A COMPARISON OF THE CANZONI OF
FRESCOBALDI AND PROBERGER

THESIS

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By

Nettie Maxine Baber, B. M.

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CHAPTER I

INTRODUCTION

Statement of the Thesis Problem

It is the purpose of this thesis to discuss and compare the canzoni of Frescobaldi and Froberger and to show something of their influences on their successors.

Significance of Subject

Although the canzona—in full, the canzona francese—is a form which is no longer used, it is important in the 16th and 17th centuries as the prototype of two later and highly significant forms: the sonata and the fugue.

The word 'canzone' originated as the name of a type of poem of the troubadour period. In more use the word is found as meaning an instrumental piece with marked melody. This revives a 16th to 17th century use of the word for purely instrumental music. The early canzona francese was sometimes in several sections or movements. The characteristic features of the canzone were quick movement, imitation, and contrapuntal treatment, the mood being that of a refined and intellectual outlook.

In general, the works of Girolamo Frescobaldi represent the culmination of Italian organ music. After him, the ascendancy transfers to Germany in the person of Froberger, and it
remains in that country until the final culmination of all
organ music at the hands of J. S. Bach. The prominent position
held by Frescobaldi in the history of music specifically may be
attributed to two broad factors. In the first place, his music
reflects a splendor of style and a vigor which is unequalled in
keyboard music before his time. His music stands out among
that of his predecessors and his contemporaries because he is a
master craftsman, an artistic genius. In the second place--
and this is equally important--is the fact that Frescobaldi
represents in Italian music a transitional period between the
Renaissance and the Baroque.

The exact date of the birth of Girolamo Frescobaldi seems
to have been a mystery for several hundred years, but his bap-
tismal certificate at Ferrara shows that he was born in 1583.
He has commonly been reported to have been a pupil of Francesco
Milleville, a Ferrarese who became organist at Volterra. Ac-
cording to Frescobaldi himself, Luzzasco Luzzaschi, organist of
Ferrara Cathedral, was his master. In early manhood, Frescobaldi
visited the Netherlands where he came in contact with its con-
trapuntal school, and where he published his first important
work--a book of five-part madrigals. In 1608, he was appointed
organist of St. Peter's in Rome, in succession to Ercole Pasquini.
He continued in this important post, drawing crowds to hear his
performances, till 1628, when he went for a time to Florence to
be organist to the Grand Duke of Tuscany, Ferdinand II. In
1633, Frescobaldi returned to Rome and resumed his place at St.
Peter's. He is said to have been organist of St. Lorenzo in Montibus the last year of his life.\footnote{Hubert H. Parry, Oxford History of Music, Vol. III, p. 77.} Frescobaldi died March 7th, 1643, after which time the Roman school of organists began to decline almost immediately.

Johann Froberger, a Saxon born in 1616, was a pupil of Frescobaldi towards the end of that composer's life. He held important organ positions, including one at Vienna, and was for a time attached to the court of the Emperor Ferdinand III. He travelled to England, and, arriving penniless as the result of robbery, accepted a post as organ-blower at Westminster Abbey. Froberger is a link between the Italian organ school and the German school. Froberger died in 1667 at Haricourt, Germany.

Method of Investigation

The first step in this investigation was to make a survey of the bibliography pertaining to the Frescobaldi and Froberger canzoni. The next step was to undertake a systematic study of the canzoni, and to note the predominating characteristics of form and style. Excerpts illustrating the various salient features of style were collected. Following the examination of the scores, authorities were then consulted for verification of results.
Method of Presentation

The results of this investigation will be presented in five main sections: (1) the introduction, which includes the significance of the subject and method of procedure, (2) the analysis of the form and style of the Frescobaldi canzoni, (3) the analysis of the form and style of the Froberger canzoni, (4) a comparison of the form and style of Frescobaldi and Froberger, and (5) conclusions and bibliography.

Each excerpt is identified by reference number, page, brace, and, if necessary, the measure counting from the beginning of the brace. For example, the indication, 1.37.5.9, would mean the first reference which is the collection of 25 canzoni by Frescobaldi, page 37, the fifth brace, and the ninth measure of that brace. This method greatly simplified identification and frees the illustration from much unnecessary labeling.
CHAPTER II

FRESCOBALDI: FORM AND STYLE OF CANZONI

The canzoni studied in this investigation are to be found in the collection, Ventincinque Canzoni by Frescobaldi, edited by Felice Boghen and copyrighted in 1922 by G. Ricordi and Company.

A feature which is characteristic of the canzona is the repeated note theme opening. Figure 1 shows the repeated note opening characteristic as found in Canzona number 14.

![Fig. 1.--Repeated note opening](image)

The canzona theme includes some additional features. An important one is the lessening of time values as the theme progresses. This, of course, is also generally characteristic of the fugue theme as, for example, the "Little G Minor" organ fugue by Bach. A third characteristic of the canzona
theme is its relatively short length as compared with the fugue. Another characteristic is the use of échappée figuration. Figure 2 shows the use of échappée figuration as found in Canzona number 8.

Fig. 2.—Échappée figuration

This figure reveals all of the typical features of the canzona theme.

The longer note which opens the canzona theme is very frequently shortened in subsequent entries of the theme. This characteristic is to be found in all the forms of imitative counterpoint. Figure 3 illustrates the longer note shortened as the theme progresses as found in Canzona number 1.

Fig. 3.—Longer note shortened
Another aspect of this principle is seen in figure 4 where in the opening theme the half note C and the upward skip of a fourth are altered in a subsequent entry to a scale figure progressing diatonically upward from C to F, in eighth notes.

![Figure 4. Upward skip of a fourth](image)

Turning to formal consideration, we find that the canzoni of Frescobaldi consist of from one to six movements. Number 17 has but one movement: number 10 two movements; numbers 4, 6, 9, 12, 16, and 24 have three movements; numbers 5, 14, 15, 20, 21, and 22 have four movements; numbers 2, 7, 8, 11, 13, and 23 have five movements; and numbers 1, 3, 18, 19, and 25 have six movements. In this tabulation, only major changes in tempo and material were considered and not sectional divisions or cadenza closes to movements. From this, one may assume that there was no common practice, no standard in the number of movements in the canzona.

There is an important qualification to be made concerning the so-called movement plan. That is, that the movements were not usually separate pieces, each with a cadence and a chord.
at the end. Instead, usually one movement flows into the next with only a pause on the dominant. Canzona number 3 is a good example of this joining of movements.

There seems to be a considerable diversity of practice in the respective tempi and meters of the various movements. It is hard to tell to what extent the tempo indications are those of the editor and which belong to the original. At any rate, the first movements are usually in common time and moderato, the second movements usually in 3-4 meter near the close of which the meter changes back to 4-4 for cadenza-like material. Third movements seem to be equally divided between 4-4, 3-4, and 6-8 meter, and are usually fast. The fourth movements are apt to resemble the second movements in respect to tempo and meter. The last movements, consistently end in 4-4 meter and are mostly in fast tempo. The toccata-like material, in 4-4 meter, which usually ends the movements beginning in 3-4 and 6-8 time, is very characteristic of the canzoni of Frescobaldi. He is quite fond of taking the last part of a canzona theme and using that as a motive which he develops in true toccata fashion ending with a very dissonant passage. Figure 5 shows the use of dissonant passages as found in Canzona number 28.
Fig. 5.—Dissonant Passages

One of the most important characteristics of Frescobaldian canzona may best be described as cyclical treatment. The original theme of the first movement is rhythmically and melodically altered in subsequent movements, yet retains its original identity of outline. The canzona is not a theme and variations. It is rather the principle of cyclical thematic treatment which is to be found later in the early sonata forms of such masters as Corelli. Cyclical treatment is to be found in all twenty-five canzoni. Number 1 of this collection uses a different theme with each movement. All the others use
cyclical treatment, sometimes very extensively and sometimes with only a hint at the original subject. The canzoni of Frescobaldi are not confined to one theme, but usually have one principal theme, the opening theme, which returns more or less frequently in altered forms. This principle creates strong unity and rich variety to the canzoni of Frescobaldi.

The above practice has no influence upon the later fugue. At least, it is no integral part of fugue construction, although the fugue does occasionally present alterations of the subject mildly resembling such alterations as to be found in Frescobaldi's canzoni.

But, we now turn to a device of thematic manipulation which is directly carried over into the fugue, namely stretto. Frescobaldi was especially fond of overlapping entries of the canzona theme. Figure 6 shows the use of stretto as exemplified in Canzona number 2.

Fig. 6.—Stretto
In relating the canzona to the fugue, it is interesting to note the subject-answer relationship in the opening movements of the canzoni. Of the twenty-five canzoni, fifteen begin with subject-answer relationship of the fifth, the answer a fifth above or a fourth below the subject. Of these, canzoni numbers 3, 6, 7, 9, 14, 16, 17, 18, 20, and 22 have real answers, while only numbers 8, 10, 12, 21, and 24 have the correct mutation of the answer in the fugal style. Those belonging to the real answer classification are, of course, non-modulating subjects. All the rest, 9 in number, have the second entry at the octave or unison, above or below. Canzona number 13 was not considered because its movements are chordal rather than fugal or imitative. This shows, then, that there was no strict practice in regard to the interval of imitation of the canzona theme. For this reason, the canzona is especially interesting in relation to the fugue, which follows the dictates of the subject-answer specification.

The outstanding characteristics of the canzoni of Frescobaldi have been discussed. There remains, however, a few other characteristics which, because of their frequency of recurrence, should be mentioned here. A less important detail, but an interesting one, nevertheless, is the practice of mixing and switching rhythm in 6-8 meter. Figure 7 shows the mixing and switching of rhythms in 6-8 meter as found in Canzona number 9.
Fig. 7. — Mixing and switching rhythms

Notice how the 3-4 rhythm is superimposed upon the predominating 6-8 rhythm, giving the measure a mixture of three and two beats to the measure, respectively. The dotted 6-8 rhythm is to be frequently found in the 6-8 movements. Figure 8 shows the use of dotted 6-8 rhythm in 6-8 movements, as found in Canzona number 22.

Fig. 8. — Dotted rhythm

The slow movements in 3-4 meter have very short themes, better described as motives. The second movement of Canzona number 1
reveals this characteristic in a four-note motive. These slow movements in 3-4 are also characteristically short, usually consisting of 9 or 10 bars.

Dissonant cross relations are very characteristic of the canzoni, but are not confined to this form. Figure 9 shows two typical cases of this practice of cross relations found in Canzona number 1, E flat to e natural and b flat to B natural respectively.

![Image](image.png)

**Fig. 9.**—Cross relations

All the important characteristics of Frescobaldi's style, as well as a good many of the details have been brought up during the foregoing discussion. It is well, however, to synthesize the various aspects of his style so that it may be viewed as a whole.

Thematic variation is one of the most important principles of Frescobaldi's music. He is master of ingenious devices and practices in thematic variation and alteration, both rhythmic and melodic. Canzona number 8 is an excellent example of this very marked Frescobaldian feature.
Frescobaldi's harmony may be described in general by the terms dissonant and chromatic. His dissonant harmony is the result of several factors. The cross relation is one of the most effective of these. Figure 10 shows the use of cross relation.

![Fig. 10.—Cross relation](image)

Exceedingly free treatment of dissonance claims a good share of the dissonance of Frescobaldi's harmony. Figure 11 shows a typical case of the free treatment of dissonance.

![Fig. 11.—Free treatment of dissonance](image)

Chromaticism, combined with free treatment of dissonance is exhibited in the canzoni. Figure 12 shows the free treatment of dissonance combined with chromaticism.
Fig. 12.—Dissonance and chromaticism

One may also notice the moving of tones up into a dissonance and back again. The very extensive use which Frescobaldi makes of the suspension lends further interest to his music.

The lively rhythms of the canzoni themes which give such vitality to those forms are certainly characteristic of Frescobaldi. He often lessens the time values of the notes as the theme progresses. Dotted rhythms, such as a dotted quarter note followed by an eighth note, are especially favored with Frescobaldi in his canzoni.

Frescobaldi's canzoni are contrapuntal, but in spite of this preponderance of contrapuntal style, it is interesting to note that freedom of voice parts prevails. He thinks nothing of adding or subtracting a note here and there to secure the desired thickening or thinning of a harmony. It is also interesting to note that there is a decided predominance of four-part writing. The fact that Frescobaldi was a master contrapuntist is exhibited in the lively canzoni.
In general, Frescobaldi shows marked advances in mastery of structural details. The canzoni, as well as his other compositions, have more plan and more purpose than those of predecessors or contemporaries. In this respect, he was like J. S. Bach who created no new forms, but who brought to the highest peak of perfection the already existing forms,—Frescobaldi to a much less degree, however.

A structural characteristic quite noticeable in the study of Frescobaldi's music is the almost complete lack of sequences. Sequences which are to be found so abundantly in the music of later composers are decidedly rare with this master. When sequences do occur, they are always very simple, very short, and the sequential pattern given only twice. Figure 13 shows the use of sequences in the Frescobaldi canzoni.

Fig. 13.—Sequences

Furthermore, they are seldom exact. One may cite many instances where there seems to be a tendency toward a sequence which never
quite comes off. A greater use of sequences would give Frescobaldi's music a seemingly greater purpose and a more structural direction.

Specifically, one of the outstanding features of his structural style is the use of overlapping or closely joined sections. His movements merge one into the other.

Little modal traits are noted quite frequently even when the composition is in major or minor tonality. Figure 14 illustrates modal traits as found in Canzona number 1.

Fig. 14.—Modal traits

In spite of these traces of modality, however, Frescobaldi's music is largely in major and minor. The canzoni stay pretty well within the modern concept of tonality. In this connection, it should be pointed out that once the tonality is established, it is apt to wander by chromatic modulations to other tonalities before returning to the original. Figure 15 shows the use of chromatic modulations in the Frescobaldi canzoni.
Fig. 15.--Chromatic modulations

This is true of the more modal pieces as well as those in major and minor.

To say that Frescobaldi shows evidence of the romantic tendencies of expressiveness which appear in Froberger, Kuhnau, and in the French school of clavecinists is a mistake. Frescobaldi never quite seems to free himself from the sheer delight of creating for their own sake startling effects and brilliant virtuosity. True, he did much in establishing new style and new types of material and in obtaining greater freedom and purpose in the mastery of structural details. But, he does not at any time break loose to the extent that he becomes romantically
expressive. His contribution to this tendency is that he certainly lays the technical foundation for musical expressiveness, a foundation upon which Froberger and later composers were to build in such interesting fashion.
CHAPTER III

FROBERGER: FORM AND STYLE OF CANZONI

The Froberger canzoni studied in this investigation are to be found in the collection, Denkmaler der Tonkunst in Osterreich, Volume IV, edited by Guido Adler and published by Artaria and Company in 1897.

The important characteristics of the Froberger Canzoni are the plan of the movements, the use of cyclical treatment, the shortening of note values in new theme entries, the use of stretto, and the subject-answer relationships of the opening theme.

The canzoni by Froberger have two and three movements. Numbers 1, 2, 3, and 4 have three movements, while numbers 5 and 6 have only two movements. It is interesting to note that there were only sectional divisions or cadenza closes to the movements in the canzoni by Froberger.

Froberger uses very little diversity of practice in the respective key schemes and meters of the various movements. There are no tempo indications in the Froberger canzoni. With few exceptions, all of the canzoni, as well as each movement, are in 4-4 meter. In Canzona number 3, the second
movement is in 9/8 returning to 4/4 for the last movement. The third movements of Canzoni numbers 4 and 5 are in 12/8 meter. In Canzona number 6 the last or third movement begins in 12/8 meter, but returns to 4/4 for the toccata development of the theme. Figure 16 shows the main theme of Canzona number 6 and the toccata-like development of that theme.

Fig. 16.--Main theme and toccata-like development
One of the most important characteristics of the Froberger canzoni is cyclical treatment. It is the principle of cyclical thematic treatment which is to be found later in the early sonata forms. The original theme of the canzoni is rhythmically and melodically altered in subsequent entries in the canzoni. Cyclical treatment is to be found in all six of the Froberger canzoni. Figure 17 shows the main theme and cyclical treatment or rhythmic alteration of the theme as found in the Froberger canzoni.

Fig. 17.--Cyclical treatment

The canzoni by Froberger are confined to one theme, which returns more or less frequently in altered forms. There is rich variety gained in the Froberger canzoni by the lessening of note values in the theme entries.

The canzoni of Froberger greatly resemble the fugue. Alterations of the subject found in the canzoni which are
occasionally present in the fugue are the use of stretto, the subject-answer relationship, and the echappée figuration.

We now turn to a device of thematic manipulation which is directly carried over into the fugue, namely stretto. Froberger was especially fond of overlapping the theme entries. Figure 18 shows the use of stretto as exemplified in the canzoni by Froberger.

![Fig. 18.—Stretto](image)

In relating the canzona to the fugue, it is interesting to note the subject-answer relationship in the opening movements of the canzoni. Of the six canzoni, four begin with subject-answer relationship of the fifth, the answer a fifth below the subject. Figure 19 shows the subject-answer at the fifth as found in Canzona number 6.

![Fig. 19.—Subject-answer at fifth](image)
One may notice in Figure 19 that the second theme entry is tonal. In the first entry, there is a skip of a fourth from a to d while in the second entry, there is a skip of a fifth from d to a. The last five notes of the first theme entry are d, f, e, d, e, and in the second, the last five notes are a, c, a, g, a.

Of these canzoni, numbers 1, 2, 4, and 6 have real answers, which are, of course, non-modulating subjects. The remaining canzoni, numbers 3 and 5, have the second entry of the theme an octave below. Figure 20 shows the second theme entry at the octave as found in Canzona number 3.

![Fig. 20.—Subject-answer at octave](image)

There is a rhythmic change in the theme entries in Figure 20. In the first theme entry, the opening note falls on the beat, while in the second, the opening note falls between the first two beats in the measure.
Another important characteristic of the canzona is the use of echapée figuration. Figure 21 shows the use as echapée figuration as found in Canzona number 3 by Froberger.

Fig. 21.---Echapée Figuration

Froberger's harmony may be described in general by the terms dissonant and chromatic. His dissonant harmony is the result of several factors. The cross relation is one of the most effective of these. Figure 22 shows two typical cases of this practice of dissonant cross relations found in Canzona number 1.

Fig. 22.---Dissonant cross relations
The treatment of dissonance is found to a certain degree in Froberger's harmony. Figure 23 shows the use of the treatment of dissonance as exemplified in Canzona number 4.

Fig. 23. -- Treatment of dissonance

Chromaticism, combined with treatment of dissonance is exhibited in the Froberger canzoni. Figure 24 shows the treatment of chromaticism and dissonance.

Fig. 24. -- Chromaticism and dissonance.
One may also notice the moving down into a dissonance and back again. The very extensive use which Froberger makes of the suspension lends further interest to his music. Figure 25 shows the use of suspension as found in Canzona number 4.

![Fig. 25. --Suspension](image)

The lively rhythms of the canzoni themes which give such vitality to the form are certainly characteristic of Froberger. He often lessens the time values of the notes as the theme progresses. Dotted rhythms, such as a dotted quarter note followed by two sixteenth notes, are especially favored with Froberger in his canzoni. Another rhythmic pattern favored by Froberger is the quarter note tied to the first note of a group of four sixteenth notes. The sixteenth note pattern usually consists of a downward melodic scale line. Figure 26 is a true example of the Froberger rhythmic pattern.
Fig. 26.--Rhythmic pattern

Froberger's canzoni are contrapuntal, and in spite of this preponderance of contrapuntal style, it is interesting to note that freedom of voice parts prevails. Figure 27 exemplifies the freedom of voice parts in the Froberger canzoni.

Fig. 27.--Freedom of voice parts

A structural characteristic quite noticeable in the study of Froberger's music is the almost complete lack of sequences. When sequences do occur, they are always very simple, very short, and the sequential pattern given only
twice. Figure 28 illustrates the use of sequences in the Froberger canzoni.

Specifically, one of the outstanding features of Froberger's structural style is the use of cadential effects to join sections.

Little modal traits are noted quite frequently even when the composition is in major or minor tonality. Figure 29 shows the use of modal traits in the Froberger canzoni.
In spite of these traces of modality, however, Froberger's music is largely in major and minor. The canzoni stay pretty well within the modern concept of tonality. In this connection, it should be pointed out that once the tonality is established, it is apt to wander by chromatic modulations to other tonalities before returning to the original. Figure 30 shows the use of chromatic modulation to other tonalities before returning to the original key.

![Chromatic modulation](image)

*Fig. 30.*--Chromatic modulation

This is true of pieces whether in major or minor.

Froberger's canzoni are varieties of fugal movements which show considerable aptitude for inventing characteristic subjects and contriving ingenious schemes. He betrays
a new stage of formalism by adopting certain types of florid passages in a way that almost becomes a mannerism.

Proberger's works show traits of the rugged and forcible qualities which a little later were characteristic of the northern organists.
CHAPTER IV

A COMPARISON OF THE CANZONI BY FRESCOBALDI AND FROBERGER

A detailed study of the canzoni by Frescobaldi and Froberger reveals the similarity of style and to some degree the contrast of treatment of these two masters as regards the plan of the movements, the variation of subjects, the rhythmic treatment, harmony, counterpoint, and embellishment.

Plan of Movements

Although the length in total number of measures of the Frescobaldi and Froberger canzoni is very much the same, the plan of the movements varies greatly. Considering only major changes in tempo and material—not sectional divisions or cadenza closes of movements—we find that the Frescobaldian canzoni have from one to six movements, whereas those of Froberger canzoni contain only two or three movements. From this, one may assume that there was no common practice, no standard in the number of movements in the canzona. The varied practice of Frescobaldi and Froberger in regard to the number of movements in the canzoni can be noted in the table which appears on the following pages.
### TABLE 1

**A COMPARISON OF THE CANZONI BY FRESCOBALDI WITH THE CANZONI BY FROBERGER**

<table>
<thead>
<tr>
<th>No.</th>
<th>No. of Movements</th>
<th>Meter</th>
<th>Tempo</th>
<th>Key-Scheme</th>
<th>Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6</td>
<td>4/4,3/4</td>
<td>S,S,S,S,F</td>
<td>d-G</td>
<td>Authentic</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>4/4,3/4,6/4</td>
<td>S,S,F,S,S</td>
<td>d-G-B flat-G</td>
<td>Authentic</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>4/4,3/4,6/8</td>
<td>F</td>
<td>G-G-F-C-F</td>
<td>Authentic</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>4/4,3/4</td>
<td>S</td>
<td>a-a-a-c-a-a</td>
<td>Authentic</td>
</tr>
<tr>
<td>5</td>
<td>3</td>
<td>4/4,3/4</td>
<td>S,S,F</td>
<td>G</td>
<td>Authentic</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>4/4,3/4</td>
<td>S,S</td>
<td>G</td>
<td>Authentic</td>
</tr>
<tr>
<td>7</td>
<td>5</td>
<td>4/4,3/4,6/4</td>
<td>S,S,S,F,F</td>
<td>F-d-G</td>
<td>Authentic</td>
</tr>
<tr>
<td>8</td>
<td>5</td>
<td>4/4,6/4</td>
<td>F,F,S,F,F</td>
<td>F-B flat-C-F</td>
<td>Authentic</td>
</tr>
<tr>
<td>9</td>
<td>3</td>
<td>4/4,6/8</td>
<td>S,F,S,F,F</td>
<td>C-G-a-d-C</td>
<td>Authentic</td>
</tr>
<tr>
<td>10</td>
<td>2</td>
<td>4/4,3/4</td>
<td>MF,S</td>
<td>g-C</td>
<td>Authentic</td>
</tr>
<tr>
<td>11</td>
<td>2</td>
<td>4/4,3/4</td>
<td>S,F</td>
<td>C</td>
<td>Authentic</td>
</tr>
<tr>
<td>12</td>
<td>3</td>
<td>4/4,6/4</td>
<td>S,S,F,S</td>
<td>G-a-E-d-a-e-E</td>
<td>Plagal</td>
</tr>
<tr>
<td>13</td>
<td>5</td>
<td>3/4,4/4,6/8,6/4</td>
<td>S,F,S,F,F</td>
<td>C-F-C-a</td>
<td>Authentic</td>
</tr>
<tr>
<td>14</td>
<td>3</td>
<td>3/4,4/4,3/2</td>
<td>S,S,S</td>
<td>C</td>
<td>Authentic</td>
</tr>
<tr>
<td>15</td>
<td>3</td>
<td>4/4,3/4</td>
<td>S</td>
<td>d-D-d-g-G</td>
<td>Authentic</td>
</tr>
<tr>
<td>16</td>
<td>3</td>
<td>4/4,3/2</td>
<td>MF,F,F</td>
<td>F</td>
<td>Authentic</td>
</tr>
<tr>
<td>17</td>
<td>1</td>
<td>4/4</td>
<td>F</td>
<td>g-G</td>
<td>Authentic</td>
</tr>
<tr>
<td>18</td>
<td>4</td>
<td>4/4,3/4,6/8,3/2</td>
<td>MF</td>
<td>F-d-F-C-G-D-G</td>
<td>Authentic</td>
</tr>
<tr>
<td>19</td>
<td>2</td>
<td>4/4,6/8</td>
<td>MF,S</td>
<td>G-F</td>
<td>Authentic</td>
</tr>
<tr>
<td>20</td>
<td>2</td>
<td>4/4,6/8</td>
<td>S,F</td>
<td>g-G</td>
<td>Authentic</td>
</tr>
<tr>
<td>21</td>
<td>3</td>
<td>4/4,5/4</td>
<td>F</td>
<td>d-D-d-g-G</td>
<td>Authentic</td>
</tr>
<tr>
<td>22</td>
<td>5</td>
<td>4/4,6/8</td>
<td>F,F,F</td>
<td>F-a-B flat-F</td>
<td>Authentic</td>
</tr>
<tr>
<td>23</td>
<td>5</td>
<td>4/4,6/8</td>
<td>MF</td>
<td>F</td>
<td>Authentic</td>
</tr>
<tr>
<td>24</td>
<td>1</td>
<td>4/4</td>
<td>S,S,S</td>
<td>a-A</td>
<td>Authentic</td>
</tr>
<tr>
<td>25</td>
<td>2</td>
<td>4/4,6/8</td>
<td>F,F</td>
<td>d-G-C-G</td>
<td>Authentic</td>
</tr>
</tbody>
</table>

*S-Slow, MF-Moderately Fast, F-Fast.*
TABLE I--Continued

<table>
<thead>
<tr>
<th>No. of Movements</th>
<th>Meter</th>
<th>Tempo</th>
<th>Key-Scheme</th>
<th>Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>4/4</td>
<td>------</td>
<td>a-D-a-D</td>
<td>Authentic</td>
</tr>
<tr>
<td>3</td>
<td>4/4, 6/4</td>
<td>------</td>
<td>d-G-d-G-d-G</td>
<td>Authentic</td>
</tr>
<tr>
<td>3</td>
<td>4/4, 9/8</td>
<td>------</td>
<td>C-F-C-F</td>
<td>Authentic</td>
</tr>
<tr>
<td>3</td>
<td>4/4, 12/8</td>
<td>------</td>
<td>G-G-C</td>
<td>Authentic</td>
</tr>
<tr>
<td>2</td>
<td>4/4, 12/8</td>
<td>------</td>
<td>G-E-C-A</td>
<td>Authentic</td>
</tr>
</tbody>
</table>

*Note: The table continues with similar entries.*
Both Frescobaldi and Froberger employed cyclical treatment in their canzoni, the original theme of the first movement being rhythmically and melodically altered, yet retaining its identity.

Variation of Subjects

A trait which Froberger seems to have caught from his master is the sprightliness and vivacity of the subjects of his canzoni. Figure 31 illustrates the opening subjects of selected canzoni by Frescobaldi and Froberger.

Fig. 31.--Vivacity of subjects

Moreover, in the treatment of the subjects, he follows the lead of Frescobaldi in expatiating upon his subjects in various meters. For example, in Canzona number 18, he announces the subject in 4-4 meter, changes it to 3-4 and then to 6-8, thereby presenting the subject in new aspects.

Fig. 32.--Froberger-subject and variation
He also varies the tempo to get added variety and scope of expression. Figure 33 shows the original theme in yet another variation and in a remote form.

Fig. 33.--Froberger--variations of main subject

Frescobaldi also shows great scope of invention in his canzoni. Figure 34 illustrates the subject of Canzona number 7 beginning in 4-4 time which, after fourteen bars, comes to a close and begins in a new treatment of the subject in 3-4 meter.
Figure 35 shows the ingenious variation of the subject with a new, lively counter-subject, in 4-4 meter.

After another twenty bars, the time is changed to 6-4, and another variation of the subject is presented in a more flowing style. Figure 36 shows the treatment of the subject in a more flowing style.
Later Frescobaldi changes back to 4-4 time, and after making occasional references to his subject, comes to an end with a passage brilliantly and richly woven with semi-quaver figures. Figure 37 shows the use of semi-quaver figures which close Canzona number 3 by Frescobaldi.
A further aspect of subject variation is found in the canzoni of both Frescobaldi and Froberger. Namely, the shortening of the long note which opens the canzona theme in subsequent entries.

Rhythmic Treatment

The canzoni of Frescobaldi and Froberger show markedly similar rhythmic treatment. Both were fond of rapid and florid passage work and displayed a penchant for dotted rhythms, both in duple and triple time. In one respect, however, Frescobaldi differs from Froberger, in a free use of cross rhythms in 6-8. For an example of superimposed rhythms, refer to Figure 7, page 12.

Harmony

Basically, the harmonic scheme of the two composers is similar. However, one feels that there is a quality of early experimentalism in the key relationships of Frescobaldi which is not found to such an extent in his pupil. The latter showed evidence of better organized and clearer key relationships. References to the Table on pages 33 and 34 make this fact evident.

In the treatment of chromaticism and dissonance, there is little diversity of practice between Frescobaldi and Froberger. Both were inclined to rash experiments in chromaticism, and Froberger, particularly, employed many conflicting accidentals.
Indeed, many of their progressions seem strange even to ears accustomed in recent times to the unrestrained profusion of notes alien to the diatonic series. In their chromatic passages, there are many examples of dissonant cross relations which were apparently unobserved.

The harmony of both masters is largely tonal, and yet, there are some traces of modality, especially in Frescobaldi. Both use the authentic cadence almost exclusively.

Counterpoint

There is marked similarity with regard to contrapuntal devices in Frescobaldi and Froberger. Stretto was a favorite device with both of them. Neither Frescobaldi nor his pupil imitated their subjects with strictness when it suited their purpose to do otherwise. This freedom of imitation involved both melodic and rhythmic variation of the subject. Sequences were used in the same manner by both composers. They are almost lacking, but when used, they were invariably only twice.

The only aspect of counterpoint in which there is much evidence of contrasting treatment between Frescobaldi and Froberger is in the type of subject answers. Both used the same treatment with respect to real or tonal answers, but Frescobaldi used considerable freedom in answering the subject in another voice above or below, whereas Froberger always answered in the voice below. Both invariably answered at the fourth, fifth, or octave.
CHAPTER V

CONCLUSIONS

The purpose of the following discussion is to summarize the salient features of style of Frescobaldi and Froberger as exemplified in their canzoni, which have been discussed in the preceding chapters, and to form some conclusions regarding the importance of these two men.

In general, the style of Frescobaldi is elaborate and florid, and Italian to the very core; he is apparently more interested in manipulation and sheer virtuosity than in expressionism. Froberger on the other hand shows more ruggedness of style and forcefulness which are characteristic of the later north German composers. The study revealed the general characteristics and apparent close relationship of Frescobaldi and Froberger.

Frescobaldi is the connecting link between the early sixteenth century Italian keyboard composers and J. S. Bach, and Froberger was the means of this communication of culture.

Irrespective of the intrinsic value of their works, Frescobaldi did much to establish a new style and obtain greater freedom of contrapuntal technique. Froberger shows progress in the concept of tonality and key relationships, and betrayed tendencies of warmth and expressiveness which were
of the Baroque period. Their works, also, did much to crys-
talize the form of the fugue.

The study of the works of Frescobaldi and Froberger, par-
ticularly the canzoni, is of inestimable value to the student
of counterpoint, particularly so since it clearly reveals the
transitional stage between the polyphonic age of the 16th
century and the great culminating figures of Bach and Handel.
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