



EARLY MUSIC PEDAGOGY THEN AND NOW

FROM THE CLASSICAL ANTIQUITY TO THE RENAISSANCE

International Conference

Brescia, Fondazione Diocesana 'Santa Cecilia'

9-11 December 2022



CENTRO STUDI
OPERA OMNIA
di Luigi Boccherini



INTERNATIONAL CONFERENCE

EARLY MUSIC PEDAGOGY THEN AND NOW

FROM THE CLASSICAL ANTIQUITY TO THE RENAISSANCE

Organized by

Centro Studi Opera Omnia Luigi Boccherini

Istituto Italiano di Musica Antica

Italian Institute for Applied Musicology

PALMA CHORALIS® · Research Group & Early Music Ensemble

Brescia, Fondazione Diocesana ‘Santa Cecilia’

9-11 December 2022

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- LIVIO TICLI (University of Huddersfield UK, Palma Choralis, ISTIMA)



Keynote Speakers

- BARNABÉ JANIN (Conservatoire National Supérieur de Musique et de Danse de Lyon)
 - LAURIE STRAS (University of Southampton, UK)

FRIDAY 9 DECEMBER

9.00-9.30 **Welcome and Registration**

9.30-10.00 **Opening**

- MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini / IIAM)
- MARCELLO MAZZETTI & LIVIO TICLI (University of Huddersfield UK, Palma Choralis, ISTIMA)

10.00-11.00 **From Classical Antiquity to Midde Age**

(Chair: **Elsa De Luca**, CESEM – FCSH, NOVA University of Lisbon)

- CHRÉSTOS TERZÉS (Austrian Archaeological Institute), *Musical Schooling for the Novices in the Second Century CE: The «Eisagōgē» by Bakcheios Gerōn*
- DAVID E. COHEN (Max Planck Institute for Empirical Aesthetics, Frankfurt), «*The First Foundations of Song*»: *The Concept of the Note as the Element of Music*

Coffee Break

11.30-12.30

- KOSMO LOVE (Calliope Music Studio, Frome, UK), *Star-Songs and the World-School; Musica, «Educere» and Eschatology in the Latin West*
- ANGELO RUSCONI (Conservatorio di Lugano – Master of Advanced Studies in canto gregoriano / Civico Istituto Musicale ‘G. Zelioli’ Lecco), *Reopening a Cold Case: Guido (of Arezzo) Author of the «Dialogus de Musica» in Pomposa?*



14.00-15.00 **Keynote Speaker:**

- LAURIE STRAS (University of Southampton, UK), «*Questi esercizi mi sono di molto gusto*»: *Early Modern Women, Teaching and Learning Music*

Coffee Break

15.30-17.00 **Solmization Theory**

(Chair: **Marcello Mazzetti**, University of Huddersfield UK, Palma Choralis, ISTIMA)

- HARUYO MIYAZAKI (Musashino Academia Musicae / Showa Academia Musicae), *Syllable Singing in Music Theory from the Ninth to Eleventh Centuries: From Intonation Formulas to Solmization Theory*
- BERNHARD RAINER (University of Music and Performing Arts Graz), *Looking into the Historical Classroom: The Solmization System as a Multisensory Approach and Indications on a Systematic Solmization Manual from the Late 16th Century*
- ADAM KNIGHT GILBERT (University of Southern California), *Singing and Visualizing Solmization in Musical Performance and Pedagogy (ca. 1400-1521)*

Coffee Break

17.30-19.00 **Pedagogical Systems for Learning, Reading and Improvising Music**

(Chair: **Isaac Alonso de Molina**, Koninklijk Conservatorium Den Haag)

- NIELS BERENTSEN (Haute École de Musique de Genève – HES-SO), *The Slow Death of Medieval Discant: Considering the «longue durée» in Historical Improvisation Pedagogy*
- JAMES HEWITT (Koninklijk Conservatorium, Den Haag), *Ricercare: Transformation and Limitation as Creative Process in Solo Improvisation*
- SUSANNE ABED-NAVANDI (Music and Art University of the City of Vienna – MUK), *Basso Continuo Training as a Playground for New Learning Strategies*

SATURDAY 10 DECEMBER

10.00-11.00 **Reading Early Music Today in Educational Contexts**

(Chair: **Barnabé Janin**, Conservatoire National Supérieur de Musique et de Danse de Lyon)

- SARAH MEAD (Brandeis University), *Old Maps for New Explorers: Teaching Today's Students to Navigate a Pre-tonal World*
- RAM REUVEN (Norwegian Academy of Music), *Renaissance of the Perfect Fourth: The Consonance-Dissonance Classification Dilemma during the Fifteenth and Sixteenth Centuries*

Coffee Break

11.30-13.00

- ISAAC ALONSO DE MOLINA (Koninklijk Conservatorium Den Haag), *«Musica Practica»: The Curriculum of Music in the Early Modern Era and Its Revival in Today's Conservatories*
- MARCELLO MAZZETTI (University of Huddersfield UK, Palma Choralis, ISTIMA), *Verso una «Pedagogia Musicale Storica»: la riscoperta del ruolo del «Cantor» attraverso un approccio integrato*
- LIVIO TICLI (University of Huddersfield UK, Palma Choralis, ISTIMA), *Learning Renaissance and Baroque Music Improvisation Improvisationally: Early and Modern Tools for Teaching and Inspiring a New Generation of Performers*



14.30-15.30 **Keynote Speaker:**

- BARNABÉ JANIN (Conservatoire National Supérieur de Musique et de Danse de Lyon), *How to Build an Early Music Department: Reflections on a Didactic Challenge*

Coffee Break

16.00-17.30 **Music Theory and Education in Writings, Treatises and Non-musical Sources**

(Chair: **Livio Ticli**, University of Huddersfield UK, Palma Choralis, ISTIMA)

- GALLIANO CILIBERTI (Conservatorio di musica 'Nino Rota' di Monopoli), *Essere autodidatta in musica a Perugia nel Rinascimento: il caso di Raffaello Sozi (1529-1589) alla luce di nuove testimonianze*
- ERIK BERGWALL (Uppsala University), *Morley, Baldwin, and Didactics: An Examination of Musical 'Lessons' in the 1590s*
- HENRY HOWEY (Sam Houston State University), *Daniel Speer (1636-1707): Renaissance Man of the Middle Baroque*

Coffee Break

18.00-19.00 **Lecture concert**

- STANISLAS GERMAIN (McGill University), *Harmony of the Spheres: Lute Music Stories of the Renaissance*

SUNDAY 11 DECEMBER

10.00-12.00 **Historical Precepts Applied to Today's Music Education and/or Performance**

(Chair: **Laurie Stras**, University of Southampton, UK)

- CARMELA BARBARO (Newcastle University), *Polyphonic Reconstruction as Pedagogical Tool*
- MARINA TOFFETTI (Università degli Studi di Padova), *Composing Today as in the Seventeenth Century? Reflections on the Usefulness of a Historically Informed Teaching of Composition*
- MARTIN BILLE – ANNE DELAFOSSE – GUILLAUME LE DREAU – ROBERT EXPERT – TIAGO SIMAS FREIRE (Conservatoire National Supérieur de Musique et de Danse de Lyon), « *Per esercitarsi nella disposizione di gorgia* » : *nouvelles perspectives méthodologiques pour aborder le répertoire du « primo seicento » italien*
- GUILLAUME BERNARDI (York University, Toronto), *Pedagogical Pathways towards «Recitar Cantando»*



14.00-15.30 **Learning Process of Instrumental Music**

(Chair: **Livio Ticli**, University of Huddersfield UK, Palma Choralis, ISTIMA)

- MASSIMILIANO GUIDO (Università degli Studi di Pavia), *La pedagogia del contrappunto alla tastiera: alcune considerazioni sulla qualità del suono*
- ERIC BOARO (Independent Researcher, Milan), *La didattica degli strumenti da tasto a Mantova nel Seicento*
- CATHERINE BAHN (Independent Scholar, New York), *Rediscovering the Viola 'Bastarda' Technique*

16.00-17.30 **Musical and Liturgical Practice and Pedagogy**

(Chair: **Marcello Mazzetti**, University of Huddersfield UK, Palma Choralis, ISTIMA)

- CAIO AMADATSU GRIMAN (Universidade de São Paulo / Fapesp), *The Study of Music and Rhetoric at Jesuit Colleges and «Lateinschulen»*
- MARIANNE C.E. GILLION (Uppsala University), *Learning Lutheranism in Livonia: Renegotiating Memories and Identities through Musical Liturgies*
- GIULIA GABRIELI (Libera Università di Bolzano), *Musiche per i «pueri» in Tirolo nel Quattrocento*

Keynote Speakers

- **LAURIE STRAS (University of Southampton, UK), «Questi esercizi mi sono di molto gusto»: Early Modern Women, Teaching and Learning Music**

Suor Maria Celeste Galilei is the most famous daughter of the convent of San Matteo in Arcetri. In October 1630, she wrote to her father, telling him that she had been given the responsibility of teaching four girls to sing chant, as well as the taking daily responsibility for the Divine Office in the choir. She says that the jobs are enjoyable, «questi esercizi mi sono di molto gusto», but what did they entail, and what were her resources? Most of what we understand about Renaissance music pedagogy relates to structured learning in choral institutions or comes from publications by male musicians that both advertise and monetise their individual teaching methods. However, like many nuns of her generation and status, Suor Maria Celeste would have had to devise her curriculum from the materials she had to hand: the breviary, any music books owned by the convent, and whatever institutional or personal memory could contribute. Using a unique record of music from San Matteo, the Biffoli-Sostegni manuscript (B-Br 27766), and documents relating to the convent's musical life, we can hypothesise the skills Suor Maria Celeste needed to pass on to her young charges, and how the manuscript's repertoire might have fostered their learning. This material can also be used to introduce twenty-first century singers to the soundworld of the early modern Italian convent.

- **BARNABÉ JANIN (Conservatoire National Supérieur de Musique et de Danse de Lyon), How to Build an Early Music Department: Reflections on a Didactic Challenge**

For several decades, early music education has been enriched by numerous research studies on performance, and recently the concept of 'historically informed performance' has emerged. The training of performing musicians has benefited greatly from these discoveries. However, reflection on the general musical training of 'early music' musicians does not seem to have followed such a thorough path, and few institutions claim to offer 'historically informed training'. How, in fact, can we design of the training of a musician in its entirety? Which historical periods should be selected? What subjects should be taught? How should the relationship between theory and practice be considered? Beyond performance courses, what place should be given, for instance, to composition, improvisation, singing and keyboard practice? The traditional outline of disciplines,

inherited from the 19th-century teaching system, does not always match the reality of historical practices. How then can we redefine the field of each discipline? Under these conditions, asking the question: «How to build an early music department?» means giving ourselves the opportunity to reflect on the fundamental didactic problems posed by the teaching of early music. Using the example of the training provided in the early music department of the CNSMD of Lyon, we will discuss the criteria to retain to ensure a fair complementarity between the different practices and repertoires, in order to better understand the choices, admittedly multiple, which are available to pedagogues who wish to build a training programme which is not only rich and thorough, but also suitable for the varied profiles of today's students.

Lecture Concert

• STANISLAS GERMAIN (McGill University), **Harmony of the Spheres: Lute Music Stories of the Renaissance**

According to Pythagoras and the philosophers of the Antiquity, the universe, as they knew it, was musically built, as the distance among its particles proportionally corresponded to musical notes and modes. According to their view, planets and stars made sounds and those sounds performed a celestial symphony they called *Music of the World* or *Harmony of the Spheres*. They said this immense concert existed also as a microcosm at the heart of the human soul, where the soul connects with the body and named it *Human Music*. Connecting with this music was for many musicians of the Renaissance a quest to grab a faint hidden memory. The lute and its music witnessed that musical quest. The famous lute genre, the *Ricercare*, which means 'to search' demonstrates the musicians' efforts to grasp the *Harmony of the World* by means of their instrument. The lute repertoire of the Renaissance is filled with references to this *Harmony of Spheres*. Some lute composers seemed to have elevated their art to such perfection that the chronicles depicted them as divine players. In their performances, they could lead their public to a state of deep trance. Luys de Narváez, Vincenzo Capirola (who was born in Brescia), Francesco da Milano and John Dowland are among those lute masters. The lute music played in this concert comes from those divine players, those which are well known but also some anonymous composers. This is an attempt to reconnect with this ancient view where the whole universe can be found in each of us and where music touches the deep foundations of the human soul.

Harmony of the Spheres
Lute Music Stories of the Renaissance

Stanislas Germain – Lute and songs

<i>Prelude - Bransle gai</i>	Anonymous France XVI century
<i>Ay! luna que reluces</i>	Anonymous Spain XVI century
<i>Recercada quinta</i>	Diego Ortiz (1510-1570)
<i>Miles Regretz</i>	Josquin Desprez (1450-1521)
<i>Canción del emperador</i>	Luys de Narváez (1500-1555)
<i>Ricercare I</i>	Vincenzo Capirola (1474-1548)
<i>De tous bien plaine</i>	Hayne van Ghizeghem (1445-1497)
<i>Glosa De tous bien plaine</i>	Vincenzo Capirola (1474-1548)
<i>Spagna prima</i>	Vincenzo Capirola (1474-1548)
<i>Ricercare III</i>	Vincenzo Capirola (1474-1548)
<i>Paduana Francesa</i>	Vincenzo Capirola (1474-1548)
<i>Spagna tuta de fuge</i>	Vincenzo Capirola (1474-1548)
<i>Ricercare X</i>	Francesco da Milano (1497-1543)
<i>La compagna</i>	Francesco da Milano (1497-1543)
<i>Robin is the greenwood gone</i>	John Dowland (1563-1626)
<i>Loth to depart</i>	John Dowland (1563-1626)
<i>In darkness let me dwell</i>	John Dowland (1563-1626)

From Classical Antiquity to Middle Age

• CHRÉSTOS TERZÉS (Austrian Archaeological Institute), **Musical Schooling for the Novices in the Second Century CE: The *Eisagōgē* by Bakcheios Gerōn**

In an eight-verse twelve syllable epigram transmitted in a dozen medieval manuscripts of the late twelfth up to the sixteenth Ct CE, a certain Dionysios informs us that he composed a supplement on music theory preceded by Baccheios' Gerōn compilation on the tones, the modes, the melodies and the consonances. Dionysios dedicated both treatises to Emperor Konstantinos VII Porphyrogenetos as a complete composite work. Bakcheios' treatise on music survives in twenty-nine manuscripts. It exposes specific chapters of Harmonics and supplies -whenever necessary- musical examples by deploying musical notation; particular objects of science are addressed in both the Aristoxenean and the Pythagorean aspects. The treatise is structured in dialogic form — in questions and answers — supporting thus the stance that either Bakcheios' work or his source was conceived as an introductory textbook on music theory for the novices within the imperial period or earlier. In the framework of the project DiAGRAM, implemented at the Austrian Archaeological Institute, a new digital edition of Bakcheios' treatise is under preparation. The proposed presentation aims to trace Bakcheios Gerōn's identity, suggest an earlier dating of his source, and finally expound on his views on music theory, undoubtedly incorporated within musical schooling from the imperial Era onwards.

• DAVID E. COHEN (Max Planck Institute for Empirical Aesthetics, Frankfurt), **«The First Foundations of Song»: The Concept of the Note as the Element of Music**

Few concepts are as fundamental in musical education (and indeed, in western musical culture generally) as is that of the individual, discrete sound-event represented by a single written musical note: that is, the auditory/conceptual entity that in English is also called a 'note', but is known by other names in the other modern languages. (I mean, roughly, the sort of thing you hear when you depress one key on a well-tuned piano.) At the same time, precisely because it *is* so fundamental and so apparently simple and self-evident, this concept of the note is rarely examined on its own. Yet it has an interesting history, the significance of which is comparable to that of the concept itself. In this paper I consider the period of its history which was most crucial in the western world, the Carolingian 'renaissance' of the mid-eighth to the late ninth or early tenth centuries. I first present evidence for the view that, while the note was, of course, well known in antiquity, it fell out of practical musical use during the early Middle Ages and had to be rediscovered by ninth-century singers and scholars in the writings of late-Roman and early medieval

auctores such as Martianus Capella, Cassiodorus, Isidore, and, most importantly, Boethius. This evidence includes passages from Carolingian musical and music-theoretical texts, such as Aurelian of Réôme's *Musica disciplina*, which demonstrates a total absence of the note concept, and then the *Musica* of Hucbald of Saint Amand and the anonymous *Musica* and *Scolica enchiridis*, treatises for which the *ptongus* or musical note is, as *Musica enchiridis* puts it, «the first foundation of song». I then go on to analyze the Carolingian concept of the note itself, in particular as it is presented to us in the *Enchiridis* treatises. This analysis discloses a bi-leveled structure: On the surface level, the note is comparable to what grammarians called an 'element' (i.e., a letter, a speech-sound). In this praxis-oriented conception, which can be related to the Aristoxenian approach to harmonics, each note is distinguished from the rest by its 'quality' (*qualitas*) — a factor essentially identical to the note's modal character, its potential to serve as one of the four finals of the authentic/plagal church modes. This long-recognized practical, functional, and *qualitative* conception of the note, however, is not the end of the story. At a second, more abstract level of analysis, the note's character and identity turn out to be determined by its ordinal and intervallic relations with the other notes of the system, such that the note at this deeper level of structure is characterized by a *quantitative* determination that brings it under the aegis of Pythagorean harmonic theory. An unexpected consequence revealed by this analysis is a paradoxical insubstantiality, a nullity, at the heart of the note itself.

• **KOSMO LOVE (Calliope Music Studio, Frome, UK), *Star-Songs and the World-School; Musica, Educere and Eschatology in the Latin West***

In many cultures around the world Education is a process which reflects one's changing relationship to the 'world-model' employed by the culture or group as its cognitive strategy; a map for the individual and collective. The process of *educere* actualises oneself as an ontological principle within a given world-model. From Classical Antiquity to the Middle Ages, the scholastic tradition has conceptualised this process explicitly as an Eschatological one, developing the Mind and Soul of a person. In this matter, education finds within itself a conflation of societal and sacerdotal impulses. It is Music which finds itself in the centre of this 'construction'; indeed, it is formed around it. This study is concerned with two distinct layers of this historical edifice — that of ecclesiastical 'cantus' and the harmonic science or 'sphaerics' of the philosopher — and proposes an appraisal of their relationship in light of this widened aperture granted to education. In the Latin reception of Greek *techne*, the Quadrivium as cited by Boethian interlocutors presents a schematic concept of corresponding intellectual faculties with a definite hieratic relationship to the *mens divina*, the world of *physis* and the sensorium.

These notions constantly influence the mode of education in the mediaeval world, amounting to a practical soteriology. These same elements, when set in motion, resemble the Church itself, whose employment of plainchant as primary medium in its educational program, related as it is to the reception of Greek Harmonic theory at various points in its evolution, is regulated by a ritual calendar with musical affinities. The role of chant both in the education of youth, and in the care of the sick and dying, is evinced, in light of the framing Platonic idea of Anamnesis, by the central role played by music in rendering the soul suitable for the next life.

• **ANGELO RUSCONI (Conservatorio di Lugano – Master of Advanced Studies in canto gregoriano / Civico Istituto Musicale ‘G. Zelioli’ Lecco), Reopening a Cold Case: Guido (of Arezzo) Author of the *Dialogus de Musica* in Pomposa?**

After the studies by Michel Huglo, the *Dialogus de musica* is credited to a Lombard *magister* living in Northern Italy in the first half of the 11th century. A better knowledge of the text and of its manuscript tradition, further studies and editions of Guido’s works, and the discovery of documents not yet considered, provide new clues to reopen the investigation into the identity of the author of the *Dialogus*. It is now possible to indicate in the abbey of Santa Maria in Pomposa the most likely place of composition of the treatise and to fuel the hypothesis that it was written here by Guido before moving to Arezzo. If this hypothesis is correct, new perspectives open on the history of the renewal of music theory in 11th-century Italy.

Solmization Theory

• **HARUYO MIYAZAKI (Musashino Academia Musicae / Showa Academia Musicae), Syllable Singing in Music Theory from the Ninth to Eleventh Centuries: From Intonation Formulas to Solmization Theory**

The solmization theory in Western music is generally considered to begin with «Ut queant laxis» in the *Epistola de ignoto cantu directa ad Michaellem* by Guido d’Arezzo. However, tracing music theory from the ninth to the eleventh centuries reveals that certain types of syllable singing were also practiced during that period. This study, focusing on the usage of Noeane/Noeagis, will clarify how these syllables were used to recognize church modes of Gregorian chant and the roles these syllables played in the establishment of church modes. Noeane/Noeagis was originally used in Byzantine chant as an intonation formula for recognizing modes. This tradition was incorporated into Western music theory during the systematization of the Gregorian chant tonal system. In *Tonarium*, these Noeane/Noeagis syllables with their own melodies were placed at

the top of the page of each church mode and showed which mode should be sung. This study investigated how intonation formulas such as Noeane/Noeagis were explained in music treatises written during the transitional period. The treatises and theorists explored include the *Musica Disciplina* by Aurelianus Reomensis, Regino von Prüm, *Musica Enchiriadis* and *Scolica Enchiriadis* by anonymous, *Musica* by Hucbald de Saint-Amand, and *Alia Musica* by anonymous. This exploration reveals a very interesting theoretical change; the usage of intonation formulas varies, and the various usages are intricately interrelated, which transforms them into a solmization theory. Some of the partial usages of this intonation formula are clearly related to solmization singing. In addition, the partial usage demonstrates a specific theory for the identification of modes, rather than a solmization theory. After clarifying the above points, the study attempts to position the intonation formulas in the history of music theory from the ninth to the eleventh centuries.

• **BERNHARD RAINER (University of Music and Performing Arts Graz), *Looking into the Historical Classroom: The Solmization System as a Multisensory Approach and Indications on a Systematic Solmization Manual from the Late 16th Century***

The solmization system and the Guidonian hand not only provided a theoretical background for Medieval and Renaissance music, but were also obviously successful pedagogical tools for learning to sing for centuries. It has already been shown that the Guidonian hand developed from ancient rhetorical theories and served as an effective mnemonic device. However, it has been overlooked that, in addition to the obvious hearing and seeing, a third of the traditional five senses, touch, was stimulated by the use of the Guidonian hand in practice. In fact, the solmization System can be considered as a historical multisensory approach that corresponds to the latest findings of neurological and educational research. Numerous manuscript and printed music treatises have survived — most of them written before the 17th century — describing the traditional solmization system with hexachords and mutations. What is very rare are instructive texts in combination with musical examples that show how traditional solmization was actually taught. A concrete analysis of the extensive section with canons in Adam Gumpelzheimer's *Compendium Musicae* (Augsburg, 1591), however, reveals a solmization method that is absolutely systematic: First, the hexachordum durum is illustrated with simple canons in long note values, then mutation and more complex melodies are added before the same pattern follows in the hexachordum mollem. Furthermore, this system is laid out in several sections from treble clef to tenor clef. The information about Adam Gumpelzheimer's organization of music instruction at the city's main Latin school, the Gymnasium St. Anna, the contents of his *Compendium Musicae* and an additional report

by another southern German cantor on the singing lessons of choirboys thus offer an exemplary view from the 21st century into the historical classroom.

• **ADAM KNIGHT GILBERT (University of Southern California), *Singing and Visualizing Solmization in Musical Performance and Pedagogy (ca. 1400-1521)***

Modern analyses of Renaissance music tend to distinguish between two main types of cadences in music: authentic cadences in which the Tenor descends by step and the cantus ascends to an octave above by half step (either naturally or by the application of *musica ficta*), and Phrygian cadences in which the tenor descends by half step and the cantus ascends to the octave by whole step. This paper argues that this modern dichotomy is anachronistic and misses a richer picture of contrapuntal history and performance practice. The 15th-century theorist Johannes Tinctoris makes no such distinction, referring to all such formulae as *clausulae*. The early 16th-century theorist Pietro Aron distinguishes between cadences by their solmized vocables, rather than by their ‘modal’ identity. The reasons for their different approaches may reflect their own practical performance issues: Tinctoris’ writing arguably reflects an older tradition of *clausulae* in which the contratenor proceeded a fourth below the cantus, resulting in little practical distinction between any *clausula*. Aron’s distinctions arguably reflect the prominence of cadential formulae with low contratenor voices proceeding in thirds and fifths below the tenor. Applying solmization brings into stark relief that fact that not all authentic cadences are created equal: performers were faced with three types of cadential formulae: those in which the tenor arrive on ‘ut’, ‘re’, and ‘mi’, each presenting the performer with different immediate and practical concerns and contrapuntal necessities. This paper also presents a detailed chart of common *clausulae* (cadential formulae) and their solmization. In the larger conceptual realm, it is time to take composers like Ockeghem, Josquin, Isaac, and Senfl at their word, and apply solmization to compositions built on structures related to the *voces musicales*. Doing so reveals concealed patterns, and motivic symmetries appear in stark relief when sung to the ‘voices of music’.

Pedagogical Systems for Learning, Reading and Improvising Music

• **NIELS BERENTSEN (Haute École de Musique de Genève – HES-SO), *The Slow Death of Medieval Discant: Considering the *longue durée* in Historical Improvisation Pedagogy***

«Must we really cut up history into slices?», this is the question asked by Jacques Le Goff in a short, thought-provoking essay, published posthumously in 2014. Le Goff argues for the idea of a Long Middle Ages between Antiquity and the French revolution,

in which continuity is more important — and far more illuminating for the social historian — than change. In this paper I will reflect on the usefulness of the notion of a *longue durée* for investigating practices of historical improvisation: Were the principles of medieval discant still relevant for the teaching of counterpoint in the Renaissance, and, if so, when did this particular approach to polyphonic singing finally die out? To investigate this, I will have a look at a remarkably longevous procedure of polyphonic improvisation, the ‘adjacent consonances’ (*species vicinori* or *proximas concordancias*) described in treatises from Petrus *dictus* Palma ociosa’s *Compendium de discantu mensurabili* (1336) to Gioseffo Zarlino’s *Istitutioni harmoniche* (1558). This technique can be traced in repertoire-examples from the thirteenth up till the beginning of the seventeenth century. The usefulness of this procedure for extemporization (which can also be attested from practical experience) may in part explain the remarkably long survival of this type of voice-leading in written music. In sum, I will argue that — paradoxically — a partly diachronous approach can be fruitful to investigate historical improvisation pedagogies. The ‘slow death’ of medieval discant may sensitize us to the fact that *Satzmodelle* and schemata, typically associated with a certain style-period, may have long roots in the past and continue to be useful musical affordances long after the putative end of this period. Students of historical improvisation today may hence build an embodied understanding of the musical *longue durée*, in which improvisational practices do not so much succeed, but rather overlap, or slowly morph into one-another.

• **JAMES HEWITT (Koninklijk Conservatorium, Den Haag), *Ricercares*: Transformation and Limitation as Creative Process in Solo Improvisation**

Throughout the centuries, musicians learned by taking musical ideas from past composers, and transforming them into something new. They learned by choosing musical limitations found in existing works, and exploring what more is possible. Many composers wrote pieces which demonstrate these processes, being either arrangements, or based on an existing melody, motive, or *obbligo* (task or limitation). These pieces maybe intended as didactic models for learning composition and improvisation. In this presentation, I analyse solo *ricercares* mainly by Bassano, Gabrielli and Virgiliano. How do these pieces use limitation? For example, with a certain range and mode, there are many possibilities of melodic shape and cadence. How are musical motives and diminutions developed or transformed? Is it then possible, to use the same ideas, limitations, and means of transformation to improvise something new? In much the same way, we might practice incorporating existing words into a sentence when learning a language. Most 16th-century solo *ricercares* are monodic, but often suggest imitation through change of register. *Ricercares* with imitation in several parts are common for ensembles or keyboard

instruments. However, solo violin can also play more than one part, using double stops. I will present some contrapuntal devices in polyphonic works, and how they can be practised and applied in solo violin improvisation. Finally, I explore some ways to transform a polyphonic madrigal into a solo improvisation, sometimes staying close to the original through arrangement or paraphrase, and sometimes moving further away. An improvised ricercare can be an end in itself, but can also be used as a tool for learning a piece, researching its musical elements, and getting to the heart of style.

• **SUSANNE ABED-NAVANDI (Music and Art University of the City of Vienna – MUK), Basso Continuo Training as a Playground for New Learning Strategies**

The art of playing the basso continuo requires the interconnection of multiple neural skills: cognitive and motor skills, such as the grasping of harmonic systems and the ability to imagine intervals and tonal progressions. Emotional and social skills, such as the ability to transform feelings into musical expression, to respond to the unplanned, and to deviate from the learned canon of rules while playing. In addition, I see the lessons as a training ground for communicative learning, for example, by consciously directing attention to interactions on different sensory levels and practicing to perceive and support the tonal potential of the other players, to anticipate the course of the music, and to react with foresight. Consequently, thoroughbass lessons appear to me not only as a chance to impart a key for understanding the music of the 17th and 18th centuries, but also as a possibility to give learners a differentiated perception of their manifold competences. In this lecture, I would like to address the question of how I, as a teacher, can design basso continuo lessons on the harpsichord in such a way that these manifold fields of learning are fostered from the very first lesson? Which new methods of pedagogy and music physiology can I use to enrich a thoroughbass lesson in order to facilitate sustainable learning from the perspective of 21st-century learning research? For this purpose, methods of ‘New Learning’ by the mathematician Jo Boaler, relative solmization (Malte Heygster), mental practicing (Linda Langeheine) and music physiology (Alexandra Türk-Espitalier) will be presented and discussed, which, according to the author’s experience, have proven their worth in thoroughbass lessons. At the end of the lecture, participants are invited to experience a training session for beginners.

Reading Early Music Today in Educational Contexts

• **SARAH MEAD (Brandeis University), Old Maps for New Explorers: Teaching Today’s Students to Navigate a Pre-tonal World**

Our students carry unconscious biases gleaned from their experience with tonal music. We can help them acknowledge this and consider a different set of assumptions.

By starting with the *voces musicales* and setting aside the piano as a model for conceiving of notes and intervals, we introduce the idea that earlier European repertoire occupied a different landscape from today's musical universe. Within the *gamut* each tone or semitone has a particular relationship to the others within its six-note vicinity, or can shift its meaning and function to a new set of relationships through mutation. Uncoupling *vox* from *littera* allows us to introduce the distinct characters of the species of intervals and leads to a more visceral grasp of the modes. The concept of modal affect is unfamiliar today but was part of 16th-century culture, where scholars embraced a systematic approach to understanding their world. Qualities such as color, temperature, and texture were mapped against the compass points of astronomical bodies and humours. A kind of cultural synaesthesia can be inferred that helps us understand how the notes of the *gamut* and the characters of the modes were embodied by musicians and listeners. We can promote such extra-musical associations by drawing students' attention to how *mi* and *fa* feel and emphasizing their differing qualities. Students can create their own vocabulary for modal affects by associating a color or flavor with each species of fifth and using these associations to help identify meaning in a composer's choice of mode. I present strategies for using the *gamut* to actively engage students in absorbing its implications within the music, helping them to move past a purely intellectual understanding of earlier practices and gain a more organic approach to mode, tuning, cadences, and other polyphonic interactions.

• **RAM REUVEN (Norwegian Academy of Music), Renaissance of the Perfect Fourth: The Consonance-Dissonance Classification dilemma during the Fifteenth and Sixteenth Centuries**

The classification of diatonic intervals into consonance and dissonance underwent drastic changes from ancient Greece to the sixteenth century. These changes have interesting relations to interval distribution within musical works, rules of composition, and aesthetic conceptions of music held by composers, performers, and listeners. The perfect fourth (P4) went through the most dramatic classification changes: it is the only interval that crossed the border of the dichotomy twice — from consonance to dissonance in the early fourteenth century and back to consonance during the fifteenth and sixteenth centuries. Unlike other classification changes, which were clearly defined in pedagogical treatises and resulted in consistent follow-ups in writing and teaching, the shift of P4 from dissonance to consonance was not so smooth. Theorists of the fifteenth and sixteenth centuries inherited the dissonant classification of P4 from their predecessors, and usually followed it, but they also recognized the consonant characteristics of P4 and did not manage to reconcile the contradiction. Several theorists articulated the contradiction

either by adding reservations to the dissonant classification of P4 or by changing the classification in different ways. My talk will explore this classification dilemma using eleven treatises and will discuss its ramifications.

- **ISAAC ALONSO DE MOLINA (Koninklijk Conservatorium Den Haag), *Musica Practica: The Curriculum of Music in the Early Modern Era and Its Revival in Today's Conservatories***

Musica practica was the formal, Latin term that referred to music as a practical discipline, in opposition to the speculative character traditionally associated with the idea of *musica* as one of the liberal arts. The curriculum of that discipline, gradually shaped through the Middle Ages, constitutes the main focus of this presentation, and its elements are proposed as the core of Early Music education in present-day conservatoires. In that sense, *Musica Practica* is today the name of a subject within the curriculum of the Early Music department of the Royal Conservatoire of The Hague, consisting mainly of ear-training, sight-singing, improvisation and analysis using methodologies reconstructed from sources of the 16th, 17th and 18th centuries. The idea of *musica practica* is, moreover, intimately connected to the traditional idea of art, closer to 'craft' than to 'fine art'. This allows for a discussion on a further plane, of a more philosophical nature. What is the idea of music that lies at the base of current programmes of musical education? Can the revival of early methodologies contribute to question that very idea? What could be the result of shifting the focus of musical education from the performance of repertoire to the skills constituting a historically inspired musicianship? Is such a paradigmatic shift possible in today's conservatoires? Is it desirable, and if so, why? Additionally, contemporary uses of the term *musica practica*, although few, point to a significative sociological aspect of the idea, judging from the writings of the post-structuralist philosopher Roland Barthes or the music critic Michael Chanan. The sociologist Richard Sennett's characterization of craftsmanship as a fundamental factor of humanization of labor is used as a basis to suggest a meaningful role for music-as-a-craft in today's society.

- **MARCELLO MAZZETTI (University of Huddersfield UK, Palma Choralis, ISTIMA), *Verso una Pedagogia Musicale Storica: la riscoperta del ruolo del Cantor attraverso un approccio integrato***

Da diversi decenni, la musicologia ha analizzato la trattatistica musicale con l'intento di identificare punti di continuità e discontinuità negli scritti dei diversi teorici sia a livello cronologico sia a livello geografico. Per quanto concerne il Cinquecento, i grossi temi affrontati dai musicografi del passato sono stati l'organizzazione dello spazio

sonoro nelle composizioni polifoniche; l'evoluzione del sistema mensurale; la relazione fra il canto fermo e il canto figurato; le regole della grammatica contrappuntistica; la natura e l'impiego dei temperamenti in relazione agli organici strumentali. Tuttavia, ciò che è sfuggito o è stato mal considerato nello studio di queste fonti da parte della musicologia storica, è il reale destinatario di queste opere teoretiche, la funzione pedagogica che questi testi incarnavano e il contesto entro cui questi manuali prendevano forma, al punto da lasciar intuire che fosse quasi impossibile (o inutile) oggi un reale impiego di questa produzione quale sussidio per una formazione musicale non anacronistica e per l'apprendimento di un linguaggio musicale conforme (e non in contrasto) con la trattatistica che, da sempre, tenta di descrivere, seppur asintoticamente, il repertorio coevo o retrospettivo. Eppure, oggi, il concetto di prassi esecutiva storicamente informata ci obbliga a un confronto diretto (e non mediato) con le fonti primarie (siano esse relative al repertorio o ai monumenti teorici) al punto da riscoprire e riconsiderare le informazioni della trattatistica come elementi imprescindibili non solo per la costituzione di un curriculum di studi in *Early Music* ma anche per la definizione stessa di ciò che chiamiamo Pedagogia Musicale Storica o Storicamente Informata. Il presente contributo, dunque, si muoverà su tre direttrici: 1) la riscoperta e rivalutazione del ruolo e delle competenze del *Cantor* rinascimentale come fondamenti per la costituzione odierna di un curriculum in *Musica Pratica* non anacronistico; 2) l'identificazione, l'analisi e la rivalutazione di un gruppo di trattati di una specifica area geografica che affrontino problemi e soluzioni specifiche nell'ambito della cosiddetta *Musica Pratica*; 3) l'applicazione pratica dei precetti della trattatistica e lo sviluppo di una Pedagogia Musicale Storica all'interno dei percorsi in Musica Antica offerti dall'Istituto Italiano di Musica Antica nel Dipartimento 'Città di Brescia'.

• **LIVIO TICLI (University of Huddersfield UK, Palma Choralis, ISTIMA),
Learning Renaissance and Baroque Music Improvisation Improvisationally: Early
and Modern Tools for Teaching and Inspiring a New Generation of Performers**

Historical musicology has recently acknowledged improvisation as an important element for Renaissance and Baroque music (Canguilhem 2018; Lorenzetti 2018; Degl'Innocenti *et al.* 2016). At the same time, historically informed performance practice (HIPP) produced a generation of performers, who can employ improvisation at various levels in terms of competence and artistic results. Huge differences can be observed amongst performers (e.g. between players and singers), and certain categories or practices are more encouraged than others (such as keyboardists and figured bass, or cornetto players) according to the way the mainstream early music market developed in the past few

decades. This is the direct consequence also of a specific interest in certain topics and the following reflection (such as in the case of keyboard players), which developed over time a series of effective educational tools useful to EM students and teachers. Unfortunately, current EM educational paths are generally inadequate for teaching improvisation as they ask Renaissance and Baroque music practice to conform to concepts, which are typical of 20th-century Western music (e.g. focussing on written music notation). Firstly, a direct link between the latest results of historical musicological research and music performance practice is largely missing. Secondly, it is essential to think of a new pedagogy, which takes into consideration each and every part of the equation, not just some privileged categories. Indeed, there are some practices very popular and highly appreciated in the past, which are unfortunately neglected nowadays such as *contrappunto alla mente* and *concertato* (Ticli 2021) — understood as a performance attitude. Performers encounter difficulties because their training did not include the necessary skills to produce the dialogue and crucial interactions going on among all the performers of the lineup involved, both singers and players. We describe it as a kind of collective improvisation, which is peculiar to 16th-17th-century Italy, and which early 17th-century sources finally put into writing making it a clearly observable phenomenon, especially in German-speaking countries (Mannoia 2021). I will discuss some case studies and examples of innovative methodologies I tried out with students. I will explore new approaches for teaching improvisation (Sorensen, 2021) and will draw attention to solmisation and the extensive use of singing (as described by Renaissance treatises), which helped students internalise and make unmediated such practices and which has already been tested even in contemporary music (Howell, 2021; Phillips, 2021). By focussing on both historical sources and critical experimentation of the crucial aspects I identified, I will show even in this field how pressing is establishing a Historically Informed Education HIE (Ticli 2021) that entails all the highlighted improvisational practices in order to make a HIPP truly possible.

Music Theory and Education in Writings, Treatises and Non-musical Sources

• GALLIANO CILIBERTI (Conservatorio di musica ‘Nino Rota’ di Monopoli), Essere autodidatta in musica a Perugia nel Rinascimento: il caso di Raffaello Sozi (1529-1589) alla luce di nuove testimonianze

Il concetto di ‘autodidatta’ in musica è recente. Eppure a Perugia esiste un caso interessante che vede protagonista un intellettuale desideroso non solo di reperire libri utili per la sua cultura e per la propria formazione musicale ma che ha lasciato anche la testimonianza di diversi ‘esercizi’ svolti nel corso del suo apprendimento. È il caso del mercante Raffaello Sozi (1529-1589) fondatore dell’Accademia musicale degli Unisoni

che non solo raccolse i trattati di musica necessari per imparare la musica (monodica e polifonica) ma che mise in pratica il sapere acquisito attraverso la composizione di una serie di canoni e di interventi musicali nel ms. I-PEc 431 (G. 20). Il contributo fa luce sulla tipologia didattica di questi libri mettendone in risalto la loro funzionalità pedagogica e analizzando gli 'esercizi' superstiti del Sozi anche alla luce di recenti scoperte di manoscritti a lui appartenuti.

• **ERIK BERGWALL (Uppsala University), *Morley, Baldwin, and Didactics: An Examination of Musical 'Lessons' in the 1590s***

In Thomas Morley's *A Plaine and Easie Introduction to Practicall Musicke* (1597), the theorist very clearly discourages the reader to indulge in singing difficult rhythmic proportions. «As for musick», he says, «the principal thing we seek in it, is to delight the eare, which cannot so perfectly be done in these hard proportions, as otherwise». It is a harsh criticism, surely aimed at a contemporary practice among Morley's colleagues. We know that several musicians of the Elizabethan era, particularly the Windsor copyist John Baldwin, enjoyed this kind of 'learned' counterpoint: compositions grounded in university-taught *musica speculativa*. In Baldwin's so-called 'commonplace' book (GB-Lbl R.M.24.d.2), we find many exercises, or 'lessons', in singing rhythmic proportions. In this paper, which is a part of my Ph.D. project looking at the music of John Baldwin, I examine the relation between contemporary treatises such as Morley's and the pieces in Baldwin's book that has been called 'didactic' by modern scholars. If Baldwin wrote didactic pieces (that is, pieces that were designed or intended to teach), who did he have in mind as a reader? Moreover, in what way are the pieces didactic? I will show that Baldwin did in fact copy the order of rhythmic proportions found in his colleagues' compositions, seemingly using them as models for his own writing. This in turn suggests that the knowledge of such advanced proportions could be an indicator of professional mastery, or a way for Baldwin and his colleagues to distinguish themselves — albeit not in the manner preferred by Morley.

• **HENRY HOWEY (Sam Houston State University), *Daniel Speer (1636-1707): Renaissance Man of the Middle Baroque***

Hoftrumpeter, Stadtpfeiffer, Stiftskantor, novelist, and pamphleteer, Daniel Speer qualifies as the most exemplary subject for this conference related to the history of music education. In 1697, after ten years banishment, he published a second pedagogical treatise in which he ably, from personal experience as well as inspired plagiarism, covered the entire range of contemporary music education. *Vierfaches Musicalischer Kleeblatt* covered four

important areas for a budding musician, music educator, or *Stiftskantor*: 1) basic music literacy and singing skills; 2) keyboard instruction with Thoroughbass and a repertoire of dances; 3) the skills of professional musicians and examples of appropriate music; 4) basic compositional skills including word-painting. In an afterword to the third instrumental ‘cloverleaf’, Speer proposed something very similar to contemporary instrumental music education. Having already allowed that he was about to share information dear to *Stadtpfeiffern*, Speer proposed that small communities who could not afford a sufficient cadre of *Stadtpfeiffern* to provide music for the church services, should hire one *Stadtpfeiffer* who could teach the children of the poor whose performances would be confined to church services in recompense for their education. Further such individuals would be barred from outside work, *Accidentien*, that were jealously guarded by guild musicians, as though they were ‘dogs in a manger’. Hans Joachim Moser (1889-1967) was the first to recognize Speer as the author of musical and literary works that were attributed to names that were either anagrams of ‘Daniel Speer’ or had sly references to Speer himself. More than one of his original musical or literary works were popular enough to require multiple reprints. Further, several ‘lost’ titles have been returned to the canon and can be found at IMSLP. Daniel Speer discretely hid his literary self for reasons of his own, and the full measure of his influence and popularity may have been lost only to be retrieved and shared with a wider audience. He was central to the pivot from hexachords to Major and Minor, and as a signpost in a road, he did point the path to the future.

Historical Precepts Applied to Today’s Music Education and/or Performance

• CARMELA BARBARO (Newcastle University), Polyphonic Reconstruction as Pedagogical Tool

Nowadays we have easy access to a vast repertoire of music from the fifteenth and sixteenth century thanks to the effort of scholars and musicologists. Technology plays an important role in the availability of these sources. However, a great number of polyphonic sources have come to us incomplete. Scholars have been engaging with incomplete music seeking to enable lost music to be performed, and to answer musicological questions on repertoires, compositional, and performance practices. This paper proposes the use of polyphonic reconstruction as a research-based and problem-based method of learning for the consolidation of counterpoint skills. It aims to contribute to the field of inquiry that explores students’ engagement in the music undergraduate curriculum. Studies in historical western pedagogy have highlighted how the way we learn and the way we use memory are very different today. Similarly, the objectives of students who approach counterpoint studies are very different. Scholars and early music instructors have been working towards the design of effective and engaging ways to incorporate primary sources

and historical pedagogical techniques within the context of the contemporary university classrooms, for instance by implementing counterpoint improvisation techniques to their teaching. To create a stylistic reconstruction is a challenging exercise that requires a great set of skills. Nonetheless, it can be extremely rewarding. The act of reconstructing entail for the counterpoint student to engage with primary sources in a creative, yet systematic way, and it requires to pay close attention to compositional process. Polyphonic reconstruction can facilitate the process of understanding compositional practices, as it provides the students with the tools to navigate a piece of polyphony, therefore, it can be used to enable the consolidation of basic counterpoint knowledge.

• **MARINA TOFFETTI (Università degli Studi di Padova), *Composing Today as in the Seventeenth Century? Reflections on the Usefulness of a Historically Informed Teaching of Composition***

The fact that modern teachers of early music try to extrapolate from direct and indirect sources (music, musical treatises, descriptions of performances, etc.) every possible information useful for obtaining performing results ever closer to those of the past is now a consolidated practice. Less obvious is that we invest in recovering the skills of a composer from the past. What sense does it make today to compose as one composed in the seventeenth century? After all, the music of the seventeenth century... already exists. In certain circumstances, however, recovering the skills of the composer of the past can prove precious: for example, when we are confronted with music that has reached us incomplete. This music, which for centuries no one has performed because of its state of preservation, cannot come out of oblivion unless it is restored through the reconstruction of the missing parts. In order to reconstruct the missing parts of incomplete polyphony, we must re-learn to compose like a seventeenth-century composer. But anyone who has embarked on a path towards recovering the compositional skills of the past knows that this technical-stylistic immersion is extremely fruitful not only for the purpose of 'restoring' incomplete music, but also with a view to a better understanding of the compositional mechanisms of the past. From a similar point of view, incomplete music, from a 'B' finding, is transformed into a privileged observatory for the study of compositional procedures of the past; and the attempt to reconstruct a missing part becomes a training ground for anyone who wishes to better understand the *modus operandi* of the composer of previous eras. After having developed the above premises, the paper aims to outline a theory and some methodological indications for a historically informed didactics of composition based on a virtuous circle between theory and practice, analysis and composition.

• **MARTIN BILLE – ANNE DELAFOSSE – GUILLAUME LE DREAU – ROBERT EXPERT – TIAGO SIMAS FREIRE** (Conservatoire National Supérieur de Musique et de Danse de Lyon), « **Per esercitarsi nella dispositione di gorgia** » : **nouvelles perspectives méthodologiques pour aborder le répertoire du « primo seicento » italien**

La richesse de l'ornementation musicale aux XVI^e et XVII^e siècles est largement documentée et révèle une distance considérable entre la notation ordinaire de la musique et le raffinement du résultat sonore attendu. L'élégance, la maîtrise et la précision des ornements sont généralement évoquées dans les sources italiennes de cette période sous le concept de *dispositione di gorgia* ou *dispositione di voce*, qui peut se définir techniquement par la qualité de l'articulation glottique dans les vocalises. Un projet de recherche artistique collectif, associant étudiants et enseignants des départements de musique ancienne, de culture musicale et de pédagogie du CNSMD de Lyon est mené en 2021/2022 avec pour vocation d'approfondir et de questionner la pratique de cette *dispositione* à travers l'étude d'un corpus de sources musicales proposant des principes didactiques « *per esercitarsi nella dispositione* ». La difficulté première du travail sur les sources réside dans le décalage culturel significatif entre notre époque et la période historique envisagée. Alors que l'enseignement de la musique ancienne reste aujourd'hui construit en bonne partie sur un socle hérité de la division disciplinaire des conservatoires et, en ce qui concerne le chant, imprégné de la technique du *bel canto*, l'examen des ouvrages du corpus met l'accent sur des questions de transmission qui nous amènent à nous interroger notamment sur la place de l'ornementation dans l'apprentissage. Après l'idée d'une « interprétation historiquement informée », notre enquête nous conduit vers l'établissement d'une « interprétation culturellement formée », où la démarche pédagogique se fonde sur les techniques historiques : l'intégration de l'ornement au commencement de la progression didactique, un travail favorisant l'exercice de la mémoire et la convocation de modèles reproductibles. Il en résulte un renversement méthodologique par rapport à nos conceptions modernes dont nous nous proposons de faire part dans cette communication.

• **GUILLAUME BERNARDI** (York University, Toronto), **Pedagogical Pathways towards *Recitar Cantando***

The production revival of Early Italian Baroque opera that was initiated by Raymond Leppard in 1960s and has intensified in the last decades has created a strong need for singers well-trained to perform *recitar cantando*. Yet, in a 2017 article, English conductor John Eliot Gardiner ('Monteverdi at the Crossroads', in: *Early Music*, LV/3

(2017), pp. 347-351) deploras that «There is still a less-than-complete comprehension of the need (as well as the technical skill) to achieve a comprehensive fusion of words and music — something that is of cardinal importance in releasing the full potential of Monteverdi's distinctive expressivity». The goal of my presentation is to respond to Gardiner's appeal and to propose pedagogical approaches to *recitar cantando*, as much as based on my practice as a stage director and coach as on my academic research. My starting premise is that we should rely on the well-documented, intimate connection between Early Baroque opera and the theatre of that period, with the postulate that there was a strong correlation between theatre declamation and *recitar cantando*. I will first examine how today's actors are specifically trained to perform the highly complex, rhetorically constructed, early seventeenth century text in three countries that have important theatre traditions: Britain (Berry, Rodenburg, Linklater), France (Green) and Spain. With the support of the powerful theoretical and methodological frameworks like the one provided by Ben Spatz in *What a Body Can Do* (2015), I will then explore how those approaches should be articulated with a range of other material, like the historical sources on Italian declamation, but also treatises on physical activities like fencing and dancing, in order to develop approaches specific to *recitar cantando*.

Learning Process of Instrumental Music

• MASSIMILIANO GUIDO (Università degli Studi di Pavia), *La pedagogia del contrappunto alla tastiera: alcune considerazioni sulla qualità del suono*

La pratica dell'improvvisazione storicamente informata ha, negli ultimi decenni, prodotto un'abbondante letteratura che copre sia aspetti generali sia lo studio di singole fonti particolarmente significative. Allo stesso tempo, la didattica si è evoluta, passando dai tradizionali corsi intensivi alle risorse online, dal rapporto settimanale con 'il maestro' ai forum di discussione e condivisione fra pari. Sempre più conservatori e università inseriscono nel curriculum corsi basati sui metodi d'apprendimento tradizionali, non senza una certa lungimiranza commerciale. Il presente contributo dà conto di alcune esperienze d'insegnamento in contesti diversi (corsi intensivi per principianti, seminari per esperti, workshop introduttivi per musicologi, corsi universitari) e propone un approccio integrato alla pratica della composizione alla tastiera, dove viene data la giusta importanza alla produzione del suono. Quello che impariamo da Diruta, Banchieri, Pasquini, Spiridione è che la finalità del loro insegnamento non è soltanto quella di acquisire fluidità e coerenza stilistica nella ricomposizione su modelli dal repertorio, quanto di 'fare bella musica'. Gli aspetti tecnici, il controllo dello strumento e il sistema complesso d'interazioni che con esso s'instaura sono fondamentali per il risultato

estetico del processo. Da ultimo, si forniranno alcune riflessioni personali sui meccanismi d'apprendimento del contrappunto alla tastiera, cercando di presentarne le maggiori criticità per uno studente del ventunesimo secolo e, al contempo, fornendo possibili tracce di risoluzione.

• **ERIC BOARO (Independent Researcher, Milan), *La didattica degli strumenti da tasto a Mantova nel Seicento***

Nel fondo 'Santa Barbara' del Conservatorio di Milano è conservato un manoscritto didattico per clavicordo risalente, molto probabilmente, a metà Seicento. Il fondo 'Santa Barbara' è pervenuto al Conservatorio di Milano dalla cappella di Santa Barbara di Mantova: il manoscritto, dunque, ci offre un inedito spiraglio sulla didattica per gli strumenti da tasto a Mantova durante il Seicento. L'obiettivo della presente relazione è di illustrare le peculiarità del manoscritto citato e di contestualizzarle, con un approccio microstorico, al contesto mantovano di fine Seicento. Il manoscritto presenta notevoli elementi di interesse che ci svelano come la didattica strumentale era pensata nella Mantova di tardo Seicento. In particolare, possiamo seguire come l'anonimo estensore del metodo pensava l'utilizzo del «ditto grosso» (*sic*), nonché riscoprire le direttive in merito alla diteggiatura da lui proposte («molti regoli per operar la mano»). Si potrà ripercorrere l'itinerario didattico proposto nel trattato, evidenziato da molteplici tocche, ricercari, versetti e altri pezzi didattici; verrà altresì illustrato un peculiare modo di realizzare il rigo musicale: alla mano sinistra sono affidate 8 linee, mentre alla mano destra 5, come di consueto. Una parte importante del manoscritto, inoltre, contiene esercizi notati in chiave di basso soltanto, evidentemente dei *cantus firmi* su cui improvvisare. Alcuni di essi, inoltre, contengono occasionalmente più voci, a tratti anche cifrati: tutti procedimenti che ricordano i ben più noti partimenti napoletani del secolo successivo.

• **CATHERINE BAHN (Independent Scholar, New York), *Rediscovering the Viola 'Bastarda' Technique***

The written-out improvisations (1553-1626) in the bastarda style on the viola da gamba were among the first idiomatic solo repertoire for string instruments in Italy. Although viola da gamba methods do not provide instructions on improvising in this style, recent research shows that the process has roots in *cantare super librum* (the vocal tradition of improvised counterpoint). Viola bastarda technique from this period highlighted various structural components (stretto fugues, canons, fauxbordons, and parallel 10th models) or the basso seguente of polyphonic vocal works (madrigals, motets, and chansons). To this structure, viola da gamba players of the time added counterpoint,

motivic variations, diminutions, and ornaments to create a *ricercar*. In addition to solo *ricercari*, performers also realized accompaniments using the *bastarda* technique on the *basso seguente* of other genres. This performance practice paved the way for viola da gamba players and cellists to create obligato parts in the baroque period. By determining the process of the historic *bastarda* style, today's performers can apply these techniques to create new solo works and accompaniments.

Musical and Liturgical Practice and Pedagogy

• CAIO AMADATSU GRIMAN (Universidade de São Paulo / Fapesp), *The Study of Music and Rhetoric at Jesuit Colleges and Lateinschulen*

The religious disputes between Protestants and Catholics during the 16th and 17th centuries radically changed the internal dynamics of educational institutions in Europe. Despite the evident opposition between Lutherans and Jesuits, both Luther and Loyola saw the education as a high priority for the dissemination of the respective theological and philosophical principles they defended. Within this context, the teaching of rhetoric became an essential part of the educational program of the *Lateinschulen*, present in Lutheran domains, as well as of the colleges of the Society of Jesus. Because of the prominent theological position that Luther accorded music and, consequently, the need for Lutheran musicians to stick to the text and theological content of the works performed, several treatises were written by Lutheran composers such as Joachim Burmeister and Christoph Bernhard in order to apply the rhetorical precepts taught in the *Lateinschulen* to musical composition. In the case of music education among Jesuits, although Loyola has spoken out at various times against the use of music by the members of the Society of Jesus, from the 17th century onwards, the application of rhetoric precepts to music by Jesuit writers such as Athanasius Kircher made it possible for the teaching of the so-called *Musica Rhetorica* to become relatively common within Society's colleges. Therefore, Jesuit schools became one of the main centers for the training of musicians in Catholic Europe at the beginning of the modern era. However, music — as well as other relevant areas of study in the *Lateinschulen* (such as poetry and history) — never came to be an autonomous discipline in the educational system of the Society of Jesus. Music was used in the Jesuits' lower studies as a means of exemplifying the rhetorical procedures exposed in class, and was considered an indispensable component of the erudition necessary to achieve the Ciceronian ideal of the perfect orator. Despite this difference, both *Lateinschulen* and Jesuit colleges played a key role in the development of music in the early modern era. These institutions ended up playing an important role in the formation of a large portion of the musicians and composers of the period and

for popularizing the application of rhetoric to composition between the 16th and 18th centuries. This paper aims to access some of the similarities and differences between the teaching of music at Jesuit colleges and *Lateinschulen*, focusing on demonstrating the importance of rhetoric for music teaching. For this, we will evaluate: the Lutheran and Jesuit pedagogical methods; the similarities in the emulation of classical authorities by both confessions; and the way in which the writings of the *Musica Poetica* reflected the set of sacred and secular values transmitted in classroom.

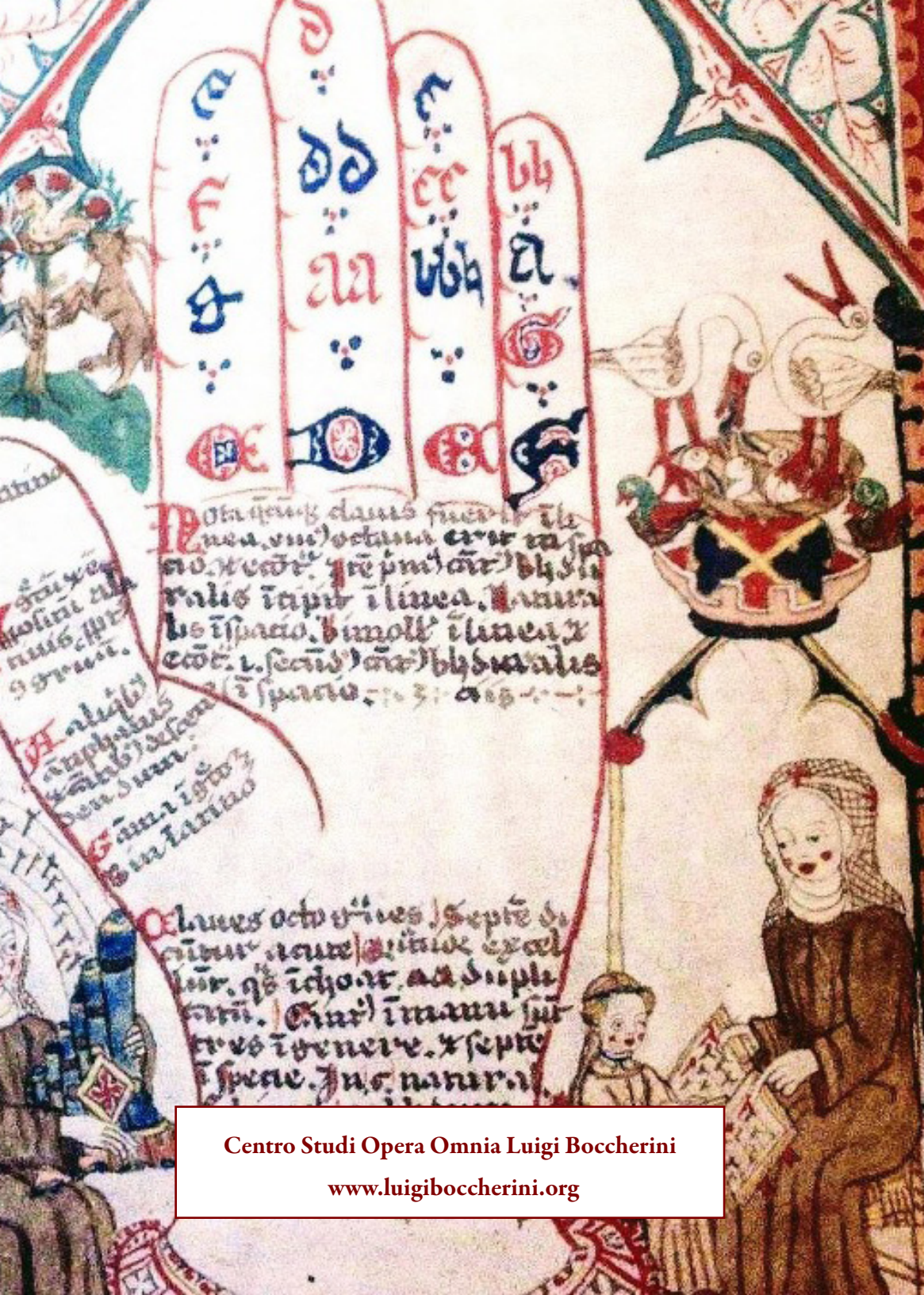
• **MARIANNE C.E. GILLION (Uppsala University), *Learning Lutheranism in Livonia: Renegotiating Memories and Identities through Musical Liturgies***

The church orders issued for the Baltic state of Livonia from 1537 onward are exceptional among their contemporary Protestant counterparts for the inclusion of notated plainchant with vernacular and Latin texts, intended to be sung by mixed choirs of adults and school children. Yet the significance of this repertoire — not only within the context of Livonian liturgical reforms but also as it relates to broader Lutheran trends — has not been fully explored. This paper charts the process of liturgical and musical re-creation through editions of *Kirchendienstordnungen* printed by Ludwig Dietz (Rostock, 1537) and Georg Richolff (Lübeck, 1548/9; 1559). An investigation of the development of the church calendar and plainchant corpus provides new information concerning the renegotiation of the region's religious identities during the first generation of the Reformation. The selection of particular proper chants and their musical and textual revisions could differ between each volume. Analyses of these changes demonstrate how the music served multiple and mutable functions. Plainchant provided continuity with the past, as well as a connection with other Lutheran communities in the German-speaking lands that continued to use chant in their liturgies. However, the more experimental adaptations present in early editions also reference more eclectic influences, from the radical reformer Thomas Müntzer to the composers Georg Forster and Johann Walther. The ultimate codification of worship reveals painstakingly shaped liturgical and musical identities that were retained, transmitted, celebrated, and defended in the face of political and religious upheaval.

• **GIULIA GABRIELLI (Libera Università di Bolzano), *Musiche per i pueri in Tirolo nel Quattrocento***

Sin dall'Alto Medioevo, il canto dei pueri ha rappresentato un elemento fondamentale della liturgia di rito latino. Se i Libri ordinari e i regolamenti scolastici trasmettono numerose informazioni rispetto al canto e alla pratica musicale dei bambini,

molto meno 'loquaci' risultano essere le fonti liturgico-musicali come Graduali, Innari, Antifonari ecc., dalle quali solo saltuariamente si evincono informazioni sulla prassi del canto e di conseguenza sull'effettivo peso delle voci infantili all'interno della liturgia. Al ruolo di bambini e ragazzi nella pratica liturgico-musicale nel Tirolo storico è dedicato un progetto di ricerca triennale conclusosi nel 2021 presso la Libera Università di Bolzano, dal titolo CantiVo (Canti di una Volta). Focus del progetto sono le testimonianze musicali e documentarie conservate sul territorio — molte della quali riemerse oggi dopo secoli di oblio — relative alla pratica musicale e all'apprendimento della (e attraverso la) musica da parte di bambine/i e ragazzi/e, dal Quattrocento al Settecento. Il contributo presenterà alcune fonti tirolesi quattrocentesche relative al canto dei pueri, ponendole in relazione al contesto culturale e musicale nel quale videro la luce, allo scopo di evidenziarne i tratti di interesse sia per la riflessione musicologica, sia per la pratica musicale odierna.



Ratiō quibus clavis fuerit. In
linea. vni octava erit in spa
cio. x. cordi. qre pntat. bly d
nalis iapit i linea. natura
lis i spacio. bimoll' i linea x
cordi. i. secūdo. dca. bly dialis
i spacio. 7. 3. 2. 1.

Claves octo v'nes. Septe di
cuntur acute. Quinde excel
sur. q's i choat. ad dupli
cari. Quar' i manu su
tres i venere. x. sept
i spacio. In c. natura.

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