

*LA MONICA: A STUDY OF EARLY BAROQUE PERFORMANCE PRACTICES AS  
APPLIED TO PHILIPP FRIEDRICH BÖDDECKER'S SONATA SOPRA "LA MONICA."*

By

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## ABSTRACT

In the course of this work, examples of early baroque ornamentation extracted from historical vocal treatises will be applied to Philipp Friedrich Böddecker's "*Sonata sopra 'La Monica.'*" This study will demonstrate that Böddecker's sonata for bassoon and basso continuo is derived from a popular vocal tune of the 17<sup>th</sup> century and therefore an informed early baroque instrumental performance practice for this work can be extracted from early Baroque Era vocal performance treatises. Additionally, testimonies from authentic performance practices of the early Baroque Era will be applied to this work in an effort to create a guide to a historically informed performance.

## Chapter One: Introduction

The vast majority of western classical music prior to 1600 is vocal music. However, in the early 17<sup>th</sup> century “concerted” music, or music for voices and instruments (including viols, sackbuts, and other wind instruments) became more common. Purely instrumental pieces first began gaining popularity in Italy in the early 17<sup>th</sup> century and the genre rapidly spread throughout Europe. By the middle of the 17<sup>th</sup> century, Italy, Germany, France, England, and Spain had written examples of instrumental solo music. However, the popularity of vocal music still greatly influenced early instrumental pieces and often provided a source for the form, bass line, style, or melody. This influence will be demonstrated in the examination of my research.

From the 11<sup>th</sup> century through the 16<sup>th</sup> century, travelers such as troubadours, flagellants, church musicians, and royal court musicians often dispersed information about new musical forms, melodies, instruments, and genres. The 16<sup>th</sup> century also saw a rise in the printing of popular music, which allowed various songs and styles to be collected, compiled, and distributed to distant lands and people. As a result, popular music, especially from Italy, spread throughout France, Germany, Spain, the Netherlands, England, and Scandinavia. Though such popular songs often received a vernacular text in the local country, the melody, harmony, and basic rhythmic structure often stayed the same.

An example of such a song is *La Monica*, a popular tune from Italy during the Renaissance and Baroque eras. *La Monica* spread throughout Europe by way of travelers and printed music,<sup>1</sup> and the melody appeared in various forms and languages throughout Western Europe. Though instrumental works in the 16<sup>th</sup> and 17<sup>th</sup> centuries were not often based on

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<sup>1</sup> John Charles Wendland, “La Monica: The History of a Migrating Melody” (PhD diss., Duke University, 1974), 9.



popular songs, *La Monica* inspired the German composer Philipp Friedrich Böhdecker to write an instrumental work based on this theme. This work, written for bassoon, optional violin, and basso continuo, is titled *Sonata sopra "La Monica"* (1651).

This sonata represents one of the earliest solo instrumental works for bassoon and blends the Italian vocal music influence with the new trend of purely instrumental music. Excerpted from Böhdecker's compilation of sacred and secular works, the *Sacra partitura*, this collection includes ten Latin motets and two German motets as well as one sonata for solo violin and one sonata for solo bassoon. "As noted musicologist Eberhard Stiefel explains, "The vocal music in the *Sacra partitura* shows the influence of Italian monody. The two sonatas, respectively for violin and bassoon with continuo, also included in the volume are among the earliest German examples of the genre." <sup>2</sup> The violin sonata is a virtuosic work of the early baroque, while the bassoon sonata is "entirely constructed as a passacaglia," <sup>3</sup> a trend common in solo songs in Italy at this time. Both sonatas show other Italian influence as well. The violin sonata is scored for solo violin with basso continuo and includes double stops and written-out *passaggi* [ornamented passages]. Notably, the last movement is composed over a passacaglia bass pattern, common in 17<sup>th</sup> century Italy. <sup>4</sup>

The *La Monica* sonata for bassoon and basso continuo is the second of the two instrumental sonatas from this compilation and was written with an optional descant violin part. The original manuscript is printed with the words "Diese Aria kann auff einer Violin nach

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<sup>2</sup> Eberhard Stiefel, "Böhdecker, Philipp Friedrich," In Grove Music Online, accessed 01/15/15, <http://oxfordmusiconline.com>.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

belieben durchaus mit gestrichen werden,” [if desired, this aria may be played along throughout (the piece) by a violin]. Unusually, it is the optional violin descant part that quotes the *La Monica* theme directly while the bassoon plays the solo line as the ornamented passacaglia bass line along with the continuo.

Although Bøddecker grew up in the Germanic Alsace region in the early 17<sup>th</sup> century, he spent most of his life in south central Germany employed by the Catholic Church as a bassoonist and organist. His music shows many influences from musical traditions of the Catholic Church, as well as Italian music traditions of the time. The Italian influences are particularly evident in examining his *La Monica* sonata.

Unfortunately, the development of purely instrumental music did not inspire instrumental performance treatises until the late 17<sup>th</sup> century. However, some information can be gleaned from historical musical treatises describing vocal performance practice during the early to mid-1600s as well as from secondary historical writings reflecting on these treatises. With this information, one can establish an historically informed guide to performance practice for an early baroque instrumental work that is based on a vocal model.

The scope of this document is not to offer a thorough overview of all baroque performance practices, but rather only those which apply to the period and style of Bøddecker’s *La Monica* sonata. Similarly, it is not the author’s intent to provide a complete history of the development of the early baroque bassoon, except in the issues of how the instrument of the period might affect an historically informed performance practice. It is the aim of the author to provide a general overview of important historical facts in establishing an early baroque performance practice of the Bøddecker *La Monica* for the indulgence of the reader.

I will demonstrate that Philipp Friedrich Böddecker's *Sonata sopra "La Monica"* for bassoon and basso continuo is influenced by the 17<sup>th</sup> century early baroque Italian style and is based on an Italian popular song; therefore, an authentic early baroque performance practice of this instrumental work can be divined from early baroque Italian vocal performance treatises.

## CHAPTER TWO: A HISTORY OF THE POPULAR ITALIAN TUNE, *LA MONICA*

### A. The *La Monica* origins

The *La Monica* tune was a popular Italian song, appearing from the 16<sup>th</sup> to the 18<sup>th</sup> century, that tells the story of a “young girl who is forced to become a nun.”<sup>5</sup> The tune first appears in a written record on June 29, 1465 during a banquet in Siena, Italy. “As part of the festivities, twelve persons, one of whom was dressed as a nun, danced the *moresca* to a song with the text ‘*Non vogl’ esser più monica*’ [I no longer want to be Monica].”<sup>6</sup> Charles Wendland, author of “*Madre non mi far Monaca*”: The Biography of a Renaissance Folksong,” summarizes the translation of the text, “To be married, not cloistered, is the desire of this poem’s narrator.”<sup>7</sup> Here is the *La Monica* tune “as it appears in an early 17<sup>th</sup> century keyboard manuscript.”<sup>8</sup>

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<sup>5</sup> Richard Hudson, Giuseppe Gerbino, and Alexander Silbiger, “Chorale Melodies used in Bach’s Vocal Works: The ‘Monica’ – Historical Background,” Bach Cantatas Website online, Oxford: Oxford University Press, 2006.

<sup>6</sup> Wendland, “La Monica,” 185.

<sup>7</sup> Ibid.

<sup>8</sup> Hudson, “Chorale Melodies.”

Example 1. *Madre mia non mi far Monaca*: The “*La Monica*” Melody<sup>9</sup>

Anon.

Piano

1.

5 2.

Pno.

11

Pno.

<sup>9</sup> Hudson, “Chorale Melodies.”

## B. Development

This popular tune, probably by way of travelers and the recently invented printing press, swept through France, Germany, the Lowlands, and England in the 16<sup>th</sup> and 17<sup>th</sup> centuries first as a secular tune. Each country developed a text and title in the vernacular though the *La Monica* melody and harmonies were kept largely intact. Later, the *La Monica* melody was used in sacred music as well. In Germany, “the earliest appearance of the *La Monica* occurs in the Dresdner Codex (1557) where the tune is combined with the text ‘*Ich ging einmal spazieren*’”<sup>10</sup> [Once I went out walking] in a secular song.<sup>11</sup> Shortly after this appearance, the melody was arranged by Ludwig Helmbold in 1563 into a Lutheran hymn called, “*Von Gott will ich nicht lassen*”<sup>12</sup> [I shall not abandon God]. This is one of the first sacred appearances of this melody in the German language.<sup>13</sup> Another German version with the subtitle “*Wahrer Christen Wegegeleit*,” [The true Christian pathway] emerges in a “collection of songs entitled ‘*Gassenhauren*,’ compiled by Heinrich Knaust (1572).”<sup>14</sup> A fourth version was written by Paul Ebers in 1571 entitled, “*Heft mir Gottes Güte preisen*”<sup>15</sup> [Help me to praise God’s goodness]. These early hymns influenced other composers and made various appearances in German songbooks and hymnals. Heinrich Schütz set “*Vom Gott will ich nicht lassen*” together with “*Helft mir Gottes Güte preisen*” in his third *Concerto Ecclesiastico* (SWV366), and Dietrich Buxtehude used “*Vom Gott will ich nicht*

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<sup>10</sup> Wendland, “La Monica,” 5.

<sup>11</sup> John Wendland, “‘*Madre Non Mi Far Monaca*:’ The Biography of a Renaissance Folksong,” *Acta Musicologica* 48, no. 2 (1976): 190.

<sup>12</sup> Wendland, “La Monica,” 6.

<sup>13</sup> Wendland, “*Madre non mi*,” 191.

<sup>14</sup> Wendland, “La Monica,” 5.

<sup>15</sup> *Ibid.*, 7.

*lassen*” for two chorale preludes.<sup>16</sup> These two hymns also appear in some of J.S. Bach’s organ preludes and his Orgel-Büchlein.<sup>17</sup> Clearly, the origins of the *La Monica* melody are vocal, and many of the arrangements of this song in German are similarly for voice.

Later in the century, several Italian composers also use *La Monica* in instrumental pieces. For example, Girolamo Frescobaldi wrote “*Partite sopra la Monica*” (1615) for keyboard. Though the Frescobaldi work loosely quotes the *La Monica* melody, it is truly a virtuosic instrumental piece, composed with 11 variations on the Monica theme. Additionally, Biagio Marini composed the first known work written for two violins and basso continuo based on the *La Monica* tune: “*Sonata sopra La Monica: A doi Violini e Basseto o Viola da gamba,*” (1629). This work also loosely follows the original structure of the tune but transforms the song into a technically demanding and rhythmically driving sonata. Though Marini did work in Germany from 1623-1628, and again in 1644 in Neuburg an der Donau and Düsseldorf as a court musician,<sup>18</sup> there is no strong evidence that Marini and Böhdecker met. However, it is conceivable that Böhdecker may have known the music of Marini. Clearly, the adoption of the popular *La Monica* song into an instrumental form inspired a more virtuosic, melismatic style of writing.

In Germany, *La Monica* was also known through two previously mentioned Lutheran chorales, “*Vom Gott will ich nicht lassen,*” and “*Helft mir Gottes Güte preise.*” However, a German instrumental version written by Philipp Friedrich Böhdecker in 1651, nearly 100 years after the appearance of these chorales, appeared not with a German chorale title, but with a reference to its Italian *La Monica* origin. Though Böhdecker may have been aware of the

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<sup>16</sup> Wendland, “La Monica,” 9.

<sup>17</sup> Ibid., 10.

<sup>18</sup> Thomas D. Dunn, “Marini, Biagio,” In Grove Music Online, accessed 03/20/16, <http://oxfordmusiconline.com>.

Lutheran Chorales quoting the *La Monica*, Bøddecker writes his *La Monica* sonata in an Italianate style using the original Italian melody and the Italian passacaglia bass pattern. This sonata, part of a collection of works called *Sacra partitura*, is entitled “*Sonata sopra "La Monica"*” and is scored for bassoon, optional violin, and basso continuo. Bøddecker specifically notes, “*Diese Aria kan auff einer Violin nach belieben durchauß mit gestrichen werden,*”<sup>19</sup> [if desired, this aria may be played along throughout (the piece) by a violin].<sup>20</sup> However, the optional violin part, consisting of the *La Monica* melody simply repeated four times as a descant, is usually not performed today.

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<sup>19</sup> “*Sonata sopra 'La Monica,'* Bøddecker, Phillip Friedrich,” Hans Mons, Editor, IMSLP Petrucci Music Library, accessed 03/10/14, [http://imslp.org/wiki/Sonata\\_Sopra\\_La\\_Monica\\_\(B%C3%B6ddecke,Philipp\\_Friedrich\)](http://imslp.org/wiki/Sonata_Sopra_La_Monica_(B%C3%B6ddecke,Philipp_Friedrich)).

<sup>20</sup> William Waterhouse, “Philipp Friedrich Boeddecker: *Sacra Partitura*” (Vienna: Universal Edition, 1989).



## CHAPTER THREE: PHILIPP FRIEDRICH BÖDDECKER

### A. Biography

Philipp Friedrich Böddecker, Catholic Church musician, composer, organist, and bassoonist, was born in Hagenau, Alsace on August 15, 1607. At the age of 11, he moved to Stuttgart to complete the assignment of organizing music at the Lutheran church, the *Stiftskirche* [Collegiate Church]. He held his first post in Buchsweiler (Alsace) from 1626-1629. Afterward, he went to the court at Darmstadt as a bassoonist and organist and then held the same position in Durlach, near Karlsruhe. In 1638, he moved to Frankfurt to fill the post of organist at the *Barfüsserkirche* [Barefoot Church], and in 1642 he moved to Strasburg to become the organist at the cathedral. In 1648 he also became the Director of Music at the University Church. In 1652, he was appointed as the organist of the *Stiftskirche* in Stuttgart, returning to the church where he began his career, but this time as its organist and head musician. He died in Stuttgart on October 8, 1683.<sup>21</sup>

### B. Influences

Though Böddecker lived in southern Germanic lands all of his life and worked as an organist in several Catholic and Lutheran churches, he was deeply influenced by Italian musical style. As Neumann clarifies, “To German musicians the Italy of the 17<sup>th</sup> century had become the Mecca of

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<sup>21</sup> Waterhouse, “Philipp Friedrich Boeddecker.”

music, and those among them who could not make the actual pilgrimage made their obeisance in its direction.”<sup>22</sup> For example, Bøddecker chose to base his work on the Italian “*La Monica*” melody and passacaglia, rather than using the German Lutheran chorale setting of this same melody. The Lutheran Church split from the Catholic Church in the early 16<sup>th</sup> century, after Martin Luther nailed his 95 theses to the door of the Wittenberg Cathedral in 1517, effectively beginning the Protestant Reformation. However, despite his employment by a Lutheran Church, Bøddecker’s use of the Italian *La Monica* version, rather than the German Lutheran version, suggests his allegiance to Italian music ideals of the time. Thus, the Italian vocal origin of this bassoon sonata allows one to derive a performance practice guide for this work by examining an Italian vocal treatise of the same era: Giulio Caccini’s *Le nuove musiche* (1602). More insight into early baroque performance practice can also be gained by studying early baroque era instrumental treatises, such as Michael Praetorius’ *Syntagma musicum*,<sup>23</sup> and Marin Mersenne’s *Harmonie universelle*.<sup>24</sup> These treatises all contain musical examples; however, the descriptions of ornamentation and style can be equally useful in understanding how to create an informed early baroque performance.

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<sup>22</sup> Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music: With Special Emphasis on J.S. Bach* (Princeton, Princeton University Press, 1978), 38.

<sup>23</sup> Michael Praetorius, *Syntagma musicum* (Wittenberg: Johannes Richter, 1615).

<sup>24</sup> Marin Mersenne, *Harmonie universelle* (1636), translated by Roger E. Chapman (The Hague: Martinus Nijhoff, 1957).

## CHAPTER FOUR: A BRIEF HISTORY OF THE DEVELOPMENT OF THE

### BASSOON IN THE 16<sup>th</sup> and 17<sup>th</sup> CENTURIES

#### A. Background

A condensed study of the history of the bassoon is appropriate for this research paper in order to ascertain the development and limitations of the early bassoon in 1651, the year Philipp Friedrich Böddecker wrote the *Sonata sopra "La Monica."* This information helps to define the practice and limitations of the early bassoon in order to establish a historically informed performance practice of this work, regardless of whether it is performed today on an early or modern bassoon.

#### B. Early Bassoon Relatives

Though the exact moment of the birth of the bassoon in European history is unknown, many sources provide valuable information concerning its development. Related to several Renaissance Era instruments such as the shawm, the curtal, the storta, the phagotum, the bombard, the pommer, and the racket, the early bassoon seems most closely related to the Renaissance era instrument, the dulcian.<sup>25</sup> "Early in the 16<sup>th</sup> century all the constructional elements of the dulcian would have been available: the double reed of the shawm, the curved crook of the bass recorder and bass shawm, and the doubling back on itself of the bore (within a single block of wood) of the phagotus."<sup>26</sup> "Masel noted in Praetorius a lingering preference for

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<sup>25</sup> William Waterhouse, "The Bassoon," In Grove Music Online, accessed 09/30/13, <http://oxfordmusiconline.com>.

<sup>26</sup> Ibid.

low-register instruments, which had resulted in a profusion of new designs for bass woodwinds, many of them cylindrical in bore. Most of these designs did not survive long into the baroque era...”<sup>27</sup>

### C. The Dulcian and the Early Bassoon

The non-universal nomenclature for the early bassoon and dulcian causes some confusion in understanding how the bassoon developed. Many low register double reed renaissance instruments were named according to the sound quality of the instruments, their appearance, or the register in which it played. The use of interchangeable names across different countries has clouded the distinction of which instrument was specified. James Kopp clarifies the terminology for early bassoons:

The rich array of historical names for different sizes of bassoons falls into four families, which overstep national boundaries of language. One refers to its shortened aspect: Curtal, curtail, storta, stortito, Stört, szort, etc. Another refers to its supposedly gentle sound: Dulcian, Dulzian, dolziana, dulcin, etc. A third refers to its archetypical bass register (even when made in other, non-bass sizes): Bassoon, basson, bassono, basoncico, bajón, vajan, bajoncillo, bajica, etc. The fourth refers to its supposed resemblance to a bundle of sticks: Fagot, Fagott, fagotto, Vagot, Fagoth, facotto, fagottino, fagotilho, etc.<sup>28</sup>

In inventories of the Leipzig Hofkapelle, four different names were seen in less than thirty years, all seeming to refer to dulcians.”<sup>29</sup> Praetorius equated the terms *Fagotten* and *Dolzianen*, but added, “Some people would have it that the true Dolzian is the instrument called

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<sup>27</sup> James B. Kopp, *The Bassoon: Yale Musical Instrument Series* (New Haven: Yale University Press, 2012), Kindle Locations 1371-1373.

<sup>28</sup> Ibid., 350-355.

<sup>29</sup> Ibid., 358.

the *zingel Korthol*, that is, the tenor curtal or dulcian.”<sup>30</sup> Clearly, “seemingly synonymous names sometimes connoted different sizes.”<sup>31</sup> James B. Kopp illustrates this problem by stating,

Few laymen, let alone bassoon players, would have trouble distinguishing a one-piece dulcian from a four-piece baroque bassoon. But verbal mentions are often unaccompanied by pictures, and thus an abundance of different historical names, most of them carried over from dulcian to baroque bassoon, has led to much verbal ambiguity over the two types.<sup>32</sup>

Other similar renaissance instruments “lacked at least one of the bassoon’s essential characteristics - a direct-blown double reed; a folded, conical bore capable of overblowing; a controllable extension bore; and chimney-shaped finger holes. Many of them have nevertheless been called a ‘bassoon’ by early or later writers.”<sup>33</sup> Exactly which instrument ‘bassoon’ refers to at this time remains unclear. However, it is clear the early bassoon developed out of the dulcian. William Waterhouse summarizes, “Built in four joints, its precursor the dulcian was of one-piece construction.”<sup>34</sup>

The dulcian shares many of the same characteristics of the later bassoon. “One essential part of the bassoon idea is the folded bore. Seemingly, the term ‘fagot’ by 1565 could refer to smooth-skinned folded woodwinds, including the phagotum chanter and the fagotto or dulcian.”<sup>35</sup> If we seek the origin of the name fagotto, or if we ask if other woodwinds were related to the earliest bassoons, we come to grips with this seemingly straightforward idea.”<sup>36</sup>

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<sup>30</sup> Kopp, *The Bassoon*, 356.

<sup>31</sup> Ibid., 357-358.

<sup>32</sup> Ibid., 667-669.

<sup>33</sup> Ibid., 1357.

<sup>34</sup> Waterhouse, “The Bassoon.”

<sup>35</sup> Kopp, *The Bassoon*, 541-543.

<sup>36</sup> Ibid., 507-509.

Marin Mersenne, in his 1636 treatise, *Harmonie universelle*, tells us “...that they break into two parts to be able to be managed and carried more easily; that is why they are called *Fagots*, because they resemble two pieces of wood which are bound and faggoted together.”<sup>37</sup> James Kopp adds, “This is all worth noting when we come to discuss the name fagotto as a label for the dulcian.”<sup>38</sup>

Another commonly used name for the early 17<sup>th</sup> century dulcian is *Choristfagott*, which was one member of a family of early *Fagotte*, or dulcians. Families of different sizes of one instrument grouped together were commonly called a consort and often performed together in the Renaissance and early Baroque Eras. William Waterhouse describes various sizes of the family of *Fagotte*/dulcians:

By the time of Praetorius, the family had reached its maximum extent: in *Syntagma musicum*, ii (2/1619) he described a complete consort of *Fagotten* or *Dolcianen* consisting of eight instruments of varying size – the *Discantfagott* (g to c’), the *Fagott Piccolo* or *Singel Corthol* (G to g’), the *Choristfagott* or *Doppel Corthol* (C to g’), and two varieties of *Doppelfagott*, a *Quartfagott* (G’ to a) and a *Quintfagott* (F’ to g).<sup>39</sup>

Additionally, “Sachs derived ‘chorista’ from the instrument’s usual function of supporting the bass in choral music.”<sup>40</sup> Taken from the German word for choir [*Chor*], the *Choristfagott* received its name for its role in supporting voices in choral works. Known as a dulcian in Italy, the *Choristfagott* was a specific tenor range dulcian in Germany.

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<sup>37</sup> Mersenne, *Harmonie universelle*, 372.

<sup>38</sup> Kopp, *The Bassoon*, 542.

<sup>39</sup> Waterhouse, “The Bassoon.”

<sup>40</sup> Ibid.

It is likely that Philipp Friedrich Bøddecker wrote the *Sonata sopra “La Monica”* for the dulcian called *Choristfagott* rather than an early baroque bassoon. Noted bassoonist and musicologist William Waterhouse tells us that the work is written for *Choristfagott*.<sup>41</sup> James Kopp agrees that the work is written for this instrument: “As in Italy, however, the solo sonata for dulcian and basso continuo was a rarity. An exception was Philipp Friedrich Bøddecker's *Sonata sopra “La Monica,”* based on a popular tune, ‘*Madre, non mi far monaca.*’”<sup>42</sup>

#### D. Range and Limitations of the Early Bassoon

One of the most important aspects of creating a historically informed performance practice of the Bøddecker *Sonata sopra “La Monica”* relies on knowledge of the capabilities of the early bassoon. According to William Waterhouse, the Bøddecker work was originally written for “the *choristfagott*, which was the most common size bassoon then in use; a two-keyed dulcian with a range of C-g’, it corresponded to the modern bassoon.”<sup>43</sup> As Dr. Burnau explains,

Like other instruments of the period (c. 1600) curtails were also made in small and large sizes, from the Discant-Fagott (g-c’ ‘) to the Doppel-Fagott (F-c’); but the bass size Chorist-Fagott (c-g’) and the Quart-Fagott, also known as the Doppel-Fagott in G, were the only instruments commonly employed in music. The Chorist-Fagott is the predecessor of the ordinary bassoon today; this instrument (approximately eight feet of tubing) pitched in C, was about 39 inches tall with a bass range bottom register and was commonly known in England as the double curtal.<sup>44</sup>

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<sup>41</sup> Waterhouse, “Philipp Friedrich Boeddecker.”

<sup>42</sup> Kopp, *The Bassoon*, 1048-1050.

<sup>43</sup> Waterhouse, “Philipp Friedrich Boeddecker.”

<sup>44</sup> John Burnau, “The Origin and Development of the Bassoon. Part One Early History,” *NACWPI Journal* 26, no. 4 (Summer 1978): 33.

The early-mid 17<sup>th</sup> century *Choristfagott* had developed into a two-keyed instrument with a range of almost two and a half octaves. From this description, one can also infer that Bøddecker's *Sonata sopra "La Monica"* could have been written for the *Choristfagott* as the range of this instrument, from C-g', almost exactly fits his *Sonata sopra*. The range of this sonata expands from the low C to a high e-flat', a major third lower than the highest note on the *Choristfagott*. However, Bøddecker writes a low C-sharp once in measure 51 and again in the penultimate bar, measure 114, this time with a trill. This low C-sharp presents a note and trill combination which was not possible on a typical *Choristfagott*. Mersenne affirms the range "for the two-keyed instruments was C-g', with all the semitones except for the low C-sharp and possibly the low E-flat. If the tube of the instrument was lengthened for the low B-flat, a third key was added."<sup>45</sup> The low C-sharp trill potentially could have been achieved through embouchure manipulation by raising or dropping the embouchure in order to achieve a sharp C or a flat D. Confusingly, Bøddecker also wrote a low E-flat for the bassoon in measure 19. This suggests he was either writing for an instrument with a low E-flat key or the performer was expected to achieve this note through improvised fingerings and embouchure finesse.

An informed period performance practice played on a modern instrument can be created from knowledge of the early bassoon and of early baroque performance practices. Whether the modern performer chooses to play the work on a dulcian, an early baroque bassoon replica, or a more modern bassoon, knowledge of the performance practice of this era and attention to the limitations of this early instrument will greatly assist in giving an historically informed performance.

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<sup>45</sup> Mersenne, *Harmonie universelle*, 348.



## CHAPTER FIVE: DESCRIPTIONS OF PERFORMANCE PRACTICE IN

### HISTORICAL TREATISES AND TERTIARY SOURCES

#### A. Historical Treatises

##### 1. Giulio Caccini, *Le nuove musiche*, 1602

The use of ornamentation in part defines the Baroque Era. However, there are vital differences distinguishing the early Baroque Era from the late Baroque Era. Robert Donington, noted early music scholar, summarizes:

Renaissance methods of ornamentation were carried into early baroque music with very little change other than the general disposition to restraint due to the expressive ideals of the new Italian monodists. The effect of the ornamentation remained essentially melodic. It is the long appoggiatura which gives later baroque embellishment its special character.<sup>46</sup>

Though the end of the Renaissance Era saw an increased use of vocal *passaggi*, *accenti*, and other improvisatory melismas, the early to mid-baroque is marked with historical treatises decrying the overuse of such melismas. Instead, historical treatise authors often encourage conservative placement and performance of such improvisations. For example, in his historical treatise, *Le nuove musiche* of 1602, Giulio Caccini warns of overuse of ornaments and “to avoid that old style of *passaggi* formerly in common use (one more suited to wind and stringed instruments than to the voice) ...and other such embellishments of good singing style used indiscriminately.”<sup>47</sup> Caccini continues by discouraging the use of long *passaggi* on short syllables, except for “a few eighth-notes for as long as a quarter of one tactus<sup>48</sup> or a half at the

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<sup>46</sup> Robert Donington, *The Interpretation of Early Music* (New Edition, London, Faber & Faber, 1989), 168.

<sup>47</sup> Giulio Caccini, *Le nuove musiche*, in *Recent Researches in the Music of the Baroque*, vol. 9, ed. H. Wiley Hitchcock (Middleton, A-R Editions, Inc., 2009), 2.

<sup>48</sup> Beat.

most. These are permissible since they pass by quickly and are not *passaggi* but merely an additional bit of grace... Thus did I speak of those long vocal roulades as being ill-used, even though they are indeed adopted by me for use in less affective pieces, and on long syllables - not short! - and in final cadences.”<sup>49</sup> Frederick Neumann clarifies, “When composers in the new style [early baroque] asked in their prefaces that nothing be added to the written score, they mean *passagi* but not small graces, then often referred to as *accenti e trilli*.”<sup>50</sup> He implies, “Final cadences seem to be exempt from any restrictions, as can be gathered from many examples in his music.”<sup>51</sup> Mary Cyr clarifies this by restating; “[Caccini] characterizes diminution as more proper for wind and string instruments than for voice, although he admits the use of some divisions or diminutions in less passionate music, where they may be sung on long syllables and at the final cadences.”<sup>52</sup> Additionally, Caccini promotes in his many musical examples that final cadences are often highly ornamented and are not subject to the rule of *passaggi* he describes above.

A particularly important and frequently cited ornament is the *esclamazione*, and its many varieties: *languida*, *spirituosa*, *più viva*, *con misura più larga*, *rinforzata*, and *affettuosa*. Caccini clarifies this ornament as a type of decrescendo followed by a crescendo.

Now an *esclamazione* is really nothing but a certain strengthening of the relaxed voice; and the vocal Without a doubt, therefore, as an affect more apt to move [the listener], a better result will be had from a decrescendo on the attack than from a crescendo- to make an *esclamazione* one must after relaxing the voice crescendo even more, and thus, I

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<sup>49</sup> Caccini, *Le nuove musiche*, 4-5.

<sup>50</sup> Frederick Neumann and Jane Stevens, *Performance Practices of the 17<sup>th</sup> And 18<sup>th</sup> Centuries* (New York: Schirmer, 1993), 516.

<sup>51</sup> Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music: With Special Emphasis on J.S. Bach* (Princeton, Princeton University Press, 1978), 25.

<sup>52</sup> Mary Cyr, *Performing Baroque Music* (Portland, OR: Amadeus Press, 1992), 124.

say, does it seem strained and coarse. But a wholly different result is obtained by [an initial] decrescendo, since at the point of relaxation giving it just a bit more spirit will make it ever more affective.<sup>53</sup>

Another type of ornament is the *Gruppo* (pl. *Gruppi*). This ornament is written out as a decorative turn beginning on the resolution note and alternating with the diatonic note below over one or two beats. The gruppo resolves by ending with a final turn down to the sixth scale degree and resolves ascending into the tonic note. This should not be confused with a *trillo*, which according to Caccini is a rapidly increasing re-articulating of one singular note (this does not have a modern equivalent). This is not the same as the modern trill and is generally considered impossible to do on an instrument. Therefore, it is not included in this work's applications. The *Cascata* ornament is illustrated as a rapid scalar descent filling out a large descending interval. Several versions of the *Cascata* have been illustrated as examples by Caccini. Lastly, the *Scemar di voce* translates best as a type of decrescendo or relaxing of the voice.

Additionally, Caccini describes a way of beginning a phrase that vocalists employed at this time. The technique, called *intonatio*, was practiced by some vocalists “who in attacking the first note [of a phrase] begin a third below; others begin on the note itself and make a gradual crescendo, believing this to be the proper way to put forth the voice with grace.”<sup>54</sup> Caccini then states the first type can't always be used since it would be dissonant to many harmonies, and warns of its common usage regardless. However, he doesn't forbid it when it is consonant with the underlying harmony.

By setting a framework for where and what kinds of *passaggi* are acceptable, Caccini

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<sup>53</sup> Caccini, *Le nuove musiche*, 6-7.

<sup>54</sup> Ibid., 4-5.

illustrates the historical praxis of ornamentation. Caccini depicts this further in a series of written-out *passaggi* in a few of his madrigals.

## 2. Ludovico Zacconi, *Prattica di musica*, 1596

In his treatise, *Prattica di musica* (1596) the Italian theorist, Ludovico Zacconi recommends “the most beautiful and perfect thing sought in diminution is tempo and measure...that singer will always be praised who, with a few ornaments, makes them at the right moment, somewhat spaced out, rather than the one who waits very late or barely arrives in time.”<sup>55</sup> Zacconi also suggests providing balance to the amount of ornamentation throughout the passage. Otherwise, such singers might “make such copious ornamentations that they wish to display everything at the end, and have left the whole middle section empty and dull.”<sup>56</sup> One could interpret this as contrary to Caccini’s recommendations, except that both authors encourage extensive melismas at the end of pieces. Zacconi illustrates his treatise with musical examples and describes ornamental executions: “The *tremolo* should be short and beautiful, for if it is long and forceful it tires and bores.”<sup>57</sup> This expectation is easily transferrable to instrumental performance. Zacconi, like Caccini, agrees that ornaments should generally be used to decorate long notes:

Likewise, if you find several minims together, the group can be ornamented, whenever it is convenient for the singer and the words are not obscured. With semibreves and breves

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<sup>55</sup> Carol MacClintock, *Readings in the History of Music in Performance* (Bloomington: Indiana University Press, 1982), 70.

<sup>56</sup> *Ibid.*, 71.

<sup>57</sup> *Ibid.*, 73.

and other long notes, because they naturally require more time, many beauties can be put together to ornament them as one pleases; or one can use them in places where needed under a syllable or a word.<sup>58</sup>

### 3. Marin Mersenne, *Harmonie universelle*, 1636

Marin Mersenne, in his French treatise, *Harmonie universelle*, establishes the importance of ornamentation. “Now, after one has taught the singer to form the tone and adjust the voice to all kinds of sounds, one trains him to make embellishments...”<sup>59</sup> Mersenne contends that after learning to ornament, the singer “should learn to perform *ports de voix* [appoggiaturas], which make songs and recitatives most attractive.”<sup>60</sup> Mersenne also describes a difference between Italian and French music. He claims the Italians “represent as much as they can the passions and affections of the soul and spirit...whereas the French are content to tickle the ear, and have a perpetual sweetness on their songs.”<sup>61</sup>

### 4. Michael Praetorius, *Syntagma musicum, II. De organographia*, 1618

Michael Praetorius, author of the German instrumental treatise, *Syntagma musicum*, also condemns the practice of excessive ornamentation. He reports the singers are not praised who “do not accept the laws of music but rather continue with their excessive ornamentation, which exceeds the limits of the song to such a degree that it is spoiled and obscured, so that one does

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<sup>58</sup> MacClintock, *Readings*, 72.

<sup>59</sup> *Ibid.*, 171.

<sup>60</sup> *Ibid.*, 172.

<sup>61</sup> *Ibid.*, 173.

not know what they are singing.”<sup>62</sup> Praetorius, in an opinion similar to the vocal treatises here cited, encourages musicians to understand when ornamentation overwhelms the music. However, he cites not only vocalists, but also instrumentalists for this affront to *bon goût*. “This bad method (used particularly by instrumentalists) gives little pleasure to the auditors; instead it annoys them and makes them sleepy.”<sup>63</sup> Praetorius also mentions an ornament common at the beginning of a phrase called *intonatio*. Describing it, he states many vocalists’ “want to start it on the proper note; others a second below the proper note, so that the voice climbs and rises gradually. Others say a third [below], others on the fourth [below].”<sup>64</sup> Both Praetorius and Caccini illustrate an example of beginning a phrase with a fast ascending grace of a third or fourth. This ornament is similar to the modern use of *portamento* or scooping in voice, violins, and wind instruments.

The overuse of ornamentation in the early Baroque Era compelled many composers to write treatises in order to clarify performance practice. Such treatises were authored in Italy, Germany, and France, among others. Though there are variations in national style, the treatises provide a framework for a better understanding of early baroque performance practice.

## B. Tertiary Sources

Though historical treatises provide information on period performance practice, it is also helpful to examine tertiary sources that analyze one or more historical documents in order to

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<sup>62</sup> MacClintock, *Readings*, 163.

<sup>63</sup> Ibid.

<sup>64</sup> Ibid., 165.

ascertain a broader approach to early baroque performance practice. Much of the musical form and ornamental figures in Germany echoed Italian models. “Praetorius, Schütz, and Schein, became ardent advocates and efficient propagators of the Italian singing style, including its ornamental practice.”<sup>65</sup> Frederick Neumann continues, “17<sup>th</sup> century Italian small graces were widely adopted by German musicians in both north and south, Protestant and Catholic alike.”<sup>66</sup> The adoption of musical style also led to an “international shift from predominantly melodic to much more frequent harmonic ornamentation. In particular, appoggiaturas and related on beat graces, following the Italian lead, now proliferated and expanded in size.”<sup>67</sup> Praetorius admits, “he derived his knowledge of Italian methods from treatises, from prefaces to compositions, from Italian masters he met personally, and from German musicians well acquainted with Italian practices.”<sup>68</sup>

Italy was very influential in southern German music of the early baroque, in part due to the influence of the Roman Catholic Church. “The musical baroque was an Italian phenomenon that burst on the musical firmament of Europe with dazzling brilliance...Nowhere was the impression stronger than in Germany.”<sup>69</sup> Frederick Neumann explains of southern Germany,

The Italian impact was strongest in the Catholic south where Italian influence became domineering. With countless Italian masters appointed to key positions, and most native composers eager to follow their example, south Germany and Austria became practically musical satellites of Italy.<sup>70</sup>

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<sup>65</sup> MacClintock, *Readings*, 165.

<sup>66</sup> Neumann and Stevens, *Performance Practices*, 530.

<sup>67</sup> Neumann, *Ornamentation*, 39.

<sup>68</sup> *Ibid.*, 37- 38.

<sup>69</sup> *Ibid.*, 38.

<sup>70</sup> *Ibid.*, *Ornamentation*, 39.

## CHAPTER SIX: CONCLUSIONS

An informed application of historical performance practice observations from early Baroque Era vocal and instrumental treatises as applied to Philipp Friedrich Böddecke's *Sonata sopra "La Monica"* for Bassoon and Basso Continuo.

Descriptions of early baroque ornamentation are found in examples of historical treatises and other writings. Later scholars review these sources and formulate theories based on historical evidence. One important author Robert Donington records three "primary functions served by baroque ornaments" including melodic, rhythmic, and harmonic.<sup>71</sup> The melodic function refers to ornamental notes that join main notes in passing and lay "characteristically between beats; little accented. This type ornaments primarily melodically. The rhythmic ornaments' purpose is to 'give emphasis and accentuation'"<sup>72</sup> such as with mordents or short trills. "Such ornaments are characteristically on the beat... highly accented; crisp and short."<sup>73</sup> The third type, the harmonic ornament, is defined as cadential trills and long appoggiaturas in late baroque music that influence harmonic progressions. However, Donington advises against harmonic ornaments in early baroque performance. In the early Baroque Era, appoggiaturas were little notes, rather than long drawn out ones, and were called *accenti*,<sup>74</sup> *ports de voix* or *coulés* in French. The length of *accenti*, or a type of melodic early baroque appoggiatura, is described as "taking a third

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<sup>71</sup> Donington, *The Interpretation*, 194.

<sup>72</sup> Ibid.

<sup>73</sup> Ibid.

<sup>74</sup> Ibid., 200.



of dotted notes and a quarter of undotted notes...Such an appoggiatura is long enough to be heard as a momentary diversion of the harmony, and has the effect of an accented passing note...It will be taken on the beat, whenever it is a true appoggiatura.”<sup>75</sup> By removing later baroque performance practice applications such as long harmonic appoggiaturas and cadential trills, the early baroque style, based on melodic patterns and ornamentation rather than harmonic ones, emerges clearly. This stylistic difference is critical in early baroque interpretation.

#### A. Ornamentation: Mordents, Trills, and Turns

The Italian influence of ornamentation on German music is noticeable in works such as Böhdecker’s *Sonata sopra “La Monica.”* Though Böhdecker encourages ornamentation of the original melody by writing repetitions in the theme, he writes out *passagi* in the variations that follow, similar to Caccini’s *Le nuove musiche* of 1602. As Neumann explains, “By and large, it can be said that German ornamentation of the 17<sup>th</sup> century was patterned on Italian models.”<sup>76</sup> Neumann continues, “Italian influence was very strong indeed; and in the field of vocal ornament it was dominant - so dominant that it is not possible to distinguish a German 17<sup>th</sup> century ornamental practice from the Italian.”<sup>77</sup> Böhdecker follows the Italian passacaglia form associated with the *La Monica* song to structure his *Sonata sopra*, as well as writing out *passagi* throughout the variations. However, he leaves certain areas open to additional ornaments and other performance elements, as Caccini describes, such as before cadences. Clearly, Böhdecker

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<sup>75</sup> Donington, *The Interpretation*, 201.

<sup>76</sup> Neumann, *Ornamentation*, 37.

<sup>77</sup> *Ibid.*, 38.

models much of his composition on Italianate ideals.

## 1. Mordents

Robert Donington asserts that the correct standard early baroque mordent descends rather than ascends. Quoting from a critical letter of F. W. Marpurg, Donington asserts, “This means that the not uncommon modern practice of relying on the inverted (upper) mordent as the chief ornament for baroque music is incorrect. The standard baroque mordent is the lower mordent.”<sup>78</sup> Indeed, middle baroque composer Georg Muffat, (1653-1704), confirms the standard downward mordent of the earlier baroque era, “A mordent [is made with] the lower accessory note, which is often (if the ear does not forbid it) a whole tone below.”<sup>79</sup> Marpurg continues on to encourage the use of mordents in baroque ornamentation, “At any stage in the baroque period, mordents are among the ornaments most freely at the disposal of the performer when not marked. This applies as much to singers as to instrumentalists.”<sup>80</sup> C.P.E. Bach writes of their application, “especially on notes at the highest point of a phrase, reached either by step or leap, at cadences and other places, especially when the next note stands at an octave below.”<sup>81</sup> These guidelines clarify the mordent as an ornament that is begun on the printed note, moves to the note below diatonically, and then returns to the printed note in rapid succession.

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<sup>78</sup> Donington, *The Interpretation*, 262.

<sup>79</sup> Ibid, 263.

<sup>80</sup> Ibid., 262.

<sup>81</sup> Ibid.

## 2. Trills

Trills (often called *tremolo* or *tremulus*- not *trillo*- during the early baroque era) “are as indispensable to baroque music as appoggiaturas.”<sup>82</sup> Though it is not uncommon to believe all baroque trills start from the note above the one printed, there is some evidence that many trills in the early baroque era started on the note printed. As Robert Donington explains, early baroque trills, “being primarily melodic in their function, start indifferently from their lower (main) note or from their upper (accessory) note.”<sup>83</sup> Indeed, Praetorius provides examples of several early *tremulus*, detailing the trill beginning with the printed note.<sup>84</sup> Clearly stated, the early baroque performer should not automatically start a trill from the upper note, but rather in most cases from the printed note. Additionally, longer trills in the early baroque sometimes indicated a gradually accelerating trill, often notated in faster and faster diminutions.<sup>85</sup>

## 3. Turns

Turns at the end of a trill are of vital importance in the early baroque era. Bénigne de Bacilly, (1625-1690), in his *Remarques curieuses sur l’art de bien chanter* (1668), describes the turn as “a join made between the trill and the note on which it is desired to arrive, by means of another note touched very delicately...it is a general rule to assume them, and never to suppress them, otherwise the trill will be maimed, and will not be complete.”<sup>86</sup> Donington generalizes,

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<sup>82</sup> Donington, *The Interpretation*, 236.

<sup>83</sup> Ibid., 239.

<sup>84</sup> Ibid., 251.

<sup>85</sup> Ibid., 239.

<sup>86</sup> Ibid., 249.

“Every baroque trill (as opposed to half trills) requires a termination...The oldest termination was the turned ending.”<sup>87</sup> Donington summarizes the early Italian and German trill; “Praetorius reproduces Caccini’s main note supported trill-like design with a turned ending.”<sup>88</sup> Though Mersenne doesn’t write out many trills, “there are a few cases where he writes out what appear to be trills that start and are anchored on the auxiliary.”<sup>89</sup> This assertion is anchored in Mersenne’s trill model illustration in which, “almost all of the trills start not with an upper note but with a somewhat sustained main note on the beat.”<sup>90</sup>

## B. Vibrato

Many scholars disagree about the use of vibrato in the early baroque era. Contradictory statements from historical treatises have confounded any definitive answer as to whether and when vocalists or instrumentalists should use vibrato. Several authors support the idea of a shimmering vibrato. Praetorius tells us, “first, the requirement that a singer must have a pleasantly vibrating voice (not however, as some are trained to do in schools, but with particular moderation).”<sup>91</sup> Martin Agricola writes, “One also produces vibrato freely to make the melody sound sweeter.”<sup>92</sup>

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<sup>87</sup> Donington, *The Interpretation*, 247.

<sup>88</sup> Ibid., 251.

<sup>89</sup> Ibid., 252.

<sup>90</sup> Ibid., 245.

<sup>91</sup> MacClintock, *Readings*, 164.

<sup>92</sup> Alicia M. Chapman, “The Modern Oboist’s Transition to the Baroque Oboe: A Guide for Players and Teachers,” (DMA diss., City of New York University, 2005), 53

In the early baroque era, instruments were often used to imitate the voice, and historical writings reflect this, though warn of using too much or unnatural vibrato. Mersenne finds, “The tone of the violin is the most ravishing [when the players] sweeten it...by certain tremblings [vibrato] which delight the mind.”<sup>93</sup> However, Mersenne also warns against the use of unattractive vibrato. “As for shakes made by the lips, they are not attractive nor permitted, any more than those that seem to be drawn from the stomach...for they would be faulty, unless one wished to imitate the *Trillo* of the Italians.”<sup>94</sup> Similar to today’s ideals, vibrato was a welcome ornament to a voice or instrument, if it sounded natural. Frederick Neumann confirms,

String vibrato was not all-pervasive as it is today but was used selectively and with discrimination. In particular the over-rich, voluptuous variety practiced by many of today’s virtuosi is inappropriate for eighteenth-century music. But to ban the vibrato altogether or reduce it to an almost imperceptible minimum is due to historical misunderstanding and a musical aberration.<sup>95</sup>

Clearly, vibrato was a natural element in baroque ornamentation. Similar to modern times, it seems it was unappreciated when overdone and unnatural-sounding.

### C. Dynamics

Though dynamics were not often notated in the early baroque era, there are several types of ornaments that use dynamics to enhance the music. One such important baroque ornament, the *mezza di voce*, or the “swelling and diminishing of a tone...was in use from the beginning of the

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<sup>93</sup> Donington, *The Interpretation*, 232.

<sup>94</sup> Ibid., 171.

<sup>95</sup> Neumann and Stevens, *Performance Practices*, 173.

seventeenth century, though it was not known by this term until the 1630s. Caccini called it simply *crecere e scemare della voce* [increasing and decreasing the voice].”<sup>96</sup> Another early baroque ornament is the *esclamazione*, which “consists in beginning a note by diminishing it - that is, beginning strongly and immediately tapering.”<sup>97</sup> This dynamic effect is opposite to the *mezza di voce*, which swells in the middle. The *esclamazione* tapers and grows out of the quietest point of the phrase. These had the effect of moving the emotions. The modern performer should also take note of the dynamic limitations of the baroque instruments in creating an informed performance practice. The early baroque bassoons and dulcians were much softer and sweeter-sounding than today’s modern bassoons, as James Kopp describes,

The dulcian's narrower bell supposedly gave it a gentler tone than the bass shawm. It is traditional to note that the name dulcian’ implies sweetness or gentleness, as Praetorius wrote: [T] he Fagotten are quieter and have a smoother tone than the shawms. Perhaps it is because of their softness that they are called Dolzianen – from Dulcisonantes.<sup>98</sup>

#### D. Articulation

Similarly, certain syllables were used to evoke a soft or loud articulation in the early baroque. “The articulations given by Bismantova in 1677 for recorder and cornett are essentially the same as those given by Ganasso and Dalla Casa in the sixteenth century.”<sup>99</sup> Though Ganassi lived a century before B  decker, articulation style in woodwinds appears to not change

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<sup>96</sup> Bruce Dickey, “Ornamentation in Early Seventeenth-Century Italian Music,” in *A Performer’s Guide to Seventeenth-Century Music*, ed. Stewart Carter (New York: Schirmer Books, 1997), 255.

<sup>97</sup> Ibid.

<sup>98</sup> Kopp, *The Bassoon*, 720-721.

<sup>99</sup> Herbert W. Myers, “Woodwinds,” in *A Performer’s Guide to Seventeenth-Century Music*, ed. Stewart Carter (New York: Schirmer Books, 1997), 200.

drastically into the seventeenth century.<sup>100</sup> Sylvestro Ganasso, in his recorder treatise of 1535, expounds a highly refined and sophisticated theory of articulation. Beginning with three basic ways of starting the note- hard with “teche, teche. Teche”; medium, “tere, tere, tere”; and soft, “lere, lere, lere.”<sup>101</sup> These examples of syllables, similar to double tonguing, are articulated in multiple ways. However, each has a longer duration than a modern “tiki, tiki, tiki” style articulation. This suggests the early baroque articulation tends to reflect longer note values, rather than short percussive articulations.

### E. Ritenuto

The common practice of slowing down before the final cadence is another disputed practice in baroque performance. Though not often discussed in historical literature, Praetorius records the importance of ending the piece with a *ritenuto*, saying, “it is not attractive or worthy of applause when singers, organists, and other instrumental players habitually hasten from the penultimate note of a composition directly into the final note without any retardation...Remain some time on the penultimate note, whatever that may be, lingering four, five, or six beats, and then at last moving to the final note.”<sup>102</sup>

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<sup>100</sup> Neumann and Stevens, *Performance Practices*,” 219.

<sup>101</sup> Ibid., 219.

<sup>102</sup> MacClintock, *Readings*, 151.

## CHAPTER SEVEN: APPLICATIONS

Creating an historically informed performance does not necessarily warrant obtaining and performing on a baroque or baroque-replica instrument. However, one should be aware of the dynamic and technical limitations of the early bassoon while performing an early piece. Playing such a piece on a modern instrument can still be done well with knowledge of the historical performance practice. After all, as Frederick Neumann gallantly states,

In pre-1800 music, the importance of tone color may range from fairly substantive in, say, Mozart, to fairly indifferent in, say, Bach. It never was the dominant factor but always subordinate to other elements of interpretation in re-creating the spirit of the work. Modern strings and winds do not injure a Mozart opera, but wrong tempo, expressions and ornaments do.<sup>103</sup>

The knowledge of the historical performance practice is far more important than creating the exact tone color Bøddecker might have heard.

It is important to specify the edition consulted before beginning the application of the historical praxis. The following score of Bøddecker's *Sonata sopra "La Monica"* for Solo Bassoon, Basso Continuo, and Optional Violin is engraved by Hans Mons. The bassoon can play either the treble clef line or the bass line until the pickup to measure 13, where the bassoonist should play the upper part and the basso continuo should play the lower part. If playing along, the violinist should repeat the first 12 measures indicated in the top line throughout the piece until measure 111.

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<sup>103</sup> Neumann and Stevens, *Performance Practices*, 170.



Example 2. Original Score of *Sonata sopra "La Monica,"* Philippe Friedrich Bøddecker <sup>104</sup>

\* [If desired, this aria may be played along throughout (the piece) by a violin.]

Phillipe Friedrich Bøddecker (1615 - 1683)

**SONATA**  
Sopra  
**La Monica,**  
Fagotto Solo

Diese Aria kan auff einer Violin nach belieben durchauß mit gestrichen werden.

© Hans Mons, 2000

Bøddecker, La Monica. From *Sacra Partitura*, 1651

<sup>104</sup> Hans Mons, *Sonata Sopra "La Monica,"* IMSLP Petrucci Music Library, Accessed 02/28/16  
[http://imslp.org/wiki/Sonata\\_Sopra\\_La\\_Monica\\_\(B%C3%B6ddecker,\\_Philipp\\_Friedrich\)](http://imslp.org/wiki/Sonata_Sopra_La_Monica_(B%C3%B6ddecker,_Philipp_Friedrich)).

35

4 # 2.

38

4 #

40

43

43

45

47

6

49

51

4 # t. t.



This musical score is for the piece "Bödecker, La Monica" from the "Sacra Partitura, 1651". It consists of eight systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 9/8. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. Measure numbers 54, 58, 63, 66, 68, 70, 72, and 74 are indicated at the beginning of their respective systems. Fingerings are marked with numbers 3, 4, 5, and 6. Trills are marked with "t.". The bass staff often contains longer note values and rests, while the treble staff is more active with rapid passages.

76

79

81

83

86

89

91

94



98

102

105

107

109

111

113

Note:  
In the original, the measures 72 - 75 are written in 9/4 time for the upper voice.  
Here the note values have been halved for these measures and 9/8 is used.

Philipp Friedrich Böddecker's *La Monica* sonata is in the style of Italian vocal monody, with the bass line forming a passacaglia on which the entire work is composed. The bassoon part begins by stating the passacaglia theme while the optional violin part plays the *La Monica* melody. The players then continue into a set of variations with diminutions on the theme. From the description of ornamentation in the treatises, it is clear the work should be ornamented in the opening theme on the repeats. According to Caccini, one could ornament on longer note values such as half notes and longer durations and especially at cadences. It is also clear that the melodic line should not be ornamented heavily once the first variation in measure 13 begins. The flowing eighth notes do not provide enough time to ornament without obscuring the line and perhaps hindering the arrival to the next note on time, as Caccini warned in his *Le nuove musiche*. However, he does not always condone small ornaments, stating, "although for a bit of decoration I have sometimes used, mainly on short syllables, a few eighth notes for as long as a quarter of one tactus or a half at the most."<sup>105</sup> He encourages melismas at cadences, so the performer might consider ornamenting each final cadence particularly before proceeding into the next variation. Another authentic performance practice could be beginning a phrase with an *esclamazione*, or possibly considering the *intonatio* that both Caccini and Praetorius mention. Böddecker provides an opportunity to do so on the repeat of the first phrase as the bassoon begins on a D, in a G minor chord. Longer notes inspire ornamentation or the application of a *mezza di voce*, or swelling on a note, a practice that is often discouraged in later styles of music. The following example, based on Giulio Caccini's *Le nuove musiche*, shows Example 3 as the original excerpt and Example 4 illustrates how the passage could be ornamented:

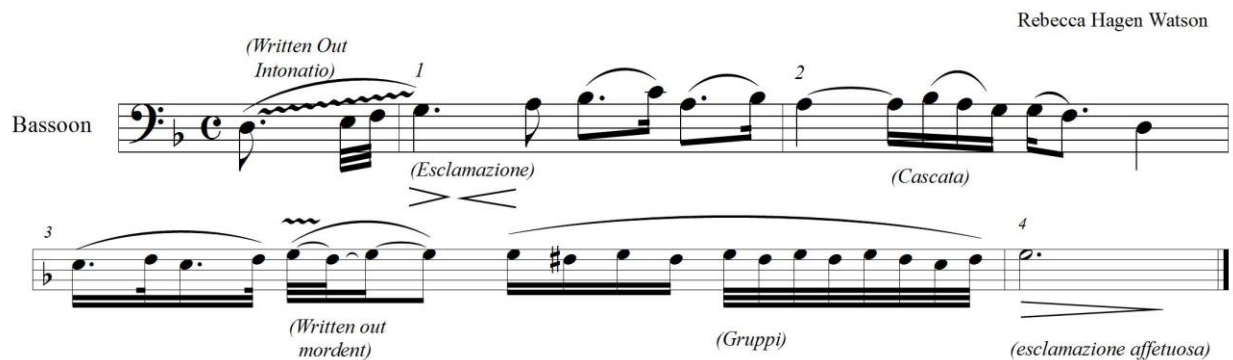
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<sup>105</sup> Caccini, *Le nuove musiche*, 5.

Example 3. Original Measures 1-4, Phrase 1A <sup>106</sup>



Example 4. Ornamented Measures 1-4, Phrase 1B <sup>107</sup>



Example 4 depicts several varieties of early baroque ornamentation. The written out examples depict suggestions for historically informed execution of these ornaments which can be applied to other ornaments throughout the work. In the pickup to measure 5, the second phrase should be played unornamented the first time. On the repeat, the player may add some ornaments and embellishments. Example 5 is the original excerpt and Example 6 shows how the passage could be ornamented at the repeat:

<sup>106</sup> Mons, "Sonata Sopra *La Monica*."

<sup>107</sup> Rebecca Hagen Watson, original ornamentation examples, 2016.

Example 5. Original Measures 5-12, Phrase 2A <sup>108</sup>

Bassoon

5 6 7 8 9

10 11 12

Example 6. Ornamented Measures 5-12, Phrase 2B <sup>109</sup>

Bassoon

Rebecca Hagen Watson

(Intonatio) (Cascata) (Esclamazione languida) (Cascata) (Gruppi) (Esclamazione affettuosa) ©

5 6 7 8 9 10 11 12

<sup>108</sup> Mons, "Sonata Sopra *La Monica*."

<sup>109</sup> Hagen Watson, original ornamentation.



Zacconi recommends balancing the ornamentation and not performing melismas at only one place, but instead performing them throughout the work. Though all authors agree that extensive melismas in faster passagework is not recommended, no one states that cadences should be left unornamented. Several such as Zacconi and Caccini encourage ornamentation at cadences. Therefore, the authentic early baroque performance practice should consider cadences, especially the final cadence in m. 110, as an appropriate place to add an ornamental figure.

Other examples of historically based ornamentation could be considered in the first variation, from measures 13-36. The ornamentation of this section should be limited to smaller graces such as a mordent, trill, or turn. Example 8 is the original excerpt and Example 9 shows how the passage could be ornamented:

Example 7. Original Measures 13-36 <sup>110</sup>

Bassoon

The musical score for the Bassoon part, measures 13-36, is written in 4/4 time with a key signature of one flat (B-flat). The notation is spread across six staves. Measures 13-16 are on the first staff, 17-21 on the second, 22-26 on the third, 27-31 on the fourth, 32-34 on the fifth, and 35-36 on the sixth. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 28 contains a whole rest. The piece concludes with a double bar line at the end of measure 36.

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<sup>110</sup> Mons, "Sonata Sopra *La Monica*."

Example 8. Ornamented Measures 13-36 <sup>111</sup>

Rebecca Hagen Watson

Bassoon

(Esclamazione affettuosa)

(Escla..)

Rit. (Escla. rinforzata)

Similarly, in the third variation, from measures 37-60, the sixteenth note passages do not encourage extensive ornamentation and should be played up through measure 51 without additional ornamentation, excepting for a few mordents or other small figures. The low C-sharp in measure 51 is an unusual note for the early bassoon or dulcian, as has been discussed. It may

<sup>111</sup> Hagen Watson, original ornamentation.

be that Bøddecker had a dulcian or bassoon which had a key for this note or that it was expected that the player would lip down the note from a low D.

The trill (or potentially the mordent) section from measures 52-53 and measures 55-60 could inspire smaller ornamental figures like turns, mordents, or additional trills. Longer ornamental passages are inhibited here by Caccini's instruction of ornamenting only longer-value notes. However, this section allows for rhythmic ornamentation, as Caccini demonstrates in his Example 3 from *Le nuove musiche*. Some modern editions indicate trills on many of the notes in this passage but the trill marking during the early baroque was not yet common. It is more likely that these notes would have been decorated with the (descending) standard mordent. The ornament should be played beginning on the note written (not the upper neighbor) and descend to the lower neighbor. Example 10 is the original excerpt and Example 11 shows one way the passage could be ornamented:

Example 9. Original Measures 52-60<sup>112</sup>

Bassoon

52 53 54 55 56 57 58 59 60

<sup>112</sup> Mons, "Sonata Sopra *La Monica*."

Example 10. Ornamented Measures 52-60 <sup>113</sup>

Rebecca Hagen Watson

Bassoon

52 53 54 55 56 (Cascata) 57 58 59 60 (Esclamazione)

In the third variation, from measures 61-84, the written out *passagi* indicate the unnecessary addition of large-scale ornamentation, with the exception of a few possible smaller ornaments, especially at cadences. The middle section from mm. 72-76 should be played light and dance-like, as the compound meter in the bassoon part indicates. Interestingly, the basso continuo and violin parts continue in common time; only the bassoon switches to compound meter in these measures to create polyrhythms.

The fourth variation from measure 84-110 allows more freedom of smaller ornaments within the quarter note passages due to their sequential and repetitive note construction. The eighth note passages should not be extensively ornamented, though an occasional smaller grace is encouraged historically. Example 12 shows the original bassoon part and Example 13 depicts how one could perform this passage:

<sup>113</sup> Hagen Watson, original ornamentation.

Example 11. Original Measures 84-110 <sup>114</sup>

Bassoon

84 85 86 87

88 89 90

91 92 93 94 95

96 97 98 99

100 101 102 103

104 105 106 107

108 109 110

<sup>114</sup> Mons, "Sonata Sopra *La Monica*."

Example 12. Ornamented Measures 84-110 <sup>115</sup>

Rebecca Hagen Watson

Bassoon

84 85 86 87

88 89 90

91 92 93

94 95 96

(Cascata)

97 98 99

100 101 102 103

104 105 106 107

108 109 110

<sup>115</sup> Hagen Watson, original ornamentation.

Some discussion of whether this section should be treated with the French practice of *notes inégales* is warranted. Though Bøddecker was not French, but was instead more influenced by Italy, it is possible that the Italian version of *notes inégales* may apply. As David Fuller describes, “Outside France where performers could not be counted on to alter the rhythm in given situations, a composer who particularly wanted inequality had to indicate it.”<sup>116</sup> It is this author’s opinion that Bøddecker already wrote out the *notes inégales* in the form of dotted quarter and eighth note combinations, for example, in the passage from measure 95 to measure 99. The other eighth notes and quarter notes should be played equally.

The final section beginning at measure 111 returns to common time and implies a less ornamented performance through its running sixteenth notes. The final low C-sharp trill at measure 114 may have been difficult on the dulcian or early bassoon, and is not necessarily easier today. A single or double trill motion may be appropriate for both the historical and modern praxis. And as Praetorius informs us, the performer is encouraged to slow the final cadence so as not to rush into the final measure without preparation.<sup>117</sup>

An examination of historical early baroque era vocal and instrumental treatises is helpful in creating an authentic performance practice of an instrumental work with vocal origins. The contemporary early baroque performer should consult both vocal and instrumental treatises to ascertain a historically accurate and informed base of knowledge when ornamenting and performing early baroque instrumental works.

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<sup>116</sup> David Fuller, “Notes Inégales,” In Grove Music Online, accessed 02/23/15, <http://oxfordmusiconline.com>.

<sup>117</sup> MacClintock, *Readings*, 151.



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