

Contents

LIST OF FIGURES	XI
-----------------------	----

ABBREVIATIONS	XV
---------------------	----

PREFACE	XVII
---------------	------

INTRODUCTION: Unravelling the Mystery behind “The Sea of Silence and Obscurity”	1
--	---

PART I. *Parlar Cantando* – History, Practice and Theory

CHAPTER 1. Poetry Recitation in the Italian Trecento	13
1.1 Personal letters meant to be sung	15
1.1.1 The <i>buffone</i> Malizia	15
1.1.2 Malizia’s manner of singing.....	20
1.2 Political predictions meant to be sung.....	22
1.2.1 The unusual content of the <i>contrasto</i>	23
1.2.2 <i>Parlar cantando</i> as a Trecento term.....	26
1.3 Relations between poets and <i>prolatores</i>	26
1.3.1 Dante and Lippo.....	29
1.3.2 Dante and Casella.....	34
1.3.3 Francesco di Vannozzo, Petrarch and Confortino.....	36
1.3.4 Franco Sacchetti’s correspondence with Ottolino da Brescia and Francesco Landini: A special case.....	38
1.4 The main characteristic of the <i>prolator</i>	41
1.4.1 <i>Musica naturalis</i> and <i>musica artificialis</i> : two different concepts by Eustache Deschamps and Johannes Ciconia.....	41
1.4.2. <i>Musicus</i> , <i>cantor</i> and <i>prolator</i>	46

1.5	The <i>prolatores</i> as protagonists of literary sources.....	49
1.5.1	Two performers in Franco Sacchetti's novellas	49
1.5.2	The <i>buffone</i> as <i>prolator</i>	51
CHAPTER 2. Different Types of Music for Delivering Poetry		59
2.1	"Bare" poetry, "dressed" poetry	59
2.2	<i>Cantio, consonium, sonus, sonetus</i> :	
	general terms for poetry.....	64
2.2.1	Dante's doctrine regarding the term <i>cantio</i>	64
2.2.2	Francesco da Barberino: Different types of <i>soni</i>	67
2.2.2.1	Dichotomy: <i>sonus precompositus</i> and <i>sonus fabricans</i>	67
2.2.2.2	Some examples of the desire for new melodies	70
2.2.3	Antonio da Tempo's <i>sonetus</i> as a general term of poetry	73
2.3.	The genres that derive their name from <i>nomen soni</i>	75
2.3.1	<i>Ballata, canzone, sonus</i> : Three names for the same genre	75
2.3.2	<i>Sonus</i> and <i>sonetus</i> : The transition from multi-stanzas to single-stanza forms	77
2.3.3	The order of the genres in the anonymous <i>Capitulum de vocibus applicatis verbis</i> and its significance.....	81
2.4	Sonnet and <i>sonus</i> : Genres for <i>prolatores</i>	87
2.4.1	More <i>prolatores</i>	87
2.4.2	Original melodies: A new creative principle in the art of singing poetry	93
CHAPTER 3. From <i>rudium inordinatum concinium</i> to Professional Poetry Meant To Be Sung		97
3.1	<i>Rudium inordinatum concinium</i> in the poetic practice of the Trecento	99
3.1.1	<i>Rudium inordinatum concinium</i> in da Barberino's treatise	99
3.1.2	Further observations on "disorganized" genres of the "unpolished" people	105

3.2	On the parameters that underwent mutations	109
3.2.1	Changes in the <i>serventese</i> and <i>motus confectus</i>	109
3.2.2	The madrigal, from rustic practice to professionalism	112
3.3	Musical characteristics of the madrigal	116
3.3.1	<i>Cantus cum verbis</i> and <i>sonus pulcher</i> – is there a difference?	116
3.3.2	<i>Cantus metricus</i> and <i>cantus prosaicus</i>	119
3.3.3	<i>Partes rusticales</i> and <i>sonus pulcher</i> in the musical structure of the written madrigal	124
CHAPTER 4. Verse Reciting as Scholarly Discipline		127
4.1	<i>Scansio</i> and the problem of the correct number of syllables..	127
4.1.1	What is <i>scansio</i> ?.....	127
4.1.2	“Traps” in syllable calculation	130
4.1.3	Dots that indicate eliminated vowels as a helpful means for counting syllables.....	138
4.1.4	Correct <i>scansio</i> as a criterion of professionalism.....	139
4.2	The pedagogy of verse making: Da Tempo’ <i>Summa</i> as a handbook	140
4.2.1	The didactic versions of the <i>Summa</i>	141
4.2.2	Vernacularization of Antonio da Tempo’s <i>Summa</i>	142
4.3	Reciting verses in humanistic orbits.....	145
4.3.1	Private schools where the poetic art was studied	145
4.3.2	Latin as a language for the recitation of verses	149
4.3.3	The extraordinary abilities of Fabio Orsini	151
4.3.4	Reciting a heroic poem as <i>parlar cantando</i>	154
4.4	Reciting in the vernacular in the Quattrocento.....	157
4.4.1	Serafino Aquilano: Is it possible to be a good poet without knowing Latin?	159
4.4.2	What Vincenzo Calmeta recommends to novice poets	164
4.4.3	The caesura – a criterion of professionalism in the art of versification.....	168
CHAPTER 5. <i>Scansio</i> : One Aspect of the Relation between Music and Poetic Text in Sixteenth Century Theory		171
5.1	Structure of the hendecasyllable.....	172
5.1.1	Definition of the hendecasyllable.....	172

5.1.2	The accents.....	175
5.1.3	The caesura.....	179
5.1.4	The scansion of Francesco Landini's madrigal <i>Musica son</i>	182
5.2	The structure of verse in sixteenth-century theory	184
5.2.1	The continuity of the trecento line in sixteenth-century versification theory.....	185
5.2.2	The term <i>parlar (recitar) cantando</i> in literary treatises	188
5.2.3	Prosodic elements of the hendecasyllable	193
5.2.3.1	The definition of the hendecasyllable in terms of accentuation.....	194
5.2.3.2	Classification of the accents	197
5.2.3.3	The caesura	200
5.2.3.4	The <i>synalepha</i> and elision	203
5.2.4	The sonority of the hendecasyllable and the music of accents	209
5.2.5	The <i>maestri del dire</i> and the students.....	215
5.3	The practice of <i>recitar cantando</i> of verses and its reflection in the musical practice around 1600.....	219
5.3.1	What type of music demonstrates the practice of verse recitation?.....	219
5.3.2	Scansion in Orfeo's aria <i>Possente spirito</i> , by Monteverdi	223
5.3.3	"The sound of the words" and the rhythmic plan of the verse	228
5.4.	The end of <i>parlar cantando</i>	230

PART II. Traces of the Practice of *Parlar Cantando* in Trecento Written Music

CHAPTER 6.	Verse Structure in the Musical Setting of Selected Trecento Compositions	237
6.1	<i>Scansio</i> in Trecento musical compositions: Some examples	240
6.1.1	The tenth syllable and the final melisma of the musical phrase.....	240
6.1.2	The caesura expressed through musical means.....	244

6.1.3	Enjambment in verse and in music	247
6.1.3.1	Historical and theoretical aspects	247
6.1.3.2	Enjambment in some musical compositions of the Trecento	250
6.2.	Respected and neglected verse Structure in the musical setting	255
6.2.1.	Prosodic rhythms in some of Giovanni da Firenze's madrigals	255
6.2.2.	Irregular pauses in the music	258
6.2.3.	Sacchetti's story: Galloping and popular singing tradition	262
CHAPTER 7. Text Underlay in Manuscripts of Trecento Music		265
7.1.	Difficulties in the analyzing the connection between poetic text and music	265
7.1.1.	Technical problems of text writing	265
7.1.2.	Two versions of Landini's madrigal <i>Fa metter bando</i>	267
7.1.3.	Landini's ballata <i>Fortuna ria</i>	270
7.2.	<i>Scansio</i> as a tool for correct texting	274
7.2.1.	<i>Fa metter bando</i> revisited	275
7.2.2.	<i>Scansio</i> in <i>Fortuna ria</i>	278
7.3.	The copying process: What came first? Music or text?	281
7.3.1.	The copying order in Codex Squarcialupi	281
7.3.2.	Exceptional cases of text underlay in some Trecento manuscripts	284
7.4.	Division signs in the copying of poetic texts	291
7.4.1.	Codex Panciatichi 26: The "Liner" and the "Pointer"	291
7.4.2.	Text-division signs in Codex Squarcialupi	296
7.4.3.	Special division signs in Codex Lucca	298
CHAPTER 8. Structure of verse and <i>musica contrafacta</i> in the Trecento Music		301
8.1.	<i>Residua</i> in Italian music of the Trecento	304
8.1.1.	Singing the <i>residua</i> as <i>musica contrafacta</i>	304
8.1.2.	Double underwriting of text in Squarcialupi: The scribe's individuality and editorial initiative	307

8.1.3. Double underwriting of text in some ballatas in Squarcialupi.....	312
8.2. Special cases of full underscoring of the poetic text	317
CONCLUSIONS AND PROSPECTS	325
BIBLIOGRAPHY	329
APPENDICES	351
<i>Appendix 1</i>	
The Poem <i>Se la mia mente, frate mio, non falla</i> by Gidino da Sommacampagna from his Treatise <i>De li contrasti</i>	353
<i>Appendix 2</i>	
The Sonnet by Niccolò de' Rossi <i>Io vidi ombre</i>	357
<i>Appendix 3</i>	
Graphic Design of the Ballata and <i>Sonus</i> Forms, Constructed on the Basis of the Description in the <i>Capitulum</i>	361
<i>Appendix 4</i>	
Angelo Poliziano's letter to Giovanni Pico della Mirandola	363
<i>Appendix 5</i>	
A Full Inventory of the Pointer's and Liner's Work in the Codex Panciatichi 26	369
<i>Appendix 6</i>	
Inventory of Compositions with Double Underscoring of the Poetic Text in the Codex Squarcialupi	379