AN INVESTIGATION OF THE INFLUENCE OF CENTRAL ITALIAN FOLK MUSIC ON COMPOSERS’ USE OF BASSOON IN SELECT SYMPHONIC AND LARGE CHAMBER WORKS OF THE NINETEENTH CENTURY

A DISSERTATION SUBMITTED TO THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE DOCTOR OF ARTS

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In memory of
my mother,
Lisa Buck
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Last, but definitely not least, I would like to acknowledge my dad, Jerry Buck. From the bottom of my heart, thank you for everything!
Chapter 1

Purpose

This research benefits bassoon players and orchestral conductors by assisting them in recognizing when the bassoon line in a non-solo work is mimicking certain aspects of Italian folk music, such as the drones of the bagpipes, melodic line of the dulcimer, or the bass line of the lute or accordion. This analysis reinforces stylistically correct interpretation. This study, then, contributes to the field of bassoon performance studies by informing the bassoonist that they are playing a folk-influenced part within classical works. Furthermore, because there is little research on Italian folk music in general—very little of which is published in English—this project makes a contribution to the field of ethnomusicology as well. Thus this study preserves and encourages further study on Italian folk music by connecting it to contemporary musical performance and connecting my own work as a musician with my work in the ethnomusicological area.

This study has (1) identified traditional Central Italian folk music both within its cultural context and outside of the cultural context, (2) explored one facet of the absorption of Central Italian folk music in western classical music, and (3) explored select 19th-century symphonic and large chamber works for traces or influence of original Italian folk songs or characteristics.
I have explored the relationship between Central Italian folk music, 19th-century symphonic, and large chamber works in which the original folk melodies, scales, and rhythms have been borrowed from their cultural context and placed within a different context. A brief history of relevant aspects of Italian folk music has been included, as well as a discussion of its status in contemporary ethnomusicology. Italy is the birthplace of much of western classical music, and it is often more difficult to find a distinct line between folk and classical music in Italy than in other cultures; however, I have discussed the transition from folk music to art music in Florence as a way to demonstrate this connection, and ultimately, the distinction between the two. I believe my research shows that one morphed into the other, while at the same time, maintaining two distinct genres. Some of the musical aspects that are common between Central Italian folk music and art music are the scales, modes, intervallic relationships, length and shape of melodic and lyrical figures, harmony, and rhythms. The result of this research includes a more accurate interpretation of the style when 19th-century works containing Italian folk music attributes are performed.

I have studied the bassoon parts in a variety of pieces that contain or were influenced by Italian folk music either by implication of the title, musical terms, or as indicated by the composer. Dvořák’s *Serenade for Wind Instruments, Cello, and Double Bass in d minor, Op. 44, B. 77* has been studied as an example of the evolution of serenades, which began as a folk practice where a man would stand outside his lover’s window and sing to her while accompanying himself on a lute or accordion. Mendelssohn’s *Symphony no. 4*, Tchaikovsky’s *Capriccio Italiano*, and Sibelius’ *Symphony no. 2* have also been examined. These pieces are significant because the
composer has professed through letters, or the title of the piece, that the works were influenced by the Italian culture either before or at the time of composition. Each of these composers’ treatment of exoticism will be studied through theoretical analysis and primary sources such as personal letters. I have also studied the nationalistic tendencies of a non-operatic Italian composer of the 19th century, namely Ottorino Respighi. While 19th-century Italy is not known for its symphonic composers, Respighi’s tone poems, including his "Roman trilogy": Fountains of Rome (Le fontane di Roma); Pines of Rome (I pini di Roma); and Roman Festivals (Feste romane), will provide additional insight. The hope is that, through a study of the bassoon parts in these select works, the reader will be able to transfer a similar analysis to other appropriate works.

Need for Study

The lack of current academic research in the English language on the topic of Italian folk music establishes a need for study in this area. A growing inclination towards an understanding of the influential role of Central Italian folk music in the bassoon line in 19th-century symphonic and large chamber works will enable performers to better interpret stylistically the music they are playing.

Literature Review

Italian Folk Music

Bronzini, Giovanni B. La canzone epico-lirica: nell’Italia centro-meridionale.
Caravaglios, Cesare. Il folklore musicale in Italia.
Carpitella, Diego. Musica e tradizione orale.


Leydi, Roberto and Febo Guizzi. *Strumenti musicali e tradizioni popolari in Italia.*

Sparagna, Ambroggio and Roberta Tucci. *La musica popolare nel Lazio.*

Each of these resources has been valuable in my research of Italian folk music. The majority are written by Diego Carpitella or are based on the findings of Carpitella. Carpitella was the leading ethnomusicologist of Italy from 1949 to 1989, and his research forms the foundation for my project. Carpitella travelled to every region of Italy with Alan Lomax and recorded folk songs for preservation. In addition to my own fieldwork in Central Italy, I used Carpitella’s findings to interpret the theoretical analysis of the 19th-century works I have studied.

**Connecting Folk to Art Music**


Long, Michael P. “Francesco Landini and the Florentine Cultural Elite.” *Early Music History.*

McGee, Timothy J. *The Ceremonial Musicians of Late Medieval Florence.*

Medici, Lorenzo de. *Canti carnascialeschi.*


These resources are valuable to my research in the area of finding the connection between Italian folk music and western classical music. They deal with the Trecento in Florence, Italy, which is considered the birth-place of western classical music. This is the time period in which music began to transition from personal entertainment to patrons paying for private and public events. Lorenzo de Medici played an integral role in the
transition into public performances, as well as being a composer. I have included discussion of his book of Carnival Songs to compare intervallic relationships, melodic lines, harmonies, and rhythms, scales, and the length and shape of melodic and lyrical figures.

19th-Century Composers


These resources contain research on the 19th-century works from which I have sought evidence of Central Italian folk music. They include evidence on the different treatment of exotic and/or nationalistic tendencies in the compositions by Italian-born composers and composers of other nationalities.

Scores


These are the main musical scores I have analyzed. Included are major 19th-century works as well as four volumes of Italian folk songs from various regions throughout Italy that served as the comparison source.

**Methodology**

The basic methodology used to explore my topic includes field research conducted during July and August of 2009, 2010, 2011, 2012, and December 2011 in the regions of Lazio and Abruzzi, Italy. From this field research, which included interviews, participant-observations, documentation from museums including photographs, and songs that were collected and transcribed from informants, conclusions have been made concerning the proper interpretation of the bassoon lines in select 19th-century literature. Some of these artifacts include photographs of traditional instruments, including the *zampogna* and *piffero*, which I had special permission to photograph at a museum in Abruzzi.

A Roman *stornelli* has been transcribed from a field recording that was completed during my field research in August 2012. The *stornelli* has allowed me to better analyze the modes and melodic shape common to the Lazio region. All the appropriate steps with the Ball State Institutional Review Board have been taken, and clearance is not needed for the purposes of this project. In addition, an extensive review of literature including Italian folk music, the history of the study of Italian folk music, the history of the bassoon, the history of western classical music in Italy, and any combination of the above
has been conducted. Included in the methodology for this project is archival research
done at UCLA in March 2012, as well as an interview with Andrea Toschi, who is the
grandson of Paolo Toschi, a leading researcher of folklore and demology in Italy (as well
as a colleague and friend of Diego Carpitella), a field which is a direct predecessor of
Italian ethnomusicology. The study of folklore and demology in Italy included the study
of Italian folk music before Diego Carpitella introduced ethnomusicology as a respected
academic discipline in the middle of the 20th century. Until then Italian ethnomusicology
was considered a field that was explored by philosophers and hobbyists but not serious
music historians. Italian folk music was often included with folklore studies or taken
completely out of context in the search for new “scales, meters, rhythms, intonations, and
vocal utterings which knew no counterparts in the Italian classical tradition.”¹ I have
looked at harmonies, scales, meters, rhythms, intonations, and vocal utterings, as well as
the length and shape of melodic and lyrical figures. Analysis of the musical scores for
Mendelssohn’s Symphony No. 4; Tchaikovsky’s Capriccio Italiano; Dvořák’s Serenade
for Wind Instruments, Cello, and Double Bass in d minor, Op. 44, B. 77; Respighi’s
"Roman Trilogy": Fountains of Rome, Pines of Rome, and Roman Festivals; and
Sibelius’ Symphony No. 2 will also be included as examples of 19th-century literature that
potentially contain elements of Italian folk music.

¹ Diego Carpitella, “Ethnomusicology in Italy,” in “Folklore Studies in Italy,” ed. Richard M. Dorson,
special issue, Journal of the Folklore Institute 11, no. 1/2 (June – August 1974): 84.
Chapter 2

Chapter 2 will introduce the relevant history and cultural context of Italian folk music. The attitude towards the field along with the evolution of ethnomusicology in Italy is outlined, beginning with its birth in folklore studies. The reader will gain a strong understanding of ethnomusicology in Italy through this chapter. The geographical region on which this study has focused on is clearly laid out as well as the musical influences of surrounding areas.

Forming Italy

Music plays an important part in everyday lives, and it has done so since the beginning of civilized time. Folk music in Italy is as diverse as the people who live within its borders. It was not until Dante Alighieri’s writing of *The Divine Comedy* between 1308 and 1321 that the Italian language began to codify. The language that Dante used eventually became the national Italian language, gradually replacing Latin or Old Italian within the learned circles. Before this codification, the people of each region, city, or even family had their own dialect. This is still true in the 21st century, and while everyone understands the dialect of the region in which they were brought up, members of the upper class will not speak or admit to knowing the dialect in public. The various dialectical languages still carry connotations of rural peasant-class peoples. The various
dialects also make it difficult or impossible for someone of the northern part of Italy to have a conversation with someone from the southern part or Sicily.

Influences of neighboring countries in both linguistics and song can be found in the various regions in Italy. The dialects, as well as folk songs, in the north have a French quality to them, while the music – more so than the dialects – in the south have adopted Arabic qualities.

There is a large geographical barrier that has prevented acculturation within the peninsula of Italy called the Apennine Mountain range. The northern part of Italy is the section north of the Apennines running from west to east in figure 2.1 and south of the Alps. Although the Apennines do not run directly from east to west, they form a border

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horizontally from Genoa on the northwest coast of the Tyrrhenian Sea to Ancona on the eastern side of the peninsula, which is in the Region of Marche and a port city on the Adriatic Sea. Northern Italy refers to the region above the Apennines into the Alps where it borders Switzerland, Austria, and France. The Apennines also run from north to south separating the narrow peninsula in two sections similar to a ‘spine’ running down the center. Throughout history this natural barrier has been a difficult obstacle to pass from north to south as well as east to west. The section of Italy on which this study is focusing is the central part of Italy. Central Italy includes the regions of Lazio, Abruzzi, Marche, Umbria, and Tuscany. These regions form a band across the middle of the ‘boot.’ This study will isolate the three regions: Lazio, Abruzzi, and Tuscany.

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3 The region of Emilia-Romagna is also included in Central Italy on some maps, but is not a part of this study.
The topography of Italy has created a unique environment within a single country. The area of Abruzzi even in the 21st century remains almost unchanged due to its location within the Apennine Mountains. Although there are modern freeways and thoroughfares that easily take a traveler from Rome to Abruzzi, there are man-made obstacles to

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overcome. During my field research in December of 2011, my Roman informant and I discovered that the lack of street signs and directions keep much of the hills and old festivals hidden to outsiders.

The district of the Abruzzi, which includes the provinces of Aquila, Chieti, Pescara, and Teramo, comprises a large part of the backbone of Central Italy, the great mountain-chain of the Apennines: and owing to difficulties of communication and the character of the people, it has undergone, perhaps, less change than almost any other part of Italy.\(^5\)

The regions of Marche and Umbria are very much the same as Abruzzi because of their isolation in the mountains and to the western side of Italy. The remoteness of the mountainous location of these regions, as well as the fact that there are no neighboring borders with other countries in Central Italy (only the Tyrrhenian Sea and Adriatic Sea), has created a unique environment inhibiting the migration of musical styles. The regions of Lazio, where Rome is located, and Tuscany, the home of Florence, have less geographical barriers to prevent acculturation.

Due to, and despite, the Apennine Mountains, the regions within Central Italy have absorbed characteristics of folk musical traits from both the north and the south. One aspect that has been borrowed from the south and worked its way north through the central region is the use of *parlando rubato* (robbed time) and its speech-like beat that is variable and extends to music that is nonmetric. The use of *parlando rubato* greatly differs from what is common in the north and has created a genre of *stornelli*, which contains both strict meter as well as sections of *parlando rubato* in Central Italy.

In Northern Italy, the folk songs have a strong French and Germanic influence. The songs are performed in a strict time and meter, and the scales throughout Northern Italy are similar to the diatonic major scales that are common in much of western classical music. They have a tonic center as well as a dominant and a strong leading tone. Aspects of pitch from the south differ greatly than those in the north, because of the Arabic influences. These Arabic tendencies create more chromaticism and closer intervals than the diatonic traits of the north.

There also have been some distinctive musical traits that have come from the Arabic nations to the south of Italy. The *zampogna* (bagpipes) is an instrument that has its roots in the Arab nations and has been fully acculturated into the traditions of the area as well as had a prominent role in Central Italian folk music for centuries. Another musical aspect that headed north into Central Italy has been the melismatic tendency within the songs. In vocal singing, there are some modal scales, such as the Lydian scale with a pentachordal series Db-Eb-F-G-Ab, which have Arabic influences. Aspects from both the north and south have met in the middle through acculturation, but the songs of the central region have formed their own distinctive qualities. These traits are discussed in chapter 4.

**Italian Folk Music and Ethnomusicology**

To understand folk music in Italy, one must also understand the folklore that envelopes it. “In Italian studies the term *folklore* (folklore) is habitually used as the exact equivalent of the expression *Tradizioni popolari* (popular traditions), which in turn generically designates the complex of cultural traits that are, or are thought to be, typical
of the uneducated masses of civilized peoples." The study of folk songs was often done by folklorists rather than musicologists before the middle of the 20th century. Because the folk songs were the repertoire of the uneducated people, ethnomusicology was not considered a respectable academic field of music in Italy. Therefore, much of the early musical studies of the folk genre were executed by non-musicians.

To understand the history of ethnomusicology in Italy, it is important to understand the history of Italy, especially in the 19th and 20th centuries.

During the first phase of the nineteenth century, two attitudes were present in Italy that had already produced a real interest in the cultural expressions of the populace elsewhere: the interest in antiquities, and a romantic idea of popular culture. To understand better the characteristics that these two European attitudes assumed in the Italian context, it will serve to remember the following historical events. Until 1815 Italy was entirely under Napoleon’s influence; in 1815 she fell once more under the direct or indirect domination of Austria, remaining divided into several states until 1860. In 1848 she was shaken by a vital “revolutionary” movement, rich in republican and federalist thoughts, which forced both the anti-Austrian Piedmont and pro-Austrian governments elsewhere into the first war of independence; after the failure of this war, the monarchical and rigidly centralized concept of state typical of the Piedmontese government prevailed decisively in the country. In Italy, the first “modern” interests in the popular world are closely bound to these events. A period of more clearly democratic inspiration reached a peak and ended in 1848.

In the 1870s an Italian named Giuseppe Pitrè began researching demological studies (the study of human activities and social conditions) in Italy. In his research, he used the Tylorian concept of survival as a foundation and assigned to folklore the task of studying

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survival elements wherever they are encountered, without distinction between primitive peoples and civilized peoples, and tended to identify folklore with oral tradition.⁹

As noted above, the idea of a unified Italian language is a relatively new phenomenon in Italy. Until the late 19th century there were numerous dialects found throughout the different city-states or regions of Italy, a situation that remains in the early 21st century. After the 1848 uprising there became “a marked interest in the ‘purity’ of the language of which the Tuscan peasants were thought to be the custodians.”¹⁰

Following the 1860s when Italy became a unified nation, it became necessary for politicians to ‘invent’ an ‘Italian people.’ One related occurrence was that, while folklorists began comparing folk songs from the different regions, they analyzed the literary content rather than the music itself, due to the number of various dialects throughout the regions of Italy.

In the 1890s ethnomusicological-like studies began taking on regional divisions based on the different dialects found throughout Italy. In the early 1900s Max Leopold Wagner began documenting songs and magic beliefs in Sardinia and published works in 1906 and 1914. During the First Congress [of Italian Ethnography] of 1911, publications began dealing with “such matters as Darwinism and the aspiration toward a general anthropology that would include within it both the ‘physical’ and the ‘cultural’.”¹¹ These concepts were foreign to Pitrè and added excitement and much discussion to the field.

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Before 1948 there was little serious ethnomusicological work done in Italy. In the home of the bel canto, there was little respect for those interested in or studying the music that was not a descendent of the ars nova. It was considered a field that was explored by philosophers, folklorists, and hobbyists but not serious music historians. Italian folk music was often tied to demological studies or taken completely out of context in the search for new “scales, meters, rhythms, intonations, and vocal utterings which knew no counterparts in the Italian classical tradition.” During the Fascist rule of Mussolini, nationalism became a central focus in Italian society for the first time. This continued after the fall of Mussolini and the end of WWII.

In 1948, the Centro Nazionale Studi di Musica Popolare (CNSMP) was created and headquartered in the Academy of Santa Cecilia. The CNSMP was connected with the Radiotelevisione Italiana, which gave researchers access to recording equipment. The goal of the CNSMP was to gather as many recordings of folk music as possible in order to catch up with the rest of the world in their ethnomusicological studies. There was a vast amount of unorganized field collection done during this time with no planning for how it would be organized.

In 1954 Alan Lomax and Diego Carpitella embarked on an eight-month journey that took them all over Italy to record songs of the different regions. There were more than 3000 songs collected on this trip, but the data collected included only recordings. The early 1950s were an important time for Italian ethnomusicology because, “the

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13 Francis Densmore had been collecting recordings on wax cylinders of Native Americans beginning at the turn into the 20th century.
situation, particularly in southern Italy and on the Italian islands, was still quite favorable for the conservation of traditional heritage, while from 1954 on, the processes of urbanization, of emigration, both internal and external, have created many lacerations in the traditions.\[14\] Although there were numerous recordings, the work lacked the correlative data including the cultural background of the songs as well as the background of the informants, which in the 21\textsuperscript{st} century are important aspects of doing ethnomusicological field work.

Even after the 1954 field work done by Lomax and Carpitella, Italian ethnomusicology was still lagging behind the rest of western academia. As Giovanni Giuriati said in 1995:

Today Italian ethnomusicologists participate in international meetings and contribute to the main journals of the field. Personal experience leads me to believe, however, that the peculiar history of ethnomusicological studies in Italy as well as the extremely rich and diverse repertories of Italian folk music are little known outside Italy. This is due to a number of reasons. The first one is language. Italian ethnomusicologists have written – and mostly write – in Italian, an international language of musicology, albeit not widely spoken in the ethnomusicological milieu. But the main reason, I believe, lies in the peculiarity of Italian research, focused on the musical traditions of its own country.\[15\]

The field work done by Carpitella and Lomax in the 1950s can be consolidated by three main traits that still characterize Italian ethnomusicology today. These are 1) the study of its own musical folklore, 2) stress on sound documentation with the creation of important


archives and, 3) attention to the social stratification and historical depth of musical traditions, with reference to the folk vs. art, oral vs. written dichotomies.\(^\text{16}\)

Beginning in the 1950s more ethnomusicological research was being published, but not in English. In the three decades following 1950, “the only significant report in English on the history of ethnomusicological studies in Italy known to me was written about twenty years ago by Carpitella (1974).”\(^\text{17}\) This publication was a special issue in the *Journal of the Folklore Institute*. In Carpitella’s English article, “Ethnomusicology in Italy” he writes the following about the history of ethnomusicological study in Italy:

> The exclusion of studies of ethnic music from the rest of the Italian academic tradition found a certain support within that tradition of interest (not study) in popular music that developed during the nineteenth century. What were the characteristics of this tradition? First of all, few of those who were interested in popular music were philologists, in the musical sense, or musicologists – but such a paucity of professionals must be expected since musical history in the eighteenth century was essentially a central European discipline. They were, in general, connoisseurs or dilettantes of music, with a clear inferiority complex with respect to the artistic musical tradition. This ambiguous complex of inferiority and reverence led naturally to a sort of ‘auricular ethnocentrism,’ which, aside from giving a nebulous definition of ‘popular,’ resulted in a series of arrangements, elaborations, and harmonizations of dubious cultural origin. Further, the objection will be raised that all of the collectors of the last century, from every country, were Eurocentric in their approach to music, particularly with regard to problems of transcription of collected documents. But the Italian situation was aggravated by a certain attitude, which grew out of a particular cultural tradition dating


back to the Renaissance, and which drew a continuously stronger line between the ‘learned’ and the ‘popular.’

In 1973 the Primo congresso di studi etnomusicologici (First Congress of Ethnomusicological Studies) occurred as well as the founding of Società Italiana di Etnomusicologia. These two academic groups began to raise Italian ethnomusicology to the level of the field in other parts of the western world; they encouraged the study of organology, analysis of improvisation, the inclusion of folk dance and iconography, and audiovisual documentation. In 1976, the first chair of ethnomusicology in Italy was established at the Università di Roma (held by Diego Carpitella), and in 1980 the field was included in the Dipartimento Arte, Musica e Spettacolo for the Università di Bologna (led by Roberto Leydi). “The teaching of ethnomusicology in Italian institutions has slowly but steadily grown ever since.”

Although there has been a steady growth of ethnomusicology as a serious academic discipline in Italy over the past few decades, the attitude towards it is still not equal to that of western classical music. During my field research, I received many odd looks and questions as to “why” I tried to study Italian folk music. As a bassoonist and with my association with classically trained musicians, I expected some questioning remarks, but this skeptical attitude was not limited to classical musicians.

The knowledge of the relevant history and cultural context of Italian folk music as well as the attitude towards the field of ethnomusicology in Italy allows the reader to

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understand the difficulties in the study of folk music in this culture. In chapter 3, the geographical challenges of the region of Central Italy will be presented more in depth to allow for an understanding of the music of Florence, Italy – the birthplace of western classical music. In Florence there is a blurring of the line between western classical music and folk music that was once separated by only the performers and patronage.
Chapter 3

Chapter 3 discusses the transition from folk music to art music in the Italian Trecento with a focus on Florence. Florence is considered the ‘birthplace’ of the Renaissance, making it the focus of research to find the possible line that distinguishes folk from art music. The Medici family and their patronage and influence of art music will be discussed to determine the line where folk festivals, such as Carnevale, become a patronal event. Chapter 3 also includes a brief examination of the evolution of the serenade.

Between the Trecento and Cinquecento periods, the line between folk or popular music and ars nova, or art music, in Florence, Italy, was more ambiguous than in other major cities in Europe and city-states in Italy. The beginning of the Trecento (1300s) was considered by many to mark the transition to the Renaissance, or re-birth, in the visual arts and literature. Some of the influential artists and authors of the time include Giotto di Bondone, Ambrogio Lorenzetti, Petrarch, Boccaccio, and Dante (who influenced the birth of a unified Italian language). The Renaissance in music began in the second half of the Trecento and it was centered in the republic state of Florence, Italy.

One of the major differences between Florentine society and the rest of Italy was its government. There was no “central court of dynastic residence”\(^\text{21}\) in the Florentine

Republic during the Trecento. The government organization was made up of the middle-class, however, Florence was highly urbanized and industrialized, which supported Florence’s élite. *Uomini di stato*, or Florence’s élite, was comprised of civic and church authority figures, whom provided the support for the arts during this time, both privately and publicly. “Altogether it was a society that favored traditions more local and indigenous, and one in which the lines between sacred and secular and between popular and elite were not so clearly drawn.”

An overview of Italian folk music has been provided in chapter 2, but the region of Tuscany, and more specifically, the city of Florence will be the focus of this chapter. One cannot discuss Tuscany without including the regions closest to it: Umbria, Marches, Lazio, and Abruzzi. These five regions make up the central part of the country and they form a band across the middle of the ‘boot.’ Florence is in the northern part of what would be considered Central Italy, but it is broken off from the north by topographical barriers. Florence is the capitol of the region of Tuscany.

Tuscany is largely defined by the Apennines on the north and east and the Tyrrhenian Sea on the west. Within these natural borders the landscape is dominated by hills, but a basic river system further defines much of the northern part of the region as a geographical entity oriented to the sea at a single point. The Arno was navigable eastward to the sea all the way to within a few miles from Florence, and it continued on, following the mountain range southeastward to facilitate relatively easy access to Central Italy. The valley of its main tributary, the Elsa, left it not far from its mouth to penetrate the hills southward almost as far as Sienna, whence a route proceeded on to Rome. Almost all of the major

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23 See map of Central Italy in chapter 2.
towns of the region were located along the valleys of these two rivers, which gave them access to the sea at Pisa. 24

With these trade routes, Florence became one of the most populous and wealthy cities in Europe based on its wool and metal trades as well as its citizens’ banking skills.

To the south of Florence is Rome, which is located in the Lazio region and has many musical similarities to Florence due to its papal connection with the Medici family. This connection between the Medici family and the Catholic Church in Rome was close, with Lorenzo de’ Medici’s second son becoming Pope Leo X in 1513.

After the death of Squarcialupi, his post as organist at the cathedral (in Florence) was given to a Flemish musician, Heinrich Isaac; he also taught music to Lorenzo de’ Medici’s three sons who were all talented amateurs. The eldest, Peiro, Lorenzo’s successor, showed as much interest in music as his father, but the weakness of his character brought about the downfall of the Medici. Giovanni, as Pope Leo X, was famous for his culture and his patronage of the arts; and the youngest son, Giuliano the Magnificent, was one of the courtiers represented by Castiglione as taking part in the musical discussions at Urbino. 25

This was not the only connection between Florence and Rome. They were the two major cities within the region of Central Italy, and Florence was the closest large city to the north of Rome. “Moreover, the topography of the area permitted easy overland, fluvial, and canal transportation and communication throughout.” 26 With Florence being a central point in the import and export of supplies, music also travelled through these routes.

24 Richard A. Goldthwaite, The Economy of Renaissance Florence (Baltimore, Maryland: The Johns Hopkins University Press, 2009), 34.
Folk music is an oral tradition, and that aspect separates it from the *ars nova*, from which beautiful and costly manuscripts of music can be found. Another aspect that creates a boundary between folk music and art music is patronage. Folk music, generally, is created by the peasant class for its own entertainment, while art music is performed by paid musicians for a specific audience usually consisting of the upper class, or bourgeois.

Carpitella stressed the substantial autonomy of Italian folk music from the so-called art music of the courts and the towns. In an important debate with the musicologist Massimo Mila prompted by the Italian edition of Bartók’s *Scritti sulla musica popolare*, he took a strong stand assessing the autonomy of Italian folk music of oral tradition from the stream of art music, opposing Mila’s view (shared by the large majority of Italian musicologists of the period) that considered musical folklore merely as the result of a descent process from art forms, without substantial autonomy (and value). Carpitella founding his remarks on his extensive fieldwork, stated that Italian folk music was based on: ‘pre-pentatonic, pentatonic and modal scales, blues notes, various two part and multipart polyphonies, asymmetrical structures, peculiar performing practices, and so on, that indeed have nothing to do with the art and Church traditions.’

Also separating the two are some of the instruments that were used as well as language.

**Instruments**

**Art-music Instruments**

Many instruments that were popular between the 13th and 16th centuries were utilized in both a folk and an art setting. However, some instruments such as trumpets were never a part of the folk music tradition; rather, they were always associated with

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military positions including watchmen.\textsuperscript{28} Within the art-music tradition, there are two main instrument classes from the time period of 1300-1520: the \textit{haut} and \textit{bas}, or loud and soft. The loud instruments include valveless trumpets and shawms (a Medieval and Renaissance double reed that was the predecessor to the modern-day oboe). There were also keyboard instruments,\textsuperscript{29} and the soft instruments, which include stringed instruments and soft wind instruments such as the flutes and recorders.

Loud wind bands included the shawm band, or \textit{alta capella}, which made up the most important part of musical life of the time. The shawm band consisted of two shawms of different sizes and a sackbut (trombone). These bands played three-part dances with the tenor shawm playing the cantus firmus. The third instrument in the band could be a number of varying instruments including a sackbut, bagpipe, or slide trumpet. These bands could be used with sacred or secular music.

The soft category included stringed instruments and flutes, and the instruments were flexible in their uses. The stringed instruments included fiddles, lutes, gittern, harp, psaltery, and rebec (i.e., bowed or plucked strings and strings that were struck by hammer mechanisms), and they could be played to accompany the musician while singing in a folk setting, but were also heard in the performance of secular music. The range of these instruments depended on the number and length of the strings. The flutes and recorders, or whistle flutes, including double whistle flutes, were used among all classes – peasant to bourgeois. However, the flute travelled from the peasant class to the upper-class,

\textsuperscript{28} Timothy J. McGee, \textit{The Ceremonial Musician of Late Medieval Florence} (Indianapolis: Indiana University Press, 2009), 45.

\textsuperscript{29} Keyboard instruments made up their own category. There were several kinds of keyboard instruments; however they are not relevant to this study.
instead of falling out of popularity in the upper-class and only remaining in the peasant class. While some of the instruments were utilized within both art music as well as folk music, there was also a wide variety of instruments that were only used in a folk setting.

**Folk Music Instruments**

Instruments used in the folk music of Italy were usually accompanimental rather than for solo purposes. They commonly accompanied dances, songs, and both secular and sacred rituals. There are many different kinds of folk instruments throughout the country, and each region has a slight modification that makes an instrument unique to that area. One of the most stereotypical instruments found in Italian folk music is the *organetto*, which is a diatonic button accordion.

![Figure 3.1. *Organetto* from Abruzzi.](image)

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31 Photo taken by author at *Museo delle tradizioni ed arti contadine* in Picciano, December 2011.
The *organetto* replaced the use of *zampogna* (bagpipes) in many areas. It is commonly used to accompany dances (such as the *salterello*) in the Abruzzi and Lazio regions, but it is also one of the only folk instruments that are also played in a solo setting. The *organetto* is known for its virtuosic capabilities and is often performed in public competitions.

Another common folk instrument prominent in the music of Italy is the violin. The use of this instrument is worth noting when it comes to its role in folk music. Rather than the instrument being invented and used originally by peasants in their folk music, it was borrowed from Italian art-music in the 1600s, and self-taught peasants used it to accompany folk songs. This is almost a role-reversal compared to the typical evolution of musical instruments. As well as providing accompaniment for dances and songs, the violin is commonly found in ‘revival groups.’ These small groups usually consist of a violin, accordion, clarinet, small drums, and bells. These revival groups are modern-day folk groups that record and tour the country performing at different festivals and recording traditional music.

Italian folk musicians used various aerophones including the *firlinfeu* (pan flute), single and double duct flutes, transverse duct flutes, open transverse flutes, and globular flutes (*ocarina*). Other aerophones include the *ciaramella*, a single-reed pipe, and the *piffero* a double-reed pipe. The reed pipes can be played in sets of 2 and 3 and often accompany dances. See figures 3.2 – 3.5.
Figure 3.2. *Firlinfeu.*

Figure 3.3. Flutes.

Figure 3.4. *Ocarina.*
There are two types of zampogna (bagpipes) found in North and Central Italy. “It is a typically Italian variant of an instrument found throughout the Mediterranean and Northern Europe. The zampogna is a polyphonic instrument with two divergent chanters and two or three drones, all inserted in a same wooden block, still widespread in the Central and Southern regions of Italy.” In the north, the bagpipe has a single chanter and 1 or 2 drones. However, the zampogna, commonly found in Tuscany, Abruzzi, and Lazio, had 2 chanters so that the performers’ hands were divided among the two and one or more drones. Other aerophones include the cornu, a type of horn that circles around the body, and was played by the ancient Romans during battle. See figures 3.6 and 3.7.

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32 Figures 3.2 – 3.5 photos taken by author at Museo delle genti d’Abruzzo in Pescara, December 2011.
The chordophones that are common in Tuscany, Abruzzi, and Lazio are found locally. The harp was a common instrument in the region but has fallen out of use. The *chitarra battente* (guitar) is still commonly used. See figure 3.8.

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34 Photo taken by author at *Museo delle genti d’Abruzzo* in Pescara, December 2011.
The *chitarra battente* has 4 or 5 courses of steel strings, and it is tuned for rhythmic-specific strumming in tonic and dominant patterns. The body of the instrument is deep with a high arched back and rounded edges. It narrows at the waist and forms a slope below the bridge. It is used strictly for accompanying singing and dancing and is not used in a solo setting. Other commonly used chordophones include the mandolin and lute.

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36 Photo taken by author at *Museo delle tradizione ed arti contadine* in Picciano, December 2011.
The various idiophones associated with folk music include the *crotals* (sleigh bells), other bells of various kinds, castanets, and the *raganella* (cog rattles). The mouth harp was commonly found in the North as well as Sicily, but not so in the other regions. Church bells have long been used in a very musical style in Italy, and the membranophones heard with folk music include various types of tambourines and *putipù*, or friction drum.

Poetry

**Art-music Poetry**

The poetry found within the folk styles of *canti lirico-monostrofici* (lyrical songs) differs from the poetic style found within the texts of the music of the *ars nova* in one major way: the vocabulary. A main difference between the ‘folk’ poetry of the peasants and the poetry of the *stil nuova*\(^\text{37}\) can be understood by the testimony of Dante Alighieri’s *De Vulgari Eloquentia*, and [it] is that the poets of the *stil nuova* were of a “genuinely critical temper.”\(^\text{38}\)

The care shown in choice of vocabulary, in construction of stanzas, in coherence of thought, indicates a close attention to such technical matters of which Dante’s treatise is merely an extensive and definitive confirmation. But in the new age such an interest was hard pressed by the dispersive tendencies of society just discussed, which made it practically impossible for poets to secure


the leisure needed for calm reflection on the technical problems of their art.\textsuperscript{39}

Another drastic change between the traditional poetry of the peasants and the poetry of the new age was “a tendency to make the canzone a vehicle for strange subjects. Thus Dante’s son Piero employs it to defend his father’s memory against the charge of heresy [as can be found in the canzone \textit{Queste sette arti liberali in versi} (the seven liberal arts, in verse\textsuperscript{40})]; and poet after poet presses it into the service of moralizing and would-be philosophical discussion of abstract themes.”\textsuperscript{41}

This differs from the traditional folk poetry of the peasants whose themes usually dealt with the subjects of love, knightly conquests, or pastoral settings such as the poems written by shepherds. “At the same time that the canzone was thus invaded by strange material, it suffered a like degeneration in form. The poets of the \textit{stil nuovo} had achieved their results in poems of moderate compass, rarely exceeding a length of thirteen or fourteen lines to the stanza, or using more than five stanzas (with or without \textit{commiato}) to a poem.”\textsuperscript{42} This is one example of how the poetry of the \textit{stil nuovo} breaks away from the traditional lyric poetry written by peasants. “Another aspect of this degeneration is to be found in the structure of the stanza itself. More and more, as the century advances, poets tend to substitute for the elaborately interwoven rime-schemes of the \textit{stil nuovo} the

\textsuperscript{40} Translated by author.
simpler device of a succession of couplets in the latter part of the stanza.”

This degeneration in the poetic form can be blamed, in part, on the changing political conditions on the Florentine society during the Trecento.

As a result of these incessant struggles, little continuous quiet was possible; and lyric poets, like other citizens, were often exiles, compelled to frequent changes of residence and unable to establish a durable tradition in their art, or to write in leisure and tranquility. It is further true that many poets of the time were of humble origin [peasants], and hence obliged to eke out a living between desultory practice of some learned profession and the favor of some prince who would employ them in minor diplomatic or political capacity, or in even more menial service.

As with many learned things, they began as a tool of enjoyment and relaxation, executed for the pleasure of self and family. An example of this is the short lyrical poetry created by shepherds to pass the time in the fields seen in figure 3.9. After a time, those pleasurable escapes were morphed from emic to etic stimuli.

The age that culminated in the stil nuovo was centripetal; everything contributed to that brief and perfect flowering on the banks of the Arno... As a result, poets were driven to write largely to win favor, and, for that end, to use the ready devices of learned allusion, unlyrical subjects, and cruder technique.

Figure 3.9 was written by an unknown shepherd in the hills of Central Italy. These shepherds spent time herding their flocks between the Apennine Mountains near Abruzzi and the rolling low lands of Tuscany, Umbria, and Lazio. The poem can be found in a

book dating from the 1700s in the Museo delle genti d’Abruzzo in the same display case as the musical folk instruments shown previously in this chapter.

Figure 3.9: Ottava rima, found in Museo delle genti d’Abruzzo, author unknown.

Me ne usci e venni col padrone
Che sono ben voluto dal massaro
E la mia moglie per educazione
Spesso un galletto ci faro manciaro
E lui mi ricompenza la stagione
Mi manta sempre al laccio cavallaro
Mo son tre anni che nel monte meta
Meniamo una vita bella e lieta

I went out and came with the boss
That are well liked by the farmer
And my wife for education
Often a little rooster I will make them eat
And he will repay me next season
I always lace manta chivalry
Mo is now three years in the upstream half
Let’s have a beautiful and happy life

Although this example is not found in Florence, it was common for the shepherds to migrate with their flock to social centers, and the solitude and complete lack of acculturation within the Abruzzi region until the 20th century supports the use of this example as an authentic peasant/folk poem with a pastoral setting. In this figure, the simple ottava rima rhyme scheme can be seen: abababcc. Evidence also pointing to the fact that the writer was familiar with the region of Tuscany is the language used in the

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46 Photo taken by author at Museo delle genti d’Abruzzo in Pescara, December 2011.
47 Author unknown. Found in Museo delle genti d’Abruzzo in Pescara, December 2011.
48 Translated by author.
poem. It consists of the Tuscan dialect, or mother language, with some Abruzzese dialectical words within.

**Folk- Music Poetry**

There are many different styles of folk songs. There are life-cycle songs including those related to baptisms, weddings, and burials. The calendric carols include Christmas, spring festivals with Maggio being the largest, and Carnevale. Shepherds, soldiers, fishermen, and street vendors all have their own categories of occupational songs as well as cattle calls. There are dance songs as well as other recreational songs. There is also the largely neglected genre of family songs including lullabies and children’s songs.

There are two main genres of songs that reside in the two larger regions into which Italy is broken – the North and the South which are separated by the Apennine Mountains as can be seen in figure 2.1 in chapter 2. These two regions are separated geographically rather than by dialect, for there are many dialects within the two regions. The north of Italy is the area that lies north of the *Appennino settentrionale*, which runs from west to east. The songs of the north are *canti epico-lirici* or ballads. The narrative themes have some similarities with the English and Scottish ballads collected and documented by Francis James Child in the late 19th century. The topics of Child’s ballads included romance, historical events, heroes, morality, and murder. The tonal structure was modal with a lowered 3rd and 7th. The melodies have a clear tonal character,

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which closely resembles that of the French folk tunes. The music of the northern region of Italy shares many similarities to the music of the French during the same time.

South of the Apennine Mountains the *canti lirico-monostrofici*, or lyric songs, are common and feature many different forms including the *stornelli*, *strambotti*, *rispetti*, *stranotti*, *canti alla boara*, *canti a vatoccu*, *canti alla stesa*, *canti alla linga*, and *canti a pera*. They are all considered to be a form of lullabies, work songs, or serenades with some degree of improvisation. As discussed in chapter 2, Central Italy has adopted characteristics from both the north and south and blended them into a new style.

The *stornelli* (starlings) is a genre specific to Central Italy and is similar to a nursery rhyme, with the text being generally about love or of a satirical nature.\(^5\) It is a poem sung either with musical accompaniment or *a cappella* and is made up of a variable number of verses. It is typical of the Lazio region. *Strambotti* (no English translation) is one of the oldest forms of Italian verse. It consists of one stanza with 6 to 8 11-syllable lines. *Rispetti* (respects) is similar to the *strambotti* in that it is a verse form and is made up of 6 to 8 hendecasyllabic (11 syllables) lines. The rhyme scheme is commonly *abababcc* or *ababccdd*, and both song types are typically found in the Tuscan region.

Little is known about the *stranotti*, *canti alla boara*, *canti a vataccu* (songs in the manner of a bell clapper), *canti alla stesa* (paving songs) *canti alla longa* (chants to the long), and *canti a pera* (pear songs). A few examples are found in the sound archives of the *Academia de Santa Cecilia*.\(^6\) In all of these forms there is a degree of improvisation that takes place. There are ‘ready-made’ stanzas that each have slight variations

\(^5\) See transcription in chapter 4 and text translation.
\(^6\) The translations of the songs types I provided are literal translations, and where no translation was found, I assume that it is in a regional dialect.
depending on the text to be sung. There is also a small number of different ‘melodic
types’ into which the text must fit, with slight variations depending on the circumstance.
Most of the songs are comprised of a single stanza or “several stanzas in which each unit
expresses a complete thought.” The canti lirico-monostrofici are usually comprised of a
single self-contained idea as opposed to a single topic within the text extended over
multiple stanzas.

Other rare genres of Italian folk songs include epic songs, such as the Maggio,
which is a significant traditional festival on the first day of May celebrated all over Italy,
and Carnevale, which takes place in the early spring and is similar to Mardi Gras. Other
song genres include religious songs; the laude – strophic songs sung in Latin or the
vernacular – are the most famous. Women have their own category of non-strophic
songs, which consist of wailing and dirges, including funeral dirges and laments, while
Italian men sing only satirical or parodic dirges at Carnevale. In remote areas of the
mountains, some cattle calls and yodels can still be found.

Unique to Central Italy, more specifically the regions of Abruzzi and Lazio, a
genre of lyric vocal songs predominantly consisting of hendecasyllabic (11 syllable) lines
with 6 to 8 lines per verse with an occasional missing or added syllable are common. A
dominant feature of the style was its couplet rhyming scheme in which every two lines
rhyme or the use of ottava rima: “a literary device until the 1500’s it became a popular
form of folk composition and a means of improvising lyric-song genres in central Italy

52 Timothy Rice, James Porter, and Chris Goertzen, eds., Garland Encyclopedia of World Music, vol. 8:
53 See chapter 5 under Ottorino Respighi’s Feste Romane.
54 See figure 3.9.
The ottava rima is strophic in form and consists of eight lines usually in abababcc or abababab.

Carnevale

The history of the Carnevale is a long one, and although it has become a Christian tradition, its blending of medieval folk traditions is a substantial part of the celebration. Carnevale is a celebration before Lent during the Christian calendar, and “from its inception some time after the eighth century, Carnevale has been the traditional series of revels leading up to Ash Wednesday.” It involves much celebration, consuming meat and wine in excess, dressing up in masks and costumes, parades, music, knightly games, dancing, masquerades, and the medieval folk tradition of processions. The masquerade was a time for young men to hide their identities and take on the lives of another for a short period. Peasants would dress up as nobility, and young men would wear disguises of different confraternities.

Carnival existed only because of Lent: it was a period of carnal excesses in every sense of the word, atoned for during the following penitential period. The ribald texts of the carnival song were replaced by the spiritual ones of the lauda, but here again there was a link: lauda texts were often sung to the very carnival-song settings to which they formed the devotional counterpart.

Groups of disguised singers would also walk the streets singing canti carnascialeschi during the celebration. “Carnevale was a time to engage in every possible diversion in

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anticipation of the somber days of Lent.” In most cases, the festivities of Carnevale were organized by the civic government of Florence.

The *canti carnascialeschi*, or carnival songs, is a very important aspect of the celebrations. “The carnival song was a miniature music drama moving through the streets of the city, mingling the arts of music, poetry, drama, choreography and costuming, all of which were necessary for the work to have its desired effect.” Many famous composers of the day were commissioned to write *canti carnascialeschi* including Lorenzo *il Magnifico*. The texts of these songs tended to be satirical, lude, and sometimes sexually explicit. The songs themselves tended to be strophic and rather simple in nature making them easily performed while walking down the street or from a moving platform.

There were two distinct types of carnival songs: “the *mascherata*, which was heard mostly during pre-Lenten carnival, and the *carro* or *trionfo*, which was performed both during carnival and in the festivities for St. John’s Day.” The *mascherate* were performed only during the day and on foot while walking through the streets, and the texts are written in the plural first person. The *carro* or *trionfo* were performed on a *carro*, or wagon, which had to be pulled through the streets of Florence by horses, and are written in the third person. “The major sponsors of *mascherate* and *carri*, however, were apparently members of the patriciate. Certainly, we know that Lorenzo *il Magnifico*

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patronized the carnival song.” He wrote several texts and had these produced, as he did, for example, with the *Sian galanti di Valenza*.

In a time when polyphony was dominant, Lorenzo *il Magnifico* wrote his *canti carnascialeschi* in a homophonic setting allowing for the meaning to be easily understood. “Recent scholars have attempted to minimize [Lorenzo de Medici’s] importance, but he still stands as a central figure, and perhaps the originator of the entire genre.” During Lorenzo *il Magnifico*’s “rule,” *Carnevale* became a huge and expensive celebration drawing revelers from all over Italy. Lorenzo had a huge impact on the celebrations, importing musicians and verses from Northern Italy and parts of France. One well-known composer who was employed in Florence for this specific purpose was Heinrich Isaac.

[Heinrich Isaac] was especially useful to Lorenzo in setting many of his verses to music, and particularly some of the Carnival songs, in which the grosser side of Lorenzo’s fancy found free play. The Carnival had always appealed to the rollicking jovial strain in the Florentine nature, and before the great Frate set the torch to the Bonfire of Vanities it was indulged in whole-heartedly by every class of the people. There were processions of mummers, masquerades, and sorely distorted mystery plays, from which the sacred character had almost vanished. The old gods of Greece danced in the streets, and the Carnival songs were everywhere heard. They became, indeed, quite an important form of composition, and under Lorenzo’s rule they had immense vogue.

No time or surroundings could well have been more favourable to the development of secular music than the Court of Florence at this period, and again we cannot afford to forget that the chief source of all secular musical art is to be found in the natural desire for enjoyment.

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Some of the melodies to which the composers set the poems are believed to be from ancient folk songs. “As the basis of his songs, Isaac sometimes took the melodies of those ancient carnival songs, the Canti Carnascialeschi which, like the Maggi, or May Songs, had been sung during the Florentine “Masks” and May Festivals from the most remote times.”\textsuperscript{64} The canti carnascialeschi are usually strophic in form and contain a ripressa and stanze. The stanze contained both a piedi consisting of an abab pattern and the volta made up of a byyx scheme. The ripressa or refrain was xyyx. The text was secular in nature, and at times, obscene. As was typical for the poetic structure in Central Italy, there were usually 6 – 11 syllables per line or a mixture of 7 and 11 syllables per line. The harmonies tended to be simple allowing for the performance of the canti carnascialeschi to occur while walking down the street, or on a platform drawn by horses or oxen. The canti carnascialeschi are a merging of the folk poetry and ars nova music, which then went on to a religious form called laude. The simple harmonies allowing for easy performance while walking or riding on an ox cart carried over into the traditions of both processions as well as the serenade.

Processions

Processions in Italy are an ancient tradition that can be traced back to pre-Christian times. A procession is similar to a modern day parade; however, everyone present takes part in the execution of it. The streets are packed with the citizens of the city. Songs are sung or a bande communale, or civic band, performs. The songs often alternate with the delivery of a prayer. The procession often times includes the presenting

and carrying of a *macchina*, or frame, which was used to carry a statue of the Madonna or another saint, that is usually as tall as the street lights on the buildings, about 15 feet, or taller – up to 100 feet. It is carried by a group of 5 - 6 older men, or up to 100 depending on the size and weight of the *macchina*. See figure 3.10.
Figure 3.10. Macchina di Santa Rosa, Viterbo, Italy.\textsuperscript{65}

\textsuperscript{65} Photo taken by an informant, Francesco Cigana, Viterbo, Italy, September 2012.
The *Macchina di Santa Rosa* is 98.5 feet tall, and it takes about a hundred men (rotating among themselves for a break from the labor) to carry it through the streets of Viterbo. Beginning in August, the main gate into the city is closed so the builders can erect scaffolding while they put the icon together. Since the beginning of Christianity, the processions have taken on a religious meaning, though some still retain their pagan and folk roots. A procession typically begins in a pre-designated area or piazza in the city, and everyone gathers in wait. Music is performed by the *banda comunale* as the procession begins to wander through the streets of the city. There is a very hushed quality to the revelers as the group proceeds through the narrow streets of the city. The few bystanders who are not taking part in the procession hang out of their windows from the buildings above. The procession then ends at a specific church, and everyone files inside for a concluding service.

**Serenade**

Similar to processions, the serenade is an example of a folk ritual that has morphed into something completely different in the 19th century. Traditional serenades are still executed today, in both the original folk setting as well as contemporary literature and opera. In the late 18th century, Mozart depicted the folk setting in his opera *Don Giovanni*, in Act 2, scene 1 during Giovanni’s aria “Deh, vieni alla finestra.” Giovanni is seen standing outside Elvira’s window with his mandolin as he is singing to her house maid. While it is not uncommon to witness a traditional serenade while in Italy in the early 21st century (especially during holidays in which more wine than normal is
consumed), the serenade also morphed into a different genre altogether over the past few centuries.

During this period [Renaissance] a wide variety of popular folk music appears to have been used in the serenade, and there is some evidence that art music must occasionally have been employed to this end. Because the serenade occurred out-of-doors, often below a lady’s window or balcony, instruments seem to have accompanied voices. During the second half of the sixteenth century the term serenata is found as part of the title for a few printed collections of art music. The earliest is Alessandro Striggio’s ‘L’aria s’oscura e di minute stele,’ designated a serenata in his Il Primo libro de madrigal a sei voci (1560). The piece consists of a polyphonic framework in the style of the contemporary madrigal, which serves to set the scene of everyday street life. Within this framework are preserved six folk tunes set in a more homophonic idiom.66

During the early 18th century in Rome, the serenade, or serenata, became a “public act calculated to strengthen alliances.”67 At this time, the serenata had evolved from a single person singing while accompanying himself on a stringed instrument, to a conglomeration of a procession and carnevale together. In a serenata dated August 1704 that was hosted by the Roman nobleman Urbano Barberini (the Prince of Palestrina) for Spanish delegates, and the French Bourbon court,

documentation for the spectacle surrounding Le gare festive is detailed and rich in imagery: A magnificent cortege entered the Piazza di Spagna, guided by three nautically-themed carriages, each gilded ship carrying brightly-costumed instrumentalists, soloists, and singers, the final coach driven by the bejeweled and costumed Prince Urbano himself. Unfortunately, yet perhaps

predictable, the moment of the serenata’s music making is not described in the same detail as the lively pre-concert buildup.68

The serenatas in this description have taken traits of both Carnevale and the public spectacle of a procession. Rather than the center of attention being a woman standing in her window, the attention has been placed on noble guests who “were strategically displayed beneath the balcony of the Spanish Palace, a space which remained illuminated throughout the performance,”69 placing them within the performance. The music was also changing from being performed by a single musician to an ensemble of musicians, but the setting was staying much the same from a vocal standpoint. “But the majority of the work was a vocal setting of a dramatic text in which solo singers (typically numbering two or three in a performance) were accompanied primarily by continuo instruments, with some arias containing violin or other obbligato parts performed by the orchestra’s soloists.”70 While the vocal aspect still dominated the serenata, the mandolin and lute had been replaced by ‘modern-day’ Baroque orchestral instruments. Another aspect that remained close with the original folk setting is the fact that, even with the huge public display, they were still “designed for one-time occasions.”71

At a time when many performances were moving to indoor theaters and courts, the outdoor setting is what separated the *serenata* from other musical works. “Shortly after the middle of the seventeenth century, vocal and instrumental works were being sung out-of-doors in conjunction with the celebration of important political or dynastic occasions. Generically, these were cantatas, but when performed outdoors at night, which was often the case, they were referred to as *serenate.*”\(^{72}\)

During the Classical and Romantic eras the *serenata* again went through a change. It became a multiple-movement work for a large instrumental ensemble. Mozart wrote a variety of serenades during the Classical era, and they became compositions for wind instruments with a bass. Many of the instruments utilized were able to be played while standing appropriate to the outdoor setting of the *serenata*. They also began to open and close with march-like movements giving the performers time to enter and leave the performance area. In the 19\(^{th}\) century, *serenate* again changed. They were found in an indoor concert setting, and contemporary composers of the time began writing serenades for string instruments only, such as Hugo Wolf’s *Italian Serenade* for string quartet.
Antonín Dvořák’s Serenade for Wind Instruments, Cello, and Double-bass in D minor, Op. 44, B. 77, is a 19\(^{th}\)-century example of what the *serenata* had become.\(^{73}\)

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Conclusion

An effort to draw a distinct line between folk music and the art music is clear in some other cultures is a challenge in Italy, in part because Florence was the birthplace of


\(^{73}\) See chapter 5 for analysis of Dvořák’s *Serenade for Wind Instruments, Op. 44, B. 77.*
western classical music. In Italy, and more specifically Florence, the art music grew from the folk music. Rather than two parallel genres that then cross or merge into each other, in Florence, one genre grows from the other all the while each retained some of its particular traits.

Rhythmic tendencies vary greatly across the country. In music of the northern part of Italy, the meter is in very strict time, and the farther south one travels, the more *parlando rubato* (robbed time) is found. The *parlando rubato* has a speech-like beat that is variable and this extends to music that is nonmetric. In Central Italy, the use of additive meters to fit the text of the song is used in addition to other complex forms of rhythm including binary and ternary subdivisions of the beat.

The connections between the folk music of Florence and art music are many while the differences are few. The setting as well as the audience is a main difference. Folk music was performed for personal enjoyment within its own social class, while art music was performed by musicians for the upper class. Folk music is an oral tradition and art music is written down and preserved for later use or as gifts to other countries. The instruments vary within the two genres with some juxtaposition. This can be seen within the context of the *canti carnascialeschi*. A significant difference between doing ethnomusicological research on folk music within the culture influenced by Florence and other indigenous cultures (such as Native American), is that western classical music emerged from the folk-music influences of Italy, and more specifically, Florence.
Chapter 4

Chapter 4 focuses on the theoretical aspects of Italian folk music, especially those prominent in Central Italy. Various scales, modes, instruments, and rhythms (as found in the salterello) will be discussed. Specific rhythmic folk songs, such as the tarantella and salterello, will be explored in their original folk settings as well as in movements in 19th-century symphonic and chamber literature with the same titles. Chapter 4 also will include a transcription of a stornelli I collected during my field work in Central Italy to show the reader an example of the different elements within the genre of song. A discussion of nationalism and exoticism will also be included to establish a better understanding of each composer’s perspective as related to the analyses in chapter 5.

The main difference between Italian folk music and the folk music of other cultures is the diatonic nature of the Italian folk music. As discussed in chapter 3, Central Italy was the birthplace and long-time center of art music; therefore, similarities can be expected between the two genres. One of the main differences between art music and folk music in Italy is the aural tradition associated with folk music. As noted in chapter 3, the geographical nature and location of Italy brought influences from both the European countries to the north of Italy as well as the Arabic countries to the south.

Musical styles and practices vary from those reminiscent of Austrian folk music to others resembling Arabic melismatic singing. Linguistic isolates, clearly related to traditions outside
Italy, add to the variety: Albanian (in Calabria, Basilicata, and Sicily), Greek (in Apulia and Sicily), German (in Alto Adige, Trentino, and Veneto), Provençal (in Piedmont), and Catalan (in Sardinia). In these musical areas, little in the way of syncretism or acculturation has occurred. The Italian peninsula is thus a mosaic of local traditions, confined at times within a region, town, or family.\textsuperscript{74}

Despite the lack of acculturation throughout the various regions of Italy, there has still been some absorption of different aspects of music from other areas. This has happened over the years with trade routes and seasonal migrations of workers. Although there are geographical boundaries that prevented complete acculturation, they did not prevent adoption. It was typical for the shepherds of Abruzzi to take their herds and products over the Apennine Mountains and head southwest to Naples for the winter. They would take their zampogna and music with them and bring back some Neapolitan characteristics to their music when they returned to Abruzzi the following spring.\textsuperscript{75} There are certain aspects of this melding of music within the central regions of Italy that have become identifiable characteristics of the region.

**Tonal Characteristics**

The tonal characteristics of the folk music in Central Italy have taken on aspects from the surrounding regions to form a unique style. As discussed in chapter 3, the stornelli is a typical type of lyric song found in Central Italy, and it is usually sung in a monophonic manner by one or more singers with instrumental accompaniment. Occasionally there are songs in which the singers will harmonize with each other.


\textsuperscript{75} See Appendix A.
Common intervals heard in these lyric songs are “perfect fourths, minor thirds, and major seconds, and the performance ends in unison.”\textsuperscript{76} However, rather than the harmonies being the most important aspect of \textit{stornelli}, it is the poetic aspect that dominates the genre. Like many other vocal songs of the folk nature, \textit{stornelli} consist of a narrow range making it easily executable by an untrained vocalist – usually within an octave, step-wise motion or small leaps, diatonic in nature with little chromaticism, sections of melismas, and sections of \textit{rubato} or \textit{parlando rubato}.

The oral repertoires of Italy may be conceived as a tonal continuum. At one end, and by far the most conspicuous, are melodies that function according to the principles of classical functional harmony; at the other is music whose tonal material is organized into a variety of modal scales. Tonal melodies have a clear tonal center (or tonic), a dominant, and a leading tone (which seldom moves forcefully to the tonic). Neither vocal nor instrumental music in oral tradition follows the tempered scale, except in the case of instruments with mechanically fixed sound production: the accordion and its humble relative the \textit{organetto} (small diatonic accordion), which has gradually replaced bagpipes in many area.

Most of the nontempered diatonic scales in Italian folk music resemble the major scale. In modal tunes, there is always a tonal center of sorts, though functional notes such as the leading tone or the subdominant may be absent. Occasionally, ‘exotic’ features occur, such as a Lydian scale, often limited to the pentachordal series Db – Eb – F – G – Ab in the Neapolitan area or, in Sicily, modal formulas reminiscent of the tetrachord of Middle Eastern classical music.\textsuperscript{77}

This lack of a distinctive tonal characteristic within Central Italian folk music makes it difficult to distinguish from art music, but it also makes it easy for composers to utilize the folk songs within their larger works.

Instrumental Characteristics

The characteristics of some of the instruments specific to folk music in Central Italy can be reproduced within a symphonic setting. One characteristic is the drone produced by the *zampogna*, as well as the crank organ, and *organetto*. *Zampogna*, or bagpipes, contain two or more drone pipes that are often tuned to the intervals of a fourth or fifth. The traditional *zampogna* is performed outdoors because of the volume of the instrument; however, there are also kitchen bagpipes that are smaller and usually for personal practice. The *zampogna* is still very much unchanged from its conception hundreds of years ago. In the Lazio region:

tipo di zampogna usata e presenta più accentuate caratteristiche di arcaicità sia nell’organologia che nei repertori. Gli strumenti, anticamente costruiti da artigiani locali, sono oggi acquistati nella Val di Comino ma vengono poi completamente rivisitati dai suonatori, che vi montano ancie semplici caso eccezionale nel territorio laziale - e li equipaggiano con grossi otri di pelle di capra. Gli zampognari dell’alta Valle dell’Aniene amano anche decorare le canne dei loro strumenti con applicazioni di bulloni metallici tra i fori digitali. Ma il massimo della fantasia e dell’abilità serie di punteruoli, tenuti insieme da un telaio appeso ad una della canne. Costruito generalmente in osso, inciso e scolpito, l’oggetto reproduce motivi e forme tradizionali, spesso antropomorfe, che gli conferiscono un particolare significato magico-protettivo. Ad un tale impianto artigianale si affianca un repertorio musicale composto di balli e lunghe suonate, rimasto ancora oggi impermeabile ai mutamenti e alle influenze esterne.\(^{78}\)

the type of bagpipe used presents the most prominent features of archaic organology in the repertories. The instruments, originally built by local craftsmen are purchased today in the Val di Comino are then completely revised by the players, and equip them with

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\(^{78}\) Ambrogio Sparagna and Roberta Tucci, *La musica popolare nel Lazio* (Rome, Italy: Master Print s.r.l., 1990), 62.
thick skins of goat skin. The pipers of the high valley of the Aniene [region within Lazio directly east of Rome] also like to decorate the barrels of their instruments with applications of metal bolts between the finger holes. But the maximum of the fantasy and ability is a series of awls, held together by a frame to one of the hanging rods. Built generally of bone, etched and carved, the object reproduces motifs and traditional forms, often anthropomorphic, which give it a particular meaning of protective-magic. Such a system is accompanied by a musical repertoire consisting of dances and long play, still remains impervious to changes and external influences.  

The *zampogna* remains unchanged in both the materials as well as the execution of performance. Because of the nature of the instrument, one cannot articulate as with other instruments. There is no way to stop the air with the tongue because it is all in the bag portion of the pipes, so the piper will use special techniques when wanting to play repeated notes or accented notes. There are a wide variety of grace notes that the piper can use to accomplish this.

One of the easiest and most common types of articulation a piper can use is the upper-neighbor-tone grace note. This requires the simple lifting of the finger above the open tone hole. To become more ornate the piper will add more notes to the grace-note figure. Another technique is called *acciaccare*, or to crush. This technique will be seen in the bassoon line of Tchaikovsky’s *Capriccio Italiano* as discussed in chapter 5.

The *zampogna* has some similarities with the modern-day bassoon, which contributes to the way certain composers used it in their works containing Italian folk songs. One similarity is the double reed, although the *zampogna* utilizes a capped double reed, in which the reed is not exposed, while the bassoon’s is uncapped, or exposed. The double reed gives the instrument an unusual timbre. The low range of the modern-day

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79 Translated by author.
bassoon (the same version of the instrument utilized within the compositions that are investigated in this research), when played simultaneously with another bassoon, offers a quality to the sound that is similar to the drone of the zampogna. The bagpipes were also one of the first folded-bore woodwinds, making it a possible predecessor to the modern-day bassoon.\textsuperscript{80}

The zampogna was a common folk instrument throughout Central Italy and has remained so in the more rural regions even today, although in the more populated areas, it has gradually been replaced by the organetto. In Abruzzi the shepherds would use the instrument while in the mountains herding their flocks, both for communication with other shepherds as well as to pass the time. During the winter months the shepherds would take their flocks down from the Apennine Mountains and go to warmer areas such as Naples. These shepherds brought their music as well as their flocks with them.

Appendix A contains a typical song performed by Abruzzese pipers while in Naples. Notice the gracenote techniques in the written-out music. When not being performed in the hills, the zampogna is often played with one or more ciaramella, a single-reed aerophone.

“Le ciaramelle hanno un repertorio estremamente arcaico, legato al ballo (saltarello) e alla ritualità tradizionale per il matrimonio (sonata per la sposa).”\textsuperscript{81} [The ciaramellias have a repertoire that is extremely archaic, that are tied to dance and traditional wedding rituals (song for the spouse).]\textsuperscript{82} The ciaramella is often performed in

\textsuperscript{81} Ambrogio Sparagna and Roberta Tucci, \textit{La musica popolare nel Lazio} (Rome, Italy: Master Print s.r.l., 1990), 30.
\textsuperscript{82} Translated by author.
an ensemble of 2 or 3 of the same instrument usually outdoors because of the loud volume. The role of the ciaramella is usually melodic when playing with a zampogna.

The organetto, also known as the diatonic accordion, is a stereotypical instrument when thinking of Italian folk music. It is commonly used to accompany dancing, and specifically the salterello.

The organetto in Ciociaria, oltre che ad accompagnare il canto, è utilizzato soprattutto per la musica da danza ed in particolare per il saltarello. Di quest’tipo di danza, eseguita a una o più coppie miste, esistono numerose varianti ed ognuna presenta particolarità specifiche. Durante il periodo estivo si organizzano un po’ dovunque gare di organetto in cui i concorrenti hanno, in genere, l’obbligo di eseguire due brani: il primo a piacere (può essere una canzone tradizionale, una polka, un valzer, etc.), l’altro deve essere sempre un saltarello.83

83 Ambrogio Sparagna and Roberta Tucci, La musica popolare nel Lazio (Rome, Italy: Master Print s.r.l., 1990), 83.

Of the same type of dance, performed by one or more mixed couples, there are many variations and each has specific peculiarities. During the summer time we organize small accordion competitions in which the competitors have, in general, the obligation to execute two songs: the first to (his/her) taste (this may be a traditional song, a polka, a waltz, etc.), the other must always be a salterello.84

84 There are various ways of spelling salterello, including saltarello, depending on the author. I use salterello unless quoting another source.

The organetto in Ciociaria [the area directly to the southwest of Rome in the Lazio region], as well as to accompany the singing, is used mainly for dance music and in particular for the salterello.85

85 Translated by author.

The organetto is used both in a virtuosic manner as well as an accompanimental one. Similar to the zampogna, the organetto contains a chamber in which the air is stored, and the compression of this chamber creates a bellows and pushes the stored air across cane or reed-like sections to create a vibration and produce the sound. Because of the bellows, the organetto also has a drone sound underneath the melodic line, though it is
not as pronounced as with the zampogna. Another instrument in Italy also called an organetto is the portable organ – an instrument used in Italy during the Renaissance. The sound is produced by a hand crank or foot pedal. This type of organetto is referenced in chapter 5. Both types of organetti have drone intervals that are closer together than the zampogna. Instead of intervals of fourths and fifths, they are closer to seconds and thirds.

Dances

A common dance found in the Tuscany, Lazio, and Abruzzi regions of Central Italy is the salterello. It is known by many variations of the name including salterella, saltarella, savatarelle, ballerella, and stuzzichetto. These are all peasant dances typically in a quick 3/8 or 6/8 meter; however, they can also be performed much slower. There is a distinguishable rhythmic quality to the dance that includes constant eighth notes in compound meter, with the occasional quarter-note/eighth-note interruption that potentially coincides with a leap in the dance steps. There is a strophic vocal part and accompaniment from the organetto (diatonic accordion), friction drum, and other rhythmic instruments such as the castanets.

It is believed that the salterello and the tarantella are related. The tarantella is a fast dance in 6/8 time whose name comes from the English word tarantula. The tarantella was traditionally performed when a person was bitten by the spider in Southern Italy. Women were typically the ones that were bitten, and it was common for the bite to cause hysteria and psychotic behavior. “After the ‘poisoning,’ townspeople and a few musicians with a fiddle, guitar, accordion, and a frame drum (tamburello), produced
excited and incessant music from which the *tarantella* supposedly originated. The patient danced to the music until she went into a trance, collapsed on the floor, and recuperated.\(^8^6\) The *tarantella* dance is most popular in Sardinia but is common throughout Central and Southern Italy also. Both dances include a quick and jumping dance style. The *salterello* is the Central Italian version of the *tarantella* and contains many of the same elements – so much so that they are hardly distinguishable apart from the region in which the dance is performed.

The *salterello* can be found in a manuscript, written as early as the late 14\(^{th}\) century in Tuscany, that is now housed in the British Library in London. “The saltarellos consist of several repeated strains, each with a first and second ending (marked ‘aperto’ and ‘chiuso’ in the manuscript).”\(^8^7\) Figure 5.1 is from a Tuscan manuscript compiled in the late 14\(^{th}\) century and is typical of the rhythmic and melodic styles common to the dance.

![Figure 5.1 - Saltarello, GB-Lbl Add. 29987](#)

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The single-line melody has a range of less than an octave, and it generally moves in stepwise motion with a few leaps. The eighth note is constant giving a solid pulse, allowing for the dance steps to move rhythmically with the melody. The musicians would have improvised over the given salterello melodic line creating a complex, light, and lively dance, turning it into a polyphonic composition.

This frantic rhythm is the main distinguishing rhythm that can be identified as an Italian folk rhythm. Similar to the tonalities found in Central Italian folk music, the rhythms are also similar to western classical music in all of the various forms. As will be noted in chapter 5, there are two instances in which a composer names a movement or section of his larger 19th-century symphonic work a salterello. Tchaikovsky uses it in its original form – in 6/8 time, while Mendelssohn writes his dance in 4/4 time, having triplets written over straight eighth notes.

**Transcription**

In my field work in to Italy I had the opportunity to record a stornelli.\(^{89}\) The context in which the recording took place was fairly similar to when and where stornelli will be sung today, except for the fact that it was scheduled. I asked some of the Italian classical musicians with whom I had been performing to sing for me so that I could record it. The evening of the recording was following our final concert in the Italian opera and orchestra festival. We were a group of about 20 people sitting outside of the only bar in Viterbo that was open because it was August 15, which is a national holiday. Like any other national holiday in Italy, the whole city had been shut down all day, and

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\(^{89}\) See chapter 3 under “Folk Music Poetry” for a description of stornelli.
most people stayed home with family except to attend the performance. It was about one o’clock in the morning, and there were 5 empty bottles of wine on the 3 tables we had moved together, and more wine was on the way. I asked my flute-playing friend if he could sing some stornelli for me because his English was good making it easier for me to communicate with him. However, as with most of my informants, the group performing for me that night shared the attitude towards Italian folk music that is discussed in chapter 2 – they prefer classical music.

There was much discussion among the Italians as to which stornelli they would sing. The majority of the Italians were from Central or Southern Italy, so the dialect was an issue. The two main informants were both students at the Conservatorio de Santa Cecilia in Rome so a stornelli in the Roman or Lazio dialect was decided upon. Most everyone there knew it except for the four people from Florence. The stornelli they sang for me is “La società dei magnaccioni,” and it is a good example of the style of a song of that nature. “The Italian tradition contains metric music in strict time or parlando rubato ‘robbed speaking’ (with speechlike, variable beat) and nonmetric music.”

“La società dei magnaccioni” has sections in both strict time as well as parlando rubato. One interesting thing that they did was to pinch their Adam’s apple and shake it when they were singing long notes to create a wide vibrato. In the transcription I wrote the word “throat” whenever this occurred. There are some lexibles in a few places where the singers were mimicking instruments. The beginning is a good example: ba ba ba boonsee boonsee boons, etc. Everyone was clapping their hands on the beat as seen in the second

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90 The informants from Florence were also from a higher socioeconomic status. In Italy, the “rich” people do not speak in dialect although they understand it. They consider it a lower-class or peasant language.

staff of the transcription. The clapping would stop during the rubato portions as well as the speaking portions. In certain sections that are marked “spoken time,” the section has been taken out of tempo and is more similar to natural speech although still sung with pitches. In the final measure of the song, the * means a whistle going up in pitch, and the ** is a ‘raspberry’ or ‘spit’ in place of a ‘stinger’ in the instrumental part.
La società dei magnocciioni

Musicians from Tuscia Opera Festival, Viterbo, Italy

Field Transcription - August 2012

Allegro

Hand Claps

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75  |  pia - ce de la - vo - rò.  
    |  Os - ò! 
79  |  Por - te - ceun ar - tro  
    |  Il - tro 
83  |  che nun te pa - ghe - re - mo. 
87  |  pe - rò se lo be - ve - 
91  |  mo em - bé em - bé che c'è. 
95  |  Stringendo a tempo, sing 
    |  E quan - d'èr vi - noem - bé s'ar - ri - vager goe - cioem - bé 
99  |  ar gar - ga - roz - zoem - bé me faun pi - roz - zoem - bé
La società dei magnaccioni

Finarmente 'na canzone romana
La società dei magnaccioni
Fatece largo che passamo noi sti giovanotti de sta Roma bella
semo ragazzi fatti cor pennello
e le ragazzie famo innamorà
e le ragazzie famo innamorà

Ma che ce frega ma che ce importa se l'oste al vino ci ha messo l'acqua
e noi je dimo e noi je famo c' hai messo l'acqua e nun te pagamo ma però
noi semo quelli che j'arisponnemo 'n coro
e mejo er vino de li Castelli de questa zozza società
E si per caso la società more se famo du' spaghetti amatriciana
bevemo 'n par de litri a mille gradi
s' ambriacamo e 'n ce pensamo più
s' ambriacamo e 'n ce pensamo più

Che ciarigrega che ciarimporta se l'oste al vino....
Ce piaceno li polli l'abbacchi e le galline
perché so' senza spine e nun so' comme er baccalà
la società dei magnaccioni, la società della gioventù
a noi ce piace de magnà e beve e nun ce piace de lavorà
Oste!
Portace 'nartro litro che mò ce lo bevemo
e poi jarisponnemo: "Embe, embe? Che c'è "
E quando er vino embè c'iariva ar gozzo embè
ar gargarozzo embè ce fa 'n ficozzo embè
pe' falla corta pe' falla breve
mio caro oste portace da beve da beve da beve olè!92

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92 A footnote was included with the original text that stated that this stornelli is best sung a little drunk.
The society of one who lives on the earnings of a prostitute

Make room because we these young men are passing through this beautiful Rome
We are young men made for the brush
And the girls make us fall in love
And the girls make us fall in love

But who gives a damn and who cares
If the host has put water in the wine
And we (will) tell him and we (will) convey that you have put the water (in the wine) and
we are not going to pay you, but instead
We are those who are going to respond as a choir
The wine of the “Castilla” is better than this damn society
And if by chance the society should die we shall make spaghetti (alla) amatriciana
We (will) drink (at least) two liters (of strong wine)
We (will) get drunk and (therefore) we are not going to think anymore
We (will) get drunk and (therefore) we are not going to think anymore

That (which) makes us merry and that (which) we care (is that) the host (gives us) the wine…
We like the poultry, lambs, and hens
Because they are without (fish) bones and are not like the baccalà
The society of the pimps, the youth society
(to us) we like to eat and drink and we don’t like to work
Host!
Bring another liter that we will soon drink it
And then we (shall) respond: and then, and then? What is there?
And when the wine comes to us in a pitcher and then
(by) swallowing it (will) create a bump and then
To make it short (and) to make it brief
My dear host bring us (something) to drink, to drink Olè!  

Translation by Ernesto Pellegrini.
After the group sang “La società dei magnaccioni” they decided to sing another song. As with the first, I did not know what they were singing. The main informant for this portion of the project had to send me the lyrics of the first song so they could be translated. The second song, I discovered, was not a “folk song” at all, but rather a lyrical Neapolitan song. “Rarely shared at the national level, folk song(s) in Italy never became a national symbol. Instead, during the second half of the nineteenth and part of the twentieth century, opera and so-called Neapolitan popular song served such purposes.”

The second song was “O sole mio,” which was composed in 1898 and has been recorded by famous artists such as Luciano Pavarotti. As such, it is not relevant to this study. By the end of the second song, the police had requested we stop because it was a holiday. On non-holidays the singing likely would not have been an issue. I have discovered through my field research that, when some Italian men have had a little too much to drink, instead of getting in fist fights, they walk down the streets arm in arm singing various stornelli at the top of their lungs.

Nationalism and Exoticism

The concepts of exoticism and nationalism have been explored by anthropologists and ethnomusicologists for decades. In the book *Music as Culture*, Marcia Herndon and Norma McLeod define the nature of ethnomusicology as consisting of the exotic:

Almost all definitions of such earlier studies indicated an interest in the ‘other’ kind of music. Most early definitions [of ethnomusicology] involved geographic concepts, and were rather

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selective. Bingham suggested that exotic music should include primitive, oriental, and the music of Dalmation peasants. The assumption of all of these definitions is that ethnomusicology confines itself to the study of musics other than that of the fine art system which developed in Western Europe and spread throughout the industrial world.\footnote{Marcia Herndon and Norma McLeod, \textit{Music as Culture} (California: MRI Press, 1990), 12.}

The inclusion of the various cultures that constitute Western Europe as a field of study for ethnomusicologists began to transform in the 1980s and 1990s, as colonialism and “othering” fell out of favor. Currently, the term “exoticism” takes on a broader definition that explores the music of cultures other than one’s own, which can include the folk music of Western European cultures. Although in the 21st century the term “exoticism” is considered outdated and tends to be avoided due to the negative connotations it brings by including words such as “primitive peoples,” it is necessary to include it in my study to better understand the treatment of the composers’ use of Italian folk music, as well as its opposite, nationalism.

Nationalism was brought to the forefront during the 19th century in Europe along with the “ideals of Romanticism and Liberalism.”\footnote{Steven Cornelius and Mary Natvig, \textit{Music: A Social Experience} (Boston: Pearson Education, Inc., 2012), 100.} In the 19th century, across Europe, new political allegiances were formed. The Italian peninsula, which before 1861 was governed by a collection of city-states, united to form a constitutional monarchy in 1870. Germany was united the following year. These large countries (as well as the long-united England and France) dominated the era’s international politics and artistic movements. Increasingly, however, less powerful ethnic groups and/or nation-states – such as the Czechs and Bohemians, Norwegians and Danes, Poles, Hungarians, and Russians – sought to expand their influence. The political
movement associated with these ideas became known as nationalism.  

In music,

nationalistic composers strove to write music that highlighted and represented their heritage. To achieve their goals, composers often used folk melodies (or newly composed ‘folk-like’ melodies) and folk-dance rhythms. Sometimes composers sought to tell a story with their music. In the orchestral repertoire, this led to the development of the symphonic poem.  

Ottorino Respighi is one of the most popular composers of the symphonic poem, and his use of Italian folk music within his works is an excellent example of nationalism.

Conclusion

The various scales, modes, and rhythms found in Central Italian folk music have few differences from what is heard in western classical music. A distinctive rhythm can be used to identify the Central Italian dance, the salterello, but there are no unusual rhythms or use of quarter tones as with other types of traditional music from other cultures. There are a few instruments such as the zampogna and organetto that are specific to Central Italian folk music that are still used today. In chapter 5, certain aspects of these native instruments can be detected in the bassoon line of some 19th-century symphonic and large chamber works.

“La società dei magnaccioni” is an excellent example of a stornelli that incorporates the various aspects of the specific genre when found in Central Italy. The

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text is about everyday life and does not contain a refrain but is ‘through-composed,’ the melodic range does not go beyond an octave, and where there are leaps, they are small. “La società dei magnaccioni” contains sections of *parlando rubato*, which will also be seen during the analysis of various pieces in chapter 5. The concepts of nationalism and exoticism are relevant to the analysis in chapter 5 because they relate to the way each composer approached their perspective work.
Chapter 5

Chapter 5 introduces the 19th-century symphonic works and one serenade that I have chosen to analyze to ascertain whether they have a connection to Central Italian folk music. The bassoon lines in the pieces have been analyzed for scales, modes, intervallic relationships, melodic shape and lengths, and specific rhythms that are associated with Central Italian folk music. Evidence from primary and secondary sources has been included to provide evidence that Italian folk music was on the mind of the composers during the writing of the pieces.

This study looks at the bassoon parts in a variety of pieces that contain or were influenced by Italian folk music either by implication of the title, musical terms, or as indicated by the composer. Mendelssohn’s Symphony no. 4, Tchaikovsky’s *Capriccio Italiano*, and Sibelius’ Symphony no. 2 will be examined. These pieces are significant because the composer (a non-Italian) has professed through letters, or the title of the piece, that the works were influenced by the Italian culture either before or at the time of composition. Each of these composers’ treatment of exoticism has been studied through theoretical analysis and primary sources such as personal letters. Dvořák’s Serenade for Wind Instruments, Cello, and Double Bass in D minor Op.44, B.77 is included in this chapter representing the continuation of the evolution of the *serenata* as noted in chapter 3. I have also studied the nationalistic tendencies of a non-operatic Italian composer of the 19th century, namely Ottorino Respighi. While 19th-century Italy is not known for its
symphonic composers, Respighi’s tone poems, including his "Roman trilogy": *Fountains of Rome* (*Le fontane di Roma*); *Pines of Rome* (*I pini di Roma*); and *Roman Festivals* (*Feste romane*), has provided additional insight. The hope is that, through the study of the bassoon parts in these select works, the reader will be able to transfer a similar analysis to other appropriate works.

The order of the discussion is random. I began with Respighi because of his Italian heritage and to establish a foundation for the analysis of the composers following him. I followed with Tchaikovsky due to the fact that I had performed *Capriccio Italiano* in Italy during the summer of 2012, and it was recommended as a piece to include in this analysis by Italian Maestro, Stefano Vignati. The Mendelssohn and Sibelius are included after Tchaikovsky with Dvořák’s serenade ending the discussion.

Ottorino Respighi (1879-1936)

Ottorino Respighi was born July 9, 1879, in Bologna, Italy. After studying violin and viola at the *Liceo Musicale* in Bologna from 1891 – 1901, he moved to Russia and played in an orchestra while studying composition with Rimsky-Korsakov. In 1906, Respighi moved back to Bologna and began transcribing early music from the 17th and 18th centuries while continuing to play in orchestras and composing. In 1913, he moved

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99 Maestro Stefano Vignati is the conductor for the International Lyric Academy in Rome, which is the opera festival I perform with during the summer.
to Rome and obtained a post as professor of composition at the *Liceo Musicale di Santa Cecilia*.¹⁰⁰

During a time in Italy when opera was the favored genre, Respighi was composing mostly songs and symphonic poems.

Ottorino Respighi (1879-1936) is unquestionably the best known and most performed Italian composer since Giacomo Puccini and the most prominent non-operatic Italian composer since Antonio Vivaldi. Yet when compared to other composers of his stature, relatively little has been written about the man and his music, and much of what has been written is often highly critical or condescending.¹⁰¹

His love of early music greatly influenced his compositions as will be seen in the following analysis of his “Roman Trilogy.” A close friend of Ottorino’s widow stated, “Respighi was a cosmopolitan spirit with an enormous cultural knowledge. Alone what he has done in the field of ancient music is with no precedence.”¹⁰² Respighi’s compositions are excellent examples of nationalism, yet at the same time Respighi did not become involved with the political happenings in his home country. Some people are still hesitant to perform the works of Respighi because of his supposed support of Mussolini, although Respighi did not seek out the approval of the Fascist community. If anything, Respighi did not like and was intimidated by Mussolini, and repeatedly turned down invitations to the Duce’s home.

Respighi had the misfortune of living during the Fascist era in Italy, and the regime sometimes found it useful to exploit his music

¹⁰² Adriano Zürich, e-mail message to author, April 30, 2013.
for political purposes. Many writers who survived the era were unable to disassociate the music from the politics and thus have judged his music with an intense bias. The perceived association of Respighi’s music with Fascism has strongly coloured critics’ and historians’ evaluation of the man and his music, even beyond the end of the twentieth century.\textsuperscript{103}

But, due to the nationalistic nature and wide-spread popularity of Respighi’s works, Mussolini utilized them in his politics, leaving a bias towards the music a century later.

The first of Respighi’s Roman tone poems, \textit{Le fontane di Roma} was composed in 1916, years before Italian Fascism, and his second, \textit{I pini di Roma} was composed in 1924, before the party gained power. \textit{Feste romane} was composed in 1928, after the rise of Fascism, but the piece was more a reflection of Respighi’s own sense of nationalism which “made him susceptible to the Fascist glorification of the past.”\textsuperscript{104} It is said that, “immediately after completing \textit{Feste romane} in 1928, Respighi turned away from nationalistic subjects and bombastic writing and toward the influences of Gregorian chant, early Italian music, and song.”\textsuperscript{105} I will show that the influences of Gregorian chant, early Italian music, and song are, in a large part, what make up \textit{Feste romane}.

\textbf{Le fontane di Roma (1916)}

Respighi composed \textit{Le fontane di Roma} three years after moving to Rome. Each movement is named after a different Roman fountain at various times of the day. Each

movement is *attacca* into the next making it a seamless symphonic poem. *Le fontane di Roma* calls for two bassoons. The first movement is “La Fontana di Valle Giulia all’alba” (The Fountain of the Valle Giulia at Dawn) and is a short lyrical movement with a minor melody that is passed through solo instruments in the winds. There are some characteristics of Central Italian folk songs within this melody, including the melismas and the slight *rubato* along with a narrow melodic range making it easily executable by the voice. These are all typical characteristics of *stornelli*, the Central Italian version of a lyrical ballad that is discussed in chapter 4. When the bassoon line enters for the second time at measure 14, the first and second bassoon are playing in 6ths, an interval common in English folk songs more so than in Italian folk songs.

Figure 5.1 – mm. 14-15.\(^{106}\)

At measure 19, the first bassoon has the solo line with the melismatic passages and *rubato*. The melismatic tendencies as well as *rubato* are common characteristics of Central Italian *stornelli*. The narrow range of the melodic line is another indication that this is based on a *stornelli*. This short movement contains only a few elements of Central Italian folk music within the bassoon line, which only plays 15 measures.

Figure 5.2 – mm. 19-21.\(^{107}\)


The second movement, “La Fontana del Tritone al mattino” (Triton Fountain in Early Morning), is at a quick tempo in 3/4 with 6 measures in 4/4 time. The bassoon lines are also very limited in this movement. When they are playing, the two bassoons are either in unison, thirds, fourths, or fifths, held out for a number of beats. The bassoon line looks like it might be mimicking the drone of the zampogna, or playing a simple step-wise melodic motion that is also commonly played by the zampogna.

The third movement, “La Fontana di Trevi al meriggio” (Trevi Fountain at Midday), opens with the two bassoons and English horn beginning the melody on the last beat of the second movement. The bassoons are playing in octaves or unison, still in 3/4 time. Similar to the second movement, the third is in a quick tempo in 3/4 time with a small section in 4/4. Although the bassoons have many sustained intervals that are commonly found with the drones of the zampogna, there is little in this movement that leads one to believe that Respighi incorporated folk melodies or attempted to capture the sound of folk instruments.

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The fourth and final movement is “La Fontana di Villa Medici al tramonto” (The Fountain of the Villa Medici at Sunset), and it begins in 4/4 time. The tempo is much slower due to a ritardando at the end of the third movement bringing it into a section with the tempo marking of calmo. In this movement, similar to the first and second, the bassoons’ role is very limited. The bassoon only plays 9 measures in the entire movement, and these are inconsequential to this study. Overall, La fontane de Roma is more of a sound painting, than a work that clearly features traits of Italian folk melodies.

I pini di Roma (1924)

By the time Respighi composed I pini di Roma, the second of the trilogy, he had been living in Rome for 11 years, and his incorporation of Italian folk melodies becomes more prominent. I pini di Roma utilizes the contrabassoon as well as the first and second bassoons. In correspondence with Adriano Zürich, a close friend of Respighi’s wife from 1977 until her death in 1996, I was given the titles of two nursery-rhyme songs that Ottorino included in I pini di Roma. The first is “Madama Doré” and the second is “Girotondo” ("giro giro tondo, casca il mondo"), “which I both sang myself at school when I was a boy.”

The first movement, “I pini di Villa Borghese” (The Pine Trees of Villa Borghese), is in 2/8 time and has a tempo marking of quarter note = 92. It opens with many flourishes in the strings, harp, upper winds, piano, and celeste. When the bassoon enters with the pick-up to measure 10, it is playing the melody with the clarinet. The contrabassoon line is not included in this analysis except to reinforce certain aspects of drone-like figures.

Adriano Zürich, e-mail message to author, April 30, 2013.
bassoon part is in the upper register of the instrument’s range written in tenor clef, reaching up to a high D. The melody has many characteristics of a Central Italian folk song. For example, the intervallic relationships between the first and second bassoon lines stay within a 6\textsuperscript{th}. In measure 11, the bassoon line has triplet sixteenth notes, which could be interpreted as a melismatic figure. The melodic line is only four measures long, and it repeats itself. I have identified this opening folk tune to be “Madama Doré,” one of the two nursery rhymes Adriano Zürich sang as a child.\footnote{Adriano Zürich, e-mail message to author, April 30, 2013. This information has been confirmed through a YouTube link Zürich sent me in his email message: http://www.youtube.com/watch?v=MbJ1EZu0SLM}

In measure 45, the bassoon line has a sixteenth-note pick-up to an eighth-note downbeat, mimicking the bass line of a plucked string instrument, such as a mandolin or lute. Beginning in measure 91, both bassoons are playing the non-ornamented melody in unison while the upper winds and strings play an ornamented version. In measure 162, the bassoons are in thirds playing downbeat eighth notes leading into successive eighth notes in measure 166, again possibly mimicking a mandolin. In measure 170, or rehearsal 8, the bassoons have a new melody, which Adriano Zürich identified as “Girotondo.”\footnote{Ottorino Respighi, I pini di Roma (Milan: G. Ricordi & C., 1925).}

See figure 5.6.

\begin{figure}[h]
\centering
\includegraphics[width=0.8\textwidth]{figure5.5}
\caption{Figure 5.5 – mm.10-13.\footnote{YouTube link from Adriano: http://www.youtube.com/watch?v=2zkX803gFZ4.}}
\end{figure}
The bassoons are playing in unison in the highest range of the instrument. This melody continues in a very fast tempo until the end of the movement. After listening to and analyzing “I pini di Villa Borghese,” I believe that the entire movement is a presentation of and variations on different nursery-rhyme tunes.

The second movement, “Pini presso una catacomb” (Pines Near a Catacomb), is *attacca* from the first, but is in a tempo marking of *lento*, quarter-note = 50 in 4/4 time. The first bassoon enters in measure 13 with a solo melody line that doubles the first flute, as seen in figure 5.7. The melody is in the Dorian mode with a lowered 3rd and 7th around C, with a very narrow range extending a minor seventh. This melody is similar in style and character to a Gregorian chant with the melismatic features being accentuated with the triplet figures.

Figure 5.6 – mm. 170-181.115

Figure 5.7 – mm.12-16.116

In measure 29, both bassoons enter playing at the octave with a similar melodic line as in measure 13. The melody moves primarily in a step-wise motion, and stays within a minor seventh. In measure 39, the bassoon line switches from a slow melodic figure to the sixteenth-note figure that was introduced in the beginning of the movement by the majority of the orchestra. The two bassoons are playing together in the interval of a fifth. In measure 48, the bassoon line becomes long tones in unison, simulating a drone as the piece recedes from the climax in measure 39, and slowly dies out, one bassoon at a time. The last four measures of the movement use the bassoons in unison with the contrabassoon sounding an octave lower with the initial chant solo line, transposed to a different key. The end of the second movement is *attacca* into the third, “I pini del Gianicolo” (The Pines of the Janiculum).

The Janiculum is the second tallest hill in Rome on the western side of the city, where it is believed that Saint Peter was crucified. The bassoon part in this movement is limited and inconsequential for this study. The bassoon only plays 11 measures of the entire movement, and these are half notes, or whole notes tied together. The melody line is more similar to a lyrical aria than to a folk song.

Once again *attacca* is used to enter the fourth movement, “I pini della via Appia” (The Pines of the Appian Way), written in *tempo di Marcia* in 4/4 time with the quarter note at 66. Appian Way is one of the oldest and most important roads in Rome, with the main part being constructed in 312 BC, heading south out of the city. This was the road that the soldiers took leaving and coming back to Rome during times of war. The
movement starts out with a dynamic marking of ppp. When the bassoon enters in measure 26 at a marking of p, its figure is similar to the melodic line of a zampogna with grace notes being added, mimicking the unique articulation style of the zampogna, which originally was an instrument of war. In measure 33, the first bassoon line has a fanfare figure with the second horn, while the second bassoon has a quarter-note figure alternating from low Bb and F, mimicking the sound of the soldiers marching on Appian Way. In measure 43, the first bassoon takes up the quarter-note figure as the piece builds in dynamics and intensity, continuing to the end of the piece when the troops make it back to the city of Rome.

Figure 5.8 – mm. 33-36.  

The first two pieces of Respighi’s trilogy contain much more sound painting than folk songs, with the exception of the nursery-rhyme tunes in the first movement of I pini di Roma. The bassoon line usually takes the role of a melodic instrument in this work more so than imitating folk instrument roles.

_Feste romane (1928)_

When Respighi composed _Feste romane_ in 1928, the third and final work of his “Roman Trilogy,” he had been living in Rome for 15 years. Each movement of _Feste romane_ is based on a Roman festival, however, Respighi chose festivals that are lesser

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known than the common ones. Rather than Carnevale, Maggio, or Saturnalia, Respighi used L’Ottobrata (Harvest of October) and La Befana (Epiphany) as his inspiration. 

Feste romane shows Respighi’s greater inclusion of folk melodies and other folk traits than in the first two of the trilogy, while still maintaining the genre of symphonic poem. Similar to Le fontane de roma and I pini di roma, each movement is tied attacca into the next. The bassoon part in Feste romane is much more significant than in the first two pieces of the ‘Roman Trilogy,’ as is the orchestration, and includes the use of the contrabassoon along with the first and second bassoons. In this piece, Respighi not only writes for buccine, an ancient instrument, but also a mandolin and an organ.

The first movement, “Circenses” (Circuses), takes place at the Circus Maximus during the time of the emperor Nero. The opening represents the ancient gladiators battling wild animals in the arena with ancient Roman trumpets (buccine) suggested in the score. For the first 50 measures of the piece, the bassoon is sustaining a low Eb for most of the time, while the buccine plays its fanfare.

In measure 51, the first and second bassoons are playing in thirds, which is a common interval in Central Italian folk music, but here it is representing the heavy footsteps of the wild animals entering the arena. In measure 57, the bassoon has a two-bar section of melody that is similar in style to a Gregorian chant, representing the Christians that are coming to the arena to fight the animals and be executed by the pagans. The chant-like melody and the roaring animals alternate in the bassoon line until measure 73 when the bassoons permanently become part of the animal theme.

Figure 5.9 – mm. 57-59.\textsuperscript{118}

\textsuperscript{118} Ottorino Respighi, Feste Romane (Milan: G. Ricordi, 1929).
Measure 91 is similar to the opening in which the bassoons are sustaining long tones, this time on a low C. In measure 105, the first and second bassoons sustain a low C and low Eb making a minor third. This happens at the same time as the organ begins to play on the same two notes. This represents the crank turning to start the drones of the portable crank organ version of the organetto as discussed in chapter 3. In measure 113, the bassoons maintain their respective notes, but rather than sustaining under the organ, the notes become articulated, representing the dominance of the animals and pagans over the Christians.

The second movement, “Il giubileo” (The Jubilee), represents pilgrims traveling to the Holy City of Rome. The opening tempo marking doloroso e stanco translates to “very sad and tired” with the quarter note = 84. The bassoon enters in measure 9 with another Gregorian-chant figure similar to the first movement, doubling the first clarinet. The section continues to build in intensity until it reaches an abrupt halt in measure 29.

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119 Ernesto Pellegrini, interview by author, Muncie, IN, April 7, 2013.
120 Ottorino Respighi, Feste Romane (Milan: G. Ricordi, 1929).
In measure 40, both bassoons re-enter in thirds in the upper range of the instrument, again playing a chant-like melody.

In measure 48, the bassoons play the same melody in unison but this time in the bottom range of the instrument. In measure 61, the texture changes as the strings begin playing in 12/8 while the winds remain in 4/4. The horns and upper winds retain the chant-like melody while the strings introduce a salterello-like rhythmic/melodic figure, and the bassoons sustain a perfect fifth mimicking the drone of zampogna.

Measure 76 marks another change in character. The time signature changes to 2/2 and the organ re-enters on sustained chords while both bassoons play a rhythmic eighth-note figure that covers a fifth in the bottom range of the instrument. In measure 82, the time signature again changes to 4/2, and the bassoons have an ostinato with a hemiola figure with the same intervallic relationships as the opening chant melody. In measure 90, the rhythm is augmented in the bassoon line doubling the relationship metrically. In measure 93, the first and second bassoons begin a four-bar tied note in perfect fifths, again doubling the organ.

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The third movement, “L’Ottobrata” (Harvest of October), depicts the yearly hunt and harvest in Rome. The movement’s opening measures find the first and second bassoon sustaining a perfect fourth, which is a typical drone-like interval of Central Italian folk music. The drone is sounding under a horn call representing the hunt played by the French horn. In measure 20, the bassoons are in thirds and play a descending Aeolian mode from D to D.

In measure 26, the bassoons are again in fourths, now in quarter notes and again underneath a horn solo. This same figure returns in measure 34 with the bassoons in octaves and then in unison. In measure 100, the bassoons are playing accented half notes at a minor second, again a typical Central Italian folk interval.

At measure 132, or rehearsal 20, the bassoons are sustaining a perfect fifth representing a drone of the zampogna. This perfect fifth is underneath a Roman stornelli in the violins, which should be played with some rubato, if so desired by the conductor. The triplets in the violins represent the melismatic nature of many typical Roman stornelli. Further evidence that this melody is an actual folk song comes from Ottorino’s wife, Elsa Respighi. When writing about her childhood in Florence from 1900-1902, she said that her mother used to sing folk songs to her. “A number of those songs have never left me, and I remember that even Respighi often asked me to sing a particular one for

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him. He liked it so much that he later used it in the “Ottobrata” of Le feste romane.”

Underneath the stornelli, the bassoons play a drone figure that continues until measure 163. In measure 203, Respighi’s unusual orchestration is emphasized with the inclusion of a mandolin. The bassoons come in underneath the mandolin at measure 215 sustaining intervals of 11ths.

Figure 5.14 – mm. 215-218.

Measure 226 is a change of character with a marking of andante lento ed espressivo, quarter note = 66 in 3/4 time. There are melismatic solo lines alternating between the first flute and first violin, again rubato and typical of a Roman stornelli. The first bassoon enters in measure 234 with descending quarter notes underneath the melody of the stornelli.

The fourth and final movement of Respighi’s Feste Romane and conclusion of the ‘Roman Trilogy’ is “La Befana” (Epiphany), which is said to take place in the famous Piazza Navona in Rome. Piazza Navona has been a center and gathering place for artists for decades, and it is a common place for street musicians to perform. The festival of Befana is similar to Christmas because it is said that an old woman rides through the night on a broom, covered in soot, goes down the chimney of each house, and delivers gifts to children during the night of January 5. The children usually leave a glass of wine and a plate of regional food for her. After she places candy, figs, honey, and dates in the

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125 Ottorino Respighi, Feste Romane (Milan: G. Ricordi, 1929).
children’s socks, she sweeps the floor before leaving for the next house. The sweeping of
the floor represents the sweeping away of any bad energy from the previous year. The
bad children receive coal (or a stick in poorer areas), garlic, or onions in their socks. Still
in the early 21st century, dolls of various sizes representing la Befana can be purchased in
the open-air markets found in the squares of each town in mid-November right next to
figures of Santa Claus.126

La Befana was a holiday that originated in Central Italy, namely the regions of
Lazio, Umbria, and Marche, but has spread throughout Italy. In the present time, Piazza
Navona becomes an oversized outdoor market dedicated to the holiday of la Befana.
From Christmas until January 6 every year, Piazza Navona transforms into a children’s
market.127 When Respighi was composing Feste romane, and had decided that the last
movement would be based on the holiday la Befana, “Respighi had told me [Elsa
Respighi] that he wanted to depict the Piazza Navona during the Feast of the Epiphany
and had asked me to help him reconstruct the tunes of the strolling musician, the merry-
go-rounds, and the popular songs that I had heard all my life as I mixed with that unruly
crowd.”128 Respighi rewrote the fourth movement three different times before Elsa said,
“when I heard that marvelous fourth movement erupt with its almost barbaric force, my
joy was indescribable. The movement perfectly rendered the idea of what Piazza Navona
had been on the evening of Epiphany forty years before.”129

126 Cristiana Anastasia Gori, interview by author, Viterbo, Italy, December 23, 2011.
127 Claudia and Luigi Manciocco, Una casa senza porta: Viaggio interno alla figura della Befana (Rome:
Melusina Editrice S.r.l., 1995).
In the opening of the fourth movement, there are flourishes in the upper woodwinds and strings, and with Respighi’s mastery of orchestration, one can imagine the old lady *Befana* flying around the rooftops of Rome on her broomstick. When the bassoons enter in measure 33, they are in perfect fifths, playing a quarter-note rhythmic pattern underneath the flourishes. The bassoons are consistently playing in perfect fifths until the first bassoon comes in with the melody with an A anacrusis into measure 106. This melody is doubled with horns 1 and 2, and is typical of the characteristics of Central Italian folk melodies with a range of a sixth, performed in a fast 3/4 time conducted in 1.

Figure 5.15 – mm. 106-112.\(^{130}\)

In measure 148, the time signature turns to 1/2, still conducted in 1, with the melodic interval spanning a seventh. The rhythmic figure of this melody is a quarter-note anacrusis, eighth-note triplets, followed by 2 eighth notes and a quarter note. The triplets are a typical melismatic figure found in many folk songs in Central Italy. This same figure repeats itself in different ranges of the bassoon keeping the same intervallic relationship until measure 176, where the time signature becomes 6/8 in *tempo di Salterello* with a dotted quarter note = 152.

Figure 5.16 – mm. 157-163.\(^{131}\)


While the clarinets play a typical *salterello*, the bassoons rest until measure 205. At measure 205, the time signature once again changes to 3/4 in *tempo pesante di Valzer*, with the dotted half note at 63. The first and second bassoons are playing a drone figure underneath the entrance of the organ. The drone figure can be interpreted as mimicking the wind-up bellows of the portable *organetto*[s] that were commonly carried around by folk singers to accompany themselves. The intervals remain either in unison or in fifths until the next section at measure 230.

Figure 5.17 – mm. 205-208.\(^\text{132}\)

The section beginning at measure 230 is without organ, and returns to a 6/8 time with a marking of *tempo più moderato – di Salterello*. The bassoons enter in measure 244 in the interval of a fifth with an eighth-note on big beat 2, emphasizing the dance step of the *salterello*.

At rehearsal 40, or measure 273, the time signature again changes to 2/4, and Respighi uses a common *stornelli romaneschi* melody “Lasciateci passare”\(^\text{133}\) with the bassoons providing sustained fifths two bars later. The bassoons continue sustaining throughout the short section, similar to the drones of the *zampogna*. Measure 313 marks a new section returning to 6/8 time. The first and second bassoons are playing the melody of a *salterello* in unison. The accents fall on big beat 2, similar to the weight the bassoons provided in the *salterello* section at measure 244. The melodic interval of this *salterello*


remains within a fourth, first at the middle register of the bassoon, then jumping up into the tenor range. The upper winds and strings take over the melodic line, and the bassoon switches back to the drone-like figure in unison in measure 328 with the re-articulation again coming on big beat 2 of each bar emphasizing the dance step.

Figure 5.18 – mm. 313-325.\textsuperscript{134}

At measure 337, the feel returns to a waltz dance, and the first and second bassoons return to playing fifths. The rhythmic figure is an eighth-note anacrusis to a quarter-note downbeat of the next bar. At measure 351, the organ re-enters and the bassoons hold out their interval of a perfect fifth, once again emphasizing the drone of the organetto. The end of the piece is a huge build-up of the full orchestra, tempo, and dynamic level, finishing with the first and second bassoons playing in octaves on three successive downbeats with the rest of the orchestra.

The three symphonic poems in Respighi’s “Roman Trilogy” showed an evolution of musical development. Although there is some doubt that the three were intended to make up a trilogy, Elsa Respighi has written the following after the Roman premier of Feste romane on March 27, 1929:

Thus was completed the cycle of Roman poems, which appeared over several years, Le fontane \textsuperscript{[sic]}\textsuperscript{135} in March 1917, I pini in

\textsuperscript{134} Ottorino Respighi, Feste Romane (Milan: G. Ricordi, 1929).
December 1924, *Le feste* on February 21, 1929. We can say that in these three poems one of the most important aspects of Respighi’s personality was stated, developed, and concluded. *Le fontane*, in fact was a statement of his unmistakable musical language, which was harmonic and orchestral. *I pini* followed the logical development of that language, becoming enriched with new harmonic and tonal experiences. *Le feste*, where these same characteristics were brought to their highest level of expression and power, concluded the cycle admirably.\(^{136}\)

This musical evolution and the nationalism that Respighi exhibits throughout the course of his “Roman Trilogy” is also evident in his use of the bassoon. In the analysis of these three pieces, it seems that Respighi’s confidence with the orchestration of bassoon evolved. In the earliest of the compositions, the bassoon’s utilization is very limited and sparse. Ten years later, Respighi is using the bassoon as a main instrument within his orchestration, as well as giving it various roles within his recapturing of Italian folk music, nursery-rhyme songs, as well as Gregorian chant-like melodies. Chapter 6 will discuss how a bassoonist might approach the various folk melodies to achieve the proper character.

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\(^{135}\) It is common to abbreviate titles and proper names in Italian.

Peter Tchaikovsky (1840-1893)

A Russian-born composer, Tchaikovsky gained international fame throughout his life. After his controversial divorce from his wife, he began to travel to the rural parts of Russia and Western Europe. In the spring of 1881, he spent his holiday in Rome, attending the Carnevale celebrations. Tchaikovsky arrived in Rome after a short stay in Torino, Italy, on December 20, 1879. In a letter to his friend and patron, Nadezhda von Meck, on December 27 Tchaikovsky states, “Rome and Roman life are too characteristic, too exciting and full of variety, to permit of my sticking [sic] to my writing-table. However, I hope the power of work will gradually return. Yesterday I heard a charming popular song, of which I shall certainly make use some future day.”¹³⁷ Further evidence of Tchaikovsky’s inclusion of “exotic” influences is stated in a later letter to von Meck on February 17, 1880, at which time Carnevale was going on in Rome. Tchaikovsky states, “I am working at the sketch of an Italian Fantasia based upon folksongs. Thanks to the charming themes, some of which I have taken from collections and some of which I have heard in the streets, this work will be effective.”¹³⁸

Tchaikovsky had become enamored with Italy and its culture during the year prior to his holiday in Rome, when he stayed in Florence to cure his failing health. On March 4, 1878, Carnevale was in the final day of its festivities and Tchaikovsky wrote to von Meck, this time about a boy he had heard singing in the streets. He said,

I don’t remember ever being so moved by a folksong before. This time he acquainted me with a new local song which was so attractive that I intend to find him again and make him sing it several times so that I can write down the words and music. It goes more or less like this (some Pimpinella or other is being sung about; what it means, I don’t know, but I intend to find out).\footnote{Tchaikovsky to N. von Meck, Florence, March 4, 1878, in ‘To my Best Friend’: Correspondence Between Tchaikovsky and Nadezhda von Meck 1876-1878, trans. Galena von Meck (Oxford: Clarendon Press, 1993), 190.}

![Musical notation]

Figure 6.19

This is evidence that Tchaikovsky was, if only unintentionally, treating Italian folk songs as exotic, and ‘othering’ them.

**Capriccio Italiano, Op. 45 (1880)**

Tchaikovsky’s *Capriccio Italiano*, op. 45 is a potpourri of five different Italian folk melodies that he heard regularly during his holiday in Rome.

The opening fanfare, according to Modest, was a trumpet call his brother had heard daily from the barracks which lay alongside his hotel in Rome. Of the remaining four tunes, the only one to have been identified is that of the final tarantella, which was known in Italy as ‘Ciccuzza.’ The Italian Capriccio unfolds as a loose series of self-contained sections which grow by thematic repetition against changing backgrounds in the tradition of Glinka, or by simple developmental extension employing a good deal of sequence.\(^{141}\)

In the above quote, Modest called the final tune that Tchaikovsky used a *tarantella*, but as discussed in chapter 2 and also with the knowledge that neither Peter nor Modest travelled to the southern part of Italy, I am assuming that a common mistake has been made by confusing a *tarantella* and *salterello*.\(^ {142}\) *Capriccio Italiano* is broken up into Part I and Part II, and there are two separate sections within each part. Similar to Respighi’s symphonic poems, Tchaikovsky composed his *Capriccio Italiano* to be played as one single work without pauses between each of the movements. It employs two bassoons.

The opening movement, “*Andante un poco rubato*,” has a distinctive modal quality to it. It begins with a trumpet fanfare that Tchaikovsky heard every morning from his hotel room in Rome. The opening statement is a solo trumpet for the first 7 measures of the piece, which has been identified as “Tu nel tuo letto a far de’ sogni d’oro” (Within,


\(^{142}\) See chapter 4 under “Dances.” The main difference is the location where the dance is performed.
you are in bed and dreaming sweetly). The bassoons enter in unison on the sixteenth-note pick-up to measure 8 with the answering statement along with oboe, clarinet, and horns.

Figure 5.20 – mm. 8-15.

In measure 16, the first and second bassoons are in perfect fifths playing a sixteenth-note triplet leading to an eighth-note figure underneath a melody line played in the strings that has many of the characteristics of Central Italian folk music – narrow range, modal quality, and rubato. During this rhythmic-yet-rubato section, the bassoons’ intervals are alternating between perfect fifths and perfect octaves. This figure dies away in measure 43, and the upper winds take over the original melody in canon while the bassoons rest.

In measure 65, the first and second bassoons enter with sustained intervals of a perfect fifth, and then move to a tritone, common intervals to hear in the drones of the zampogna, underneath the re-statement of the opening trumpet fanfare. In measure 75, the first bassoon line shares a solo melody with the clarinet. See figure 5.21.

Figure 5.21 – mm. 75-81.

143 See Appendix C for the full score, text, and translation.
The range of the melody is narrow, only traversing an octave and a minor second. Within the melody, aspects typical of the *zampogna* can be found again. Tchaikovsky adds upper-neighbor grace notes within the melodic line – a standard technique for *zampogna* to use as a means of articulation. In bar 85, Tchaikovsky writes out an *acciaccatura* – another specific grace note used by bagpipers derived from the Italian word *acciaccare* (to crush).

Figure 5.22 – m. 85.146

A new melody is introduced in the oboe line in the next section marked *pochissimo più mosso* at measure 94. The bassoons enter in measure 112, in thirds, playing a cadential extension of the melodic line. In measure 115, the bassoons remain in thirds playing on the weak subdivision of the 6/8 time signature, giving a slow waltz feel underneath the melody, now played by the piston trumpet. In measure 129, the bassoon line begins playing a triplet sixteenth-note figure ascending up an octave and a third, with both bassoons remaining in thirds. These flourishes, which are so typical of Tchaikovsky’s woodwind writing style, continue through measure 137.

For four measures beginning in measure 144, the bassoons, still in thirds, begin an eighth-note journey ascending up a major second shy of two octaves until the downbeat of measure 148, when the bassoons are given the melody along with the rest of the woodwinds. This melody is based on the Roman folk song, “La Treccia Bionda”\textsuperscript{147} and the melody continues in the woodwinds as the movement builds to its climax in measure 172. This melody is a typical \textit{stornelli}, with its lilting 6/8 time and a narrow range of only a fourth, making it easy for an untrained voice to sing.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure5.23.png}
\caption{Figure 5.23 – mm. 146-149.\textsuperscript{148}}
\end{figure}

In measures 155 and 159, there is a three eighth-note pick-up figure into a return of the melody that the conductor should make \textit{rubato}.\textsuperscript{149} The narrow melodic range, time signature, and \textit{rubato} nature of the line are all indications that this is derived from a Roman \textit{stornelli}. The last two measures of the movement have the second bassoon playing the original sixteenth-note triplet figure found at the beginning, this time in a strict rather than \textit{rubato} time, with the strings.

The second movement of \textit{Capriccio Italiano} is in common time with a tempo marking of \textit{allegro moderato}, quarter note $=$ 120. When the unison bassoons enter in measure 19, they are playing a rhythmic figure that leaps an octave, similar to the sound of castanets. This rhythmic figure continues through measure 35, when the bassoons finish the movement playing half-notes at varying intervallic relationships with one

\textsuperscript{147} See Appendix D for full example with text and translation.
\textsuperscript{149} Italian conductors seem to do this naturally, but I have yet to be under an American conductor who does this.
another. Otherwise the bassoon parts of this movement are rather insignificant in their reflection of Italian folk music, except for the mimicking of the castanets.

Figure 5.24 – mm. 19-22.\textsuperscript{150}

The third movement has more significant bassoon lines than the second movement. It is the opening of what Tchaikovsky calls “Part II,” and is again in an \textit{andante} 6/8 with the eighth note at 132. The bassoons are playing an identical rhythmic figure as the beginning of the piece, or “Part I”: two eighth rests, 3 sixteenth-note triplet, eighth note, eighth rest, 3 sixteenth-note triplet, followed by an eighth note on the following downbeat, this time in octaves instead of fifths.

Figure 5.25 – mm. 1-4.\textsuperscript{151}

The opening of the third movement is a restatement of the first in a different key. At measure 37, the upper woodwinds introduce a new melody that, again, has many of the characteristics of a Roman \textit{stornelli}, i.e., the narrow range and 6/8 time. When the bassoons enter in measure 45, they are playing eighth notes on the beat in the interval of sixths. The bassoon line has the quality of a string instrument, possibly a mandolin, being plucked on the beat underneath the vocal-like melody line. In measure 117, the bassoons begin to sustain intervals of a perfect fifth underneath the melody being played by the


oboës, giving a drone-like quality of the *zampogna*. The movement quickly picks up the tempo and transforms into a *salterello* feel. In measure 124, the woodwinds, including both bassoons, play a hocket-like figure with each group of instruments exchanging groups of notes as seen in figure 5.26 below.

Figure 5.26 – mm. 123-128.\(^{152}\)

Measure 133 has the bassoons in thirds playing successive eighth notes with either a lower- or upper-neighbor tone in the middle of the three. At measure 155, dynamics and tempo change the feeling of the piece to take on a frantic quality representing the climax of the *salterello* dance right before the infected patient collapses.

Measure 201 could possibly mark a fourth movement, but in this analysis, I am going to consider it a continuation of the third movement because of the way Tchaikovsky sets it up. The time signature changes from 6/8 to 3/4 that is felt in 1. The first and second bassoons play quarter-note downbeats in unison or at the octave, again giving the impression of the plucking of a string instrument, possibly mandolin,

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underneath the melodic line in the upper winds and strings. The melodic line is the same stornelli that was in the first movement, this time in 3/4. The presto section at measure 245 is a repeat again from the first movement at measure 37. Tchaikovsky returns to a 6/8 time, and the bassoons are playing the downbeats in thirds, still simulating a plucked stringed instrument. The tempo, dynamics, and tension once again build through measure 282 where the bassoons are playing successive eighth-note triplets again morphing from a stornelli to a frantic salterello feel. The piece ends in typical Tchaikovsky bombastic fashion. One can almost imagine the infected person dancing the salterello collapsing at the end of the piece.

Figure 5.27 – mm. 282-287.153

Similar in composition style to Respighi, Tchaikovsky utilized Central Italian folk tunes in their entirety and created new orchestration and harmonies for them.

Tchaikovsky embraced one role of an ethnomusicologist when he made a field transcription of the salterello and included it in a letter to von Meck. He incorporated a potpourri of Italian folk songs in his Capriccio Italiano.

Felix Mendelssohn (1809-1847)

Felix Mendelssohn was born in Germany on February 3, 1809, to a prominent Jewish family. He was a well-known composer, organist, pianist, and conductor during

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the Romantic era. Mendelssohn toured Europe from 1829-1831, and stayed in Italy, including Rome, in 1830-1831. “The Italian sojourn of 1830 provided the raw musical material for the Italian Symphony, finished and performed in London in 1833, revised the following year, but published only posthumously as Symphony no. 4 in 1851.”

According to Sir George Grove, “The opening and closing movements appear to have been composed in Rome itself.” The first movement is said to “embody the general feelings aroused by Mendelssohn’s entrance into Italy and his journey from the Alps to Rome, of which such delightful records are left in his letters.”

Felix Mendelssohn grew up with a love of the visual arts and was a respected artist himself. He tried to capture a visual essence in his compositions. “Its imprint is perhaps most evident in such famous orchestral works as the Hebrides Overture, or the ‘Italian’ and ‘Scottish’ Symphonies, works whose geographical affiliations trace the principal itinerary of early Romantic travelers in search of ‘Picturesque’ landscapes of various kinds: classical, bucolic, heroic, and sublime.”

In a letter from Felix Mendelssohn to his sisters on February 22, 1831, he wrote “I have once more begun to compose with fresh vigour, and the Italian Symphony makes rapid progress; it will be the most amusing piece I have yet composed, especially the last movement. I have not yet decided on the adagio, and think I shall reserve it for

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Naples.” Less than four months later, he wrote to his parents from Rome on June 6, 1831 about his visit to Naples:

I cannot say that I was precisely unwell during the incessant sirocco, but it was more disagreeable than an indisposition which passes away in a few days. I felt languid, disinclined for everything serious – in fact, apathetic. I lounged about the streets all day with a long face, and would have preferred to stretch myself on the ground, without thinking, or wishing, or doing anything. Then it suddenly occurred to me that the principal classes in Naples really live in precisely that way; and that consequently the source of my depression did not originate in me, as I had feared, but in the whole combination of air, climate, etc.

Mendelssohn composed a second movement that “begins with a haunting modal melody evidently meant to depict a religious ceremony or procession. The third movement was probably inspired by Goethe’s humorous poem *Lilis Park*. The finale, labeled ‘Salterello,’ begins with a characteristic hopping figure reminiscent of the salterellos Mendelssohn heard in Rome and Naples…”

**Symphony No. 4 in A Major, op. 90 —“Italian” (1833)**

The first movement of Mendelssohn’s fourth symphony is in a quick 6/8 time that is marked *Allegro vivace*. The two bassoons help to establish a salterello rhythmic feel from the very beginning, playing quick eighth notes in succession with the upper woodwinds and the horns. The intervals between the two bassoons are in thirds and fifths.

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both common intervals in Central Italian folk music. The bassoons provide a supporting role in this movement, with the majority of the parts being the succession of eighth notes. In measure 274, the movement modulates from A Major to E minor, and the bassoons have a figure in thirds that contains grace notes, similar in style to music of the *zampogna*. The change in tonality, as well as orchestration, gives a very stately feel, almost as if the nobles in a procession are making their way through the entrance into a piazza.

![Figure 5.28 – mm. 274-277.](image)

This use of the grace note is common with the *zampogna* due to the fact that performers have no way to articulate on the instrument. The bag of the *zampogna* is full of air, and the pressure on the bag from the arm of the performer is what pushes the air passed the reeds into the drones and chanter forming the sound. This leaves no way for a performer to stop the air quickly with the tongue to articulate. *Zampogna* performers get around the lack of articulation by playing quick grace notes in between repeated tones. The bassoons then return to the successive eighth-note pattern emphasizing the dance feel.

In measure 396, the first bassoon introduces an arpeggiated eighth-note section that could possibly represent the fingering of a lute or mandolin. See figure 5.29.

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162 A more detailed description of the *zampogna* can be found in chapter 3.
In measure 404, the second bassoon returns and sustains a major third below the first bassoon’s sustained note. The rest of the movement is similar in style and part writing as the beginning. Although this movement is written in 6/8 and has the rhythmic characteristics of a salterello, it is performed at such a fast tempo that it would be impossible to use for dancing.

The second movement of Mendelssohn’s Symphony No. 4 is in common time marked andante con moto. The opening theme begins at the anacrusis to measure 4. Both bassoons are playing the melody in unison with the first oboe. It is a simple melody with the range of an octave. Due to the lack of melismatic tendencies in the melody, it does not appear to be a stornelli or vocal song. The instrumentation that Mendelssohn is using with the bassoons and oboe is more reflective of a piffero and dulcian consort playing together.

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The anacrusis to measure 20 has the same instrumentation – both bassoons in unison with the first oboe – this time playing a countermelody leading back into the melody at the anacrusis to measure 24.

Figure 5.31 – mm. 19-23.\textsuperscript{165}

Throughout this short movement of only 103 measures, each time the bassoons play, they are in unison with the oboe. The melodic figure of each entrance is a short 4- or 5-bar idea that is surrounded by \textit{staccato} eighth notes in the strings.

The third movement is in 3/4 and is marked \textit{con moto moderato}. It is an interesting movement to include in a symphony that is titled “Italian,” because there is little in this movement that reflects characteristics of Italian folk music. The first section of interest in the bassoons line begins with the anacrusis to measure 77. The bassoons are playing in the interval of a fourth and doubling the horn part, resembling a horn call.

Figure 5.32 – mm. 76-80.\textsuperscript{166}

After the horn call is sounded six times, there is a brief trumpet fanfare before the horn call returns for another three times. Overall, this movement is reflective of a string


piece with some woodwind support in doubling. There is little indication of an Italian influence of any kind.

The fourth movement varies greatly from the third. Mendelssohn titled the fourth movement “Salterello,” which as discussed in chapter 4, is a typical dance in Central Italy. As previously discussed, a salterello is usually in a compound duple meter (6/8) with a quick eighth-note rhythmic quality. This movement, however, is written in common time, and Mendelssohn writes out the eighth-note triplets, which he established in the second measure of the movement with the bassoons playing in octaves.

Figure 5.33 – mm. 2-4.\(^{167}\)

![Figure 5.33](image)

Similar to the third movement, this one is also densely written for the strings with interjections of the various winds, except for the flute line, which carries the melodic figure with the violins. In measure 50, Mendelssohn writes straight eighth notes, which is an unusual rhythm to be found in a salterello. (See example 4.1.) This abrupt change in rhythmic character, however brief, disrupts the flow of the dance-feel that is commonly associated with a salterello. Although the salterello subject is developed melodically, the juxtaposition of straight eighth notes underneath takes away from the dance quality. In measure 64, the bassoons have the eighth-note triplets in thirds that interject between statements of straight eighth notes in the strings. Besides the basic rhythmic quality, there is little in this movement that represents an authentic salterello.

It is evident that Mendelssohn treated his contact with Italian folk music during his stay in Italy differently than did Tchaikovsky. Mendelssohn’s harmonic treatment and form are very much in the western classical tradition, although he borrowed ‘exoticized’ rhythms more so than melodies or harmonies. Concerning the end of the final movement, “this last [melodic subject] works up the tumult in an astonishing way, till the mad dances seem almost visible; and the very Oriental effect is added by the steady iteration of the drum…” The use of the term “Oriental” by Sir George Grove emphasizes Mendelssohn’s exotic treatment of his composition.

Another common compositional technique of the western classical tradition with which Mendelssohn was working, is the development of smaller melodic subjects. His salterello is borrowed from only a small original melodic fragment, rather than a whole phrase of an original dance. This technique is different from how Tchaikovsky composed his Capriccio Italiano, although Mendelssohn’s composition treats the bassoon line in a manner typical of the time period – the bassoon only has short ideas rather than long melodic lines. There is little that is truly ‘Italian’ in this symphony, except for the fact that Mendelssohn himself called it his “Italian Symphony” as seen above in his letter to his sisters dated February 22, 1831.

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Jean Sibelius (1865-1957)

Jean Sibelius was born in Hämeenlinna, Finland, on December 5, 1865. He is best known for his orchestral works including seven symphonies as well as his nationalistic compositions such as *Finlandia*. During Sibelius’ younger years, he attended the Helsinki Music Institute and graduated at the age of 23. He secured a state-sponsored stipend to travel to Germany and study composition for a year after graduation. He was not happy in Berlin and returned to Finland in the summer of 1890 and continued composing.

Receiving additional state funding, Sibelius moved to Vienna to continue his composition studies from October 1890 – June 1891. Upon returning to Finland in 1891, Sibelius began work on a nationalistic project titled *Kullervo*. Sibelius was known to include folk songs in his music, but “He ruled out the direct citation of folksong, for example, and sought instead to capture the essential feeling that animated such music.”

Spending extended holidays abroad, including time in Italy from 1900-1901, Sibelius was composing during a time when composers were breaking away from standard classical forms. He broke away from sonata form and the development of multiple motives, and instead, he concentrated on continuously evolving ideas throughout his compositions. Sibelius began work on his second symphony in the winter of 1901 during his stay in Rapallo, Italy, and finished it in 1902 in Finland. Rapallo is in Northern Italy in the western province of Genoa, but with the bleeding of folk-song styles coming from the north into Central Italy, there may be some identifiable Central Italian traits in

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After the mid-1920s, Sibelius stopped composing except for editing previous works and some Masonic works.

**Symphony No. 2 in D Major, Op. 43 (1902)**

Jean Sibelius’ Symphony No. 2 in D Major, Op. 43 was originally a collection of sketches he made while in Italy with the idea of using them to compose tone poems. Although many of the sketches were written down while he was in Italy and the symphony carries the distinction of being his “Italian Symphony,” there are many underpinnings of his Finnish nationalistic tendencies within the composition.

Finland was in political upheaval at the time with increasing domination from the Russian government, and this is said to be carried over into his second symphony. “It opens with pristine Nordic pastoralisms juxtaposed with expressions of swelling self-pride, forceful determination and premonitions of conflict; tracks subsequently through dark struggles and chiaroscuro upheavals; and concludes with a sure-fire, folk-triumphal finale.” At the time of this composition there also was a heavy influence of Liszt’s symphonic lyricism and symphonic poems.

The Second Symphony in D major, op. 43 (1901-1902), exemplifies how Lisztian symphonic lyricism can survive in a framework that adheres in many respects to the conventions of nonprogrammatic symphonic music. So straightforward and tradition-laden are the movement types that one might falsely consider the work a neoclassic exercise. The first movement is a sonata form in D major, the second a two-theme adagio in D minor, the third a scherzo/trio in B-flat major, and the finale (which follows without pause) a large exposition/recapitulation form in D major. While each movement has its deviations from

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textbook formal models, the harmonic and thematic symmetries and the pervasive motivic development tie it to the Austro-Germanic symphonic tradition of the classical era. On the other hand, the work offers the long lyrical themes, the expressive markings, and the concern for moods and types of animation that typify the romantic symphonic poem and the symphonic lyricism of Tchaikovsky’s late symphonies.¹⁷²

One of the devices that Sibelius employs to connect each of the four movements of his symphony is the use of an 11-note phrase in each. Two of these 11-note phrases can be found in the second movement, one of them given to the bassoons. “As is well known, thematic ideas for this (second) movement originate in sketches Sibelius made during a stay in Italy in 1901 for a projected orchestral work on the Divine Comedy, where they are notated as ‘Death singing for Don Juan’ and ‘Christus’.”¹⁷³

The first movement is marked Allegretto and is in 6/4 time that is conducted in 2, but throughout the movement, the time signature changes frequently. The first movement seems to have little connection to Italian folk music – Northern or Central – except for a few small passages that can be interpreted as such because of the unusual intervals between the first and second bassoon. These intervals of a second, especially held out over a long time, are reminiscent of the zampogna.¹⁷⁴

Figure 5.35 – mm. 63-64.¹⁷⁵

¹⁷⁴ As discussed in chapter 4, the zampogna is one of the instruments that was also popular in the northern part of Italy, with the difference between the Northern and Central versions being the number of chan ters.
Another example of the bassoon line mimicking the *zampogna* is found in measure 89. There is a written-out trill, or successive groups of neighbor tones, that is placed between two extended notes. This trill is a standard technique on the *zampogna* due to the lack of articulation abilities of the instrument.

Figure 5.36 – mm. 88-92.\(^{176}\)

While there is some evidence that Sibelius utilized the bassoon in mimicking the *zampogna*, he also used ideas that do not have any reasonable connection to Italian folk music. Looking at one of the melodic motifs that is heard beginning at measure 35 in the bassoon line, it is obvious that this is not an easily singable melody. The range of the melodic line is too broad to be easily executable by the common voice, spanning a range of nearly two octaves.

Figure 5.37 – mm. 35-38.\(^{177}\)

Another example of a motif that is not characteristic of Italian folk music is found in measures 105 and 106. This figure is interspersed throughout the movement. The wide leaps of opposite motion would make it a difficult passage to sing, leaving one to wonder about the influence of Italian folk music in this symphony – at least as evident in the bassoon line. See figure 5.38.

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The second movement is labeled *Tempo Andante, ma rubato*. The *rubato* could be an indication that it has a *stornelli* influence. It opens with a measure of common time in which the timpani has a solo role. Measure 2 is the beginning of 3/8 time, and the bass and celli have pizzicato eighth notes for 39 measures. In measure 40, it returns to common time, and the first and second bassoons are playing the melody soli in octaves over another timpani role and the continuation of the eighth-note pizzicato in the low strings – now written as triplets. The melodic figure is in a narrow range covering a sixth, making it easily executable for the voice.

This melody is the “*lugubre* bassoon melody he [Sibelius] devised for a fleetingly projected tone poem on the legend of Don Juan (a response to Strauss?): the ominous twilight steps of the ‘stone guest’ and his song of death.”

This is an example of the 11-note phrase that connects each of the work’s movements. The third time the bassoons plays the figure, Sibelius adds two sixteenth notes to the figure, which gives it a hint of melismatic character. In measure 78, the first and second bassoons are in thirds and have

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an eighth-note Db arpeggio extending up 2 octaves, mimicking a plucked accompanimental instrument.

In measure 129, the bassoons have another melodic figure that is matched by the oboe and clarinet with the strings playing eighth-note triplets underneath. The bassoons are in unison. The theme occurs two times in a stringendo section. The triplet eighth-note arpeggio returns again in measures 144 and 146.

Figure 5.40 – mm. 129-130.  

Beginning in measure 149, the two bassoons in unison begin to alternate a horn call with the four horns. In figure 5.41, the first line is the two bassoons in unison, the middle line is horns 1 and 2, and the bottom line is horns 3 and 4. The way that the horns are alternating with the bassoon, and the slight change in timbre between the instruments, gives the effect of a call-and-response horn call, with the responder (bassoons) sounding in the distance. It was a common practice to “talk” over long distances with horn calls, both in battles, as well as by shepherds in the mountains of Abruzzi and the rest of Italy. See figure 5.41.

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An *andante sostenuto* section begins at measure 178 after a double bar and *schezura*. This new section opens with the bassoons in playing what sounds similar to a funeral dirge or lament. The bassoons are mostly in thirds with one interval of a fourth and another of a fifth. The intervals of thirds are minor giving it a melancholy feel. The second movement ends with the continuation of the style of a funeral dirge or lament.

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183 See comments in chapter 3 on funeral dirges and laments.
The last 6 measures of the movement have both bassoons playing another melancholy line. The line in figure 5.43 could be interpreted as a vocal line, or a horn call, but due to the melancholy nature it also sounds like a funeral dirge or lament.

Figure 5.43 – mm. 233-238. 185

The third movement of Sibelius’ Symphony No. 2 in D Major is in 6/8 time and marked Vivacissimo. The strings begin the movement setting up a very fast eighth-note pulse in one. The first bassoon enters in measure 28 with a rhythm that has a duple feel over the eighth notes in the strings. This is an unusual rhythm to have over the compound-duple feel occurring in the strings, but it continues through the introduction, ending in measure 41. At measure 42, the movement switches to a 12/4 time signature and is marked lento e suave.

Figure 5.44 – mm. 28-31. 186

The first and second bassoons now have a drone-like passage underneath a solo line that is being passed between the oboe, clarinet, and flute with the oboe being the more prominent of the three. This orchestration definitely gives it the quality of a zampogna. The intervallic relationships between bassoon 1 and 2 emphasize the drone-like quality. Perfect fifths, sixths, and octaves are standard drone intervals within the zampogna. See figure 5.45.

The opening section is then repeated, returning to 6/8 time in tempo primo. The same figures reoccur until measure 189, at which time it returns to the second idea – 12/4 time with a lento e suave marking and the return of the zampogna idea. This section builds in intensity through orchestration, dynamics, and tempo until the end, which is attacca into the fourth movement.

The fourth movement of Symphony No. 2 is titled “Finale” and is in 3/2 time with Allegro moderato as the tempo marking. The movement opens with the first and second bassoons playing the first two notes of an F# triad in first inversion that is held out over the first 8 measures; they then switch to Bb and F natural. The two bassoons have long tones of varying intervals for the first 79 measures of the movement, again providing a drone-like quality. In measure 83, the first and second bassoons are playing in thirds, fourths, and fifths in a fanfare section.

The fanfare continues to build through measure 105, before an abrupt shift in style with a tempo marking of moderato assai. In measure 139, the first bassoon has a fanfare-style solo before once again returning to its role as a drone instrument. See figure 5.47.

The second bassoon enters in measure 143 playing a fifth below the first bassoon.

This drone role occupies the bassoon for the majority of the movement, occurring until measure 273 when it once again has a fanfare statement. This fanfare repeats four separate times before the bassoons alternate single-measure eighth-note runs beginning in measure 296 and continuing through measure 340. In measure 354, the bassoons are in unison, and they play a passage that is D at the octave until the end of the piece, emphasizing the tonic key of D major.

Although Sibelius’ Symphony no. 2 in D Major, Op.43, came from sketches of his Italian journey, the work “is unmistakably Finnish in tone and carries an undeniable political charge…. ” The fact that he does not use the full folk songs within this work puts him in the same arena as Mendelssohn with regard to the way he treats exoticism. Biographical research has added little to explaining the reasoning for the symphony carrying the title Italian Symphony, other than the fact that he was in Italy for the first part of its composition.

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Serenade for Wind Instruments, Cello, and Double-bass in D minor, Op. 44, B. 77

Dvořák’s Serenade for Wind Instruments, Cello, and Double-bass in D minor was composed in 1878. The Czech composer’s serenade was written for 2 oboes, 2 clarinets, 2 bassoons, a contrabassoon (ad lib because it was a difficult instrument to find during 1878), and 3 horns. Dvořák later added a cello and a bass to bring out the bass line. Similar to the serenades of the Classical era, Dvořák wrote the first and last sections in quasi Marcia. Unlike the earlier Classical serenades, Dvořák’s only has 4 movements.

The first movement, Moderato quasi Marcia, begins with all instruments playing a stately theme that would be easy to walk to in 4/4 time. The opening has an almost Baroque quality to it with the oboe playing a slightly ornamented version of the melody on top of the rest of the ensemble. Another quality that the first movement maintains from the original serenata is the lightness. This is depicted by the tenor range of the bassoon while alternating sixteenth notes with the oboe. Refer to measure 37.

At the end of the first movement, the opening march theme returns with a ritardando as if the ensemble has arrived at the central piazza where the main festivities are occurring.

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192 Antonín Dvořák, Serenade for Wind Instruments, Opus 44, B. 77 in D minor (Berlin: N. Simrock, 1879).
193 Antonín Dvořák, Serenade for Wind Instruments, Opus 44, B. 77 in D minor (Berlin: N. Simrock, 1879).
The second movement is titled “Menuetto” with a tempo marking of *tempo di Menuetto*. It is written in 3/4 time, and opens with the clarinets, bassoons, and 2 of the horns. As seen in measure 27, the bassoon line has *staccato* eighth notes that are framing an arpeggio, similar to what the original lute or mandolin would play underneath the solo voice.

Figure 5.51. – mm. 26-32.¹⁹⁴

The arpeggiated section is doubled in the cello line that is using the pizzicato technique. In measure 69, the tempo switches to *presto* and is felt in one. The bassoon continues to have *staccato* notes that sound like a plucked string instrument, providing various intervals from seconds to fifths.

In measure 193, the movement returns to the opening tempo and theme. At the end of the movement, the bassoon is still playing the arpeggios and, as seen in measure 247, now has them in triplets, giving the piece a slight lilting quality. The first bassoon is playing the eighth-note triplet arpeggios while the second bassoon is playing a quarter-note on beats one and three. In measure 251, the lilting feel ends and the movement finishes as it is dying away in dynamics.

Figure 5.52. mm. 246-250.¹⁹⁵

The third movement is in common time and is marked ‘Andante con moto.’ The melodic line is similar to a sung stornelli. There is much rubato and ornamentation representing the melismatic character of stornelli. However, the bassoons do not have the melodic line, rather they are again playing arpeggiations representing a lute or mandolin similar to movement 2.

The fourth movement, “Finale” is in 2/4 time marked Allegro molto. This movement is rather fast for walking or processing, but it maintains the light quality that is stylistically typical of serenatas. In measure 91, the bassoons begin to execute leaps up to an octave in a light staccato manner. This is again similar to a stringed instrument being plucked.

![Figure 5.53. – mm. 91-97.](image)

At measure 203, the tempo slows, but the bassoons are still outlining arpeggios. In measure 272 the piece returns to the opening march motif. This would mark the point at which the musicians leave the performance area while still playing in the Renaissance setting of a serenade as discussed in chapter 3. Although this serenade has no examples of Italian folk music within, it is a good example of the treatment of bassoon in its role of mimicking a plucked stringed instrument.

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Conclusion

Unlike many symphonic works of an “exotic” nature, all of the pieces that have been studied for this dissertation lack the use of unusual modes (except for the use of the Phrygian mode that Respighi used in his “nationalistic” pieces). As discussed in chapter 3, this is likely due to the fact that the western classical music tradition evolved out of Italian folk music making the tonality of the two the same. Both Respighi and Tchaikovsky were nationalistic composers, although Tchaikovsky was also an ‘exotic’ composer. Both use folk-song melodies in their entirety (at least the first phrase), but Mendelssohn uses only a short borrowed subject as does Sibelius. This was standard compositional writing in the 19th century – especially in the lines of supporting instruments rather than those having a more melodic role.

In both the Sibelius and Mendelssohn symphonies, there is little use of true Italian folk melodies. They carry the title of “Italian Symphony” simply because the composers were in Italy during part of the compositional process. By only quoting short melodic subjects from the folk tunes, Mendelssohn allows for his own developmental ideas that conform to the harmonic progressions and music forms of his time. This treatment of short melodic fragments also accentuates the exotic nature of his symphony. Tchaikovsky’s Capriccio Italiano is on the same level as a nationalistic piece in the way that he treated the whole folksong rather than short melodic fragments, or sketches of his own creation, even though he is still an ‘exotic’ composer. Dvořák’s Serenade for Winds contains no folk melodies, but it is a good example of the evolution of the Italian folk custom of serenading.
Chapter 6

Conclusion

This study has given the reader the general knowledge of where Central Italy is located and which regions are located in the geographical area. The topographical barriers have been discussed within the context of acculturation of musical styles as well as migration from North to Central and South to Central Italy. Aspects such as French and German characteristics – diatonic harmonies with a strong dominant and leading tone, strict time, and epic lyric ballads have migrated down from the North into Central Italy. The use of parlando rubato, the rhythmic quality of the salterello, and various instruments have travelled north and become acculturated into the Central Italian folklore and music.

A brief history of the field of ethnomusicology has been explored. There are two main challenges that ethnomusicology in Italy faces. The first is the lack of academic writings on the subject of Italian ethnomusicology in languages other than Italian. The second is the attitude towards the field of ethnomusicology within Italy. This attitude has caused the study of ethnomusicology to need to fight for respect within the field of western classical music. There have been periods of growth within ethnomusicology during the past 50 years with the work of people such as Diego Carpitella and
Roberto Leydi – the first two prominent people to hold positions at major universities as ethnomusicologists in the 1970s. At the beginning of the 21st century, Italian ethnomusicologists are becoming more prominent within the international community, although there still remains a lack of scholarly writings on the subject in languages other than Italian.

In the region of Tuscany, and more specifically, Florence – the birthplace of western classical music – the lines between folk music and art music are not clearly defined. There are many stylistic similarities between folk music and art music, but the main separating factor is patronage. In the 15th century, Lorenzo de Medici played an important role in the separation between the two genres. He was a prominent composer of canti carnascialeschi, as well as a patron of public musical performances. Besides patronage, the setting and performers also play an important role that distinguishes folk music from art music. Folk music is usually performed by the peasant class for its own entertainment, while art music is performed by professional musicians for their patrons’ enjoyment, as well as in sacred settings.

There are a number of instruments that are stereotypical of the Central Italian region when dealing with folk music. One of the most prominent is the zampogna, or bagpipe. Although in many regions, it has gradually been replaced by the organetto, or diatonic button accordion, the zampogna remains in use in the Apennine Mountains that are the life-blood of the Abruzzese shepherds. The shepherds take their music and instruments with them when they migrate with their flocks of sheep to Southern Italy during the winter months. Due to the topographical nature of the region of Abruzzi, the
isolation has left its folk music almost unchanged beyond the acculturation that happens because of the shepherds.

The unique rhythmic quality of the salterello has become a mainstay when considering Central Italian folk music. This dance is an excellent example of acculturation. It originated in the south as the tarantella, as a cure for the bite of the tarantula spider on the island of Sicily, and as it migrated north, it was adopted by Central Italians whom changed the name to the salterello. The dance is in a quick 6/8 time with constant eighth notes. In the 19th century, composers of western classical music included many aspects of the salterello within their symphonic pieces and even named movements by the same title.

Another important genre in Central Italian folk music is the stornelli. It is a song that is often accompanied by the vocalist or sung a cappella. The stornelli is another excellent example of acculturation. It contains diatonic harmonies and sections of strict meter that were adopted from Northern Italy, and also sections of parlando rubato and speech-like rhythms adopted from Southern Italy. Like most folk songs, the melodic range is usually within an octave. The poetic content is through-composed and often of a satirical nature or about love, while the music tends to be strophic. The field transcription included in this study, “La società dei magnaccioni,” contains aspects of all of the elements discussed above.

An investigation of five prominent 19th-century composers and their symphonic or large chamber works that have claimed an Italian influence either by title or self-professed in letters has been completed. Respighi’s use of Italian folk songs within his “Roman Trilogy” increased throughout his composing of the three larger pieces. The
final piece, *Feste Romane* (1924), contains folk songs throughout showing a nationalistic treatment of the genre. Tchaikovsky’s *Capriccio Italiano* shows a specialized treatment of exoticism compared to the other ‘foreign’ composers. Tchaikovsky used five specific folk songs within the *Capriccio*. While some of these songs remain unidentified, I have been able to identify others. During Tchaikovsky’s stay in Florence and the composition of *Capriccio Italiano*, he acted as an ethnomusicologist by taking a field transcription of a *salterello*.

Both Mendelssohn and Sibelius titled their respective symphonies “Italian” because they were on holiday in Italy during the majority of the compositional period. Despite the titles of the symphonies and the location of the composers during the composition, there are few true Italian folk influences. Both composers remained within the framework of what was standard western classical music of the time – the form of the work, and more specifically, the treatment of the bassoon line. The melodic line contains small ideas or motifs that originated with an Italian folk song, but liberty was taken during its development losing all authenticity of the original melody or song. The treatment of the bassoon line is standard of the time period. The bassoons play a supporting role or are heard presenting short passages that are passed on to other more prominent melodic instruments. While there is evidence that Respighi and Tchaikovsky utilized the bassoon in mimicking traditional Central Italian folk instruments, such as the drone of the *organetto* and *zampogna* as well as the melodic line of a *zampogna*, both Mendelssohn and Sibelius did not do this.

The inclusion of Dvořák’s *Serenade for Winds* shows the 19th century end of the evolution of the serenade. It began with the folk practice of a man standing outside his
lovers’ window singing while accompanying himself on a string instrument – usually a lute or mandolin. During the Renaissance, it adopted aspects from *Carnevale* and the folk practice of the procession. The numbers of musicians increased from one to a small group of instrumentalist that would walk to a central area while playing music. During this time, the person of focus became a visiting noble rather than a lover waiting inside her window. The *serenata* became a multi-movement work in which the first and last movement were usually a march style allowing performance while walking. The major aspect that separated the *serenata* from other similar genres of large chamber works during the Renaissance was the outdoor performance. In the 19th century, the serenade was usually performed indoors by both winds as well as strings. Dvořák utilized both groups of instruments in his Serenade for Winds, Cello, and Double Bass in D Minor, but maintained the practice of the first and last sections being a march.

While this study is not meant for pedagogical purposes, there are a number of things a bassoonist, as well as a conductor or any other instrumentalist, can learn from the information discovered during this investigative research. The identification of nursery rhymes within Respighi’s “Roman Trilogy” can allow for better interpretation as well as execution. The exaggerated use of *parlando rubato* during the sections of *stornelli* within Respighi and Tchaikovsky’s works should be considered by the conductor to authentically recreate the style of the genre. The sections in Respighi’s *I pini di Roma* at measures 10 and 45 in the first movement, “I pini di Villa Borghese,” while difficult to execute for the bassoonist due to the register and fast tempo, require thought. With the knowledge that these are both nursery songs, the bassoonist should attempt a light feel rather than a stopped-tongue harsh feel that can be so tempting in that register. The
sections of chant-like melodies and funeral dirges could possibly be played with little or no vibrato to accentuate the melancholy character of the melody. Slight stylist changes can be made during the performance of these pieces in light of the discoveries made during this investigation. An overall goal of this study is to inform both the conductor and performer of possible ethnic influences in a piece, so they can consider this as they are making interpretive decisions.

During the investigative portion of this study, I used both the score as well as recordings of each piece. After going through the score looking for clues in the bassoon line such as harmonies between the two and sections with grace-note embellishments to suggest *zampogna*, I followed the score while listening for potential folk melodies. Primary sources were utilized, such as letters from the composers to their friends and relatives while each were on holiday in Italy. These letters provided information as to what extent each were using actual Italian folk melodies, as well as the region in which they were located. Some of the letters were enlightening, such as Tchaikovsky’s letters to von Meck, that included his own transcription of a *salterello* while in the field in Florence.

A portion of my investigation was also to consult other secondary sources. While trying to find information concerning Respighi that did not include the debate of fascism, I stumbled across a letter written to the BBC website by Adriano Zürich. I contacted the webmaster, and asked if Zürich was still living, and if he had contact information for me – which he did. I contacted Zürich, not expecting a response, but I received a wealth of information almost immediately. During my correspondence with him, I was reminded yet again of the delicacy of cultural and language differences. While I thanked him and
mentioned the information he gave me was invaluable, he thought I meant un-valuable. The lessons I have learned during my trips to Italy for field research included knowing when I am not being understood correctly, and I was able to quickly smooth ruffled feathers. From the knowledge of Adriano Zürich and Dr. Ernesto Pellegrini, I received the names of various folk songs and nursery songs, and from there I could search for the sheet music of some of them as seen in the appendices. I also discovered that openly discussing the topic of this study with other musicians led to other avenues of research concerning the liturgical content utilized by Respighi.

The investigation aspect of this study was useful and opened the doors to new information and paths of further study. While going through the score was undoubtedly useful, acting as an ethnomusicologist and employing the discussion of various informants tended to be the most helpful. There remain some folk melodies that are yet to be identified in the Respighi, but as Zürich said, “to research seriously which folk tunes he used, it would be a work of several months…” and “it would take a lot of time to find out if one does not stay in Italy.”

As I had not yet determined the specific composers and works for this study during my field research in Italy, the above statement of course leads to the area of further study.

One important finding that results from this investigation is the need to be cautious when looking at the titles of compositions. As seen with both Mendelssohn and Sibelius, while their symphonies are labeled “Italian,” there is little that is Italian about them except for the fact that each composer was in Italy during the composition.

197 Adriano Zürich, e-mail message to author, April 30, 2013.
Additional research should be done to determine if the title of the piece actually means something for the conductor or performer.

Suggestions for Further Study

This study just scratches the surface of the process of looking into what inspired composers throughout history to compose the pieces allowing for better, although not radically altered, interpretation. Using the methodology this research employed, conductors can consider folk-music implications and other instrumental musicians can do the same for their respective instruments. The potential treatment of Italian folk songs by composers from different eras can also be investigated. Some of the possible repertoire for such a study includes the piece Folk Songs by Luciano Berio. Folk Songs was composed in 1964, and is a song cycle of folk songs from various countries. Alfredo Cazella composed a symphonic poem titled Italia in 1909. Gian Francesco Malipiero is a 20th-century Italian version of Ralph Vaughan Williams, in the aspect of his prolific collection of folk songs.

The Italian-born, American composer Ernesto Pellegrini is known for his inclusion of Italian folk songs. He composed Serende per due for two tubas’ and orchestra. This work carries the title of serenade because the piece is a depiction of two dueling men competing for the love of one woman. His piece, Duolog II, for Clarinet and Piano (1995) pulls its motives from a Florentine love folk song “Tempo passato perché non ritorni.” Serenata a tre is another work by Pellegrini that employs the Abruzzese folk song “Cade l’uliva.” A symphonic poem for cello and orchestra, Scylla is a potpourri of
folk songs including “La calavresella,” “Canto del carcerato,” “Amuri, amuri,” and “La Scillitana,” which all have Sicilian origins. Pellegrini also uses Sicilian folk songs in his Violin Concerto that was completed in 1986. His woodwind quintet *Left Behind* which is currently being completed employs the famous Roman folk song “Il vino dei Castelli romani.”

Further study is, of course, not limited to Italian folk songs. There have been many composers who have done field transcriptions and included the works in their pieces. It is no secret that Bèla Bartòk collected folk songs during his travels. Percy Grainger is also known to have hidden under beds while a child’s mother sang to them at night while transcribing the songs.¹⁹⁸ Ralph Vaughan Williams was also a collector of English folk songs. Hector Berlioz’s *Le carnavale romain* H. 95, is an overture that he composed from the musical ideas he re-used from his opera that was inspired by a holiday in Italy. Charles Tomlinson Griffes composed some impressionistic piano pieces titled *Roman Sketches, Op. 7* in 1917. For another example of a modern-day serenade, Hugo Wolf’s *Italian Serenade* would be an interesting piece to study, written for a string ensemble.

There is also the liturgical aspect of Respighi’s compositions. During my inquiries, an informant told me that he had sung a mass with the Episcopal Church called *Missa Marialis* that included a quotation from a Gregorian chant that Respighi also used in *I pini di Roma*. With Respighi’s reputation as a composer who utilized Gregorian chant within his works, this would be an alternative avenue to follow.

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Appendix A

Canzone d’i Zampognari.  
Song of the Bagpipers.

Naples.

For one or two voices.

Allegretto moderato.

1. Quan-no nasce-te Nin-no a Bet-te-le-mo, E-

ra not-te pa-re-a-mmie-zo juor-no! Ma-jo le

tho’ twas night, there shone as bright as noon a star; Neve-r so

stel-le Lu-stere-bel-le Se-ve-det-Te-re-go-cus-si! La

bright-ly, Never so white-ly Shone the stars, as on that night! The

chiu lu-cen-te Jet-ten chiamma li Ma-gijn O-ri-en-

bright-est star went A-way to call the Wise Men from the O-
CANZONE DI ZAMPOGNARI.

1.
Quanno nascette Ninno a Betlemme,
Era notte e parea mezzo giorno.
Majè le stelle
Lustre e belle
Se vedettero accusi!
La chiù lucente
Jette a chiamà li Magi, in Oriente.

2.
No n'ero nèmice ppe la terra,
La pecora pascea co lo lione,
Co le crapette
Se vedette
Lo lopardo pazzia:
L'urzo e o vitiello,
E co lu lupo 'pace u pecoriello.

3.
Guardavano le pecore li pasture;
E l'angelo, sbrennente chiù de la sole,
Comparette,
E le dicette:
Nò ve spaventate, nò!
Contento e riso:
La terra è arrenventata Paradiso!

SONG OF THE BAGPIPERS.

1.
When Christ our Lord was born at Bethlehem afar,
Altho' it was night, there shone as bright as noon a star:
Never so brightly,
Never so whitely
Shone the stars, as on that night!
The brightest star went
Away to call the Wise Men from the Orient.

2.
There were no foes on Earth, or warfare blazing,
Beside the lion then the sheep was grazing,
Safe by the leopard
Wander'd the shepherd,
With the bear the calf did play,
The wolf so savage
Would not the tender lamb molest or ravage.

3.
While shepherds in the fields their flocks were tending,
A shining angel came from heav'n descending;
When he beheld them,
Straightway he told them:
Hear my voice, be not afraid!
Be glad, rejoice, now,
For Earth has all become like Paradise, now!
Appendix B

Stornelli romaneschi

(Lazio)

Con brio
La-sei-te-ci pas-sa-re

se-mo ro-ma-ni
de li giar-di-ni

va-ghi fio-ri,
de le ra-gaz-zze be-le-

li ru-ba-\textit{cu}o-ri!

1. Lasciateci passare
semo romani
de li giardini semo li vaghi fiori, (\textit{bis})
de le ragazze belle li rubacuori!

2. Sì nata pe' li baci
e vojo quelli
li vojo sulla bocca e sui capelli (\textit{bis})
poi chiudo l'occhi e dove vanno, vanno!

\footnotesize
Appendix C

"Tu nel tuo letto a far de' sogni d'oro."

"Within, you are in bed and dreaming sweetly."

Abruzzi.

Transcription by
F. Paolo Tosti.
del-out,
-
-
-l’a-per-teal ge-lo-o mio te-
-
I fear me, love, I’ll freeze com-
-
col canto

a tempo

so-do!

ah!

(Donna.) Di

ple-te-ly!

Ah!

(Sh.) I

a tempo

m’in-cre-sce tan-to, o bel can-
grieve

for you, fair sing-er, in your

col canto
201 Eduardo Marzo, Songs of Italy: Sixty-five Tuscan, Florentine, Lombardian and Other Italian Folk and Popular Songs (New York: G. Schirmer, 1904), 86-90.
Appendix D

La Treccia Bionda.  The Flaxen Tress.

Andante.

1. Bella ragazza dalla treccia
1. O lovely maiden mine with flaxen

bionda. Per nome via chiama to Venezia; Li giovani per tresses. The name they call you by is Venezia. The lads all want to

volano la ronda. Papa non vuole, Mamma non-pay you their addresses: Papa won't hear it, Mamma can't

me no. Come faremo Per far l'amor? bear it: Tell me, how can we ever make love?
LA TRECCIA BIONDA.

1.
Bella ragazza della treccia bionda,
Per nome vi chiamate Veneranda:
Li giovani per voi fanno la rondela.
Papà non vuole,
Mammà nemmeno:
Come faremo
Per far l'amor?

2.
Venir se voi volete nel giardino,
Voi troverete, oh bella, un tulipano
Che fatto per pel vostro canestrino.
Papà non vuole, ecc.

3.
E se mi date un sguardo rubacore,
Io, bella, proprio a voi lo vogliho dare
Quel fior che tengo e che m'ha dato amore.
Papà non vuole, ecc.

4.
Poi vi dirò che rosa in primavera
Non è tanto voi siete tanto cara,
E voi ci avete gusto... e buona sera.
Papà non vuole,
Mammà nemmeno:
Così faremo
Per far l'amor.

THE FLAXEN TRESS.

1.
Oh lovely maiden mine with flaxen tresses,
The name they call you by is Veneranda,
The lads all want to pay you their addresses:
Papa won't hear it,
Mamma can't bear it:
Tell me, how can we ever make love?

2.
Come down into the garden when I shall ask it,
And there you 'll find a tulip, oh, my beauty!
That looks as if it grew for your wee basket:
Papa, etc.

3.
And if you send me one of your dear glances,
Ah, then, my only darling, I will give you
A flow'r that Love gave me, and love enhances:
Papa, etc.

4.
And I will say to you, In spring's delight, love,
There's not a rose compares with you in sweetness!
And that will please your heart — and so good night, love!
Papa won't hear it,
Mamma can't bear it:
That is the way that we shall make love!

202 Eduardo Marzo, Songs of Italy: Sixty-five Tuscan, Florentine, Lombardian and Other Italian Folk and Popular Songs (New York: G. Schirmer, 1904), 67-68.