

8.5.2 VARIOUS RULES ON ORNAMENTATION AND IMPROVISATION

CHAPTER 3.:

[HORSLEY, p.15] Maffei's rules may be briefly summarized as follows:

1. *Passaggi* should be used only at cadences, although some ornaments from one note to another (inserted within a definite melodic interval) may be used before arriving at the cadence.
2. In one madrigal not more than four or five *passaggi* should be used, for the ear may become satiated with too much sweetness.
3. *Passaggi* should be made on the penultimate syllable of the word so that the end of the *passaggio* will coincide with the end of the word.
4. *Passaggi* sound best when made upon the vowel **o**.
5. In an ensemble of four or five soloists the *passaggi* must be made by each in turn. Otherwise, the harmony ceases to be clear.

[MARUNOVIĆ]

Basic Maxims of Renaissance and Baroque Ornamentation Style

- 1) Avoid ornamentation at the beginning of a composition (Renaissance, Baroque).

L. Zacconi (Pratticca della Musica, 1592):

"Unless they are completely known, the beginnings of pieces must always be performed with simple appoggiaturas."

Or:

"The beginning of (polyphonic) vocal compositions where other parts are silent should not begin with ornamentation... (...) Thus, initial passages, unless they are in homophonic style, should always be presented plainly and clearly to allow the entrance of each part to be heard more clearly."

And Bovicelli (Regole, Passaggi di Musica) considered it a mistake that many "...from the beginning of a song and from the first note fiercely begin making passages."

- 2) Longer note durations and slower sections are most suitable for ornamentation (Renaissance, Baroque).

- 3) Cadences are the most suitable space for ornamentation (Renaissance, Baroque).

L. Zacconi (Pratticca della Musica, 1592):

"The places... that particularly call for introducing florid passages are cadences."

- 4) Fugal sections should be consistently ornamented (Renaissance, Baroque).

5) Moderate freedom in ornamentation is allowed (Renaissance, Baroque).

L. Zacconi (*Pratticca della Musica*, 1592):

"Perfection and beauty rely on measure and tempo... this is the greatest difficulty in ornamentation. (...) Moreover, the singer who uses few ornaments in proper time will always be more valued than one who strays too far, whether done in proper time or not."

6) Ornamentation is possible in all types of compositions, especially motets, madrigals, and chansons (Renaissance), and solo-conceived compositions, especially arias, sonatas, and concertos (Baroque).

7) Group or simultaneous ornamentation is possible in the manner of concertante counterpoint and by prior agreement (Renaissance).

8) Solo ornamentation (Renaissance, Baroque).

9) Chamber music (one performer per part) should be ornamented in a concertante style (Baroque).

10) Orchestral music (multiple performers per part) should not be ornamented, except with a moderate number of small ornaments (Baroque).

11) The possibility of ornamenting any section or all alternately (Renaissance, Baroque).

12) The better the performance, the more variations of the same musical idea or its part are ornamented (Baroque).

13) Adapt the quantity of ornaments to the performance venue (Baroque).

Giovanni Battista Doni (*Trattato della musica scenica*, c.1635):

"... if they (ornaments of all kinds) are allowed anywhere, it seems that it would certainly be (contrary to common opinion) in theaters, where all kinds of people gather, and the uneducated are always in greater numbers than the intelligent; they are better suited to theatrical music than any other kind. (...) Similarly, in places where... fairly refined music is sung and in gatherings of people who understand music, they should be used sparingly rather than excessively."

J. A. Hiller:

"Singing shines most in concert, somewhat less in the theater where it would harm the expression of passion, least in church because it is contrary to dignity and the natural innocence with which we should speak to God."

Characteristics of Renaissance and Baroque Ornamentation Style - compare with Engelke!

1) Extremely free style of ornamentation, freed from relying on stereotypical formulas of ornamental figures and fixing their application (Renaissance) or applied judiciously according to the textual model (Baroque).

2) Mechanized style of ornamentation: emphasis on the emotional quality of the composition leads to the proliferation of a growing number of small, short ornaments like trills, under the influence of which slower note values are replaced by faster ones (Baroque).

3) Ornamental means preserve a balanced melodic line and fluid rhythm (Renaissance) or entail a discontinuous melodic line and rhythm (Baroque).

4) Regardless of the melodic and rhythmic freedom, ornaments maintain essential vertical consonances (Renaissance) or intensify dissonant concords with ornaments, directly manipulating different feelings (Baroque).

5) Indistinguishability between vocal and instrumental ornamentation style (Renaissance, early Baroque); even organ literature before 1600 reflects vocal ornamentation style: one such example is the toccatas of Claudio Merulo from 1598.

Although Praetorius (*Syntagma musicum*, III, 1619) already addresses the peculiarities of individual ornaments for individual instruments - for example, the Caccini trill is unsuitable for the harpsichord as the tirata is suitable for the virginal (diatonic diminution ranging from a fourth to over an octave applied to the emphasized melodic tone of longer duration, usually after a short pause, or to connect two higher melodic tones) - it is considered that the first distinctly instrumental forms of ornamentation appear only around 1620 in a composition by Marin.

7) The simultaneous sound of a simple and ornamented version of the same melody (Renaissance).

8) The type of ornamentation is guided by the performer's skill (Renaissance, Baroque), tempo, and emotional quality of the composition (Baroque).

Function of Both Types of Ornaments

1) Melodic function (freer types of ornaments): connecting tones, embellishing the melody, making the melody more singable, lively, interesting (Renaissance, Baroque), intensifying the expressive quality of the composition, where ornaments must correspond to the character of the music, filling "empty spaces" or insufficiently strong and expressive musical ideas (Baroque).

2) Harmonic function (small short ornaments): dissonant character of ornaments as a means of manipulating different feelings (Baroque).

3) Rhythmic function (small short ornaments): accentuating and rhythmically differentiating the composition (Baroque).

4) Expressing the performer's inventiveness, skill, taste, and talent (Renaissance, Baroque).

CHAPTER 4.:

[FERAND] Ornitoparchus rules, p.1-2:

Ornitoparchus rules in detail:

1. Each clause consists of three notes: last, penultimate and third from the last
2. In the *discantus* clause, which consists of three notes, the last of them always moves up.
3. In the tenor clause, which also consists of three notes, the last of them always moves down.
4. In a baritone clause the last note may sometimes be above, sometimes under the tenor; usually an octave lower, or a fifth higher.
5. The last note of the countertenor can go higher or lower or be in unison with the others. Its movement may be different depending on the type of the song.

6. The *discantus* clause requires as the penultimate note the sixth above the tenor, or the fifth, when bass has taken the lower sixth.

7. The penultimate note of the tenor is, as a rule, the fifth above the bass; sixth, when the bass takes over the clause from tenor or *discantus*.

8. When the tenor clause ends on *mi*, as is the case in the second *tone* (mode, *modus*) or otherwise, the penultimate note of the bass will not be a fifth but becomes a third below the tenor, and unlike the *discantus*, goes to the fifth, such as from / Phrygian / example visible.

9. When the tenor clause ends on *re*, as is usual in the first mode, the bass will kindly move up from fifth to the third and can (without changing the *discantus*) end in octave /hypodorian/.

10. Each song sounds better, the more cadence formulas there are. The power inherent in clauses is even able, through their perfection, to make dissonance melodious /agreeable!/. Therefore, students should try to use these cadence formulas as often as possible in their compositions.

CHAPTER 6:

[MARIANI] The *Rhetorica ad Herennium* tells us that a speaker should “possess the faculties of Invention (*inventio*), Arrangement (*dispositio*), Style (*elocutio*), Memory (*memoria*), and Delivery (*pronunciatio*). Everything on this list can be applied to the art of musical composition and performance.

The *Rhetorica*'s author further divides the art of *inventio* into the “six parts” of a discourse.

1. The *exordium*, or introduction, which prepares the listener, gets his or her attention, and provides a beginning

2. The *narratio*, in which the facts of the issue are stated, or the narration of events is given

3. The *divisio*, in which the speaker outlines the different views on the issue at hand or the main points that he or she is going to present

4. The *confirmatio*, in which the speaker builds his or her argument and bolsters it with convincing corroboration

5. The *confutatio*, in which the speaker refutes all opposing arguments

6. The *conclusio* or *peroratio*, which provides an artful end to the discourse, or, in our case, to the song or instrumental piece

Exordium, *narratio*, and *conclusio* have straightforward musical analogues.

[MENKE] p.15-16:

Let's review the five stages in which a speech is constructed:

1.*Inventio* (Latin: invention or discovery). The topic is reflected upon, and argumentative strategies are developed, using the categorical system of Topoi, which provides specific search formulas for arguments, characteristics, and evidence.

2.*Dispositio* (Latin: arrangement, organization). The content and arguments of the speech are logically and purposefully arranged.

3.*Elocutio* (Latin: expression, formulation). This is the actual elaboration of the speech in detail and includes the ornate embellishment (Latin: ornatus) using figures (various linguistic devices) and tropes (forms of figurative speech such as metaphor or allegory).

4.*Memoria* (Latin: memory). The speaker memorizes his presentation, for which the authors provide tips and tricks.

5.*Pronuntiatio* (Latin: pronunciation, vocal delivery). This is the actual delivery of the speech, which ultimately decides the success through the use of facial expressions, gestures, and actions.