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Ornamentation of Italian Vocal Music of the Eighteenth Century According to Pietro Francesco Tosi and Giovanni Battista Mancini

Beverly Ann Brandon

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ORNAMENTATION OF ITALIAN VOCAL MUSIC OF THE EIGHTEENTH CENTURY ACCORDING TO PIETRO FRANCESCO TOSI AND GIOVANNI BATTISTA MANCINI

by

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Bachelor of Music, Texas Technological College 1965

A Thesis
Submitted to the Faculty
of the
University of North Dakota
in partial fulfillment of the requirements
for the degree of
Master of Arts

Grand Forks, North Dakota

August
1970
This thesis submitted by Beverly Ann Brandon in partial fulfillment of the requirements for the Degree of Master of Arts from the University of North Dakota is hereby approved by the Faculty Advisory Committee under whom the work has been done.

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Title: ORNAMENTATION OF ITALIAN VOCAL MUSIC OF THE EIGHTEENTH CENTURY ACCORDING TO PIETRO FRANCESCO TOSI AND GIOVANNI BATTISTA MANCINI

Department: Music
Degree: Master of Arts

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ABSTRACT

The acclaim and recognition attributed to the musical performers of the eighteenth century are reflected in the title Bel Canto ascribed to this period. The contemporary musical scene reveals performances attempting to perpetuate the virtuosity of the performers of this period and to recapture their style. Unfortunately, the aura of legend and mystery surrounding the performance of music of this period frequently leads to confusion and frustration of both teacher and performer rather than to understanding. This study addresses itself to that problem.

Tosi and Mancini were active participants in this period and their theory, technique of performance, and pedagogical format have been compiled in their texts. The following emphases have been extracted and a comparison and evaluation of these variables constitute the body of this study. Emphases are: Messa Di Voce, Appoggiatura, Trill, Passages and Cadenzas. The theories of Tosi and Mancini are expostulated, compared and conclusions drawn and applied to the contemporary style and emphases in vocal music performance. Applications and examples of these emphases appear in the text.

This study is designed to enable the serious student to grasp the concern for artistic excellence, the diligent dedication of these men to perfection of performance, and a methodology to apply and perpetuate
the performance of eighteenth century music with knowledge and skill. Time has not eroded the beauty of the music of this period, nor has time detracted from the genius and skill of Tosi and Mancini as recorded in their texts. Understanding of their theory and the proper utilization of their rules and advice should enable contemporary performers to inject into their performance a measure of the genius of these men.
INTRODUCTION

Nature of the Study

Performance of Ornaments of Vocal Music in the Eighteenth Century

The first half of the eighteenth century was characterized by a theatrical spirit, grandiose concepts and heavy elaboration of design which marked the Baroque period. The Baroque spirit began in Italy as a result of the Counter Reformation. The second half of the eighteenth century was marked by significant changes in musical form and style. Classical ideals in music, clarity of form and emotional restraint, began during the late seventeenth century. This became more prevalent in much of the music of the late eighteenth century. The virtuosity of singers, particularly in opera, continued to be highly ornamental and theatrical as in the Baroque spirit through the eighteenth century. This period of change brought about a dichotomy in musical style and form in the last half of the eighteenth century.

The forms of vocal music which were developed and popular during this period were the aria, arioso, accompanied solo song, recitative which was a more dramatic declamation than a structural form, and three larger vocal forms; the opera, the oratorio and the cantata. Mention should be made of another form of music which rivaled serious opera in the second half of the eighteenth century. This is comic opera or opera
buffa which originated as entertainment between acts of serious opera and merged as a separate form in Naples. Its popularity increased throughout the century. It was characterized by simple popular tunes, lively action and witty recitative.

Alessandro Scarlatti was the chief composer of Neapolitan opera. Antonio Vivaldi composed chamber and concert music. Many German composers travelled to Italy to be trained in the Italian School of Opera. George Frederick Handel and Giovanni Adolfo Hasse were two German composers who had great success in Italy. Other Italian composers of the period were Pergolesi, Piccini, Galuppi, Bononcini, Porpora, Caldara, Perti and another German composer who found fame in Italy, Gluck.

The historical study of vocal music has been focused upon various geographic locations. During the eighteenth century the focal point was Naples and called the "Neapolitan School of Music." The shift of emphasis to this locale provided a genesis for the pedagogy of Pietro Francesco Tosi and Giovanni Battista Mancini. In the milieu of the Neapolitan School of Music these men formulated their theory and technique of singing.

Pietro Francesco Tosi was born in Bologna, Italy, in 1647 and died in London in 1727. He was a castrato soprano singing in opera and excelling in chamber music. He travelled a great deal until he settled in London where he wrote his book on his observations on the florid song in 1723. He was the Head Master of the Phil-Harmonic Academy at Bologna. A volume in the Harleian Collection of the British Museum (Number 1272)
contains seven songs or cantatas for voice and harpsichord written by him. His book was translated into English by Galliard in 1743 and into German by Agricola in 1757.

Giovanni Battista Mancini was born in Ascoli, on January 1, 1714 and died in Vienna on January 4, 1800. He was a student of Leonardo Leo, Antonio Bernacchi and Padre Martini. He settled in Vienna about 1760, as a teacher of the royal princesses. He wrote his reflections on figured singing in 1774 and a new edition of the book in 1777. His book was translated twice into French and the first English edition was translated by Buzzi, in 1912.

"The melodic style of the Neapolitan School is characterized by vocal embellishment, florid writing and coloratura, much of which was improvised by the singer. In addition to the ornamental melodic style, virtuosity was of great importance to the Neapolitans."\(^1\) This period is referred to as the Bel Canto period. Bel Canto simply means beautiful singing. At no time in history has the virtuosity of singers reached such a high level of perfection and difficulty in performance. The beauty of the singing came from individual expressiveness as well as from the convention of rules and regulations of the period.

The aura of legend and mystery surrounding this period has often confused teachers and students rather than helped them understand it.

Tosi and Mancini were active participants in the Bel Canto period and

attempted to perpetuate their participation and perception in their peda-
gogy.

This study represents an attempt to penetrate those characteristics which contributed to the acclaim of the Bel Canto period and to develop a methodology for perpetuating this style in performance. "This Neapolitan School of Opera, which began in the late 17th Century (and) spread over all continental Europe during the first half of the 18th Century ... became the model for all opera."2

The nature of this study is to examine the teaching of both Tosi and Mancini, compare their teaching on specific characteristics, and apply their teaching to the contemporary scene of performance of eighteenth century vocal music. Tosi's observations on the art of singing and the principles, which are enunciated reveal an amazingly direct and simple approach to the performance and pedagogy of vocal music.

"Mind this, O my beloved Singers! For it is to You only, who are inclined to study, that I have addres-sed myself. This was the Doctrine of the School of those Professors, whom, by way of Reproach, some mistaken Persons call Ancients. Observe carefully its Rules, Ex-amine strictly its Precepts, and if not blinded by Prejudice, you will see that this School ought to sing in Tune, To put forth the Voice, to make the Words understood, to express, to use proper Gesture, to perform in Time, to vary its Movement, to compose, and to study the Pathetick, in which alone Taste and Judgment triumph."3

2 Miller, History of Music, p. 126.

Procedure

Comparison of Tosi's *Opinioni de cantori antichi e moderni o sieno osservazioni sopra il canto figurato*, Bologna, 1723 and Mancini's *Reflessioni pratiche sul Canto figurato*, Milano, 1777

The following emphases have been extracted from the aforementioned texts and a comparison and evaluation of these variables constitute the body of this study. Emphases are: *Messa Di Voce*, *Appoggiatura*, Trill, Passages and Cadenzas. The theories of Tosi and Mancini will be expostulated, then compared and applied to the contemporary emphases in vocal music performance. The application of the vocal music theory of Tosi and Mancini regarding performance of ornamentation will be presented in two emphases: Application of principles and application to the musical score. This format will present to the reader a method of translating the pedagogy of Tosi and Mancini into an authentic, artistic performance of eighteenth-century ornamentation.

The pedagogical techniques of Tosi and Mancini were formulated, practiced and performed in that era of *Bel Canto*. It is therefore assumed that a study of their theory and pedagogy is of significance in order to attain a high level of perfection and virtuosity of performance of the music of this period. The correct performance of the music of the eighteenth century requires a thorough understanding of what was considered good performance at that time; expressiveness, good taste and judgment in the use of ornamental melody. Tosi and Mancini contribute to this
realization.

The unadorned melodies which have come down to us on the written page do not indicate that the composer intended them to remain unadorned nor that they were ever performed in their simple form. The masters claimed to be able to judge the artistic ability of the individual singer by the choice and execution of ornaments. The truly great singers of this period used ornamentation of a melody in an improvisational manner and to merely imitate their improvisation stultifies the original creativeness of the artist.

It is difficult from the contemporary perspective to visualize the significance of ornamentation apart from its historical development and origins. Musical ornamentation began as a spontaneous act on the part of the interpreter/performer. In performing a written or traditional melody the interpreter enlivened, expanded or varied the melody through his technique of improvisation. Melodic figures were added to or substituted for the original notes of the melody. These were known as ornaments.

Ornaments are the chief elements of variation and improvisation but they belong to the fundamental structure of the melody and harmony. An ornament can embellish one note either before the note or after it, or the ornament can embellish the note by fulfilling it with a trill, vibrato, arpeggio in harmonic structure, or a scale. An ornament can also embellish the whole melodic line with combinations of initiating, fulfilling or following ornaments according to the expression, ability of the singer
and personal taste.

In the sixteenth century improvised ornamentation was taught methodically in the theoretical works of the period. These ornaments became stereotyped and systematized to such an extent that it was possible to indicate them in the musical text by signs or abbreviations and to establish definite rules for introducing them extemporaneously. In any case the purpose of ornamentation is to animate the melody, and enhance certain notes and connect the notes of the melody. Ornamentation, because of its animating quality, must be an immediate singing impulse so that the exact rhythm and dynamic value is neither in the consciousness of the singer nor in the notes of the manuscript. The practice of using symbols to indicate ornaments was an indication of the desire to keep the true melodic line unobstructed and the ornaments from becoming stereotyped flourishes and the whole effect rather mechanical. Unfortunately, even the symbols have become stereotyped.

The emergence of Bel Canto in the seventeenth and eighteenth centuries instituted a new concept of vocal performance. These performers probably never executed a solo part as it was written. Operatic virtuosi led to roles which were written by the composer for the range and style of a particular singer who was engaged for the part.

The relationship of composer/performer became one of intimacy. The performer could even inspire the composer in the development of the composition by his impromptu interpretation. Many composers sketched the ornamentation in advance and practiced this with the performer al-
though no indication of this interpretation appears in the published score. On the other hand, many traditional interpretations appear with ornamentation in the score and are always sung including these inscribed ornaments. Often if they are not executed the performer is considered to be in error. This dutiful obedience to the ornamentated text removes the performance from one of ornamentation to the melody and rather becomes a corruption and obstruction of the melody itself.

When improvised scores were performed successfully, they were imitated by other performers of lesser artistic ability and ingenuity in an attempt to make their performance as successful as that of the great masters. This imitation has led to traditional ornamentation and all spontaneity has disappeared. Today students and performers are trained to reproduce deliberately and exactly the score notation when in reality the notation cannot adequately interpret the text which was conceived in spontaneity. The free expression becomes measured and mechanical, and it therefore loses the very basic charm that made it a creative expression of beauty.

The problem confronting every serious student of vocal music is spontaneous ornamentation. Knowledge of the ornaments, how they were executed, where they were used appropriately and in good taste, is of paramount importance in performing the music of the eighteenth century. Once a student is familiar with the style and has become proficient in the execution of the ornaments, he should be free to introduce ornaments spontaneously in the style of the period and in accordance with his own
ability. He must listen for the subtle variations which are possible to execute but are impossible to notate; variations of proportion, balance, emphasis, tempo, duration and rhythm. These are the elements of expression which constitute the conception, development and creation of ornamentation.

This fertile field of creativity and spontaneity which epitomized the masters of Bel Canto song forms the basis of the pedagogy of Tosi and Mancini. The techniques of their brilliance can hopefully be achieved by understanding, applying and practicing what the masters have bequeathed to us in these texts.
CHAPTER I

THE MESSA DI VOCE

Definition

Messa di voce is the art of increasing and diminishing the volume of tone on a long-held note in singing. 4

Tosi's Theory

While the student is developing his voice and in his first lessons of learning the art of singing, the messa di voce is taught to help strengthen his voice and learn the art of "putting forth the voice." (This is a term used frequently by this author and others of the Italian school of voice. It is a free, clear and natural sound in singing.)

To accomplish the messa di voce, the singer begins a note with the softest tone, swelling by even degrees, gradually to the loudest dynamic and returning in the same manner to the softest tone.

This should be done only on open vowels and when used sparingly has a beautiful effect. If used too often it can be tiresome, according to Tosi.

\[
\text{mess}a \text{ di voce}
\]

Mancini's Theory

Mancini advises the student to undertake the study of the messa di voce with moderation because it takes a great control of breath to soften a tone once the crescendo has been made. The student should not undertake more than he can do well.

The tone will be started nicely if the mouth is not open very much and as the voice makes the crescendo the mouth opens as necessary.

The messa di voce should be used at the beginning of an aria, on notes with hold signs, and at the beginning of cadenzas. Mancini recommends its use on every long note found throughout every cantilena. If it is executed perfectly and joined with a trill, it forms a perfect cadenza. The secret to the art of ornamentation is the messa di voce.

Comparison

This ornament is considered by Tosi and Mancini as very useful in developing the voice, as well as in beautiful expression in performance. It will teach the student to conserve breath, to "put forth" the voice and to have perfect control over both of these arts.

Tosi is concerned that the vowel be an open vowel and the ornament be used sparingly. On the other hand, Mancini suggests that the messa di voce be used on every sustained note in every cantilena.

Application

The theoretical principles to be applied and implemented in the use of this ornament are twofold, first to utilize this ornament to develop
the voice, and second, to express intensified emotion on one note.

The application to the musical score implements the theory of these two texts and includes the justification thereof. Tosi recommends the use of the *messa di voce* on the open vowel; "a," ("e" possibly and less frequently "o"). It should be used sparingly.

The last two measures of the recitative "lascia ch'io pianga" from Rinaldo by Handel may be sung with a *messa di voce* on the first note. This is an open vowel and sets the expressive qualities in the aria of entreaty--lasciami piangere translated "let me weep." The *messa di voce* intensifies the emotion of longing, "pathetic."

Unornamented:

![Unornamented Example]

Ornamented:

![Ornamented Example]

In the aria which follows there are many long notes and the tempo is slow. Tosi does not recommend using the *messa di voce* often. He believes it to be more effective and beautiful when utilized in specifically expressive notes at the beginning of expressive passages. The cadenza of this aria offers this situation. It ends with the words "la liberta" or "the freedom." "La" has an open vowel and begins the cadenza. This allows the singer a firm key-feeling as it is on the tonic
and this **messa di voce** expresses the intense desire for "freedom."

Unornamented:

\[
\begin{align*}
&\text{la} \quad \text{li} \quad \text{ber} \quad \text{tà}!
\end{align*}
\]

Ornamented:

\[
\begin{align*}
&\text{Ornamented with the messa di voce:}
\end{align*}
\]

Mancini states that the **messa di voce** is the "secret" to the art of ornamentation and recommends its use at the beginning of every cadenza. He states that it should be used on hold signs and on every long note in a cantilena. When joined with a trill the messa di voce makes a perfect cadenza.

The aria "Dolce Sonno" from the Cantata Appena Chiudo Gli Occhi by Scarlatti is in an Adagio tempo. There are eight half notes which afford the singer time and opportunity to utilize the messa di voce. The first note for the voice in this aria is a half note and the word is **Dolce** translated "sweet." The first syllable of this word allows the messa di voce to express the context. There are numerous notes on the second word, **sonno** or "sleep," some of which are held two beats. This affords

\[
\begin{align*}
&\text{Ornamented with the messa di voce:}
\end{align*}
\]
opportunity for the use of the messa di voce.

This same context appears again in a different time setting later in the aria which also affords utilization of the messa di voce.

Other half notes appear on the words riposo or "repose," and penoso or "painful" once again affording utilization of this ornament. The use of the messa di voce in a cadenza will appear in the chapter devoted to the cadenza.
CHAPTER II

THE APPOGGIATURA

Definition

The word appoggiatura comes from the Italian verb appoggiare meaning "to lean upon." It consists in suspending or delaying a note of a melody by means of a note introduced before it. The appoggiatura gracefully prepares and leads the way to the real note. The real note can be approached from above or below with the appoggiatura.

Tosi's Theory

Tosi suggests that the material on the appoggiatura, which is the second chapter in his book, be studied last. The vocal preparation of the student causes Tosi to place the appoggiatura as the first ornament of consideration. However, the theoretical understanding of the intervals used in this ornament presupposes an ear already trained to be discriminating in fine tonal differences. Tosi recognizes that although this ornament is easy to teach and learn it is subject to the rules of professional, cultivated taste.

The appoggiatura remains a mysterious ornament, defying precise rules of utilization by Tosi's predecessors and contemporaries. Tosi

---

recognizes this difficulty and in order to assist vocal instructors, the difficult task of formulating precise rules for this ornament is undertaken by him. Ten rules relating to the appoggiatura were postulated. These rules appear in Tosi's text in unnumbered, narrative style. For presentation in this thesis they have been numbered and abbreviated.

1. A voice can ascend and descend with the appoggiatura through all tones that constitute an octave.

2. One can rise a semitone to the nearest note with the appoggiatura from every accidental sharp that may be found in the scale.

3. One can ascend by semitone from every note that has a natural to everyone that has a flat with the appoggiatura.

4. One cannot rise with an appoggiatura by semitone from F, G, A, C and D when these tones have a sharp.
5. One **cannot** pass with an *appoggiatura* from a third minor to the bass to a third major nor from a third major to the third minor.

6. Two consequent *appoggiaturas* **cannot** pass by semitone from one tone to another.

7. One **cannot** rise by semitones with an *appoggiatura* from any note with a flat.

8. Where the *appoggiatura* cannot ascend, it cannot descend.

9. The *appoggiatura* may pass from one distant note to another provided the interval is not deceitful.
10. Where it is not possible for a singer to rise with an appoggiatura to a semitone minor, he may rise a whole tone and then descend with an appoggiatura to that semitone.  

![Defective Correct](image)

Tosi emphasizes a trained ear and relies upon this training as paramount for professional vocal artistry. He believes that by the time the scholar has advanced this far in his lessons and practiced these rules, the use of the appoggiatura will be so familiar to him that he will know how to use them. He does go on to deplore the fact that composers in Italy have begun the practice of writing the appoggiatura into their compositions. Tosi believes this is insulting to the singers, whom he feels, are the best trained to know where the appoggiatura is appropriate.

**Mancini's Theory**

The approach of Giambattista Mancini in his text is one of comment rather than rule formulation regarding the appoggiatura. The function of the appoggiatura is perceived by this author as a technique which brings a song to its highest performance. Without it a song becomes "insipid and imperfect."

Mancini's comments regarding the appoggiatura are found in a chapter entitled "Of the Union of the Two Registers, Portamento of the
Voice, and of the **appoggiatura**. He believes that the **appoggiatura** can only be appreciated and understood in relationship to the **portamento**.

"By this portamento of the voice is meant nothing but a passing, tying the voice, from one note to the next with perfect proportion and union, as much in ascending as descending."

In order to achieve the **portamento** the registers must be united. This **portamento** requires perfect breath control, so Mancini devotes most of this chapter to his methods of achieving this control. Once mastery is achieved in the **portamento** the student is ready to proceed to the **appoggiatura**.

Mancini perceives the **appoggiatura** simply.

"... as nothing but one or more notes held back. It is divided into simple and double, or gruppetto. The simple is when only one note has been held back. If this note has been held back in descending, it is called an appoggiatura from above, and should always be made up of a whole tone; if it is held back in ascending, it is called an appoggiatura from below, and should be composed of a single half tone. The double appoggiatura, or gruppetto, is when more have been held back; and this also has a place in ascending and descending; for this reason it is executed in two ways as appear here in the example.

\[
\begin{array}{c}
\text{\textbf{\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet}} \\
\text{\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet}
\end{array}
\]

Both of these should end on the real note."

---


Mancini is careful to note the importance of the time value of the simple appoggiatura. The appoggiatura receives half of the value of the real note, unless the real note cannot be divided equally. In the latter case the appoggiatura will receive two-thirds of the time value of the real note.

\[ \begin{array}{c}
\text{\includegraphics[width=0.5\textwidth]{image1}}
\end{array} \]

The appoggiatura, according to Mancini, is difficult to execute perfectly as it can become "overloaded" in the attempt to emphasize. This overemphasis tends to distort the proportion of the entire musical line and can result in a "crude and disgusting" performance of the ornament.

Mancini advises the singer to use the appoggiatura only in "cantilena and suitable expressions." It should not be used in an aria of invective on such words as "Tyrant, Cruel or Implacable." However, what constitutes an improper use of the appoggiatura in a serious song, becomes an artistic creation in Buffo style and merits applause and appreciation.

Specific attention is directed to the use of the appoggiatura in
Mancini's chapter "Of Recitative and Action." The appoggiatura is to be used in a recitative only in those places where every syllable of a word is on the same note.

\[ \text{on-de m\text-superscript-w} \quad \text{tu} \quad \text{ve-desti} \]

This is postulated on the premise by the author that good recitative composition includes the natural declamation. It is therefore to be performed as written except in the situation delineated by the author.

**Comparison**

The significance of the appoggiatura as an ornament receives emphasis by both authors, however the priority and value of this ornament is perceived as different. Mancini views the appoggiatura, along with the trill and mordent, as essential embellishments. Tosi does not consider the appoggiatura with this priority. He tends to perceive the other graces as both more difficult and more essential to the art of ornamentation.

Both Tosi and Mancini select the appoggiatura as the first embellishment to teach the student of vocal music. Mancini stresses the concept of the portamento, and Tosi emphasizes the ability of the student to control his voice in a "glide" on the vowel in ascending and descending: the ability to glide with a portamento being a prerequisite for mastery of this ornament.
Ascending and descending appoggiaturas are recognized as possible by both authors. The method of this ascent or descent is subject to different rules. Mancini indicates that an appoggiatura from above descends to the real note with a whole tone and an appoggiatura from below ascends to the real note with a semitone. This is the only rule he posits with reference to the tone interval of the appoggiatura. The approach of Tosi represents an attempt to postulate scientific rules of music, specifically to tonal intervals. The appoggiatura is perceived within the overall context of harmonic tonality.

Tosi indicates that an appoggiatura can pass from a distant note to another provided the interval is not deceitful (i.e. is not an augmented fourth). Mancini does not allude to any form of the appoggiatura other than that of ascending with a semitone and descending by a whole tone.

Whereas Tosi is concerned in detail with the proper tones and intervals, Mancini appears to be concerned with the expressive use of the appoggiatura. Both masters were aware that the appoggiatura was often used in bad taste. Bad taste to Mancini was evident when the appoggiatura was "overloaded." Tosi related bad taste to improper tone and interval. Both authors emphasize the need for naturalness.

A further result of the aforementioned different emphasis is revealed in the fact Mancini advises his students to note the contextual use of the appoggiatura. The purpose and nature of the composition being performed dictates in turn the performance of the appoggiatura. Tosi spoke
less directly to this concern with most emphasis on naturalness and creativity of the artist.

**Application**

The singer must be aware that the proper application of the *appoggiatura* is far more than an attempt to reproduce certain notes. First, it presupposes an ear already trained to differentiate fine tonal differences. Second, performance is subject to the rules of professional, cultivated taste. Third, Mancini emphasizes that performance requires mastery of the *portamento* as a precursor to mastery of the *appoggiatura*. Fourth, the theory warns that performance is unsuitable in words of invective. Mancini also adds that performance in a recitative is predicated upon those situations where every syllable of a word is on the same note.

Mancini presents two types of *appoggiaturas*. One type is the simple *appoggiatura* which can descend a whole tone or ascend a semitone. These can be used in many places in every song. One such place is the Aria "Dolce Sonno" by Scarlatti in the twenty-third measure on the last note of the phrase. The word is "cor," a one syllable word, and the *appoggiatura* from below is logical in this place. Measure eleven indicates an example of an *appoggiatura* from above on the word *penoso*.

Simple *Appoggiatura* from below: Simple *Appoggiatura* from above:

![Musical notation](https://example.com/musical_notation.png)

*a-flig-gi que-sto cor?*  *sal per me ti fai pe-no-so*
The other type of appoggiatura is the double appoggiatura or gruppetto. This example is applied in measure fourteen of this same Aria on the word "cor."

Gruppetto ascending:  Descending:

\[ \text{fli - gi que - sto cor,} \]

It is to be noted that the time values of these appoggiaturas are each different. In measure twenty-three the time is divided equally between the appoggiatura and the real note; each having an eighth note value. The half note in measure eleven is equally divided so that the appoggiatura and the real note each receive a quarter note count. The gruppette in measure fourteen is divided so that the three notes of the appoggiatura receive an eighth note value and the real note receives an eighth note value.

An example of an appoggiatura receiving two-thirds of the value of the real note may be inserted in Vivaldi's "Filii di gioia vuoi farmi morir."
The appoggiatura in this case receives a quarter note value and the real note will receive an eighth note value. This appoggiatura would be written as follows:

\[ \text{Fil - li di gio - ia vuoi far - mi mo - rir,} \]
This would be sung as follows:

\[ \frac{\text{Fil- li di gio- ia va- si far- mi mo- rir,}}{\text{\textit{appoggiatura}} & \text{\textit{messa di voce}} \text{ are the only ornaments recommended by Tosi. The final cadence may be ornamented and will be demonstrated in the chapter on cadenza.}} \]

The \textit{appoggiatura} is an ornament used to express tenderness, love or feelings of pathos. It is not used on words of invective. Mancini desires to use the \textit{appoggiatura} only in places where all the syllables of a word are on the same pitch.

The recitative before "Lascia ch' io pianga" from Rinaldo by Handel is an expression of invective turning to entreaty. This can be emphasized using ornamentation in those places which are vibrant or emotive in context as in the following examples:

\[ \text{\textit{appoggiatura}} \]

\[ \frac{\text{ciel di miei con- ten- ti E}}{} \]

A plea for mercy:

\[ \frac{\text{Sig- nor! Ah! per pietà lasciati}}{} \]

The utilization of the \textit{appoggiatura} where every syllable of a word
is on the same pitch is in the recitative to "Dolce Sonno" by Scarlatti.

In these instances the appoggiatura may replace the real notes or merely hold back the sounding of the real note.
CHAPTER III

THE TRILL

Definition

The trill consists of a regular and rapid alternation of a given note with the note above, such alternation continuing for the full duration of the written note.

Tosi's Theory

Tosi mentions first that the trill has two major obstacles. One obstacle is the lack of rules for the teacher to observe in teaching the trill. The other obstacle is that the trill is natural to only a few voices. He believes that with patience and diligent practice the singer can eventually conquer this difficult and essential ornament. If a singer perfected the trill and performed it well, even though he was lacking in the other graces, his performance would be very pleasing. This ornament, if omitted, would be conspicuous by its absence, even though other ornaments were done perfectly. It is essential in the cadence and should have a preparation (appoggiatura or messa di voce) if there is time.

Tosi suggests that the master use verbal instruction, vocal and instrumental examples to teach the student the trill. He urges the master to "strive that the scholar may attain one [trill] that is equal, distinctly
mark'd, easy and moderately quick, which are its most beautiful qualifications."

Tosi describes eight kinds of trills and tells of their use in performance. This paper will number them for clarity although Tosi's text presents them in separate paragraph form. It should also be noted that the English translation of Tosi's book uses the term "shake" when referring to the trill. These terms are synonymous and this study will use the word "trill" as it is of more common usage.

The trills designated by Tosi are as follows:

1. "The shake major, ... two neighboring sounds at the distance of a tone, one ... called Principal, the other ... auxiliary. From this shake all the others are derived."

2. "The shake minor, consisting of a sound, and its neighboring semitone major: ... "

The difference between the above mentioned kinds of trills should be heard distinctly. If they are not distinguished easily it is because the auxiliary is lacking in clarity and force. The semitone or "minor" trill

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9Tosi, Observations on the Florid Song, p. 42.

10Tosi, Observations on the Florid Song, p. 44.
is more difficult to beat and thus more difficult to make the notes distinguishable from the whole tone or "major" trill. If this is neglected a faulty trill will become a habit, and can be attributed to an undecerning ear.

3. "The mezzo-trillo, or short shake ... beating it a little close, ending it as soon as heard, and adding a little Brilliant ... this shake pleases more in brisk and lively airs than in the Pathetick.

4. "The rising shake, which is done by making the voice ascend imperceptibly, shaking from Comma to Comma without discovering the Rise.

5. "The descending shake, which is done by making the voice Descend insensibly from Comma to Comma, shaking in such manner that the Descent be not distinguished.

6. "The slow shake, whose quality is denoted by its name ... it being only an affected waving.
7. "The redoubled shake, ... mixing a few notes between the major and the minor shake, which ... make several shakes of one. This is beautiful, when those few notes, so intermixed, are sung with force.

8. "The Trillo-Mordente, or the shake with a Beat, ... This is produced with more velocity than the others, ... That singer has a great advantage, who from time to time mixes it in Passages or Divisions. He who understands his Profession, rarely fails of using it after the appoggiatura.\textsuperscript{11}

\begin{center}
\includegraphics{trillo_mordente.png}
\end{center}

Tosi recommends the first two kinds of trills as most necessary and the master is urged to apply these in the lessons, while the student after practice and thorough knowledge of these will be able to accomplish the others spontaneously.

The defects and those things considered to be in bad taste are discussed by Tosi, who says there are many faults. He mentions seven which will be quoted and numbered here.

1. "The long holding-out Shake ...

2. "That which is beat with an uneven Motion ...

3. "That like the Quivering of a Goat ...

\textsuperscript{11}Tosi, Observations on the Florid Song, pp. 45, 48.
4. "That in the throat ... 
5. "That which is produced by a Tone and its third, ... 
6. "The Slow ... 
7. "That which is out of Tune ..."¹²

The trill should be practiced on the long time values and the quick notes until it can be used freely in the fast moving passages as well as the slow.

He advises the master to notice if the student can sing without the trill, after he has learned to use it freely. The student should be able to leave it out at will, and Tosi warns that it sometimes happens that the student cannot omit it.

**Mancini's Theory**

Mancini states that the trill is "perfection, the beauty and the final polish of singing." Although the significance of the trill is emphasized, the difficulty of rapid voice movement is also appreciated. If the trill is not natural in the voice the master may tire of this slow process of development and the student may become discouraged. In this way the trill can become neglected and its significance in performance obscured. Mancini believes this to be a waste of potential and even detrimental to the voice. He goes on to say that years of study of the elements of the art of singing are necessary as a base for creativity. Those with the most potential would fail as singers without the patience and diligent

striving of both master and student to achieve the trill in perfection.

The universal "common law" of the trill is that it is composed of the real note and a "false" note is added. The trill begins on the "false" note and ends on the "real" note. The "false" note is always a tone above the "real" one and they are equally vibrated.

The trill is considered effective in itself, but because of the many figures and varied positions where it can be used he directs the students attention to the thorough coverage of these species by Tosi and desires not to repeat this.

Mancini, however, selected the three most difficult species of the trill and explains why they are difficult. The first of these species is the "crescinto" or increasing trill, which ascends.

The second is the "colato" or diminished trill, which descends.

"...both should have a precise and distinct gradation. This point is among the most difficult of the art, because it is so necessary in ascending and descending, that the singer know the art of sustaining and managing the breath, because he must not interrupt the scale in ascending or descending; and he ought to be able to pass from one trill to another with pure and secure proportion..."¹³

¹³Mancini, Practical Reflections on Figured Singing, p. 50.
Mancini refers to the above types of trills as "scale trills."

The third species is called the "trillo-raddappiato" or redoubled trill.

This must be performed on one breath with perfect proportion of the voice. An excellent control of breath is the prerequisite to the performance of the trill. The messa di voce must not take so much breath that there is not adequate breath left to perform the trills and added notes used in redoubling.

Mancini advises the student that the trill is necessary in a cadenza and offers the following form as sufficient, beautiful and perfect.

"I assert that a cadenza composed of two notes alone, that is, a messa di voce ... and a trill, is enough and remains perfect, complete and believable; but if it has only an appoggiatura, if it races toward the final note without a trill, everything falls apart, and remains imperfect." 14

The author includes a short definition of the mordent in this section with the trill. He sees the two as related and expresses this relationship before going on to tell of the defects heard in the performance of both. The mordent can be used anywhere and is good in any style of singing, if the voice is agile.

"The mordent is born from the trill, this differs from the

14 Mancini, Practical Reflections on Figured Singing, p. 48.
trill, because ... the mordent is composed of a true note with the beating of another false note a half-tone below, and this false note should be struck more slowly and with less strength and less value than the real note..."15

The defects proposed by Mancini are assigned descriptive names as follows:

1. The "goat-bleat"
2. The "horse-whinney"

The reason for these two defects are that the student forgets to beat the trill and lacks support to sustain the breath, thus disturbing the light motion of the fauces. Movement of the mouth is incorrect and can cause these defective sounds.

Other defects are:

3. "Slow motion"
4. "Rushing over a good beginning."
5. "Changing the motion"
6. "Leaving the trill when it has just begun"
7. "Beginning the trill and never stopping," using the trill as a performance in itself.
8. Mingling the trill with the tempo of a siciliana,

"because the movement of this tempo requires portamento, and legato of the voice; and the trill will make a caricature of the tempo."16

Mancini warns the student not to practice the trill "sotto voce."

He explains that all ornaments are sung easily in this way, however when the student attempts them in full voice they will be full of imperfections and difficult to perform.

**Comparison**

In consideration of the trill the two authors seem to be in close agreement in all areas, although there is a slightly different emphasis in each representation. It is apparent that of all the ornaments in singing, both Tosi and Mancini perceive the trill as the most necessary, beautiful, difficult, and at the same time, neglected. Tosi believes the trill is necessary purely from an artistic view. Mancini agrees with this belief but adds that it is vocally detrimental not to study the action of the voice involved in accomplishing the trill.

There is complete agreement between the authors about the obstacles that stand in the way of learning the trill. Natural agility of a student's voice is rarely found. This lack of agility is considered as the main obstacle to this learning process. The other obstacle is the impatience of the master which discourages the student.

To teach the trill, Tosi says there are no rules for the master to utilize, but that he should use verbal instruction and vocal and instrumental example. Mancini refers the reader to Tosi in this respect. ¹⁷ Both masters recommend that the student take every opportunity to hear the excellent singers perform as well as accomplished instrumentalists.

¹⁷Mancini, *Practical Reflections on Figured Singing*, p. 49.
The qualities which make the trill beautiful were expressed by Tosi and referred to and repeated for the reader by Mancini. There is no doubt about their agreement in every respect. These qualities are: that the notes of the trill are easy, moderately quick and distinct.

Tosi names and describes eight kinds of trills. Mancini refers with great admiration and respect to Tosi and notes the perfection with which these trills are recorded. Mancini elaborates on the ascending and descending trills as extremely difficult and thus requiring diligent practice. Tosi considers the ascending and descending trills to be overdone by the "Moderne" and as a result of this abuse unworthy of practice.

The slow trill is described by Tosi as tiresome while Mancini included this type of trill in his group of defective trills. Tosi prepared an academic grouping of trills to include the slow shake but listed it also as a defective type of trill. Neither Tosi nor Mancini recommend its use in performance and this is yet another complete agreement.

The "trillo raddappiato" is described by Tosi as the most beautiful of all the trills when done perfectly. Mancini discusses this as the most difficult and gives it more emphasis by elaborating upon the vocal training and breath control necessary to accomplish perfection of its performance.

Tosi includes the "trillo-mordent" in his group of eight trills. Mancini perceives the mordent as separate, but relates it with the trill and emphasizes its distinct importance. Both of these authors agree that the mordent can be used anywhere in every style of singing but stress the
importance of an agile voice to execute a perfect mordent.

Three defects agreed upon by both Tosi and Mancini were trills held out too long, uneven or changing motion, quivering as a goat-bleat. Appreciation for musical principles results in unspecified agreement of three other defects noted by Tosi: trills produced in the throat, trills sung out of tune, and trills vibrated between the real note and its third. Mancini omits any reference to these.

Mancini lists his eighth defect as the incorrect use of trill in regard to tempo. This possibility is not mentioned by Tosi, whereas, he states that where the trill should be applied is determined by "Practice, Taste, and Knowledge."

Both masters agree that the trill is essential in a cadenza.

Application

The application of the principles of the theory emphasize that performance of the trill requires vocal agility, in most cases diligent practice using vocal and instrumental examples to teach the student. Performance also requires that excellent control of the trill be achieved prior to application.

Mancini states that the trill must begin on the false note and end on the real note. In the whole tone trill the false note which is sounded first is a whole tone above the real tone and these tones must both be in the harmonic structure of the music.

A whole tone trill in Vivaldi's "Fili di gioia vuoi farmi morir" can
be placed on the first note of the aria. It begins on "C," the real note, but the trill will cause the first note to be sounded a whole tone above, on "D." The next measure has a half tone trill beginning on "F" with the real note on "E." This second trill is a mezzo-trillo or "short shake."

Written:

Tosi describes the rising and descending trills as imperceptibly changing tones up or down the scale. This can be utilized in A. Scarlatti's cantata, Aria II, Amico Sonno in measure thirteen.

Written:

It is ornamented with a colato or descending trill as follows:

This same ornament is described by Mancini as possessing a
distinct gradation and can be performed in either style according to the style of the music. One is with a beat and the other with more portamento.

The trillo-raddappiato is good in a cadenza. Here it has been applied to the cadenza of the song "Voi che credete" by Hasse. Two measures have been added after the I6/4 chord. The first trillo-raddappiato is on the dominant and leads to the trillo-raddappiato on the tonic and resolution of the cadenza.

\[ \text{Musical notation image} \]

\[ \text{al-tra} \]
\[ \text{bel-tà!} \]
CHAPTER IV

PASSAGES

Definition

Tosi differentiates between "divisions" and "passages," so both are defined here. They will be referred to in this thesis as the author has indicated them.

Passages: Passaggio, 'passage'. Of bravura ornaments introduced, in order to show off the skill of the performer.

Divisions: (1) The separation of a series of tones, either for voice or an instrument, into a rapid coloratura passage; (2) an obsolete name for elaborate variations.¹⁸

Tosi's Theory

"Divisions" are not so necessary to performance as they are necessary to the capability of a singer. They do not come from emotional expression nor do they touch the emotions of the listener, except that of admiration for the ability of the singer. Well executed "divisions" are worthy of admiration and the ability of a singer to perform them add to his capability of singing in varied styles.

Tosi considers the gliding, slow "divisions" as "passages" or "graces" and these will be discussed later. The true "divisions" are those which are distinctly marked passages in a quick and lively tempo. There is a lightness of the voice in this movement with all notes sounded in proportionately equal distinction. There is a balance between too much legato and too much demarcation. The agility of a singer's voice is clearly noted in "divisions," and the practice, thereof, will develop agility in the voice.

Every embellishment of the art may be mixed with "divisions" at points not too close together. Exactness in time is essential to the artistic performance of "divisions." This exactness is heard in the longer beats around the "divisions" as well as each note which is the smallest part. In those slowing passages the time must remain in exact proportion.

"Divisions" are not easy nor do they sound best on the Italian vowels "i" and "u." In the best schools they were not permitted on the "e" and "o," particularly when these vowels are close together or united.

Defects in the "divisions," in addition to those already mentioned in reference to singing any ornament, are; marking them too much, adding an "h" to each note, slurring notes together so they are not distinct, and singing out of tune. There is a proper place for "divisions" and a siciliana is an improper place. The singer destroys the intent of the composition where portamento and messa di voce are necessary.

The greatest danger in "divisions" is that the words may be distorted because of the many notes on the vowel. Care must be taken
to keep the true vowel sound throughout and where there is more than one vowel-sound it should be determined and distinct. Unnecessary movements of the body, mouth or facial muscles are often responsible for the defects of the "divisions" disturbing the freedom of voice needed to execute them perfectly.

Tosi states that passages or graces are the "principal" ornaments in singing. The singer should learn this art which requires "judgement, invention, time, art and taste." "Judgement" comes from study and practice, so that the passages appear to be performed easily. The passages must be produced by individual "invention" which is as difficult as the ability of the singer may allow, but far from all that is vulgar and common. The quality of "time" is necessary to the flow of the regulated measures. The loss of "time" in the passages causes them to lose their value to the expression of words. The concentration of the "art" of performing passages is found in the bass. "Good taste" is the proper use of the above-mentioned qualities.

Tosi has particular advice for the singer about passages in the slow or "pathetic" airs. In a slow tempo there may be more passages if the bass allows it. They should be soft or dragging to be effective. Sometimes a singer may employ a "Strascino" or "Dragg."

The strascino is used when the bass has a slow, regular movement. The singer begins on a high note, dragging it gently down to a low note, beginning with a forte and gradually making the passage piano. The passage is irregular with inequality of motion. This is a most effective
ornament if the voice is given freely and in a regulated timing to the bass. It should not be used so often that it becomes expected or tedious. It is good in ascending as well as in descending.

Strascino

The passo is not uniform, a sudden "grace or flight."

Passo

A passagio is a continuation or succession of notes, ascending or descending with uniformity.

Passagio
The **Mordente Fresco** is a sort of tremor of the voice. Tosi calls this "Moderne" and singing like a "cricket."

**Mordente fresco**

![Mordente Fresco notation]

The passages should always be properly introduced with a slightly held note. They should not come too close together. They should never be repeated in the same place, but enhanced in the repetition. They should never appear studied or mechanical. They are better when confined to a group of a few notes than when they appear too numerous.

In an allegro tempo, the passages are best when they are shaded with light and dark color, some notes softer and some notes louder which Tosi calls "Chiaro Scuro." Tosi says, "...they should proceed rather from the Heart than from the Voice, in order to make their way to the Heart more easily."

**Mancini's Theory**

Mancini states that natural agility in a voice is rare and a gift to be utilized when it is found in a voice. He believes it is not essential to expressive singing. If a voice is not agile it should not be forced into that role because forced agility is not pleasant to listen to and the execution of agility cannot be perfect. The amount of movement attempted in performance and practice should depend on the capability of the individual voice and the ability to achieve perfection in what the singer attempts.
To force the voice beyond this results in bad performance and can be detrimental to the voice.

Passages necessitate the development of a very agile voice. Mancini advocates the use of vocalises studied every day to free the quick movement of the voice. There is a certain art in conserving the breath and using it sparingly and evenly through the passages. The vowel must be pure from the very beginning and maintained in its purest form. Passages do not sound well on the Italian vowels "i", "o," and "u," and in fact were called "prohibited" in the profession. Mancini suggests that the singer vocalize on all the vowels because there may be a certain occasion for their use in singing. Usually passages occur on the vowel sound "a" and "e," but sometimes they will occur on an "o" vowel.

The "volatina" is a simple scale passage and even those with little agility should perfect this passage. There are two kinds of volatina both of which may ascend and descend.

The simple volatina or "volatina semplice;"

\[\text{\includegraphics[width=\textwidth]{volatina-simple.png}}\]

When the volatina exceeds an octave it is called "volatina rad-doppiato" or redoubled;

\[\text{\includegraphics[width=\textwidth]{volatina-redoubled.png}}\]
Mancini holds the volatina simplice in great esteem because it can be utilized both in a vivacious tempo and a sustained style. If it is executed smoothly with an added trill it can be used in many places including a cadenza. The volatina can be begun with a messa di voce which prepares it. The voice is then soft for the scaletta. In a cadenza the tempo is retarded proportionately to the final note.

Cadenza

There is another passage or "scaletta" as Mancini refers to it. This is the scaletta composed of semitones which can be executed either in ascending or descending passages. This is the scale in semitones:

Another style which requires a very agile voice is that of the arpeggiato. This is a passage made of the tones contained in a chord.

Arpeggiato

This requires a natural disposition to agility, a very light, quick action of the fauces. It is difficult to perform this passage with perfect
intonation. Mancini suggests a moderate tempo with the first note marked while the other three are tied together.

Another style of agility is the "martellato" or hammered type of passage. This consists of beating every note the same several times with the first one higher than the other three written on the same line. This ornament is very difficult to execute and as a result was not prevalent according to Mancini.

**Martellato**

It is useful in the *siciliana* to place a slide or *scivolo* and the down-slide or *strascino* in a convenient position. Proper pitch is very essential and must be given particular attention. An example of this slide appears in the previous section of Tosi's Theory.

The style of singing by leaps is another type of ornamentation which requires agility. This style is formed of either long or short time value and is very difficult to execute perfectly. This is usually done by a soprano voice. The voice which attempts this ornament must have other qualities besides agility. It should be a full, sonorous, rich voice both in the high notes and the low notes, which should be well matched. There are particular problems with intonation in this style. The notes should not be detached, so there is study to do with the portamento and these wide intervals. The high notes should be taken with an appoggia-
tura from below. Mancini says, "... taking the second note [which is the high note] without a vibrant appogiatura makes it lose immediately its natural value, which is so necessary for this style of singing,..."

Salzar (leaps)

The exception to this occurs when the interval of a seventh or an octave forms the leap. This will have a brilliant effect with the appogiatura, if the interval is done with a portamento. This is merely legato singing.

There are some voices which ascend easily the little passages in leaps of thirds but find difficulty in descending. Some find more difficulty in ascending. These should be practiced until they are done ascending and descending with facility.

The same problem of agility is true in those passages formed of three notes and those formed of six notes.
The grace of coloring every passage with the use of piano and forte is necessary to expression.

Comparison

Tosi separates the "divisions" from the "passages" by considering each in a different chapter. They differ because Tosi considers "divisions" as the fast evenly divided scale passages which are more for the development of agility than for performance. Mancini stresses the importance of vocalizing the passages for the development of agility as noted by Tosi. Tosi admits, however, that the "divisions" can be utilized with every embellishment in singing.

The passages as Tosi describes them are slow, gliding and expressive, although an expressive quality described by him, namely the Chiaro scuro, is in an allegro tempo. It is expressive in that it colors the music with shades of light and dark. Mancini calls this "the grace of coloring passages."
Mancini includes all tempos and types of *scaletta* in his description of "passages" and does not mention "divisions." For the purpose of this thesis both topics have been considered as one, and entitled "Passages."

Both authors state the rule of the profession which prohibits the use of passages on the vowels "i," "o," and "u." Tosi and Mancini agree that passages are best on "a," but may occur on "e" and "o."

Tosi lists defects heard often in singing passages, while Mancini prescribes pedagogical methods to overcome difficulties.

Both Tosi and Mancini consider the *strascino* as a valuable ornament. Each author describes this ornament differently, neither contradicting nor reinforcing what the other has stated. Mancini stressing pitch and position in the music, while Tosi stresses the timing with the bass and using the *strascino* sparingly.

Mancini discusses many variations of passages; the *volatina*, *scaletta* in semitones, *martellato*, *sbalzar*, *arpeggiato* and those with rhythmic patterns of three and six.

Tosi is concerned with good or bad taste in the art of using passages, while Mancini is concerned with natural ability and capability of the singer.

**Application**

The application of the principles of the theory indicate that performance is not generated from emotional expression nor touches the
emotions of the listener but rather convey the ability of the performer.

Second, the performance requires "exactness" in time and the maintaining of the true vowel sound throughout. Third, performance requires "judgment, invention, time, art and taste." Fourth, performance requires naturalness of voice precluding a forcing of the voice beyond its capability. Finally, performance is restricted by professional rules to the vowel "a" as most suitable and is permissible on the vowels "e" and "o."

Passages may be mixed with any embellishment if they are not placed too close together. They should be prepared with a slightly held note and if time allows the preparation can be a messa di voce. Passages in a slow tempo must be legato and match the expression of the music and words. They are best when confined to a few notes rather than becoming too numerous. The shading and coloring of passages, Chiaroscuro, adds to their beauty. The art of passages is founded on the movement of the bass. Passages are good when utilized in a cadenza.

Strascino or "down slide" must not be used often to retain effectiveness. An example of this ornament is used in the aria "Lascia ch'io pianga" tying the end of one phrase to the beginning of another. The movement is in parallel motion with the bass in approximate thirds. The vowel is "a."

![Musical notation for "Lascia ch'io pianga"](image-url)
Passo is a sudden irregular departure from the melody. The following is an example in "Vol che credete" by Hasse.

Unornamented:

Ornamented with the passo:

The Passagio is a uniform pattern of notes founded on the melodic line. The use of this passagio is illustrated below in the second Aria, "Amico Sonno" from the cantata Appena Chiudo Gli occhi by A. Scarlatti.

Unornamented:

Ornamented with the passagio:

The volatina simplice may be used in any tempo and is good in the cadenza according to Mancini. Here is an example in the cadenza at the end of "Amico Sonno" by A. Scarlatti.
Unornamented:

Ornamented with the *volatina simplice*:

The *Volatina raddappiato* is illustrated in a cadenza in "Dolce Sonno" from the Cantata *Appena Chiudo Gli Occhi* by A. Scarlatti.

Unornamented:

Ornamented with the *volatina raddappiato*:

The *semitone scalaletta* is described by Mancini as a passage which ascends or descends in semitones. The example shown here is in "Lascia ch'io pianga" by Handel.

Unornamented:
Ornamented with the semitone scale: 

Another form of a passage is the arpeggiato. The first note of the arpeggiato is marked with the other three notes are tied. All the notes are members of the chorded structure. It is uniform in rhythm in the following example applied to "Amico Sonno" by A. Scarlatti.

The melodic line is written as follows:

It is ornamented with the arpeggiato as follows:

The martellato passage is a staccato passage with the first note higher than the others. It is very difficult and was not used often. An example of the martellato may be applied to "Amico Sonno" by A. Scarlatti as follows:
A passage becoming popular in the music of the late eighteenth century was the *sbalzar*, a leap over an octave. Mancini recommends a preparation of the high note with an *appoggiatura* from below and the use of *portamento* in accomplishing this difficult ornament. An example of its use follows. It is in the "*Voi che credete*" by Hasse.

**Unornamented:**

```
A-mi-co Son-no, deh per piet-ta-te.
```

**Ornamented:**

```
A-mi-co Son-no, deh per piet-ta-te.
```

**Unornamented:**

```
d'a-mo-re al-tra bel-ta, d'a-
```

**Ornamented:**

```
d'a-mo-re al-tra bel-ta, d'a-
```
CHAPTER V

CADENZAS

Definition

Cadence or close, became akin to devices of punctuation. The term was thus applied to certain harmonic formulae which were held to embody the stable elements of a key. In a fixed key system a cadence is logically a kind of musical full-stop. Cadenza is a flourish of indefinite form, introduced upon a bass note immediately preceding a close of some finality. The custom was most probably originated by singers, who seized the opportunity afforded by the chord of 6/4 on the dominant note preceding the final close of an aria, to show off the flexibility, compass and expressive powers of their voices. ¹⁹

Tosi's Theory

Tosi considers the cadenza only from the type of cadence on which it is sung. In a solo recitative or aria the singer may choose between two types of cadences. If accompanied by instruments or other voices the singer may not interchange these two types. The two types of cadences are the superior cadence and the inferior cadence.

Superior Cadence

Inferior Cadence

The cadences found most often in recitatives are the broken cadences.

Tosi considers the cadence where the vocal line drops a fifth to have no merit except that it is easy. However, he admits that at times the imitation of words justify such a cadence. These were never written for soprano, solo voice or instruments in the old style of composition, but prevailed in the moderne style of Tosi's day. These create parallel octaves with the bass, which were disguised with a swift passage of notes.

Cadence which drops a fifth
Every aria has three final cadences; one at the end of the first part or section A, another at the end of the second part or section B, and a third at the end of the first part when it is repeated which is called "da Capo."

Tosi deplores the practice of singers who fill each cadence with an overflow of "divisions" and passages which have no foundation in good taste. The interruption of the aria during these crowded cadenzas ruins the form of the music and the expression of the words. The principles and indispensable qualities of singing well, according to Tosi, are "... in putting forth the Voice, agreeably, in Appoggiatura's, in Art, and in the true Notion of Graces, going from one Note to another with singular and unexpected Surprises, and stealing the Time exactly on the true motion of the Bass." 20

Tosi informs the singer that though he thinks it is "modern" to fill the cadence with many passages and "divisions," this is an even more ancient custom which was abandoned for the purer style Tosi recommends. It is an old trick to win applause for the singer, rather than to express beautiful music and beautiful singing.

Another practice of the "moderns" was on the superior cadence to form the trill on the third which left it unresolved. The trill should be resolved by preparing it on the second which is the sixth of the bass. This allows the fifth of the V chord to be heard in its proper place.

20 Tosi, Observations on the Florid Song, p. 129.
It is absolutely forbidden to make trills or "divisions" on the last syllable of a word which may be a short syllable. The trill or "division" is formed properly on the antecedent.

Many singers in Tosi's time were leaving the trill out of the inferior cadence. Tosi explains that this may rarely be done with good reason in the cantabile, but the trill is absolutely necessary in the allegro tempo.

Inferior cadence without a trill
Another thing the singers were doing in Tosi's time which he disliked in the inferior cadence was to take the final note with an *appoggiatura* on the second to last syllable of a word. Tosi believes this to be a defect. He desires to hear the *appoggiatura* on the last syllable.

Defective

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Con-fon-de-ro
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Correct:

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A-man-te
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Tosi states that it is wrong to take the final note before the bass in the inferior cadence, and it is especially bad when going to that note with an *appoggiatura*.

Defective:

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A-me-ro
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Correct:

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A-me-ro
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With *appoggiatura*
The worst defect of all, according to Tosi, is to bore the listener with every cadence sounding the same. The best singers utilize variety in the repetition. In every final cadence the composer generally leaves one note sufficient to make a "discreet embellishment."

**Mancini's Theory**

Mancini states that the cadenza is necessary to end an aria however beautifully it is composed. Any aria is left incomplete unless it has a cadenza added at the close.

The cadenza should be an "epilogue" to the aria. It should begin with a *messa di voce* and proceed into figures and passages made up of those which are in the aria. It should contain no more notes than can be easily accomplished on one breath and that including the trill which is always necessary at the end. The expression and words of the cadenza should be in the same style as the aria to which it is added.

Mancini mentions the abuse and bad taste of those who bring every note in their range into use in a breath-taking show of a surprising quantity of notes which are out of proportion to the aria. This singer takes the risk of not having enough breath for the trill or the last syllable. He often finds himself ending in the wrong key.

It is better to keep the cadenza short and exact in intonation and modulation. It should be free and secure, since from the first note to the last the voice is unaccompanied. A perfectly satisfying cadenza is a simple one suggested by Mancini in the chapter on the *appoggiatura*; a
messá di voce, a trill done perfectly, and an appoggiatura.

Through study Mancini believes the singer can develop a creative mind. "... these are the traits of the unexpected genius, improvised, parts of the creative mind, which suddenly distinguish a man."

**Comparison**

Tosi's main concerns for the cadenza are; the type of cadence, defects and arriving at the final note properly. Mancini's concerns are the ornaments which are used to fill the cadenza and the vocal ability of the singer.

The vocal masters agree that too many notes without purpose or foundation are abuses frequently heard in the cadenzas.

Both Tosi and Mancini believe that the trill is a necessary ornament in a cadenza, and the lack of it is a defect.

Comparison ends here because Tosi speaks of harmonic theory of the cadence, where to form the trill and passages, where the appoggiatura is placed on the word and variety of repetition in the cadenzas. Mancini speaks of intonation and modulation, style of singing, breath and ornamental content of the cadenzas.

**Application**

Two principles are emphasized in the performance of the cadenza. First, performance requires the expression of beautiful music and beautiful singing as opposed to the motive of winning applause for the singer. The second emphasis requires the use of the trill in the performance of the
Tosi states that the singer has a choice of using either the inferior or superior cadence in the cadenza. The following example in "Filli di gio 'a vuoi farmi morir" by Vivaldi ends the first section with an inferior cadence in the voice and for the da capo cadenza it is illustrated as a superior cadence. It is the simple cadenza suggested by Mancini as "perfect and satisfying" which fits the expression and tempo of the song.

The first cadenza in the aria utilizes an inferior cadence in which the trill and appoggiatura are necessary.

The cadenza after the da capo will be a superior cadence with messa di voce, variation, trill and appoggiatura, the latter two being necessary.

The cadenza at the final cadence to "Lascia ch'io pianga" by Handel is effective with the use of the strascino. The tempo of the aria is Largo and in the final cadenza must be very slow and "dragging." The "la" affords a good vowel for the messa di voce with the uneven scale descending an octave. Two trilled notes with a mordent and an appoggiatura on the last syllable of "liberta" complete the cadenza.
A cadenza with a modulation in the voice begun with a 6/4 on the tonic appears in the following example. This is the cadence at the end of a strophic song "Voi che credete" by Hasse.

It is written:

The cadenza is as follows:

A cadenza in an inferior cadence is illustrated in the first Aria, "Dolce Sonno" in the cantata "Appena chuido gli occhi" by Scarlatti. The inferior cadence is significant because it ends with a question and the notes ascend to the end.
A cadenza using the *volatina simplice* is used here on a superior cadence in the second aria "Amico Sonna" of the cantata *Appena chiudo gli occhi* by Scarlatti. It is in an andante tempo so the *messa di voce* has been omitted.

Unornamented score:

Ornamented score:
CHAPTER VI

CONCLUSIONS

The authors, Tosi and Mancini, wrote their books to clarify for students and teachers what they considered good taste in a period of change. The elaborate ornamentation of the Baroque which suffered abuse by too much freedom in ornamentation obscured the melodic line and expressed more the virtuosity of the singer than the context of words and music. The emphases of these authors in their own musical milieu in the eighteenth century attempted to develop a systematic methodology and at the same time to allow expressive freedom. They tried to compile and organize the available data of mechanics and theory of ornamentation and apply this to harmonic principles and rules. At the same time they emphasized freedom in expression and inventive variation. The only true judgement of taste being in the final outcome of the sound in relationship to expression.

They evaluated and criticized their contemporaries on defects and abuses in vocal performance always with expression as the balance. They expressed often the need for vocal ability, capability and artistry. These came from fundamentals and vocal precepts which were learned in the process of vocal development and training under the direction of experts.

The prerequisites of controlled breath and controlled vocal out-
pouring combined with knowledge and appreciation of the context of the musical score provided a set of guidelines to apply to singing. The proper utilization of these prerequisites could help the singer avoid abuse and defects in the use of ornamentation.

These authors complemented each other in their different emphasis. Tosi emphasized harmonic theory and mechanics whereas Mancini emphasized vocal agility and ability. Mancini gave the pedagogical background to attain vocal ability to accomplish performance of the ornaments in perfection. Tosi emphasized the training of the ear as well as the voice to first hear perfect intervals and then produce them vocally. The authors provided sufficient, logical, organized data to enable the vocal musician to apply the ornaments to the musical score in confidence and good taste, limited only by the ability of the vocalist to perform them.

Tosi wrote his observations early in the eighteenth century, 1723, and expressed a greater reaction to the abuses in ornamentation. Mancini, who wrote fifty-four years later, 1777, is more liberal, less exacting and freer in the application of ornaments. This reflects the influence of the contemporary vocal scene, although, Mancini reveals a great respect for Tosi's authority as a vocal master. He does not criticize nor does he refute those theories of Tosi. In most cases he reinforces and upholds the precepts of Tosi. Tosi served as a pioneer in the area of vocal instruction, writing the first book on vocal pedagogy. He established basic principles which Mancini respected and elaborated further upon. Mancini therefore devoted more attention and gave more specific direction
for vocal development.

Areas of concern receiving special emphasis by Tosi were lack of spontaneity and naturalness in performance, performance restricted by dependency on the written ornamentation, and imitation of the performance of others. These same areas of concern depict the contemporary scene making both Tosi and Mancini extremely relevant.

Ornamentation is a spontaneous act on the part of the singer to animate the melody, enhance certain notes and connect the notes of the melody. Ornamentation, because of its animating quality, must be an immediate singing impulse so that the exact rhythm and dynamic value is neither in the consciousness of the singer nor in the written manuscript. Dutiful obedience to the written melody or to the written ornamentation removes the performance from the preferred place of spontaneous creation to the weaker place of imitation. The student should be free to introduce ornaments spontaneously in the style of the period and in accordance with his own ability. Knowledge of the ornaments, how they were executed, where they were used appropriately and in good taste, is of paramount importance in performing the music of the eighteenth century.

What this study does not reflect, yet remains of great significance, is the genuine concern, empathy, succor and compassion of these men for their students and their art. This message is still warmly appreciated across the intervening years from the eighteenth century. They have provided a legacy whereby the vocal students of the twentieth century performing music of the eighteenth century can experience a creative act
in performing an aged composition. Tosi and Mancini have provided the musical artist with the tools to create a performance of spontaneity and beauty.
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