alto clef (beginning on a<sup>1</sup>, then on e<sup>1</sup>), the tenor clef (beginning on e<sup>1</sup>, then on a), and the bass clef (beginning first on a, then on e), and, with B-flat as signature, with the following clefs: treble (beginning on d<sup>2</sup>, then on a<sup>1</sup>), soprano (first on d<sup>2</sup>, then on a<sup>1</sup>), mezzosoprano (on a<sup>1</sup>, then d<sup>1</sup>), alto (on a<sup>1</sup>, then d<sup>1</sup>), tenor (on d<sup>1</sup>), and bass (on a, then d).<sup>47</sup>

### Example 8

After Ex. 8, Cerone makes these observations to close his chapter:

I took care and particular caution to break the glossed passages the least I could with diminution, in order not to propose to pupils something fatiguing and, for them, almost impossible . . . . But although it is true that I said glossed passages for the human voice should be continuous (*seguidos*) and not broken up (*despedaçados*),<sup>48</sup> despite this, having broken (*quebrado*) a few myself, I have, by breaking them, contradicted myself: because it seemed that no voice could do it [acceptably]; despite all this, there are many singers who break them [glossed passages] easily. For this reason, I have broken them, not only so that one may see in what way the breaks (*queiebro*s) may be made, but also so that no one may believe it is necessary always to sing continuously and without interruption. The glosses are presented only with eighth-notes (*corcheas*) in order that beginners may learn with greater facility. . .  
"49

The origin of most of Cerone's glosses is an Italian source — Zacconi. To what extent is his commentary relevant to performance practice in

46. This phrase appears in Zacconi, fol. 75<sup>r</sup>, quoted by Chrysander, 393.

47. Substantially the same as what is given by Zacconi, fols. 75<sup>r</sup>-75<sup>v</sup>; Chrysander, 393.

48. Cerone, by *despedaçar* (*despedazar*) or *quebrar*, apparently is referring to taking a breath during performance of a gloss.

49. Cf. Zacconi, fols. 75<sup>v</sup>-76<sup>r</sup>; Chrysander, 394-96.

sixteenth-century Spain? It is difficult for this writer to believe that the material Cerone provides is irrelevant for Spain, since, outspoken as he was,<sup>50</sup> Cerone undoubtedly would have said so. Interestingly, some of his examples are identical to those given in Ortiz's *Tratado* and Santa-María's *Arte*, or perhaps were taken from them, showing that instrumental and vocal glosses were essentially interchangeable.<sup>51</sup> Whatever its shortcomings, Cerone remains the most important source for the application of vocal ornamentation in Renaissance Spain.<sup>52</sup>

\* \* \* \*

### Index to Examples of Cerone's Diminutions

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50. See Ruth Hannas, "Cerone, Philosopher and Teacher," in *Musical Quarterly* 21 (1935), 408, especially 409-413.

51. See Imogene Horsley, "Improvised Embellishment in the Performance of Renaissance Polyphonic Music," in *Journal of the American Musicological Society* 4 (1951), 3, especially 5; Howard Mayer Brown, *Embellishing Sixteenth-Century Music* (1976), 61-.

52. Other materials, not previously cited, consulted in the preparation of this article are the following: G. B. Bovicelli, *Regole passaggi di musica* (Venice, 1594; facs. edn. 1957); N. Bridgman, "Giovanni Camillo Maffei et sa lettre sur le chant," in *Revue de musicologie* 38 (1956), 3; G. L. Conforto, *Breve et facile maniera . . . a far passaggi* (Rome, 1595 [1603?]; fasc. edn., 1922); E. T. Ferrand, "Didactic Embellishment Literature in the Late Renaissance: a Survey of Sources," in *Aspects of Medieval and Renaissance Music* (1966), 154; E. T. Ferrand, *Die Improvisation in Beispielen* (1956); R. Stevenson, review of the facs. edn. of *El melopeo*, in *Journal of the American Musicological Society* 24 (1971), 477.

# Domenico Pietro Cerone's Suggested Diminutions in *El melopeo y maestro* vol. 1, pp. 542-563

## Example 1

(p. 542)

A) Seconds, or, by step.

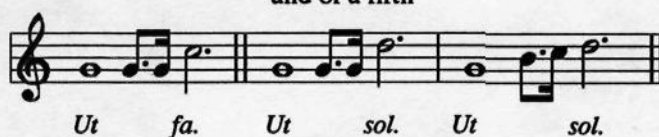


B) Leap of a third

C) Leap of a fourth



and of a fifth



## Example 2

(p. 543)

1) 2)

3) 4)

5)

6)

7)

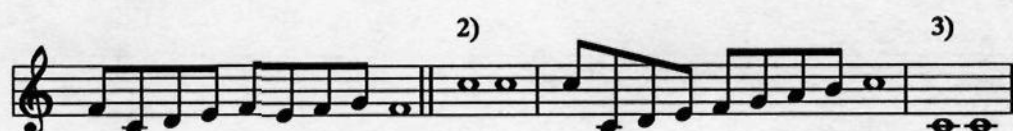
8) 9)

10)

The image displays ten musical staves, each containing a different vocal ornament. The notation is in a single melodic line on a five-line staff with a treble clef. The ornaments are numbered 1) through 10).  
1) A sequence of eighth and sixteenth notes, ending with a double bar line.  
2) A sequence of eighth and sixteenth notes, ending with a double bar line.  
3) A sequence of eighth and sixteenth notes, ending with a double bar line.  
4) A sequence of eighth and sixteenth notes, ending with a double bar line.  
5) A sequence of eighth and sixteenth notes, ending with a double bar line.  
6) A sequence of eighth and sixteenth notes, ending with a double bar line.  
7) A sequence of eighth and sixteenth notes, ending with a double bar line.  
8) A sequence of eighth and sixteenth notes, ending with a double bar line.  
9) A sequence of eighth and sixteenth notes, ending with a double bar line.  
10) A sequence of eighth and sixteenth notes, ending with a double bar line.

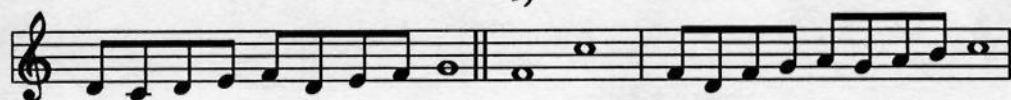
**Example 3**

(p. 543)





9)



10)



11)



12)



13)



14)



15)





24) [#23 not in original]



25)



(p. 545)



26)



27)



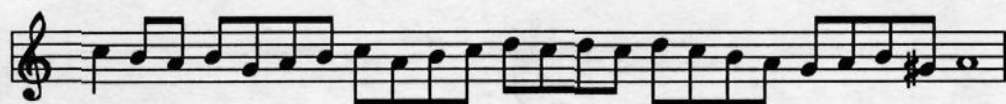
**Example 4**

(p. 545)

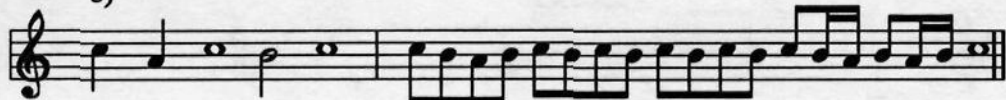
1)



2)



3)



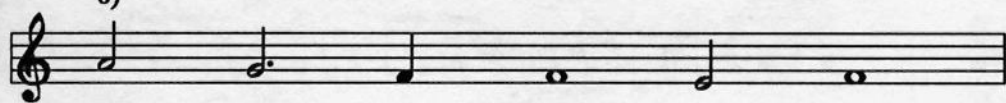
4)



5)

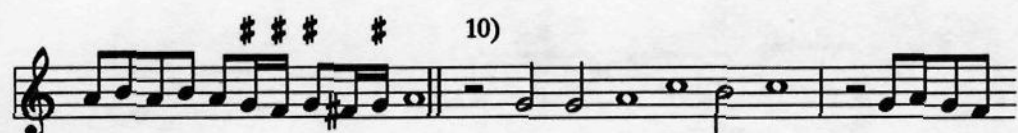


6)



7)







**Example 5**

(p. 546)

1) 2) 3) 4) 5) 6) 7)

The image displays seven musical staves, each containing a different exercise. The exercises are numbered 1) through 7).  
1) Starts with a half note G4, followed by a quarter note A4, then a quarter note B4. The second measure contains eighth notes: G4-A4-B4-C5, D5-E5-F5, G5-A5-B5, C6-B5-A4, G4.  
2) Starts with a half note G4, followed by a quarter note A4, then a quarter note B4. The second measure contains eighth notes: G4-A4-B4-C5, D5-E5-F5, G5-A5-B5, C6-B5-A4, G4.  
3) Starts with a half note G4, followed by a quarter note A4, then a quarter note B4. The second measure contains eighth notes: G4-A4-B4-C5, D5-E5-F5, G5-A5-B5, C6-B5-A4, G4.  
4) Starts with a half note G4, followed by a quarter note A4, then a quarter note B4. The second measure contains eighth notes: G4-A4-B4-C5, D5-E5-F5, G5-A5-B5, C6-B5-A4, G4.  
5) Starts with a half note G4, followed by a quarter note A4, then a quarter note B4. The second measure contains eighth notes: G4-A4-B4-C5, D5-E5-F5, G5-A5-B5, C6-B5-A4, G4.  
6) Starts with a half note G4, followed by a quarter note A4, then a quarter note B4. The second measure contains eighth notes: G4-A4-B4-C5, D5-E5-F5, G5-A5-B5, C6-B5-A4, G4.  
7) Starts with a half note G4, followed by a quarter note A4, then a quarter note B4. The second measure contains eighth notes: G4-A4-B4-C5, D5-E5-F5, G5-A5-B5, C6-B5-A4, G4.

8) 9)

(p. 547)  $\flat$  10)

11)

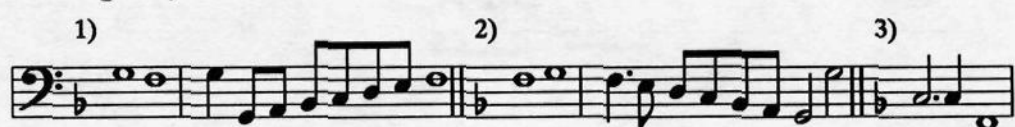
12)

13)

The image shows a page of musical notation for Spanish Renaissance vocal music. The page is numbered 143 at the top right. The music is written in a single system with ten staves. The notation includes various ornaments and melodic lines. The first staff is labeled 8) and 9). The second staff is labeled (p. 547) and 10). The third staff is labeled 11). The fourth staff is labeled 12). The fifth staff is labeled 13). The sixth staff is labeled 14). The seventh staff is labeled 15). The eighth staff is labeled 16). The ninth staff is labeled 17). The tenth staff is labeled 18).

**Example 6**

(p. 547)



(p. 548)





(I) (p. 551)



4) 5) (p. 552)

[ in original]

6)

7)

8)

The musical score is written on six staves, each beginning with a treble clef. The notation includes various note values, rests, and bar lines. The first staff is divided into two measures by a double bar line. The second staff through the sixth staff each contain a single measure of music. The notation is in a standard musical style, with notes and rests clearly indicated on the staves.



**Example 7 (Part I)**

(I) (p. 551)

1)



2)



3)



4)



5) (p. 552)



[J. P. in original]

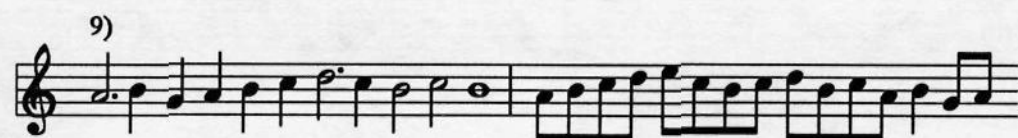


6)



7)





**Example 7 (Part II)**

(II)

1)



2)



3)



4)



5)



6)



7)



(p. 553)

8)



9)



10)





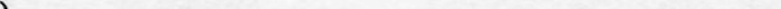


8)

Musical notation for exercise 8) on a single staff. The notation consists of two measures. The first measure contains a sequence of eighth and sixteenth notes, starting with a treble clef and a key signature of one flat. The second measure contains a sequence of eighth and sixteenth notes, ending with a double bar line.

[illegible][illegible]

10)



**Example 7 (Part IV)**

(IV)

1)



2)



3)



4)







9)



10)



11)



**Example 7 (Part V)**

(V) (p. 555)

1) 2)

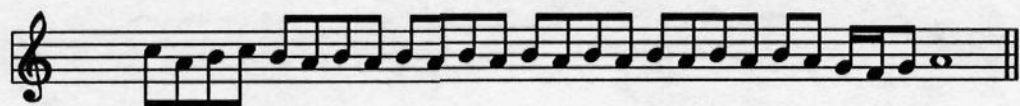
3)

4)

5)


[♩ in original]

The musical score consists of six staves of music in treble clef. The first staff contains two measures, labeled 1) and 2). The second staff contains two measures, labeled 3). The third staff contains two measures, labeled 4). The fourth staff contains two measures. The fifth staff contains two measures. The sixth staff contains two measures, labeled 5). A bracketed note with a quarter note value is labeled "[♩ in original]".

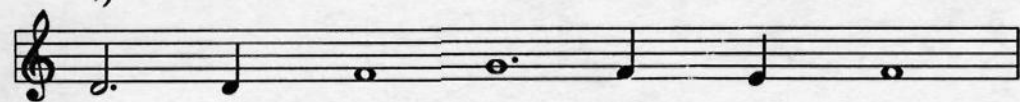


6)



[ in original]

7)



8)



9)



10)



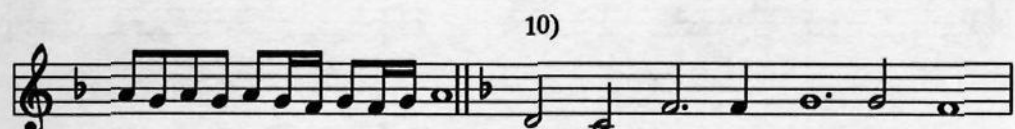
## Example 7 (Part VI)

(VI)

1)



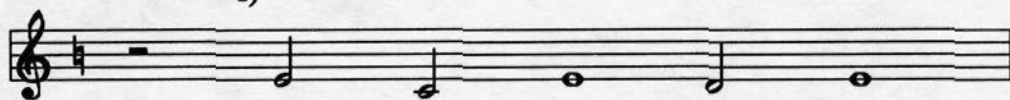




# **Example 7 (Part VII)**

(VII)

1)



2)



3)



(p. 557)



[g not in original]

4)



5)



6)



7)



8)



9)



10)



## Example 7 (Part VIII)

(VIII)

1)



C sol fa ut por b mold en la 3. raya.

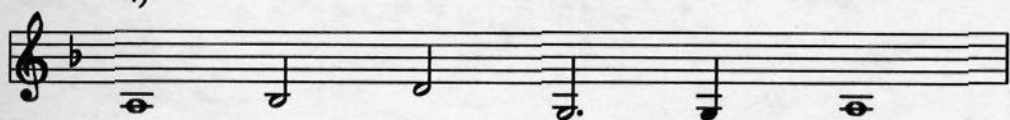
2)



3)



4)

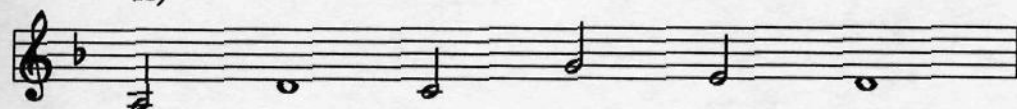




10)



11)



12)



13)



## Example 7 (Part IX)

(IX)

1)



C sol fa ut por be cuadrado en la 4. raya.

2)



3)



4) b



5)



6)



7)





**Example 7 (Part X)**

(X)



5)



6)



7)

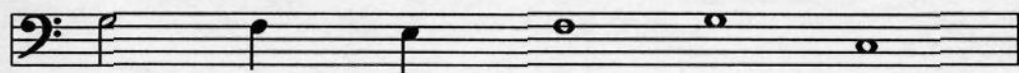




## Example 7 (Part XI)

(XI)

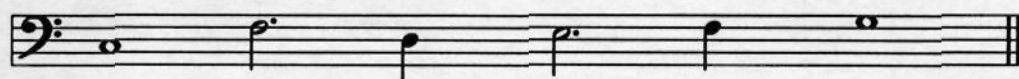
1)



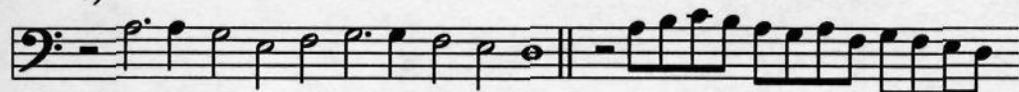
F fa ut por be quadrado en la 3. raya.



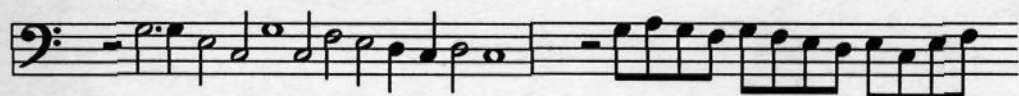
2)

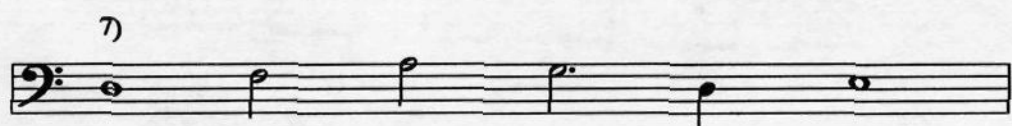


3)



4)





### Example 7 (Part XII)

(XII)

1)

2)

**Fa fa ut por b mol en la 3. raya.**

3)

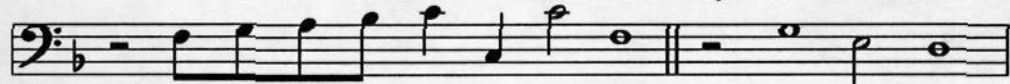
4)

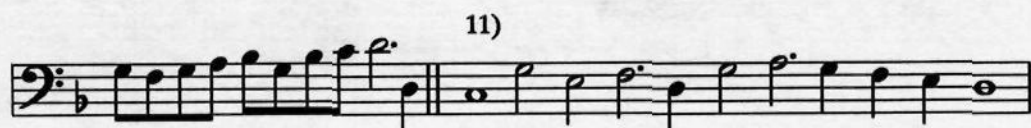
5)

6)

7)

8)







4)



5)



6)

7)

A musical staff in bass clef showing the bass line of the song. The melody consists of eighth and sixteenth notes, ending with a whole note G.

[illegible]

9)

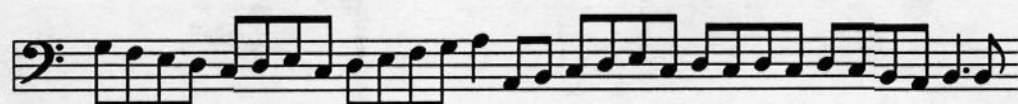




10)

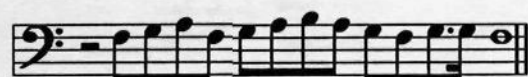


11)



12)

13)



### Example 7 (Part XIV)

(XIV)

1)



2)



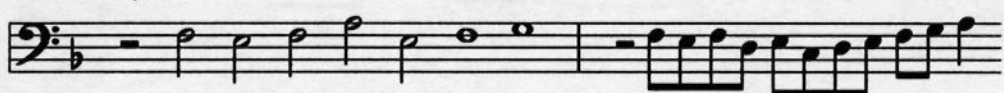
(p. 563)

3)

4)



5)



6)





7)



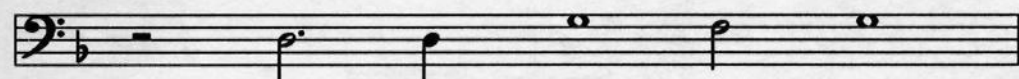
8)



9)

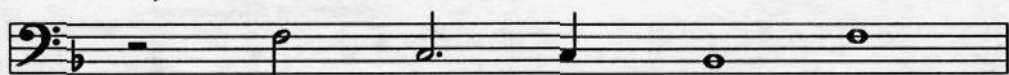


10)

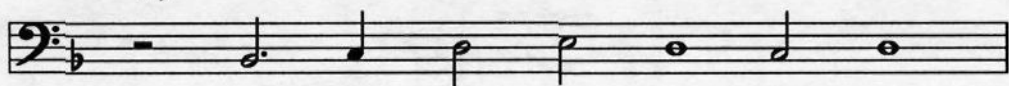




11)



12)



13)



