

contains a detailed description of the principles of Italian notation and, in addition, an interesting comparison between this system and the French one, the latter being recognized as superior (GS III, 175). Evidently, at this time Italian notation was already sufficiently developed to be codified and discussed.

Finally, notational as well as stylistic features of Italian music rather definitely point to the late thirteenth century as the period when the Italian tradition branched off from the French. The Italian system of notation obviously rests upon the basis created by Petrus de Cruce. Indeed, while his fundamental principles of notation, the grouping of several *S* to the value of a *B*, and the consistent use of the *punctus divisionis* for the marking off of these groups, were soon abandoned in France in favor of principles derived from the Franconian theory (*tempus, prolatio*, imperfection, alteration, etc.), they were kept up and developed in Italy. Actually, the Italian notation is but a modification of the Petronian system, a modification characterized by the introduction of numerous special shapes of *semibreves* (*semibreves signatae, caudatae*) against which French and English theorists of the time frequently raised their voices in protest.

Needless to say, the close alliance of the notational systems is paralleled by one of the musical styles. The rapid parlando declamation of the Petronian school was adopted by the Italians and was developed into a highly decorated style which frequently reminds one of the coloraturas of seventeenth century Italian arias. In fact, if viewed in the light of general music history, the Petronian parlando appears to be so much closer to the Italian than to the French idiom that one is almost tempted to reverse the usual assumption, by venturing the conjecture that Petrus was not a Frenchman¹ whose ideas spread to Italy, but an Italian who came to Paris and introduced into the French motet certain features of a native thirteenth century Italian music all other traces of which are lost.

B. THE PRINCIPLES OF ITALIAN NOTATION

The explanation of the Italian notation by Marchettus is scarcely suitable to serve as the starting point for our study. His thought processes are overlaid with scholastic arguments and lengthy elaborations which are not conducive to an understanding of the essential points. His factual information corresponds only in a general way to the notation

¹ The much-used version Pierre de la Croix is, of course, an arbitrary Frenchification introduced probably by Coussemaker but still retained in recent publications. Perhaps we may have the pleasure, before long, of reading in German books about an illustrious predecessor of 'Peter vom Kreuz,' named Franz von Köln.

VII. ITALIAN NOTATION


A. THE ORIGIN OF ITALIAN NOTATION

WHILE the French music of the fourteenth century represents for us the result of a long development, the characteristics of which we can recognize in all their essential points, the evolution leading to the Italian *Ars Nova* is veiled in obscurity. That there was in Italy an activity in the field of part music as early as the thirteenth century can scarcely be doubted for several reasons. First, the earliest preserved Italian compositions, dating from the mid-fourteenth century (Jacopo da Bologna, Giovanni da Cascia) by no means bear the stamp of a first attempt, but rather exhibit remarkable traits of individuality and perfection. To be sure, the term individuality should not be construed to suggest complete freedom from outside influence. Such influence can clearly be seen in the fact that the style of early Italian polyphony is obviously derived from the *conductus* style of the French *Ars Antiqua*, and that there exist French models for the *caccia* which, for a long time, has been considered a purely native type of Italian music.¹ However, these facts do not invalidate the above statement, but only show that Italian music must have had sufficient time to develop those indigenous traits which distinguish the earliest preserved examples from those of contemporary French music.

More definite evidence of the origins of Italian polyphonic music is to be found in the field of musical theory, that is, in the *Pomerium musicarum mensuratae* of Marchettus de Padua. This important treatise, which was written nearly simultaneously with Vitry's *Ars nova* (ca. 1325),²

¹ See the French *chace* from the MS Paris, B. N. Coll. de Pic. 67 which has been reproduced by H. Besseler in *AMM* VII 251 f.

² Marchettus de Padua is also the author of a treatise *Lucidarium musicarum planarum* (GS III 64-121) which deals in a well-known manner with the intervals, ecclesiastical modes, etc. The dates of these two MSS have been the subject of extended controversies, chiefly between J. Wolf and F. Ludwig. Regarding the date of the *Lucidarium*, see p. 320, footnote 2. The *Pomerium* was written after 1309, since it is dedicated to king Robert of Sicily who ascended to the throne in this year. J. Wolf gives 1309 as the exact date of the treatise (GDM I 26; *ItA* I 277). Again this date is perhaps a decade or two too early. In fact, in the above mentioned comparison ('De distantia et differentia cantantium de tempore imperfecto inter Gallicos et Italicos, et qui rationalibus cantant') Marchettus refers to the *tempus imperfectum*, the *semibrevis minor*, and *minima*, to the use of *semibreves candidate* to a 'tertia divisio temporis' (i.e., to notes equivalent to a *semiminima*), and to other devices of fourteenth century French notation which are not likely to have been fully developed, much less to have become known outside of France before 1320 at the earliest.

the value of these variable signs is without difficulty. In the case of complicated combinations, especially in the *.d.*, the advice given by J. Wolf (*GdM* 1, 284) is useful: first of all subtract from the *B* the fixed values, and then determine the alterable notes from what is left. For example, in the following group, *.d.* ↗ ↓↓↓↓♦♦, the two first notes require four *M*, the next three two *M*. In order to complete the *duodenaria*, the remaining two *S* must comprise the value of six *M*. Since they would normally yield only four *M* the value of the last *S* must be doubled *via naturae*: 

C. EXAMPLES OF ITALIAN NOTATION

The sources which are available for the study of Italian notation are indicated in the general list of manuscripts, p. 203.¹ Except for the MS Rossi, which is of a slightly earlier date and which will be considered separately (p. 382), these sources form a unit, musically as well as notationally. As a matter of fact, they have many pieces in common,² and the same notational methods are found in each of these five codices. This is not to say that all the pieces are written in one and the same system of notation. On the contrary, the large repertory contained in these books falls into three distinct classes: French notation, Italian notation, and a mixed type. The first class comprises chiefly the pieces with French text. The second group generally coincides with the repertory of the representatives of the early Italian school, such as Giovanni da Cascia, Jacopo da Bologna, and Giovanni da Florentia (active ca. 1350). The number of the pieces in this group is relatively small. The majority of the Italian pieces are compositions of the later Italian school (second half of the fourteenth century) of which Francesco Landini (1325-1397), Laurentius de Florentia, Bartolinus de Padua, Paolo tenorista are members. These pieces are generally written in a notational system combining French and Italian elements ('mixed notation'). Finally, about a dozen of pieces in *It* and *Rei* belong to a notational type of considerable complexity which is called in this book 'mannered notation.'

Facsimile 73 contains a three-voiced piece by Jacopo da Bologna which may serve as a first illustration of Italian notation. The simultaneous use of different texts (*Aquil'* al tera ferma—*Ucel'* di dio—*Creatura gentil*) probably points to an influence of the French motet. The com-

¹ In the subsequent explanations the abbreviations: *Panc*, *Brit*, *It*, *Sg*, and *Rei* are used for the MSS 2-5 listed on p. 203 under Italian Notation.

² See the lists of contents in *GdM* 1 pp. 233 ff, 245 ff, 252 ff, 261 ff, and 269 ff. Corrections of these lists have been given by F. Ludwig in *SIMG* vi, 613-616.

