

Performance practices in the frottola

An introduction to the repertory of early 16th-century Italian solo secular song with suggestions for the use of instruments on the other lines

WILLIAM F. PRIZER

The *frottola*, the secular song of early 16th-century Italy, flourished from around 1490 to 1530. The centres of its cultivation were chiefly the smaller courts in the north-east of the peninsula—Ferrara, Urbino, Padua, and, above all, Mantua. Left to the modern-day performer is a large corpus of elegant works, much of which is available in modern edition,¹ by a wide variety of composers. The most important of these were Marchetto Cara (c.1470-1525), Bartolomeo Tromboncino (c.1470-after 1535), Michele Pesenti (c.1470-after 1524), and Filippo de Lurano (c.1475-after 1520).

Before he starts performing these works, the modern musician must make several crucial decisions; among those most important are the relationship of rhythm to metre, the medium of performance, the technique of ornamentation, the problem of text underlay, and the interpretation of the Italian poetic forms.²

Frottole are generally short compositions whose texts, written in the Italian *forme fixes*, are most often courtly in tone and amorous in language. The length of the musical phrases is dependent upon that of the poetic lines, since most *frottole* employ a text setting that is more or less syllabic. Written for four voices, the *frottola* has a vocal *cantus* part that is rather conjunct and lies within the range of an octave. Below this are the *altus* and *tenor*, which either are rhythmically active and produce thereby a texture of non-imitative polyphony (much like the 15th-century chanson), or else move in the same note values as the *cantus*, producing a homorhythmic texture. Finally, a 'functional' *bassus* rounds out the structure; it too alternates in style between rapid passages and slow-moving sections, the latter in fourths, fifths, and seconds. The harmonies are generally full, most often including both the third and fifth.³

The rhythmic nature of the *frottola* strongly affects the performance, both within the *cantus* and in the lower voices as well. Most of the works are written in duple time, the mensuration being either C or C ; many compositions, however, have a rhythmic logic that is opposed to the metre. Phrases tend to begin in duple time, to move to a triple, hemiola-like rhythm for the middle of the phrase, and then back to two for the typical feminine cadence (Ex. 1: [!] = the rhythmic stress):



Ex. 1. Marchetto Cara: 'Io non compro più speranza'
(*Frottole, libro primo*. Venice: Petrucci, 1504)⁴

Others, however, are completely in duple time; the combination of word-stress and the logical rhythmic grouping of the melodic line usually makes clear the rhythmic nature of the work.

The *frottola* appears to have been solo song, that is, only the *cantus* was sung. This is apparent both from the layout of the original sources, in which only the top voice contains the entire text, and from the nature of the lower voices, to which the text can be added only with difficulty. The *bassus* often contains too few notes to accommodate the verses, whereas the *altus* and *tenor* contain too many. In addition, the middle voices tend to elide interior cadences and to span a rather wide range. Documentary evidence from Mantua, the centre of *frottola* production, tends to confirm a solo practice, rarely mentioning more than one singer

Textual and musical form in the Frottola

Text Form	Published Appearance	Manner of Performance															
1. <i>Barzelletta</i> with 2-line <i>volta</i> , only <i>ripresa</i> and refrain set	1 2: :3 4 1 2'	<table style="width:100%; border:none;"> <tr> <td style="text-align:center"><i>Ripresa</i></td> <td style="text-align:center"><i>Refrain</i></td> <td style="text-align:center"><i>Piedi</i></td> <td style="text-align:center"><i>Volta</i></td> <td style="text-align:center"><i>Refrain</i></td> </tr> <tr> <td style="text-align:center">1 2 3 4</td> <td style="text-align:center">1 2'</td> <td style="text-align:center"> :1 2: </td> <td style="text-align:center">3 4</td> <td style="text-align:center">1 2'</td> </tr> <tr> <td style="text-align:center">a b b a</td> <td style="text-align:center">a b</td> <td style="text-align:center">c d c d</td> <td style="text-align:center">d a</td> <td style="text-align:center">a b</td> </tr> </table>	<i>Ripresa</i>	<i>Refrain</i>	<i>Piedi</i>	<i>Volta</i>	<i>Refrain</i>	1 2 3 4	1 2'	:1 2:	3 4	1 2'	a b b a	a b	c d c d	d a	a b
<i>Ripresa</i>	<i>Refrain</i>	<i>Piedi</i>	<i>Volta</i>	<i>Refrain</i>													
1 2 3 4	1 2'	:1 2:	3 4	1 2'													
a b b a	a b	c d c d	d a	a b													
2. <i>Barzelletta</i> with 4-line <i>volta</i> , only <i>ripresa</i> and refrain set	1 2: :3 4: :1: :2'	<table style="width:100%; border:none;"> <tr> <td style="text-align:center">1 2 3 4</td> <td style="text-align:center">1 2'</td> <td style="text-align:center"> :1 2: </td> <td style="text-align:center">3 :4: :1</td> <td style="text-align:center">: :2</td> </tr> <tr> <td style="text-align:center">a b b a</td> <td style="text-align:center">a b</td> <td style="text-align:center">c d c d</td> <td style="text-align:center">d e a e a</td> <td style="text-align:center">b</td> </tr> </table>	1 2 3 4	1 2'	:1 2:	3 :4: :1	: :2	a b b a	a b	c d c d	d e a e a	b					
1 2 3 4	1 2'	:1 2:	3 :4: :1	: :2													
a b b a	a b	c d c d	d e a e a	b													
3. <i>Barzelletta</i> with 2-line <i>volta</i> , both <i>ripresa</i> and stanza set	1 2 3 4 5 6: :7 8 1 2'	<table style="width:100%; border:none;"> <tr> <td style="text-align:center">1 2 3 4</td> <td style="text-align:center">—</td> <td style="text-align:center"> :5 6: </td> <td style="text-align:center">7 8</td> <td style="text-align:center">1 2'</td> </tr> <tr> <td style="text-align:center">a b b a</td> <td></td> <td style="text-align:center">c d c d</td> <td style="text-align:center">d a</td> <td style="text-align:center">a b</td> </tr> </table>	1 2 3 4	—	:5 6:	7 8	1 2'	a b b a		c d c d	d a	a b					
1 2 3 4	—	:5 6:	7 8	1 2'													
a b b a		c d c d	d a	a b													
4. <i>Barzelletta</i> with 4-line <i>volta</i> , both <i>ripresa</i> and stanza set	1 2 3 4 5 6: :7 8: :9 1 2'	<table style="width:100%; border:none;"> <tr> <td style="text-align:center">1 2 3 4</td> <td style="text-align:center">—</td> <td style="text-align:center"> :5 6: </td> <td style="text-align:center">7 :8: 9</td> <td style="text-align:center">1 2'</td> </tr> <tr> <td style="text-align:center">a b b a</td> <td></td> <td style="text-align:center">c d c d</td> <td style="text-align:center">d e a e</td> <td style="text-align:center">a b</td> </tr> </table>	1 2 3 4	—	:5 6:	7 :8: 9	1 2'	a b b a		c d c d	d e a e	a b					
1 2 3 4	—	:5 6:	7 :8: 9	1 2'													
a b b a		c d c d	d e a e	a b													
5. <i>Strambotto</i> , only 1st couplet set	1 2	<table style="width:100%; border:none;"> <tr> <td style="text-align:center"> :1 2: </td> </tr> <tr> <td style="text-align:center">A B</td> </tr> <tr> <td style="text-align:center">A B</td> </tr> <tr> <td style="text-align:center">A B</td> </tr> <tr> <td style="text-align:center">C C</td> </tr> </table>	:1 2:	A B	A B	A B	C C										
:1 2:																	
A B																	
A B																	
A B																	
C C																	
6. <i>Strambotto</i> , 1st and last couplets set	1 2: :3 4	<table style="width:100%; border:none;"> <tr> <td style="text-align:center"> :1 2: 3 4</td> </tr> <tr> <td style="text-align:center">A B C C</td> </tr> <tr> <td style="text-align:center">A B</td> </tr> <tr> <td style="text-align:center">A B</td> </tr> </table>	:1 2: 3 4	A B C C	A B	A B											
:1 2: 3 4																	
A B C C																	
A B																	
A B																	
7. <i>Strambotto</i> , entire strophe set	1 2 3 4 5 6 7 8	<table style="width:100%; border:none;"> <tr> <td style="text-align:center">1 2 3 4 5 6 7 8</td> </tr> <tr> <td style="text-align:center">A B A B A B C C</td> </tr> </table>	1 2 3 4 5 6 7 8	A B A B A B C C													
1 2 3 4 5 6 7 8																	
A B A B A B C C																	
8. Sonnet, 1st quatrain set	1 2: :3	<table style="width:100%; border:none;"> <tr> <td style="text-align:center">1 :2: 3 :1 2 3: </td> </tr> <tr> <td style="text-align:center">A B A C D C</td> </tr> <tr> <td style="text-align:center">B C D C</td> </tr> <tr> <td style="text-align:center">A B A</td> </tr> <tr> <td style="text-align:center">B</td> </tr> <tr> <td style="text-align:center">Da Capo</td> </tr> </table>	1 :2: 3 :1 2 3:	A B A C D C	B C D C	A B A	B	Da Capo									
1 :2: 3 :1 2 3:																	
A B A C D C																	
B C D C																	
A B A																	
B																	
Da Capo																	
9. Sonnet, 1st quatrain and 1st tercet set	1 2 3 4 5 6 7	<table style="width:100%; border:none;"> <tr> <td style="text-align:center"> :1 2 3 4: :5 6 7: </td> </tr> <tr> <td style="text-align:center">A B B A C D C</td> </tr> <tr> <td style="text-align:center">A B B A C D C</td> </tr> </table>	:1 2 3 4: :5 6 7:	A B B A C D C	A B B A C D C												
:1 2 3 4: :5 6 7:																	
A B B A C D C																	
A B B A C D C																	
10. <i>Capitolo</i>	1 2 3 4	<table style="width:100%; border:none;"> <tr> <td style="text-align:center"> :1 2 3: 4</td> </tr> <tr> <td style="text-align:center">A B A</td> </tr> <tr> <td style="text-align:center">B C B</td> </tr> <tr> <td style="text-align:center">C D C</td> </tr> <tr> <td style="text-align:center">. . .</td> </tr> <tr> <td style="text-align:center">Y Z Y Z</td> </tr> </table>	:1 2 3: 4	A B A	B C B	C D C	. . .	Y Z Y Z									
:1 2 3: 4																	
A B A																	
B C B																	
C D C																	
. . .																	
Y Z Y Z																	
11. <i>Oda</i>	1 2 3 4	<table style="width:100%; border:none;"> <tr> <td style="text-align:center">1 2 3 4</td> </tr> <tr> <td style="text-align:center">a b b c</td> </tr> <tr> <td style="text-align:center">c d d e</td> </tr> <tr> <td style="text-align:center">etc.</td> </tr> </table>	1 2 3 4	a b b c	c d d e	etc.											
1 2 3 4																	
a b b c																	
c d d e																	
etc.																	

Key
 numerals = musical phrases
 2' = extension of 2nd phrase of music
 letters = poetic lines and rhyme scheme (capital letters = lines of 11 syllables; lower case letters = lines of less than 11 syllables).



1

at each performance. It is also clear from Mantuan documents that women as well as men might have sung the works. For example, Marchetto Cara's first wife, Giovanna Moreschi of Novara, was a professional singer employed in Mantua during the early 16th century.

It should not be supposed, however, that all-vocal performance of *frottole* did not take place. The title page of Andrea Antico's *Canzoni nove* (Rome, 1510) shows four singers reading off the typical small, oblong choirbook of the *frottola* prints (I), and a small number of *frottole* have texts printed in the lower voices. Thus, in Pesenti's *barzellette*⁵ 'Questa è mia l'ho fatta mi' and 'S'io son stato a ritornare', the refrain is texted in all parts. Cara's 'Forsi che sì' has a dialogue between the *cantus* and the inner parts (Ex. 2), and Sambonetti's *Canzoni, sonetti, et frottole, libro primo* (Siena, 1515) contains no less than thirteen works in which at least one of the lower voices is texted.

A musical score for four voices in 3/2 time. The top staff is the *cantus* part, with lyrics 'For - - - si che sì'. The second staff is the inner part, with lyrics 'For - si che no'. The third staff is the lower voice, with lyrics 'For - sì che no'. The bottom staff is the bass line. The score consists of four measures.

Ex. 2. Marchetto Cara: 'Forsi che sì, forsi che no'
(*Frottole, libro terzo*. Venice: Petrucci, 1505)⁶

Finally, virtually all of the *villotte*, *frottola*-like settings based on popular melodies, were apparently intended for an all-vocal performance. The popular tune lies generally in the *tenor*, and the *cantus* often does not include the entire text. Others feature dialogues between upper and lower voices.⁷ These works must be regarded as representative of a small



2

Shawms, sackbuts, and trumpets in outdoor festivities; detail from Gentile Bellini's Procession in Piazza S. Marco (1496).

group of exceptions, however; even those more homorhythmic compositions to which texts may be fitted in all parts were more likely intended for solo voice and *lira da braccio* in the style of the 15th-century improvisators.

Granted that the *cantus* was in general the only vocal part, what sort of instruments should be used for the other lines? The following are several suggestions for performance: (1) the top voice may be sung and the lower voices played on a consort of like instruments; (2) the top voice may be sung and the lower voices played on a consort of mixed instruments; (3) the top voice may be sung and the lower voices played on a plucked chordal instrument; (4) the top voice may be sung while all voices are played on a keyboard instrument; (5) all voices may be played on soft or loud instruments; (6) all voices may be played on a chordal instrument; (7) one instrument may play the *cantus* while a chordal instrument plays the lower voices.

In general, louder instruments such as shawm and *rauschpfeife* should be reserved for *villotte*, carnival songs, and those *frottole* with more boisterous, popular texts. (See illustration 2 for shawms, sackbuts, and trumpets in outdoor festivities.) Almost all contemporary accounts of the performance of *frottole* refer to their delicate nature, often indicating also that they were sung in small rooms (*camerini*).

Whether full or mixed consort should be used in the *frottola* is prob-

lematic. Howard Brown has shown that the 16th century (and particularly the first half of the century) might be called the 'consort period' and that the most popular combinations were full consorts doubling voices.⁸ However, the roots of the *frottola* are in the late 15th century, and, although simpler, the genre is similar to the Burgundian chanson in texture, for which Brown suggests that mixed consorts be used.⁹

In general, mixed consorts are to be preferred in those works which feature a high degree of non-imitative polyphony so that the individual lines are more clearly differentiated. Mixed consorts that are particularly apt for the performance of *frottole* include ensembles of viols and flutes or recorders, or consorts made up of louder instruments such as crumhorn and cornett. Capped double reeds (crumhorn, cornamuse, etc.) often are not suitable for the inner parts, as the range exceeds their modest ninth, and indeed sometimes exceeds the range of an eleventh that modern-day extensions give the instruments. Double-channelled capped reeds, such as the kortholt, do have the requisite range and may be considered, although there is no documentation that they were used in the performance of *frottole*.

Another viable possibility is the mixed consort of cornetti and sackbuts that had moved indoors by the 16th century.¹⁰ In most *frottole*, however, the *altus* must be played by either a tenor cornett or sackbut, as the range of this part is generally too low for the cornett in a.

For those *frottole* that contain a large amount of note-against-note writing and perhaps also for later *frottole*, full consorts should be considered. These consorts could include flutes, recorders, or viols. Viols seem particularly appropriate for the performance of *frottole*, as Isabella d'Este at Mantua owned a consort of the instruments by 1495.

Whatever ensemble is chosen, care should be taken that both *tenor* and *bassus* sound in the same octave, for voice-crossings are frequent in the *frottola*, particularly at cadence points where the typical 'octave-leap' cadences are often found. Here, the *bassus* leaps an octave while the tenor descends a step and forms the root of the final sonority (Ex. 3). If the two parts were not in the same octave, a second-inversion triad would result:

The image shows a musical score for four staves. The top staff is a vocal line with lyrics 'chiuselapor te.' The second staff is a tenor line, the third is an alto line, and the fourth is a bass line. The music is in a key with one sharp (F#) and a common time signature. The cadence is marked with a double bar line and a repeat sign. The final sonority is a triad with the tenor as the root and the bass as the fifth.

Ex. 3. Bartolomeo Tromboncino: Final cadence of 'Dolermi sempre voglio' (*Frottole, libro nono*. Venice: Petrucci, 1509)

Chordal instruments were also used in the performance of *frottole*. Lute was used both with voice (in which case the lute would omit the *altus* and play only the *tenor* and *bassus*) and in solo instrumental performance.¹¹ Documents also suggest that two lutes might have been used. In this case, it is probable that one lute would concentrate on the embellishment of the *cantus* while the other would play the lower parts.



3
Harp, spinettino, and lute from intarsia door in Isabella d'Este's grotta nuova, Palazzo Ducale, Mantua.

Another chordal instrument that probably saw use was the harp. When included, it must have functioned much like the lute, omitting the *altus*. A small harp is included in an *intarsia* on the door of a cabinet in Isabella d'Este's private apartments in the Ducal Palace at Mantua (3).

Finally, both chamber organ and harpsichord were used. Andrea Antico published *Frottole intabulate da sonare organi, libro primo* (Rome, 1517), containing *frottole* intended for keyboard performance. Although organ is specifically referred to in the title, the woodcut on the title page shows a typical Italian single-manual harpsichord (4). (According to Plamenac and Radole, the harpsichordist represents Antico himself, whereas the displeased lady and monkey-lutenist represent the performers of the rival Petrucci's lute intabulations.¹²) Antico's intabulations are for keyboard instrument alone; if used with a singer, it is probable that the organ or harpsichord should still double the *cantus*.

Ornamentation was apparently used often in *frottole*. This tendency is generally seen in instrumental versions, although some works also show vocal embellishments.¹³ The Capirola lute manuscript shows a great deal of ornamentation of the *cantus*, and Antico's organ print, referred to above, demonstrates a high degree of decoration both in the *cantus* and in the lower parts. Many of these ornaments are suitable for voice as well as instruments. The following are some suggestions for ornaments taken from the Antico print:¹⁴



Ex. 4. Typical cadential ornaments (*Frottole intabulate da sonare organi, libro primo* (Rome: Antico, 1517))



Ex. 5. Typical ornaments within phrases (*Ibid.*)

Title page of Andrea Antico's *Frottole intabulate da sonare organi*, libro primo, Rome, 1517.



4

Cantus and tenor of Marchetto Cara's '*Io non compro più speranza*', *Frottole*, libro primo. Venice, Petrucci, 1504.

M. C.

O no oipno più speranza Che gli era mercanzia Adde del tempo suo Q' uella pochi che manza
 Io no oipno più speranza Che gli era mercanzia Che gli era mercanzia

L. O. U. T.

Io non compro più speranza
 Io non compro

9

5

There remain two concerns in performing *frottole* that are less usually associated with the concept of 'performance practices' than those discussed above, but which are crucial to authentic performance. These are the areas of text underlay and the relation of the *formes fixes* to the musical form of the compositions.

Text underlay is a particular problem in the *frottola*, not only because Italian poetry tends to elide vowels whenever practical, but also because much of the poetry of the genre is strophic. Even in poems of a single strophe, both original sources and modern editions generally do not underlay the entire text and thus the performer is forced to share the editorial duties with the transcriber of the work. While a complete explanation of text underlay is outside the scope of this study, a few indications may be given to aid the singer:¹⁵

1 The second of two repeated pitches should almost always be texted. In the frottolesque 'feminine' cadence, both of the final two notes should be texted (Ex. 6, bars 3 and 6).

2 Given a choice, the singer should add text to white notes in the original values rather than to black notes. Many editions of *frottole* reduce the

values of notes either by two or by four; in the former case, crochets are the smallest value that should generally bear a syllable of text, in the latter case, quavers.

3 Within a poetic line, adjacent vowels are generally elided. (the letter ‘h’ is silent and may also be elided when it begins a word.) Thus, ‘Se m’è grato il tuo tornare, Io el so ben che giaccio in foco’ becomes the following when placed under the music:



Ex. 6. Filippo de Lurano: ‘Se m’è grato il tuo tornare’

(*Tenori e contrabassi intabulati . . . libro primo*. Venice: Petrucci, 1509)

4 Adjacent vowels at the end of a poetic line are generally not elided, as a two-syllable ending is necessary to make a true rhyme in Italian (see ex. 1, bar 6, above).

Finally, the performer must have a knowledge of the Italian *formes fixes* and their relation to the musical structure as published in the original prints and in modern editions. While somewhat technical, at least a passing acquaintance with the poetic forms is necessary for correct performance. Since these forms are considerably less well known than their French counterparts (*rondeau*, *virelai*, etc.), some explanation is necessary. In this brief summary, strictly literary and historical considerations are omitted.

By far the most popular text form of the *frottola* was the *barzelle*, a variant of the *ballata* in which all lines were octosyllabic. Like the *ballata*, it is made up of three parts: a four-line *ripresa*, a six- or eight-line stanza, and a refrain which may be either all or part of the *ripresa* and is sung at the conclusion of each stanza. The stanza itself is divided into two parts—the *piedi* (also called the *mutazione*) and the *volta*, the latter linking the stanza with the refrain through a return to the original rhyme. The *volta* may consist of two or, occasionally, four lines. The rhyme scheme of a typical *barzelle* is therefore as follows: abba (*ripresa*), cdcd (*piedi*), da or deea (*volta*), and ab, ba, or abba (refrain).

The composer treated this poetic structure in one of two ways: (1) he might provide music for only the *ripresa* and refrain; (2) less often, he might provide music for the whole poem, frequently allowing the entire *ripresa* to act as a refrain. Only the first of these choices provides problems for the performer, as both early printers and modern editors tend to conserve space by writing out the music only once. Since there are more lines in the stanza than in the *ripresa*, some sort of system of repetition was necessary. The table presents a list of the text forms of the *frottola*, together with their published appearance and the manner of performance. (Certain variations on the patterns listed occur, particularly through the repetition of a line of text and music. These are not taken into account in the table; however, even these variations maintain the general outlines listed.) It should be noted that, both in the original source and in many modern editions, the beginning of a repeated section is marked only with a heavy vertical line through the staff and that the repetition signs themselves have dots on both sides (:||:), even though they indicate a repetition only of the section immediately preceding them.

A *barzelle* with a *volta* of two lines (no. 1 on table) includes, in the

¹ Modern editions of the *frottola* include R. Schwartz, *Ottaviano Petrucci: Frottole Buch I und IV*, Publikationen älterer Musik, vol. 8 (Leipzig, 1935); G. Cesari, R. Monterosso, and B. Disertori, *Le frottole nell’edizione principe de Ottaviano Petrucci* (Cremona, 1954); B. Disertori, *Le frottole per canto e liuto intabulate da Franciscus Bossinensis* (Milan, 1964); A. Einstein, *Canzoni sonetti strambotti et frottole, libro tertio (Andrea Antico, 1517)*, Smith College Music Archives, vol. 4 (Northampton, Mass., 1941); and W. Prizer, *Canzoni, frottole, et capitoli da diversi eccellentissimi musici . . . libro primo de la croce* (Rome: Pasotti and Dorico, 1526), Yale University Collegium Musicum Series (New Haven, Conn., forthcoming).

² Other areas of performance practices such as tempo and *musica ficta* are the same for *frottole* as they are for other contemporary genres and are not treated here. On *ficta*, see Howard M. Brown, ‘On the Performance of fifteenth-century Chansons’, *Early Music*, vol. 1, no. 1 (1973), pp. 4-5.

³ For more detailed consideration of the musical nature of the *frottola*, see W. Rubsamen, ‘From Frottola to Madrigal: The Changing Pattern of Secular Italian Vocal Music’, *Chanson and Madrigal, 1480-1530*, ed. by J. Haar (Cambridge, Mass., 1964), pp. 51-87; and W. Prizer, ‘Marchetto Cara and the North Italian Frottola’, Ph.D. dissertation, 2 vols. (University of North Carolina at Chapel Hill, 1974).

⁴ Modern edition in Schwartz, *Ottaviano Petrucci*, pp. 6-7; Cesari, *Le edizione principe*, p. 8; and Disertori, *Le frottole per canto e liuto*, pp. 390-91.

⁵ The term *frottola* was used in two senses in the early 16th century, one meaning the genre of secular music in vogue, and the other, the particular text form also known as

the *barzelletta*. For the sake of clarity, the term *frottola* is used only in the more general sense in this study, *barzelletta* being substituted for its specific meaning. Both of Pesenti's *barzellette* are available in modern edition in Schwartz, *Ottaviano Petrucci*, pp. 28-29 and 31. They are also published in Cesari, *Le frottole nell'edizione principe*, pp. 30 and 33.

⁶ Modern edition in Cesari, *Le frottole nell'edizione principe*, pp. 118-19.

⁷ For modern editions of *villotte*, see F. Torrefranca, *Il Segreto del Quattrocento* (Milan, 1939; reprint: Bologna, 1972) and Prizer, *Canzoni, frottole, et capitoli*.

⁸ H. M. Brown, *Sixteenth-Century Instrumentation: The Florentine Intermedi*, American Institute of Musicology, Musicological Studies and Documents, vol. 30 (n.p., 1973), p. 78.

⁹ Brown, 'On the performance of fifteenth-century chansons', p. 5.

¹⁰ Brown, *Sixteenth-Century Instrumentation*, pp. 60-61.

¹¹ For modern editions of lute intabulations of *frottole*, see Disertori, *Le frottole per canto e liuto*; O. Gombosi, *Composizione di Messer Vincenzo Capirola, Lute-Buch (um 1517)* (Neully-sur Seine, 1955); and H. Mönkmeyer, *Joan Ambrosio Dalza, Intabulatura de Lauto (Petrucci, 1508)*, Die Tabulatur, vols. 6-8. (Hofheim, 1967). The latter two editions are for lute alone.

¹² D. Plamenac, 'The Recently Discovered Complete Copy of A. Antico's *Frottole intabulate* (1517)', *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese*, ed. by J. LaRue (New York, 1966), p. 686; and G. Radole, introduction to the facsimile reprint of *Frottole intabulate* (Bologna, 1972), pp. [vii-viii].

¹³ Vocal embellishment in *frottola* is discussed in W. Rubsamen, 'The *Justiniane* or *Viniziane* of the 15th Century', *Acta Musicologica*, vol. 29 (1957), pp. 172-84. The works in question are published in their ornamented version in Disertori, *Le frottole per canto e liuto*, pp. 248-63.

¹⁴ For further on ornamental patterns in Antico's *Frottole intabulate*, see K. Jeppesen, *Die italienische Orgelmusik am Anfang des Cinquecento* (Copenhagen, 1943; rev. ed., 1960), vol. 1, pp. 58-67. For editions of *frottola* from the print, see *ibid.*, pp. 3^a-25^a; Disertori, *Le frottole per canto e liuto*, pp. 271-301, and Plamenac, 'The Recently Discovered Complete Copy', pp. 688-92.

¹⁵ For further on text underlay, see E. Lowinsky, *The Medici Codex of 1518*, *Monuments of Renaissance Music*, vol. 3 (Chicago, 1968), pp. 90-107; D. Harrán, 'New Light on the Question of Text Underlay Prior to Zarlino', *Acta Musicologica*, vol. 45 (1973), pp. 24-56; and *ibid.*, 'Vicentino and His Rules of Text Underlay', *Musical Quarterly*, vol. 59 (1973), pp. 620-32. William F. Prizer is a Professor in the School of Music, College of Arts and Sciences, at the University of Kentucky, Lexington, USA

musical setting, a repetition sign after the first two phrases of music. This repetition sign is intended only for the *piedi* and must be disregarded in the performance of the *ripresa*. Thus the first time through, the musician should sing the *ripresa* and refrain without the repeat and use the repeated section for the four lines of the *piedi* (cd/cd). The manner of performance of such a work is illustrated in the right-hand column of the table. (See also 5.) In all types of *barzellette*, the entire *ripresa* should not be repeated at the end of each stanza unless the composer did not provide separate music for the refrain.

Barzellette with a *volta* of four lines (no. 2) are much the same, in that the repetition signs must be disregarded for the performance of the *ripresa* and the refrain. They differ in that additional repetition signs are necessary for the *volta* and refrain.

Barzellette with separate music for the stanza (nos. 3 and 4) are much less problematic since each part has its own music. Whether the *volta* is of two or four lines, the repetitions are to be observed wherever present.

The remaining frottolesque forms, without refrain, are considerably simpler. The most popular of these, particularly in the earlier *frottola*, was the *strambotto* (nos. 5-7), a lyric *ottava rima* generally of a single strophe and consisting of eight lines of eleven syllables each, rhyming ABABABCC. The composer set this structure in three ways: (1) he might write music only for the first couplet, the setting thereby requiring four statements (no. 5); (2) he might write music for the first and last couplets, so that the first two phrases must be stated three times and the last two, once (no. 6); (3) he might write music for the entire *strambotto*, creating a through-composed form (no. 7).

The sonnet (nos. 8 and 9), made up of fourteen lines of eleven syllables each divided into two quatrains and two tercets, was set with increasing frequency throughout the period of the *frottola*. The composer generally treated the poem in one of two ways: (1) he might write only three phrases, indicating that the second was to be repeated, in which instance the music would be stated four times, twice with repeats for the quatrains and twice without for the tercets (no. 8); (2) he might compose music for the first quatrain and for the first tercet, in which instance the first section of music is repeated for the second quatrain, and the second is repeated for the concluding tercet (no. 9).

Also set occasionally was the *capitolo* (no. 10), a species of *terza rima* made up of eleven-syllable lines rhyming ABA, BCB, CDC, etc. The *capitolo*, of numerous strophes, often concludes with a quatrain of alternating rhyme. In this case, the first three phrases should be repeated for all tercets, the last phrase of music being sung only for the concluding line of the quatrain.

Last, composers often set poems in the form of *ode* (singular, *oda*). These were typically long strophic poems of four-line strophes, the first three lines having seven or eight syllables and the last, four or five syllables. Here the music should simply be repeated for each strophe (no. 11).

It is not surprising that until recently problems such as text underlay and the relationship between textual and musical form have tended to discourage performance of *frottole* by those interested in early music. Admittedly, preparing a performing edition of such works requires more effort than some other genres, but once these efforts have been made, musicians will have at their disposal a large and significant repertory.