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Francesco Rognoni's *Selva de varii passaggi* (1620): Fresh Details concerning Early-Baroque Vocal Ornamentation

Stewart Carter

One of Milan's most important musicians during the late 16th and early 17th centuries was Francesco Rognoni (died before 1626), a Knight and Count Palatine, son of Richardo Rogniono. The father had published an important treatise on ornamentation nearly thirty years prior to Francesco's.¹ The title page of Francesco's *Selva* (see Figure 1) tells us that Francesco was head of instrumental music at the ducal court and *maestro di cappella* at Santo Ambrosio Maggiore in Milan.² In an earlier publication he calls himself a "player of the violin, of the viola bastarda,

1. Richardo Rogniono, *Passaggi per potersi essercitare nel diminuire* (Venice: Giacomo Vincenti, 1592). On the title page the phrase *espulso di val Tavegia* (expelled from the valley of Tavegia) appears after the author's name. The younger Rognoni refers to this place of his family's origin when on the title page of the *Selva* he gives his name as Francesco Rognoni Taegio.

2. See Figure 1 for full title and publisher of the *Selva*. A facsimile Edition, with preface by Guglielmo Barblan, is published by Arnaldo Forni Editions (Bologna, n.d.).

and other instruments."³ He may in fact have written the first violin treatise, for a work entitled *Aggiunta del scolare di violino* is reported to have been published by him in 1614.⁴

The *Selva*, dedicated to King Sigismund III of Poland, is primarily a diminution manual. As such it is the last representative of a proud Renaissance tradition initiated by Ganassi's *Fontegara* in 1535, and including such important documents as Ortiz's *Trattado de glosas* (1553), Dalla Casa's *Il vero modo di diminuir* (1584), Bovicelli's *Regole, passaggi di musica* (1594), and also Richardo Rogniono's treatise mentioned above.⁵ Francesco Rognoni's treatise differs from its predecessors, however, in that in addition to tables of *passaggi* on various intervals and cadential patterns, it includes numerous illustrations of the newer small-scale ornaments, or "graces," and places more emphasis on text expression in the baroque manner. It is to this newer style that Rognoni refers in the phrase *secondo l'uso moderno* on the title page (see Figure 1).

The title page further indicates that the book is divided into two parts, the first dealing with vocal, the second with instrumental practices. The second part is better known; it is, in fact, one of the foremost sources of information on articulation for wind instruments and for the viola bastarda.⁶ The focus of the present study, however, is the vocal portion. I intend to demonstrate that while certain aspects of Rognoni's advice on embellishment are derived from earlier treatises, much of what he says can be found in no other source. My principal concern is with material contained at the beginning (*Avvertimenti alli Benigni Lettori* and the ornament table) and end (*Avvertimenti à Cantanti*)⁷ of part I.

3. *Sonator de Violino, et di Viola bastarda et altri Instrumenti*. See Claudio Sartori, *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence: Olschki, 1968), 2:49.

4. No copy of this publication is extant. See *ibid.*, 1:206.

5. Sylvestro Ganassi, *Opera intitulata Fontegara* (1535; reprint ed., Bologna: Forni, n.d.); Diego Ortiz, *Trattado de glosas* (1553; reprint ed., Kassel: Bärenreiter, 1924); Girolamo dalla Casa, *Il vero modo di diminuir* (1584; reprint ed., Bologna: Forni, n.d.); Giovanni Battista Bovicelli, *Regole, passaggi di musica* (1594; reprint ed., Kassel: Bärenreiter, 1957).

6. On the viola bastarda see Jason Paras, *The Music for Viola Bastarda*, ed. George Houle and Glenna Houle (Bloomington: Indiana University Press, 1986).

7. I have retained Rognoni's variant spellings of the word *Av(v)ertimenti*.

Figure 1. Francesco Rognoni Taegio, *Selva de varii passaggi* (Milan, 1620), title page



Rognoni's Aesthetic Position: The Avertimenti à Cantanti

Rognoni's "philosophy of singing" is contained in the following remarks, printed on the final page of part I.

Sendo che la vaghezza del canto principalmente consiste, nell'esprimere bene, & distintamente la parola che si canta, hò perciò voluto in questo luogo à cantanti desiderosi di seguir le pedate de gli eletti, & periti, ricordarlo; Perciò che non essendo altro la voce, articolata che l'istrumento d'esplicare il concetto dell'anima che la parola, vedano loro sij in maggior consideratione l'istrumento con che si fà una cosa, ò pure l'istessa cosa che si fà; & à nostro proposito, se più s'habbia far sentire la voce, con che si canta la parola, che l'istessa parola che si canta, S'hanno ancora a guardare da passaggi sopra parole significanti doglia, affanni, pene, tormenti. & simili cose, perche iu [*sic*] vece de passaggi, s'usano fare gratie, accenti, & esclamationi, scemando hor la voce, hor accrescendola, con movimenti dolci, e soavi, & tal'hora con voce mesta, & dogliosa, conforme il senso dell'oratione.

Since the beauty of song consists principally in expressing distinctly and well the word which is sung, I therefore wanted here to remind singers [who are] eager to follow the footsteps of the distinguished ones and the experts. Thus the voice is nothing other than the instrument for expressing the idea of the soul, rather than the articulated word. Understand [that] for the most part [the voice] is the instrument with which one does a thing, rather than the thing itself which is done [i.e., a means to an end, rather than an end in itself]. And for our purposes, if one must make the voice with which one sings the word to be heard more than the word itself which is sung, one must also beware of *passaggi* on expressive words [such as] *doglia* ["dolor"], *affanni* ["troubles"], *pene* ["pains"], *tormenti* ["torments"], and similar ones, because instead of *passaggi* one makes *gratie* [graces], *accenti*, and *esclamationi*, now decreasing the voice, now increasing it, with movements sweet and suave, and at times with [the] voice sad and dolorous, conforming to the sense of the oration.

Ne è lodevole ciò ch'hoggi di molti cantanti abusano quali, havendo un puoco di dispositione naturale, ancorche facciano passaggi senza termine, & regola non fanno nondimeno altro che gorgheggiare sopra tutte le sillabe, mandando in sì fatta guisa in ruina del tutto l'armonia, dal che ben si scorge che non hanno imparato le buone regole da buoni maestri. Et il sudetto errore si trova anco ne suonatori, l'error, e mancamento de quali cantori, & suonatori, tant'oltre artiva, che altri pensano haver'avanzati i lor maestri, altri gli negano, dicendo che hanno imparato da forastieri, ovvero che sendo di ingegno cotanto elevato, hanno imparato da loro stessi, (segno d'ingratitude) non s'avvegono, quanto sia vano il pensier loro perche da poca pratica ivi poi, fatta per longo uso, non sanno ne fondamenti, ne regole, & il non poter arrivare al sapere del suo maestro, glielo fa negare, Meglio per mio aviso sarebbe à costoro appigliarsi à qual si volgia altra arte, che à questa sì nobile, e sublime.

Chi in questa prima selva, non troverà i frutti conformi in tutto al suo desio, se ne passi alla seconda, quale come più ampia, & folta, de più saporosi, e gustevoli frutti sarà ancora abondevole. State sani.

Rognoni is primarily saying that while clarity of the text is important — indeed, the source of beauty in song — a higher purpose is the "expression of the idea of the soul" (*esplicare il concetto dell'anima*). In this he is close to the position of Giulio Caccini, who states that he

Nor is it praiseworthy that today many singers, having a little natural disposition,⁸ abuse these [rules], making *passaggi* interminably. And they follow no other rule than to ornament on all the syllables, in this manner ruining all the harmony, from which one indeed realizes that they have not learned the good rules from the good masters. And one also finds the aforesaid error also in instrumentalists, the error and defect of those singers and instrumentalists⁹ . . . [being] that some think they have surpassed their masters, [while] others deny them, saying that they have learned from foreigners, or that being of such great talent they have learned from themselves ([a] sign of ingratitude). They are not aware how vain is their opinion because they have so little knowledge. If they continue in this manner, they will know neither fundamentals nor rules, and being unable to learn from their master, they will deny him. I would advise these people to take up any other art, rather than this one, [which is] so noble and sublime.

Whoever in this first [part of the] *Selva* does not find the fruits to his liking, may proceed to the second [part] of it, which, because it is larger and thicker, and spicier and tastier, the fruits will be even more abundant. Stay well!

8. On the significance of *dispositione*, see Robert Greenlee, "Dispositione di voce: Passage to Florid Singing," *Early Music* 15 (1987): 47-55.

9. I have omitted from the translation the phrase *tant'oltre artiva*.

"always tried to imitate the idea of the words," and who in another place speaks of the power of monodies to "move the affect of the soul."¹⁰ Caccini and Rognoni are also in agreement on the need to keep *passaggi* in check. For affective words Rognoni advises that three concerns must be kept in mind: (1) to avoid *passaggi*, using instead small-scale ornaments or "graces," such as *accenti* and *esclamazioni*; (2) to use crescendos and diminuendos; (3) to make the voice at times "melancholy and dolorous," matching the sense of the text.

In the second paragraph of this *Avvertimenti* Rognoni again warns against the too frequent use of *passaggi*, saying that some use them on every syllable, thereby ruining the harmony.¹¹ As we shall see, Rognoni's actions do not always match his words.

Advice on Small Ornaments

Cantar polito ("polished singing") and *cantar con gratia* ("singing with grace"): these two related concepts are so important to Rognoni that he mentions them both on the title page (Figure 1) and at the top of his ornament table (Figure 3). Essential to this refined style of singing are both the large-scale ornaments, or *passaggi* (the remnants of late-Renaissance practice), and the newer, small-scale ornaments associated with the early baroque. Rognoni does not consistently apply a generic name to these small ornaments, but in the *Avvertimenti à cantanti* (see above) he uses the term *gratie* ("graces"), apparently in reference to small ornaments such as *accenti* and *esclamazioni*, which are to be used instead of *passaggi* for affective words. Most of Rognoni's advice on the small ornaments is contained in the first six paragraphs of the *Avvertimenti alli benigni lettori* (Figure 1), which are keyed to the ornament table that appears in the source on the facing page (Figure 2). A commentary of paragraphs 1-6 of the *Avvertimenti alli benigni lettori* follows, with some additional observations on the small ornaments, drawn from the ornament table and from bits of material found amidst the tables of *passaggi*.

10. "... Ho sempre procurata l'imitazione de i concetti delle parole." Giulio Caccini, *Le Nuove musiche* (1601 [=1602]; reprint ed., New York: Broude, 1973), p. [iv]. "... Muovere l'affetto dell'animo." *Ibid.*, p. [v].

11. Rognoni undoubtedly means harmony (*armonia*) in the generic rather than the specific sense: too many *passaggi* ruin the "music."

Figure 2. *Avvertimenti alli benigni lettori* from Rognoni, *Selva de vari passages*, p. [iv]

AVVERTIMENTI

alli Benigni Lettori.

- 1 **L** portar della voce, vuol esser con gratia, il che si fa rinforzando la voce su la prima nota à poco, à poco, e poi facendo il tremolo sopra la negra.
- 2 L'Accento vuol esser più tondo tardo, che altrimenti il vero accento è quello, che si fa discendendo, se ben hoggi di si vengano questi altri nell'ascendere, e tal volta di gusto all'vostro, mà i buoni Cantanti lo fanno di raro, perché farebbe poi tedioso.
- 3 Il Tremolo si fa souente, mà però con gratia, & si deue guardare di non farlo come fanno alcuni senza termine, che paiono Capretti: per il più il Tremolo si fa sopra il valor del ponto di ciascuna nota.
- 4 Il Gruppo quanto à me, pare che vadi scritto in questa maniera, che così la maggior parte de' valent' huomini hāno scritto, e così ancora il Trillo: auuertendo ogn'vno, che voglia imparar detto Trillo, ò Gruppo di pigliar, & ribatter ciascuna nota con la gola sopra la vocale a, fino all'ultima Breue, ò Semibreue, qual Trillo, ò Gruppo si fa per il più sopra la penultima nota di qual si voglia Cadenza, ò finali.
- 5 Il principiar sotto alle note, vuol esser, ò di terza, ò di quarta (però vi vuol giuditio,) perché non sempre farà buono il cominciare di terza, mà tal'hor di quarta, e questo stà all'orecchia del giudicioso Cantore per la dissonanza che può nascere: questo principiare non è altro, se non vn dar gratia alla voce nel principiar delle note.
- 6 L'Esclamationi si fanno nel discendere scemando à poco à poco la prima voce, e poi dando spirito, e viuacità alla nota che segue con vn tremolano.
- 7 Volendo passar da vna nota all'altra, fa bisogno portar bene la voce con gratia, tenendo bene le note pontate con darli il suo tremolo con spirito, e viuacità, guardandosi di non far due quinte, ò due ottaue, che potrebbero auuenire, fermadosi vn poco più sopra la penultima nota, & si deue fuggir tal'incontro, dico ancora, che bisogna fermarsi sempre sopra la penultima di qual si voglia passaggio, & in particolar sopra il Trillo, ò Gruppo per non dar subito in quella asprezza dell'ultima, perché farebbe di disgusto alli ascoltanti.
- 8 Il buon Cantore s'auuertirà di portar i suoi passaggi sopra le vocali, e non come fanno alcuni, che passeggiando pigliano simil sorte di sillabe, come queste, gnu, gi, bi, vi, si, tur, bar, bor, & altre simili, bisognerà fuggirle, perché non si può sentir di peggio.
- 9 Sono certi Cantori, che alle volte hāno vn certo modo di gorgheggiare (alla mores) battendo il passaggio à vn certo modo da tutti dispiaciuole, cantando aaa, che pare, che ridano, costoro si possono assomigliare à quelli Etiopiani, ò Mori; che racconta il Viaggio di Venetia in Gierusalemme; dice, che tal gente ne' Sacrificij loro cantano in questo modo, che par che ridano mostrando quanti denti hanno in bocca, da qui imparino, che la gorga vuol venir dal petto, e non dalla gola.
- 10 Se ben trouerete tal volta nell'ascendere, & discendere de' gradi i passaggi, che non arriuanò al suo loco destinato, questo si è fatto per abbreviar l'Opera, perché farebbe stata di molto rilieuo; S'intende però, che studiando simil passaggi, si vadi fino all'a sua disposizione; e più, secondo gl'instrumenti.

Figure 3. Ornament Table from Rognoni, *Selva de varii passaggi*, Part I, p. 1

I veri principij per cantar polito, è bene.

DOVE SI CONTIENE IL MODO DI PORTAR LA VOCE,
del dar la gratia nel principiar delle note, de tremoli, de gruppi, del trillo, con
alcune efclamationi non poco vtile à chi desidera cantar con gratia, e maniera.

Modo di portar la voce.

Afcendendo Defcendendo

ACCENTI.

Del Tremolo in duoi modi.

Del Gruppo.
Semplice.

Doppio.

Del Tremolo alle Note di Semibreue.

Del Trillo sopra la Minima.

Del Trillo sopra la Semibreue.
Prim. Modo.

Sec. Modo.

Efclamationi.
Qu a anima mea ef- fctio/a meno efctio/a.

Del principiar sotto la nota.

1. El portar della voce, vuol esser con gratia, il che si fà rinforzando la voce su la prima nota à poco, à poco, e poi facendo il tremolo sopra la negra.

1. The *portar della voce* should be [done] with grace. It is made [by] reinforcing the voice on the first note little by little, and then making a tremolo on the black [note].

Portar della voce (*portar la voce*) may be translated "carriage of the voice," or "carrying the voice"; as described here, it is a means of connecting smoothly two notes a step apart. The nuances associated with this effect are noteworthy: it requires a crescendo on the dotted note and a *tremolo* on the ensuing short note. The illustration in Figure 3, line 1, then, is schematic, and this grace might be performed as follows:

Example 1. *Portar della voce* (unnumbered page between pp. 1 and 2)

From Rognoni's tables of *passagi*



Fully realized (my interpretation)



I have taken the word *rinforzando* to mean "reinforcing" or "strengthening" in a dynamic sense, but it may imply a gradual rise in pitch as well — a sliding between the two notes. Giovanni Battista Doni suggests as much in his description of four different methods of passing between two notes separated by enharmonic intervals. He is concerned with two different such intervals, consisting of three *diesi* and five *diesi* (i.e., three and five quartertones) respectively. The third method, he says, is to

"Drag" [*strascinare*] the voice little by little, almost imperceptibly, from the low to the high [note], or the reverse, through the said

limits of three or five quarter-tones. [This] is [also] done by some in common diatonic melodies, principally [in] ascending, for certain mournful and sad affects, but with other [i.e., diatonic] intervals, which is a sort of "carriage of the voice" [*portamento di voce*] more appropriate to women than to men. The fourth is done by "carrying the voice" [*portar la voce*] through three or five distinct *diesi*.¹²

Doni appears to be the only writer of the early seventeenth century who uses the *portar la voce* in a manner even vaguely similar to that of Rognoni.

The term *portar della voce* suggests a connection with its French equivalent, *port de voix*. The earliest French theorist to discuss the *port de voix* in some detail is Marin Mersenne.¹³ The similarity of Mersenne's *port de voix* (Example 2) to Rognoni's *portar la voce* is immediately obvious; moreover, in his text Mersenne, like Rognoni, stresses the connection of this ornament with dotted notes. The placement of the slur is different, however; Rognoni's slur connects the dotted half note with the ensuing quarter on the same pitch, while Mersenne's connects the quarter note with the following dotted half, on the next scale step — "straddling" the tactus. No French writer agrees with Rognoni regarding the placement of the slur in the *port de voix/portar della voce*, but some of them suggest that a vocal effect similar to the *tremolo* should accompany it. Bacilly speaks of concluding the *port de voix* with a *doublement du gosier* ("doubling of the throat"), which may mean some sort of tone repetition, like Rognoni's *tremolo*.¹⁴

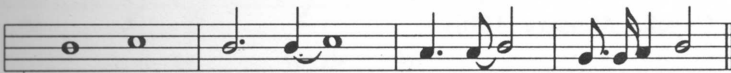
12. Giovanni Battista Doni, *Trattato primo sopra il genere enarmonico* (1635), in *Lyra Barberina*, ed. Francisco Gori and Giovanni Battista Passeri (1763; reprint ed., Bologna: Forni, n.d.), 1:314. " . . . Strascinare la voce a poco a poco, e quasi insensibilmente dal grave all'acuto, o al contrario per li detti termini di tre, o cinque quarti di tuono; come si fa da alcuni nelle comuni, e Diatoniche Melodie; massimamente verso l'acuto in certi affetti flebili, e dolenti, ma per altri intervalli, che è una sorta di portamento di voce più convenevole a femine, che ad uomini. Quarto con portare la voce per tre, e per cinque Diesi distinte." Domenico Mazzocchi (*Dialoghi e Sonetti* [Rome: Francesco Zannetti, 1638], p. 180) describes an effect which is similar to Doni's *portamento di voce*. He calls it *sollevazione* (rising) or *messa di voce* (placing of the voice), and indicates it with the letter "v." He says that it is made by increasing the breath on a note while gradually raising the pitch, and that it is used in the enharmonic genus. On page 177 of the collection Mazzocchi uses this sign on a dotted half-note e-flat, which is slurred to a dotted quarter note e. The second note of the pair is marked with a trill sign, standing undoubtedly for the repeated-note trill. This figure bears comparison with Rognoni's *portar della voce*, with its attendant slur, crescendo, and terminating *tremolo*.

13. Marin Mersenne, *Harmonie universelle* (1636; reprint ed., Paris: Centre national de la recherche scientifique, 1965), 2:355. Mersenne's *port de voix*, like Doni's *portamento di voce* and Mazzocchi's *messa di voce* (see above, note 12), involves a gradual sliding between two adjacent tones."

14. Benigne de Bacilly, *Remarques curieuses sur l'art de bien chanter* (1668), trans. Austin B. Caswell as *A Commentary upon the Art of Proper Singing* (New York: Institute

Bacilly's *doublément du gosier* applies to the upper note of the *port de voix*, unlike the *tremolo* of Rognoni's *portar la voce*; but both writers obviously want some sort of intensification near the conclusion of the ornament.¹⁵

Example 2. *Port de voix* (Mersenne, *Harmonie universelle*)¹⁶



The effect which came to be known as *port de voix* was used frequently in the French *air de cour* some years before it was defined in treatises (see Example 3), but comparable figures are rare in Italian music.

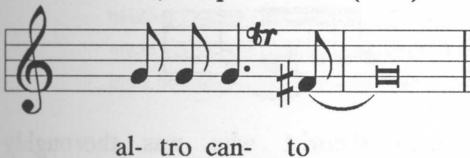
Example 3. Boysset, "Nous iron malgré" (Bataille, *Airs*, Bk. 5, 1614)



A roughly similar figure appears in Bovicelli's *Regole* but it is not given a name.¹⁷ However, a device not unlike the French *port de voix* can be found in the music of Monteverdi and his contemporaries (Example 4).

Example 4. *Anticipazione della syllaba*

a. Monteverdi, *Tempo la cetra* (1619)



of Medieval Music, 1968), p. 65. Caswell interprets Bacilly's *doublément du gosier* to mean tone repetition, but Frederick Neumann (*Ornamentation in Baroque and Post-Baroque Music* [Princeton, NJ: Princeton University Press, 1978], p. 54) thinks that it refers to the *pincé* or mordent, which was commonly used in conjunction with the *port de voix* in later sources — particularly instrumental ones.

15. In his treatise on the viola da gamba, Jean Rousseau speaks of a "little agitation of the throat," (*petite agitation du gozier*) which the voice makes naturally in terminating a *port de voix* (*Traité de la viole* [Paris: Christophe Ballard, 1687], pp. 87-88).

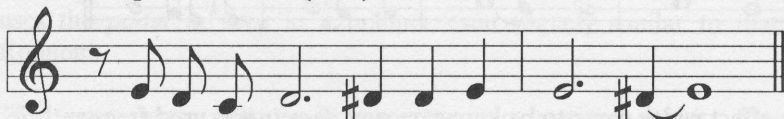
16. The example is transcribed from the facsimile by kind permission of Éditions du centre de la recherche scientifique, Paris.

17. Bovicelli, *Regole*, p. 9.

b. Fully realized (my interpretation)



al- tro can- to

c. G. F. Capello, *Miserere* (1610)

i- ni- qui- tas me- as de- le

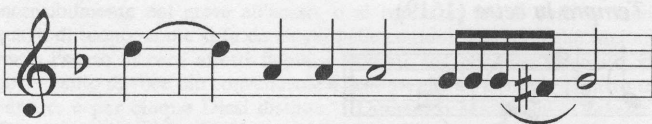
d. Fully realized (my interpretation)



i- ni- qui- tas me- as de- le

If the figure presented here is indeed a variant of Rognoni's *portar della voce*, then perhaps the Monteverdi and Capello excerpts (Examples 4.a and c.) should be performed according to my realizations (Examples 4.b. and d.). Another possibly related figure is the following cadential pattern, found in Monteverdi's *Possente spirito* (Example 5), from the opera *Orfeo* (1607).¹⁸

Example 5. Monteverdi, "Possente spirito" from *Orfeo* (1607), Act III, scene 1



Christoph Bernhard — a German theorist who was thoroughly conversant with the Italian style — describes similar effects in his treatise *Von der Singekunst oder Manier*.¹⁹ His *anticipazione della syllaba*

18. Claudio Monteverdi, *L'Orfeo* (Venice: Amadino, 1607), Act III, scene 1. Modern ed. in Monteverdi *Opere*, ed. G. Francesco Malipiero (Vienna: Universal, n.d.). The illustration is taken from the closing measures of the song, at which place in the score Monteverdi ceased printing the second version of the melodic line.

19. Christoph Bernhard, *Von der Singekunst oder Manier* (ms., ca. 1655), Eng. trans. as "On the Art of Singing, or Manier," in "The Treatises of Christoph Bernhard,"

("anticipation of the syllable"; Example 6) is clearly similar to the early French *port de voix*; it may also be related to Rognoni's *portar della voce*.

Example 6. *Anticipatione della syllaba* (Bernhard, *Von der Singe-Kunst*)



can- ta- bo ti- bi

2. L'Accento vuol esser più tosto tardo, che altrimenti; il vero accento è quello, che si fa discendendo, se ben hoggidi si usa ancora quest'altro nell'ascendere, e tal volta da gusto all'udito, mà i buoni Cantanti lo fanno di raro, perche sarebbe poi tedioso.

2. The *accento* should be rather slow; the true *accento* is that which is made descending, [and] if indeed today it is also used this other way, in ascending, it sometimes pleases the listener; but good singers do it rarely, because it could be tedious.

From its appearance in the ornament table (Figure 3, line 2), the *accento* must be closely related to the *portar della voce*.²⁰ Perhaps, then, the same nuances — the crescendo and the concluding tremolo — might apply. The author's comment that the ornament should be *più tosto tardo, che altrimenti* (literally, "slower than otherwise") suggests that a momentary slowing of the tempo is appropriate. The smooth articulation suggested by the slurs applied to both of these graces is supported later in the 17th century by Bartolomeo Bismantova, who remarks:

The *accento* is nothing other than an increasing or rising one step on the note on which one wishes to make the *accento*; and said *accento* is not beaten with the voice, but indeed is executed and sung with a binding [*legatura*] of the voice, in the manner of the trill.²¹ And it is made on all the vowels, and once the said *accento* is executed, it must be dampened immediately with the voice.²²

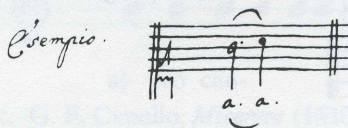
trans. Walter Hilse, *The Music Forum* 3 (1973): 13-25. The *anticipatione della syllaba* is illustrated on pp. 17-18.

20. On the title page of the *Selva* (Figure 1), Rognoni announces that the first part of the book will demonstrate "il modo di portar la voce accentata, con tremoli, groppi, trilli, esclamazioni" (the manner of carrying the voice in an accented way, with tremolos, *gropi*, trills, exclamations).

21. In this case an alternating trill, not tone repetition.

22. Bartolomeo Bismantova, *Compendio musicale* (ms., 1677; facs. ed., Florence: Studio per edizioni scelte, 1978), p. [24]. "L'Acento non è altro che un crescere ò alzare una voce dalla Nota, che si vuole far l'Acento; et detto Acento non anderà battuto con la Voce; mà ben si proferito e cantato con Legatura di Gola, a guisa del Trillo; et si fa sopra

Example 7. *Accento* (unnumbered page of Bismantova, *Compendio musicale*, 1677. Ms. in Reggio Emilia, Biblioteca Municipale, dated "Ferrara, 1677")



By "dampening" the *accento*, Bismantova probably means that the second note is softer — on which point he is supported by several French writers of the late 17th century.²³

3. Il Tremolo si fà souente, mà però con gratia, & si deue guardare di non farlo come fanno alcuni senza termine, che paino Capretti; per il più il Tremolo si fà sopra il valor del ponto di ciascuna nota.

3. The *tremolo* is made often, but with grace, and one must be careful not to do it interminably, [sounding] like goats. Generally the *tremolo* is made on the value of the dot of each note.

Rognoni is perhaps the only writer of his era who shows both *trillo* and *tremolo* to be ornaments of tone repetition. Rognoni's verbal description and his illustrations (Figure 3, lines 3 and 6) seem to indicate that the *tremolo* is an abbreviated version of the *trillo*. Both accelerate when replacing a minim (cf. *idem.*, lines 3 and 7), and both begin with an *accento* or *ribattuta* (*idem.*, lines 6 and 8) when replacing a semibreve; but in every instance the *tremolo* consumes considerably less than the full value (i.e., about half) of the note, and always concludes with a semiminim. That the *tremolo* is made "often" is supported by the author's remarks in paragraphs 1, 6, and 7, indicating that this grace frequently serves as a component of other ornaments — notably the *portar della voce* and the *esclamazione*. Rognoni is perhaps the first writer who compares this ornament — when improperly done — to the bleating of goats.²⁴

Further information regarding the *tremolo* appears later in the treatise, in the midst of the tables of *passaggi*, where Rognoni provides several

à tutte le Vocali; et proferito, che sarà detto Acento; bisognerà smorzarlo subito con la Voce."

23. See Neumann, *Ornamentation*, pp. 92-94. Bacilly (*Remarques*, p. 99) says that the *accent* (the French equivalent of *accento*) may be combined with a *doublement du gosier*. Cf. the same author's advice on the *port de voix*, above, p. 10.

24. See Greta Moens-Haenen, *Das Vibrato in der Musik des Barock* (Graz: Akademische Druck und Verlagsanstalt, 1988), pp. 32-33.

even unarticulated) grace. The *tremolo* which invariably attends it is surely lightly articulated as well; it may in fact be the equivalent of a measured vibrato.

4. Il Groppo quanto à me, pare che vadi scritto in questa maniera, che così la maggior parte de valent'huomini l'hanno scritto, e così ancora il Trillo; avvertendo ogn'uno, che voglia imparar detto Trillo, ò Gruppo di pigliar, & ribatter ciascuna nota con la gola sopra la vocale a, fino all'ultima Breve, ò Semibreve, qual Trillo, ò Gruppo si fà per il più sopra la penultima nota di qual si voglia Cadenza, ò finali.

4. The *groppo* seems to me that it is written in this manner, as most worthy men have written it, and so also the *trillo*. Everyone who wishes to learn the *trillo* or *gruppo* is advised to take each note and beat it with the throat on the vowel *a*, until the last breve or semibreve. This *trillo* or *gruppo* is made for the most part on the penultimate note of every cadence or close.

Rognoni lumps the *trillo* and *groppo* together, apparently because both are cadential figures, and because they are articulated similarly. His statement that they are usually notated as shown in his table (Figure 3, lines 4, 5, 7, and 8) may be intended to dispel ambiguities pertaining to either term — the *trillo* in particular. He also states that both ornaments are articulated with the throat.²⁶

5. Il principiar sotto alle note, vuol esser, ò di terza, ò di quarta (però vi vuol giuditio), perche non sempre sarà buono il cominciar di terza, mà tal'hor di quarta, e questo stà all'orecchia del giudicioso Cantore per la dissonanza che può nascere; questo principiare non è altro, se non un dar gratia alla voce nel principiar delle note.

5. The *principiar sotto alle note* ["beginning below the notes"] will be either a third or a fourth [below the written note] (but you must judge), because it will not always be good to begin with the third, since at times the fourth [is better], and this depends on the ear of the judicious singer because of the dissonance which may arise. This *principiare* is nothing more than giving grace to the voice at the beginning of a note.

26. Perhaps articulation of vocal ornaments was a personal thing, since descriptions of it vary so much from one writer to another. Girolamo Fantini (*Modo per imparare a sonare di tromba* [Frankfurt: Daniel Vuatsch, 1638], p. 6) says "E trovando il Groppo si deve battere con lingua puntata, ma il trillo vâ fatto a forza di petto, e battuto con la gola." (And finding the *groppo* one must beat it with pointed tongue, but the *trillo* is made with the force of the chest, and beaten with the throat.) Fantini is of course referring to trumpet playing, not singing; but his remarks clearly show that he considered the *groppo* and *trillo* to require very different articulations.

6. L'Esclamationi si fanno nel
discendere scemando à poco à poco la
prima voce, e poi dando spirito, e
vivacità alla nota che segue con un
tremolino.

6. The *esclamationi* are made in
descending, diminishing the first note
little by little, and then giving spirit and
vivacity to the following note with a little
tremolo [*tremolino*].

The *principiar sotto alle note* (see Figure 3, line 11) is the same effect which Caccini in his *Le Nuove musiche* calls *intonazione*.²⁷ Caccini does not specifically mention beginning on a fourth below the note, although he states that sometimes the third below is discordant with the harmony. After disparaging this effect Caccini declares his preference for beginning a phrase with an *esclamazione*, which he describes as a "strengthening of the relaxed voice."²⁸ Rognoni's *esclamazione* is quite similar to Caccini's; in fact portions of his illustration (Figure 3, line 10) appear to have been borrowed from *Le Nuove musiche* (cf. Example 9). The pitches in the first measure of Rognoni's illustration are identical to those in the first measure of Caccini's, but Rognoni has altered the text from the Italian *cor mio* ("my heart") to the Latin *quia* ("because"). While Rognoni provides no label for measure 1, Caccini calls it *esclamazione languida* ("languid exclamation"). Rognoni's third measure appears to be a simplified version of Caccini's second and third measures. Caccini also says that the *esclamazione* should be used in a descending pattern beginning with dotted minims (and semiminims), and that one should begin with a decrescendo on the dotted note, "and in the fall to the semiminim, increase the voice with a little more spirit."²⁹ Rognoni does not specify a crescendo on the shorter note, although such an effect may be implied by the phrase "giving spirit and vivacity." Unlike Rognoni, Caccini does not specifically associate a *tremolino* ("little tremolo") with the *esclamazione*, but it is possible that this is what he has in mind when he recommends "increasing the voice with a little more spirit."³⁰ But something like Rognoni's effect is suggested when Caccini indicates in two airs from *Nuove musiche* that an *esclamazione* on a dotted note is to be followed immediately by a *trillo*.

27. Caccini, *Le Nuove musiche*, p. [v].

28. "Nel lassare della voce rinforzarla alquanto." *Ibid.*

29. "E nel calar della simiminima crescere la voce con un poco più spirito." *Ibid.*, p. [vi].

30. In his text Caccini explains that his second illustration of the *esclamazione* is more *affettuosa* because it descends by leap, whereas the first (marked *languida*) descends by step. Caccini writes *più viva* in the example, but *affettuosa* in the text. A figure which Rognoni labels *affettuosa* also falls by a sixth, but it is difficult to explain why the example which falls by a fifth (see. m. 4) is *meno affettuosa*. Perhaps the interval of a fifth is less affective than a sixth, but in another of Caccini's illustrations (Examples 8b) a pattern marked *esclamazione affettuosa* features a downward leap of a fourth.

Example 9. *Esclamazioni* (Caccini, *Le Nuove musiche*, 1602)

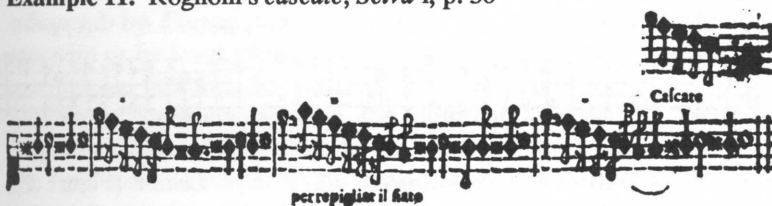


Rognoni's *esclamazione* might be performed as follows:

Example 10. Rognoni's *esclamazioni* fully realized (my interpretation)



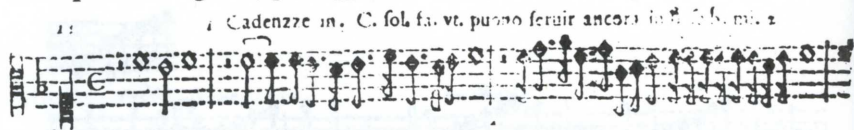
There is one additional grace which Rognoni presents, not in the ornament table itself, nor in the *Avvertimenti*, but tucked away in the midst of numerous examples of *passaggi*. This ornament is the *cascata*, or "fall." Rognoni's illustrations (Example 11), like those for the *esclamazione*, are obviously derived from Caccini (cf. Example 12). Rognoni has appropriated four of Caccini's illustrations, transposing each up a step. Rognoni's third illustration, labeled *per repigliar il fiato* (to retake a breath) corresponds to Caccini's fifth illustration, labeled similarly *cascata per ricorre il fiato*. Notice also that Rognoni, fond as he is of the *tremolo*, cannot resist adding one on the penultimate note of this particular illustration.

Example 11. Rognoni's *cascate*, *Selva* i, p. 36Example 12. Caccini's *cascate*

Advice on Large-Scale Ornaments

The importance of Rognoni's remarks on the small ornaments should not obscure the fact that he devotes a relatively small amount of space to them. The *Selva* is essentially a diminution manual: of the fifty-four pages of part I, fifty-one are devoted primarily to diminutions or *passaggi*. Following the design of earlier diminution manuals, most of these are arranged in tables in which skeletal patterns (simple intervals, cadential patterns, or scalar figures) are presented, followed by series of alternate embellishment patterns arranged in order of increasing difficulty. Echo effects are occasionally specified, and the small-scale ornaments described above can often be discerned within these patterns. The *accento* in particular appears frequently, especially in the initial patterns of a series (see Example 13), and *tremoli* are sprinkled liberally throughout (see Example 14). Following the tables of *passaggi* there are three embellished motets (solo part only), which demonstrate the application of *passaggi* to entire compositions.

Example 13. Rognoni, *passaggi* with *accenti*, *Selva* i, p. 12

Example 14. Rognoni, *passaggi* with *tremoli*, *Selva* i, p. 21

In paragraphs 7-10 of the *Avvertimenti alli Benigni Lettori* (Figure 2), translated below with commentary, Rognoni offers some advice on singing these elaborate patterns.

7. Volendo passar da una nota all'altra, fà bisogno portar bene la voce con gratia, tenendo bene le note pontate con darli il suo tremolo con spirito, e vivacità, guardandosi di non far due quinte, ò due ottave, che potrebbero avvenire, fermandosi un poco più sopra la penultima nota, & si deve fuggir tal incontro, dico ancora, che bisogna fermarsi sempre sopra la penultima di qual si voglia passaggio, & in particolar sopra il Trillo, ò Gruppo per non dar subito in quella asprezza dell'ultima, perche sarebbe di disgusto alli ascoltanti.

7. Wishing to pass from one note to another, it is necessary to carry the voice [*portar la voce*] with grace, sustaining the dotted notes while giving them their tremolos with spirit and vivacity, being careful not to make parallel fifths or octaves, which could happen, holding a little more the penultimate note. And one must avoid such an encounter [i.e., parallel fifths and octaves]. I say again, that it is necessary to stop always on the penultimate [note] of every *passaggio*, and in particular on the *trillo* or *gruppo*, in order not to make the last [note] suddenly harsh, because it would be unpleasant to the listeners.

At the beginning of paragraph 7 Rognoni seems to return to the first grace illustrated in Figure 3, the *portar della voce*. It is possible, however, that Rognoni uses the term here in a generic sense, referring to the performance of ornaments in general, as some French writers do with the *port de voix*.³¹ Certainly Rognoni is not thinking of the specific meaning of the term in paragraph 8, where he discusses the "carrying of *passaggi*" (*portar i suoi passaggi*). Rognoni and his contemporaries in fact use the verb *portar(e)* in a variety of musical contexts, and it often carries an aesthetic connotation, relating to grace and style.³²

31. See Jean Millet, *La belle methode ou L'art de bien chanter* (1666; reprint ed., New York: Da Capo, 1973), p. 11-19; Mersenne, *Harmonie universelle*, 2:412-13.

32. The verb *portare* was used frequently in writings about music in the late sixteenth and early seventeenth centuries. Rognoni himself writes *Del modo di portar le Crome* as a heading for a table of *passaggi* on eighth-note patterns (*Selva*, 1:34); *portar della lingua* in reference to wind tonguings (*ibid.*, 2: title page); *la maniera di portar l'arco* in reference to bowing on the viola da gamba (*ibid.*, 2:[1]); *il fagotto porterà'infino a quindici voci* ("the bassoon will play as many as fifteen notes [i.e., a two-octave range])

The second part of paragraph 7 seems to echo a rhythmic concept advanced by Frescobaldi, who states, "In trills and *passaggi* (either stepwise or by leap) the last note should be held even when these notes are eighths, sixteenths, or different from the following ones. The pause eliminates confusion between the different sections."³³ Notice that Rognoni speaks of hesitating on the "penultimate" note, Frescobaldi, on the "last" note. Probably both mean the last note of the embellishment proper, just before the note of arrival. Bovicelli advises much the same thing, and cites textual considerations as his motivation.³⁴

8. Il buon Cantore s'avvertirà di portar' i suoi passaggi sopra le vocali, e non come fanno alcuni, che passeggiando pigliano simil sorte di sillabe, come queste, gnu, gu, bi, vi, tur, bar, bor, & altre simili, bisognerà fuggirle, perche non si può sentir di peggio.

8. The good singer is advised to carry (*portar*) his passages on the vowels, and not do as some do, who when making passages take such syllables as these: *gnu, gu, bi, vi, si, tur, bar, bor*, and other similar ones. You should avoid them, because nothing could sound worse.

(*ibid.*); and *il trombone poi porterà' tante voci, quante l'huomo vorrà con il Labro esercitare* (the trombone can play as many notes as the man can elicit with his lip) (*ibid.*). Diruta (*Il Transilvano I* [1593; reprint ed., Buren, The Netherlands: Frits Knuf, 1983], p. 5) speaks of *il portar di mano* (carriage of the hand), and Dalla Casa (*Modo 2:[i]*) of *del portar la minuta a tempo* ("of carrying the diminutions in time").

33. "Nell'ultima nota, così di trilli, come di passaggi di salto, ò di grado, si dee fermare ancorche detta nota sia croma, ò biscroma ò dissimile alla seguente; perche tal posamento schiverà il confonder l'un passaggio con l'altro." Girolamo Frescobaldi, *Toccate e partite d'intavolatura* (Rome: Nicolò Borboni, 1615), p. [i]. Cited in Claudio Sartori, *Bibliografia della musica strumentale italiana* (Florence: Leo S. Olschki, 1952), 1:219.

34. Bovicelli, *Regole*, pp. 7-8.

9. Soni certi Cantori, che alle volte hanno un certo modo di gorgheggiare (alla morea) battendo il passaggio à un certo modo da tutti dispiaceuole, cantando aaa, che pare, che ridano, costoro si possono assomigliare à quelli Etiopiani, ò Mori, che racconta il Viaggio di Venetia in Gierusalemme; dice, che tal gente ne'Sacrificij loro cantano in questo modo, che par che ridano mostrando quanti denti hanno in bocca, da quì imparino, che la gorga vuol venir dal petto, e non dalla gola.

9. There are certain singers who at times have a way of ornamenting [*gorgheggiare*] in the Moorish style, beating the *passaggio* in a certain way displeasing to all, singing *a a a*, so that it seems that they are laughing. These people resemble the Ethiopians or Moors, as the *Voyage from Venice to Jerusalem*³⁵ recounts, saying that such people sing in this manner in their religious services, so that it seems that they are laughing, showing how many teeth they have in their mouths. From this, learn that embellishment [*gorga*] should come from the chest, and not from the throat.

From paragraph 8 it would appear that some singers in Rognoni's day articulated *passaggi* with syllables, which are roughly similar to contemporary tonguings for wind instruments.³⁶ Rognoni warns against this, and in paragraph 9 advocates articulation from the chest. Rognoni's preference for chest articulation in the singing of embellishments appears to contradict his assertion that the *trillo* and *gruppo* are articulated with the throat (see above). Evidence abounds that the throat was indeed the principal agent for the articulation of *passaggi* during the late Renaissance and early Baroque.³⁷ In the early 17th century the word *gorga* meant "throat" or "gullet," and hence was virtually a synonym for *gola*. But Rognoni uses *gorga* here to refer to ornamentation, not anatomy, and perhaps the term had been used in this context for so long that it eventually lost its original connotation as the agent for articulating ornaments. It is possible that Rognoni means exactly what he says: a different type of articulation is used for the *gorga* (= *passaggi*?) than for the *trillo* and *gruppo*. There would then be three basic types of articulation for ornaments: legato (virtually unarticulated) for the *portar della voce*, *accento*, and *tremolo* (and possibly some *esclamazioni*); throat for the *trillo* and *gruppo*; and chest for *passaggi*. But

35. R. P. F. Noè Bianchi, *Viaggio da Venetia al Santo Sepolcro et al Monte Sinai* (Venice: Domenico Imberti, 1614). This book, which has no pagination, was first published in Venice in 1566. Rognoni's reference to this style of singing as "in the Moorish style" (*alla morea*) is misinformed. Rognoni may well have associated it with Moorish cantillation, but Bianchi's reference is to Ethiopian Christians.

36. See Greenlee, "*Dispositione*," p. 49. Mersenne (*Harmonie universelle*, p. 355) speaks against articulating ornaments with the tongue, lips, or stomach.

37. Greenlee, "*Dispositione*," pp. 47-52. According to Greenlee, there were some singers who favored chest articulation. One of these was Francesco Severi, a singer in the papal chapel in the early 17th century.

regardless of the source of articulation, it seems that Rognoni expected a more definite articulation for fast notes than that which singers use today. Rognoni, like Dalla Casa before him, likens certain tonguings for wind instruments to the articulations used by singers. The following excerpts from Rognoni's *Avvertimenti per il instrumenti da fiato* ("Advice for wind instruments;" *Selva*, 2: [3]) relate tonguings to the articulations of singers:

Three types of tonguing are in use. The first is called "reverse" [*riversa*], and it is the principal one, because it resembles the *gorgha* of the human voice. This one is very fast, and difficult to control. Its striking is on the palate, and it is performed in three ways. The first is le re le re le re le, [a] tonguing sweet and suave. The second is de re de re de re de, and it is mediocre. The third is de re te re de re te, and it is the crudest . . . The cornett is an instrument which has more in common with the human voice than any other . . . It should be played with discretion and delicacy, seeking to imitate the human voice, and the tonguing must be neither too dead [*morta*] nor too [strongly] beaten [*battuta*], but similar to the *gorgha*, and this is [the way to] play an instrument well.³⁸

Dalla Casa, whose own discussion of this matter must have served as Rognoni's model, actually calls this type of tonguing *lingua di gorgia*.³⁹ Its patterns are intended to imitate not vocal articulations *per se* but the *effect* of those articulations. Since the *lingua di gorgia* comprises three sub-types, we may conclude that singers, like instrumentalists, could vary their articulation as a function of expressive intent.

The concluding paragraph of this *Avvertimenti* is self-explanatory:

38. Rognoni, *Selva*, 2:[4]. "Trè sorte di lingue sono in uso, la prima è detta *riversa*, & è la principale, per esser simigliante alla *gorgha* della voce humana, questa è velocissima, è [*sic*] difficile da raffrenare, il batter suo è al palato, & si proferisce in trè modi. Il primo è, le re le re le re le, lingua dolce, è [*sic*] soave. Il secondo è, de re de re de re de, & è mediocre. Il terzo è de re te re de re te, & è il più crudo . . . Il Cornetto, è un instrumento, che partecipa della voce humana più d'ogn'altro . . . esser suonato, con discrettione, è [*sic*] delicatezza, cercando d'imitar la voce humana, è [*sic*] la lingua vuol'esser, nè troppo morta, nè troppo battuta, mà simile alla *gorgha*, è [*sic*] questo è il far buon'instrumento."

39. Dalla Casa, *Modo*, 1:[iv].

10. Se ben troverete tal volta
nell'ascendere, & discendere de grado i
passaggi, che non arriuanò al suo loco
destinato, questo si è fatto, per abbreviar
l'Opera, perche sarabbe stata di molto
rilieuo; S'intende però, che studiando
simil passaggi, si vadi fino alla sua
dispositione, e più, secondo
gl'instrumenti.

10. If indeed you at times find *passaggi*,
ascending or descending, which do not
arrive at their destination, this has been
done in order to abbreviate the work,
which [otherwise] would have been very
large. It is understood, however, that
[by] studying such *passaggi* one may
proceed as far as one is disposed, and
more, in accordance with instruments.

Earlier I noted that near the end of the book are three fully embellished motets. The first is based on Palestrina's *Pulchra es amica mea*, for which Rognoni provides an embellished version of the soprano part. The opening of this motet (Example 15) illustrates Rognoni's penchant for combining small ornaments with *passaggi*. The next motet is the most interesting of the three. It is based on the same Palestrina work as the previous example, but the manner of embellishment is different. Rognoni's heading for this version is "The same motet embellished for the bass to sing in the *bastarda* style" (see Example 16).

Example 15. Rognoni, *Mottetto del palestina (sic) passeggiato per il soprano overo Tenore, Selva i, p. 45*

45 *Mottetto del palestina passeggiato per il soprano overo Tenore.*

Pul cra ef a mica me

mi ca me a t me a Pul

gra ef a mi ca me

a Sa uanis & de co ra ficu hieru

Example 16. Rognoni, *Listesso motetto Passegiato per il Basso da Cantar alla Basstarda*, Selva i, pp. 46–47

Lo stesso motetto Passegiato per il Basso da Cátar alla Bassarda.

puchra ef amica me a a mea me
 a Pul chra ef a mi
 ca me a ami ca me a fu a uis
 re de co ra fu a uis
 re de co ra fu a uis
 hic ru fa len te ri bi
 lis teri bilis et ca stro ru te ri bilis
 ut ca stro ru aries or
 di na ta Auer re ocu los tu

The concept is clearly borrowed from the technique of the *viola bastarda*, which is demonstrated in the second part of Rognoni's treatise. It involves the embellishment not of just one part of a pre-existing polyphonic composition, but of all the parts (or at least more than one part) in succession. Frequent changes of clef indicate the particular voice part which is being embellished at the moment. Rognoni's "*bastarda* singing" follows the same principle, but since the bass voice is more limited in range than the *viola da gamba*, the only clefs used in Rognoni's *bastarda*-style motet are tenor and bass.

Earlier in this article I quoted Rognoni's remarks relating to the indiscriminate use of *passaggi* and the importance of text expression. The elaborate *passaggi*, which comprise almost ninety per cent of the book, might lead one to doubt Rognoni's veracity on this subject, for they appear to have been contrived purely for vocal display. Caccini, after disparaging *passaggi* in general, admits that he uses them on long syllables and at cadences; but Examples 15 and 16 show that Rognoni uses *passaggi* on unaccented as well as accented syllables, and at cadences as well as in the middle of a phrase. Furthermore, in the second motet (Example 16), the most affect-laden word is *terribilis* ("dreadful"), yet Rognoni furnishes it with *passaggi*, rather than the small-scale graces he so ardently extolled in his *Avertimenti à cantanti*.

Conclusion

Rognoni is thus a man of contradictions. Wiley Hitchcock noted that Caccini, in spite of his professions of adherence to the ideals of the *Camerata*, was still indebted to the old Renaissance style of virtuosic *passaggi*, which had made him famous.⁴⁰ Rognoni is even more indebted to the past. His prose professes allegiance to the *seconda prattica*, with its emphasis on textual clarity and the affections, but the multitude of elaborate diminutions published in his tables of *passaggi* clearly indicate the continuation of the Renaissance style of ornamentation propounded by Ganassi, Dalla Casa, Bassano, and his father, Richardo.

Still, there are ways in which Rognoni is "modern." He makes a clear separation between vocal and instrumental practices, even though he states that students of either may profitably study both. The divisions in the instrumental book are clearly more difficult, as Rognoni himself states on the title page: *Selva / de varii passaggi / parte seconda / ove si tratta / dei passaggi difficili, / per gl'instrumenti* (A 'forest' of various

40. H. Wiley Hitchcock, "Vocal Ornamentation in Caccini's *Nuove musiche*," *Musical Quarterly* 56 (1970): 389-404.

passaggi, second part, where are treated difficult *passaggi* for instruments). But there is yet another difference between parts I and II. Interestingly, all of the texts of part I are in Latin. Even Palestrina's madrigal *Io son ferito*, which was such a popular vehicle for diminutions,⁴¹ is presented here as a *contrafactum*, with Latin text. The several texted examples of *passaggi* which Rognoni offers in part I are provided with Latin text; even in the illustrations for the *esclamazione* (Figure 3, line 10) Rognoni has replaced Caccini's original Italian text with Latin. But Rognoni did in fact include two monodies in the vernacular, not in part I but, strangely, at the end of part II—the instrumental book. The two compositions are entitled *Sfogava con le stelle* and *Tempesta di dolcezza*, and they bear identical superscriptions: *Musica del Molto Illustre Signor Ottavio Valera, & da lui Cantata, con gli istessi Passaggi* (Music of the most illustrious gentleman Ottavio Valera, [as] sung by him, with his own *passaggi*). Both are furnished with elaborate diminutions, mostly at cadences (but not just final cadences), and a few *accenti* and *trilli*. The mannerist nature of these two monodies is well illustrated in the cadential passage below, taken from the first monody (Example 17), in which Valera first writes a *tirata* ascending through an octave and a fourth, proceeding to a held note, followed by a *trillo* or *tremolo* on the leading tone. A rest at the end of the second measure of the example affords the singer the opportunity to leap downward an octave and a seventh to the cadence tone. In the final cadence of the same madrigal, Valera goes one better, leaping down a full two octaves. Mannerism still lives!

Example 17. Ottavio Valera, "Tempesta di dolcezza," *Selva*, ii, p. 72

41. See Richard Erig, ed., *Italian Diminutions: the Pieces With More Than One Diminution* (Zürich: Amadeus, 1979), pp. 411-12.

On balance, Rognoni's vocal treatise is a most significant document, even though it is based partly on earlier treatises. We have observed that much of what Rognoni says regarding the small-scale ornaments is derived from Caccini, that his remarks relating vocal articulation to wind tonguings owe much to Dalla Casa, and that the concept and organization of his exhaustive catalogue of *passaggi* are derived from the Renaissance diminution manuals. Nevertheless there is much that is unique in Rognoni's treatise:

1. It offers the most comprehensive table of small-scale ornaments to be found in any Italian treatise prior to the 18th century.
2. It presents important information concerning nuances (dynamics, tempo, and the use of the tremolo).
3. It describes (probably for the first time) the ornament called *portar la voce* — the resemblance to the French *port de voix* suggests a hitherto unexplored relationship between French and Italian vocal ornamentation in the early baroque.
4. It combines the old *passaggi* with the newer small-scale ornaments to an unprecedented extent.

Rognoni's ideas are indicative of the conflict felt by musicians who accepted with enthusiasm many aspects of the *stile nuovo*, but could not reject the late-Renaissance style in which they had been trained. It would be inaccurate, then, to characterize Rognoni as "old fashioned." The *passaggi* did not die out, but continued to co-exist with or even dominate the *accenti* and *gorgie* for roughly the next 100 years.⁴² Rognoni's *Selva* may mark the end of the tradition of published diminution manuals in Italy, but this does not signify an end to the performance of diminutions themselves — a tradition that continued well into the Classical period, but remained undocumented in Italy for about a century after Rognoni's death.

42. A well-known later example occurs in Arcangelo Corelli, *Sonate a violino e violone o cimbalo . . . Opera quinta, parte prima, troisième édition où l'on a joint les agréments des adagios de cet ouvrage, composez part Mr. Corelli, comme il les joue* (Amsterdam: Roger, n.d. [ca. 1715]). On Farinelli's embellishments, see Neumann, *Ornamentation*, pp. 556-557.