Baroque Recitative Training Manual: Caccini's 'New Music' Revelation

Qi Gong

Faculty of Vocal and Acting, The Fryderyk Chopin University of Music, Warsaw 00-368, Mazowieckie Province, Poland.
lucia.gongqi@gmail.com

Chenguang Zhu*

College of Music and Dance,Guangzhou University, Guangzhou 510006, Guangdong, China.
music_vittoria@163.com

Abstract: Baroque recitative singing is relatively marginal in the field of vocal art, partly because of the distance between the Baroque period and modern times, and partly because of the lack of specialised materials and systematic theoretical guidance for recitative compared to aria. The origins of the recitative are inextricably linked to the monody, and early recitatives were separated from the chanting melodies of the monody. Caccini's 'New Music' was the forerunner of the monophonic song and led to the development of the Baroque recitative. This paper re-examines the artistic value of Caccini and his 'new music' from the perspective of psychoanalysis, and analyses the historical development, musical characteristics, compositional techniques and singing theories of Caccini's 'new music' and the Baroque recitatives by means of contextual analysis and comparative analysis, thus expanding the repertoire of vocal learners. It also provides a reference framework and learning methodology of scholarly value on recitative, enriching the theoretical resources for learning recitative in the Baroque period. It can be regarded as a systematic training manual for recitative.
Keywords: Caccini, New Music, Baroque Recitative, Monody, Rappresentate Cantando.

1. INTRODUCTION

Some books mention that the bel canto really originated with Giulio Caccini (1551-1618), who is considered by many to be the founder of the instrumental recitative (Silva & Baker, 1922). He drew on and retained some of the polyphonic counterpoint of the Renaissance and developed the monody. The basso continuo is the primary accompaniment weave for monophonic songs, and the origins of the declamatory style are inextricably linked to monophonic songs. Caccini's almost talking style of music is also known as 'recitative style', and has been subdivided into more lyrical and more dramatic styles. The more dramatic one is known as the 'stile rappresentativo' (expressive style) and was used extensively in early operas

(Runyang, 2016). Most music history books give an uneven account of the development of solo song in early seventeenth-century Italy, often overemphasising operatic productions and under-describing solo songs. In fact monophonic song works are published in large numbers and reach an audience far beyond opera (Fortune, 1953). The word monody (monodie) was first defined in 1635 by Giovanni Battista Doni (1595-1647) to describe solo songs sung by a single singer that became popular in the second half of the 16th century, as opposed to songs sung in unison or octave by a choir (chorodie) (Baron, 1968; Crannell, 1995). Late 16th-century composers attacked polyphonic counterpoint, arguing that the first consideration in a vocal work must be the expression of the lyrics. As a result, composers began to innovate 'new music', and Caccini was a pioneer of this new musical idea. The music published between 1590 and 1610 was highly experimental, a fusion of tradition and new ideas and initiated the Baroque monophonic style (Porter Jr, 1962). Caccini, who was one of the experimenters, believed that the monody was the only form in which the weave of the lyrics could be effectively expressed, and that it had more power to sublimate the soul than polyphonic polyphony (Caccini, 1970; Jia, 2013; Strunk, 1998). In the 17th century, a number of musical forms diverged from the medium of monody: arias in opera, recitative, oratorios, baroque ornaments and colouratura pieces (Sherrill & Boyle, 2015). The recitative all contain most of the action and table readings and drive the plot. But recitatives are usually boring, and perhaps that's what eventually led to recitatives being derogated as 'secco' (dry) (Cyr, 1984). The 'stile recitativo' (recitative style) appeared around 1600, but was not widely accepted and used until the middle of the 17th century (Sternfeld, 1983). Music in the recitative style was an important means of expressing the emotions of the protagonist in Italian opera until the mid-17th century. The audience expects the protagonist to sing an emotionally rich solo scene, consisting of seven- and eleven-syllable verses, mainly recited accompanied by a basso continuo accompaniment (Murata, 1979). When setting a recitative, composers generally limit it to the most comfortable, i.e. articulate, range for each voice, called the 'voce di petto' or chest voice (Cyr, 1984). The recitative should be sung without a strict metronomic expression, and should not be sung in an aria style, but rather in a 'parlando' (speaking) style (Cyr, 1984; Dean, 1977). The term 'new music' in this paper refers to the new stylistic concepts proposed by Caccini in his two published collections *Le nuove musiche* (1602) and *Nuove musiche e nuova maniera di scriverle* (1614) in which the idea of a new style was presented. For a modern version, see the translation of the same name by H. Wiley

Hitchcock (Caccini, 1970, 1978). For the first time, Diran Jia has translated these two sets of works into Chinese (Jia, 2013), facilitating the study and research of Chinese scholars. Caccini's 'New Music' songs are important early Baroque works that have had a profound impact on music history. It moves away from the polyphonic style and emphasises the interpretation and wording of the poem (Balzer, 1954). Caccini's works, especially *Amarilli, mia bella*, have been a popular choice for singers for centuries (Carter, 1988). In addition, a 'confused' song, *Ave Maria*, has received attention from Chinese scholars and singers in recent years. But this piece is not by Caccini, but was composed by Vladimir Vavilov around 1970. Wiley Hitchcock has made an outstanding scholarly contribution to the study of Caccini and his work. Not only has he translated two successive collections of Caccini's work since 1970, but he has also put forward several innovative scholarly ideas. For example, a collection of musical works signed Giulio Romano, *Fuggilotio Musicale*, discovered in 1860, has long been attributed to Caccini. By analysing the repertoire and style in the collection, Hitchcock was the first to suggest that it could not be attributed to Caccini, and that Caccini's compositional style was more refined and elegant than that of the *Fuggilotio Musicale* (Baroncini et al., 2015; Hitchcock, 1972). Hitchcock then analyses the features and differences between Caccini's second book, *Nuove musiche e nuova maniera di scriverle*, published in 1614, and the first, and argues that Caccini was motivated by jealousy of Jacopo Peri (1561-1633), who was then outstripping him in terms of respect and acclaim, and was therefore going to publish another book twelve years after the publication of the first collection. The purpose was to prove his superiority over Peri in every area of the single universe, just as he had earlier attempted to steal Peri's thunder by bringing forward the publication of *Euridice* (Hitchcock, 1974). Although some scholars have noted the historical importance of Caccini's 'new music' style and the fact that the recitative was separated from the monophonic song, most scholars have focused on the development of the recitative by Peri, Monteverdi, and Scarlatti, and the importance of Caccini and his 'new music' to the development of the recitative has long been overlooked. There has been a relative lack of systematic research and theoretical support for recitative. In this paper, we attempt to review the artistic value of Caccini's 'new music', start from the vein that the recitative is detached from the monody, and discuss in detail the guiding effect of Caccini's 'new music' on the Baroque recitative by means of contextual and comparative analyses. The purpose of such an analysis is threefold: firstly, it allows for a better understanding of the origins of the recitative, exploring the monody as the source of the

recitative, a musical form that has been marginalised by a wide range of scholars and songwriters. Secondly, this study illuminates the important artistic value of Caccini's 'new music' as a possibility for expanding the repertoire of vocal learners. Once again, it provides a highly scholarly frame of reference and learning methodology for the recitative, further enriching the theoretical resources for learning the recitative in the Baroque period, and can be regarded as a set of systematic exercise manuals for the recitative.

2. REVISITING THE ARTISTIC VALUE OF CACCINI AND HIS 'NEW MUSIC'

Clarify some of the controversies regarding 'inventions' and 'firsts'. Peri, Caccini, and Emilio de' Cavalieri all claimed to be the first to use 'rappresentar cantando' in the title pages of their scores, which were published in successive years around 1600. Peri mentions in the preface to his work *Euridice* (1600) that although Cavalieri was the first to use this form of musical expression on stage, he (Peri) was asked to use this style in a different way in 1594 by Jacopo Corsi (1561-1602) and Ottavio Rinuccini (1562 -1621) asked to use the style in different ways and composed for *Dafne* (1597/98) as a way of experimenting with the possibilities of the music of their times (Palisca & de'Cavalieri, 1963). Caccini in the preface to The New Music he proclaims himself the inventor of the monophonic solo song: 'Seeing that music and musicians offer much more than the pleasures that a pleasing voice can provide ...... it occurred to me to introduce a music that could speak almost in tones'(Strunk, 1998). Admittedly, the claims made about Caccini and his 'new music', as well as his originality and innovation in the preface, should be accepted with reservations. Firstly, Caccini himself did not invent the monody, the origins of which can be traced back to the Renaissance and even earlier to the ancient Greek period. Moreover, the *le nuove musiche* (July 1602) was probably not even the first published collection of single songs that distinction seems to belong to Domenico Melli's March 1602 *Musiche composte sopra alcuni madrigali di diversi* (Music composed on the basis of different pastoral songs). The practice of accompanying solo songs on the lute or other instruments was widespread throughout the 16th century and before, and the monophonic songs of both Meli and Caccini belong to a long tradition (Carter, 1984). Similarly, we should recognise that even Caccini's famous codification of ornamental sounds was not particularly

innovative. These 'musical elegance' features may be striking in Caccini's preface, but in fact they are not even entirely his invention. His comments on demeanour, elegance, nobility, desirable accompaniment and tasteful ornamental are largely similar to those advocated in a document sent to him by Giovanni Bardi (1534-1612, one of the founders of the Camerata in Florence) some twenty years earlier: *Discorso mandato a Giulio Caccini detto romano sopra la musica antica, e'l cantar bene* (the discourse to Giulio Caccini known as the Romano, on ancient music and beautiful singing) (Fawcett-Lothson, 2009; Pryer, 2019). An in-depth analysis of Caccini's personality using a psychoanalysis approach can reveal how his personality traits influenced his behavioural patterns, which in turn opens up the possibility of understanding the deeper psychological motivations behind his decision-making and creative expression. He was not a particularly pleasant person and was often driven by jealousy. Caccini was in fierce competition with Emilio de' Cavalieri (1550-1602) and Peri. Cavalieri had a negative view of Caccini's music, going so far as to call it 'porcata di musica' (meaning 'a pile of rubbish'). After the wedding of King Henry IV of France to Maria de' Medici in 1600, Cavalieri's position as music director was replaced by Caccini, leading to speculation of a Caccini conspiracy. Caccini's refusal to allow his singers to sing Peri's music ultimately led to *Euridice* becoming a hybrid of the ideas and approaches of the two composers: the hero sings Peri, the heroine sings Caccini (the soprano is Caccini's daughter Francesca Caccini) (Palisca & de'Cavalieri, 1963). He also hastily published his opera on the same subject, *Euridice*, before Peri's was published. It is therefore not surprising that Caccini exaggerated his influence and contribution to the field of music, placing himself in the notion of 'the first' in order to increase his status at the Florentine court and in the musical circle. Secondly, a number of 'confusions' about his works have been elucidated. Caccini published three printed books: the opera Euridice (Florence, publisher Marescotti, 1600), the collection of songs *Le nuove musiche* (Florence, publisher Marescotti, 1602), and *Nuove musiche e nuova maniera di scriverle* (Florence, publisher Pignoni, 1614). Controversial (and hitherto misunderstood by many scholars) are the *Fuggilotio Musical* (Venice, publisher Vincenti, 1613) and the song *Ave Maria*. The Belgian musicologist François-Joseph Fétis (1784-1871) purchased a collection of musical compositions in 1860, *Fuggilotio Musical*, by an author named Giulio Romano. Until the 1970s this collection was considered to be Caccini's work because it was the same way Caccini referred to himself on the title pages of three of his books: 'Giulio Caccini detto Romano' (*Euridice*, *Le nuove musiche*) and 'Giulio Caccini di Roma detto Giulio

Romano' (*Nuove musiche e nuova maniera di scriverlè*). 'di Roma' and 'detto Romano' because Caccini was born in Rome (Hitchcock, 1973). Scholars have since suggested that this collection cannot be attributed to Caccini for four reasons (Baroncini et al., 2015): Firstly, on the title-page the author is expressly called D. GIULIO ROMANO, i.e. a definite title of an ecclesiastical character; Secondly, the phrase 'opera seconda' on the title page also proves that this was not Caccini's work, as Caccini had already published two books by that time; Thirdly, those in *Fuggilotio Musical* show a lower level of musical training, different musical and poetic tastes, and an unstable song aesthetic. Fourthly, Caccini's preface to his *Nuove musiche e nuova maniera di scriverle*, published in 1614, lists his important works, but does not mention the *Fuggilotio Musical*. The *Ave Maria*, which has been sung by many contemporary singers, has also been mistakenly attributed to Caccini by Chinese scholars, perhaps due to the fact that the title of the online video version that was initially introduced into China was signed by Caccini, which led to a preconceived notion of the work being attributed to Caccini. But the work was written around 1970 by the Russian composer Vladimir Vavilov (1925-1973), who chose to remain 'anonymous' at the time of publication. The organist Mark Shakhin later attributed the work to Caccini for the first time after Vavilov's death and gave the 'newly discovered score' to other musicians, and the piece became known worldwide. While we don't know the exact motivation for Shakhin's move, one can speculate that it may have something to do with Vavilov's relatively low profile. Shakhin may have considered increasing the visibility and impact of his work by attributing it to the highly regarded Caccini, out of concern for the neglect of this remarkable work, and thus achieving wider distribution. Of course, we cannot ignore the contribution and innovation of Caccini and the 'new music' to the development of music. The turn of the century is usually accompanied by the symptoms of an important stylistic transition, the decline of the 'old' on the one hand, and the replacement of the 'new' on the other. The manifestation of decline and crisis in this period was the rejection by composers and theorists of the concerto basis of Renaissance polyphony in favour of improvised solo textures such as monophonic songs and operas (Markham, 2013). Caccini's new style is associated with Monteverdi's seconda prattica, one of the earliest pedagogical treatises associated with the seconda prattica style of the time. They both advocate that 'the lyrics become the masters of the harmony', an idea rooted in the ancient Greek philosopher Plato's *Ideal State*, which states that 'the melody and rhythm of music should follow the lyrics, not the other way round' (Caccini, 1970; Runyang, 2016; Swanson,

2013). Caccini's structural plan is similar in the two *Nuove Musiche*: a series of monostrophic madrigals, and the strophic form aria. However, each one contains its own unique core elements. The middle section of the *le nuove musiche* contains the final choral excerpts from the idyllic drama *Il rapimento di Cefalo*, which contains three solo excerpts. Caccini composed most of the music for the play in 1600 for the wedding celebrations at the Medici court, and this chorus is the only surviving fragment of the play. The middle section of *Nuove musiche e nuova maniera di scriverle*, *on* the other hand, incorporates a Romanesca song with strophic variations, and two 'special songs for tenor exploring the bass range' (Con due Arie Particolari per Tenore, che ricerchi le corde del Basso) in a total of six fragments, as described by Caccini on the title page (see Figure 1). These two pieces, 18a/b/c/d and 19a/b, were written for tenor to train his lower register, and were intended to expand the tenor's range, not to be 'alternating works for tenor and bass,' as earlier scholars had argued (Jia, 2013). In fact, some Italian singers of the late 16th and early 17th centuries were known precisely for their wide range, with some male singers reaching three octaves. So Caccini, as a singer and voice teacher, sought to expand the tenor's range through training, and these two songs were his 'test pieces'.
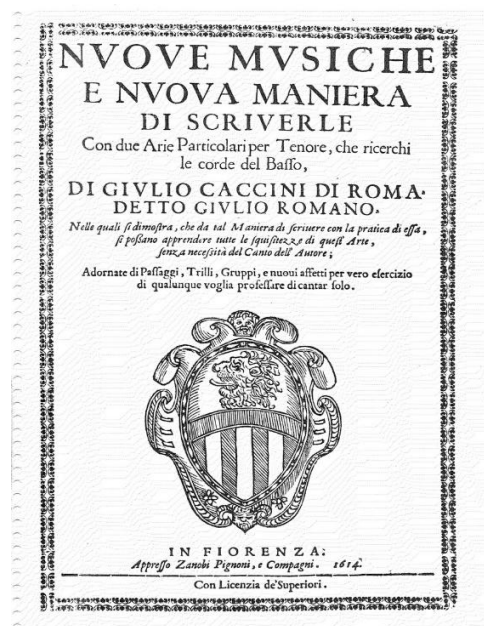

Figure 1: Title Page of Caccini's *Nuove musiche e nuova maniera di scriverle*, labeled 'special songs for tenor exploring the bass range' (Con due Arie Particolari per Tenore, che ricerchi le corde del Basso) in the lower line of the title.

Caccini brought a new kind of maturity to sixteenth-century solo song, a maturity divided into four points: first, he wrote in the score the interpretive details left to the performer, which is made clear in the title of

his second collection of 1614: new works and new ways of writing them. Second, the *Le nuove musiche* of 1602 records a large number of ornaments sung by singers, and Caccini was extraordinarily careful about the quality and extent of such ornaments. All of this suggests that Caccini shows an insistence on the composer's own right to the performance of the music, rather than the singer's improvisation, as had previously been the case. Thirdly, according to Caccini, the main task of the "new music" was to interpret the poetry, to give the correct scope to the words through careful enunciation, and to allow the tunes to reveal the wording of the poem. Fourth, the use of basso continuo accompaniment in the repertoire of the 'new music' is a signature feature of Baroque music. In addition, his preface discusses in detail singing styles, the use of ornamental tones, the idea of musical expression, and some of the methods of training to sing, which were instructive for later music education and performance practice.

3. EXPLORING THE ROLE OF CACCINI'S 'NEW MUSIC' IN FOUNDING THE BAROQUE RECITATIVE FROM THE ORIGINS OF THE RECITATIVE

3.1 Origins of the Term Recitative

The origin of the term 'recitativo' (English recitative) can be traced back to the early 17th century. The origin and evolution of the recitative is traced from two perspectives, one based on the composers' titles and preambles, and the other based on relevant essays and literature. According to the composer's titles and prefaces (Table 1), the most widely used descriptive words in the titles and prefaces of the first scores in the 'New Music' style (1600-1608) were 'rappresentativo' (representative), 'rappresentate cantando' (represented singing) and 'recitar cantando' (reciting singing). While most of Monteverdi's titles from 1619-1638 use 'rappresentativo', only one uses 'stile recitativo' (recitative style). The verb 'rappresentare' (represent) appears on the cover of most operas and interludes and expresses the performance on stage. From an etymological point of view, in Italian, 'rappresentare' has three main meanings, the first of which is to describe, the second to symbolise, and the third to play (in literature, theatre, cinema, et cetera). 'Recitare' has two meanings, the first being the common use of recite, synonymous with 'declamare', and the second being to play. The etymology of these two words suggests that they are close synonyms for 'playing' in a stage performance. It can be deduced, then, that the term 'recitar cantando' is another expression for the same style.

Thus it is easy to see that in the early stages of the development of the new style, the related words 'rappresentativo', 'rappresentato', 'rappresentate cantando', 'stile rappresentativo', 'recitare', 'recitato', 'recitativo', 'recitare cantando' and 'stile recitativo' which belong to the same etymology, were accepted as synonyms by Italian musicians.

Table 1(a): Title and Preface to the Score of the 'New Style' (1600-1638)

Year of Publication	Composer	Musical Genre	Keywords For Title And Preface
1600 (Sept)	Cavalieri	Opera/Oratorio	Rappresentatione di anima e di corpo Title page: posta in musica . . . Per reciter cantando
1600 (Dec)	Caccini	Opera	Euridice Title page: composta in musica in stile rappresentativo
1601 (Feb)	Peri	Opera	Euridice Title page: Le musiche . . . Rappresentate Preface: imitar col canto chi parla
1602	Caccini	Songs	Le nuove musiche Preface: rappresentate cantando
1606	Agazzari	Pastoral drama	Eumelio Title page. Dramma . . . Recitata . . . Con le musiche
1608	Gagliano	Opera	La dafne Title page: rappresentata Preface: recitare cantando
1609	Monteverdi	Opera	Orfeo (first performed 1607) Title page: favola in musica . . . Rappresentata
1608	Giacobbi	Opera	L'Aurora ingannata Title page: canti rappresentativi
1609	Sigismondo d'India	Songs	Le Musiche di Sigismondo D'India nobile palermitano da cantar solo P. 25: Madrigale in stile recitativo
1613	Severo Bonini	Opera	Lamento d'arianna Title page: in stile recitativo
1615	Severo Bonini	Songs	Affetti spirituali Title page: in stile di Firenze o recitativo
1619	Monteverdi	Songs	Settimo libro de madrigali P. 33: Lettera amorosa in genere rappresentativo

Table 1(b): Title and Preface to the Score of the 'New Style' (1600-1638)

Year of Publication	Composer	Musical Genre	Keywords For Title And Preface
1623	Monteverdi	Opera	Lamento d'arianna Title page: lettere amorose in genere rappresentativo
1626	Domenico Mazzocchi	Opera	Catena d'adone Last page of score: rompono il tedio del recitativo
1632	Monteverdi	Songs	Scherzi musicali Title page: in stil recitativo
1638	Monteverdi	Songs	Madrigali guerrieri et amorosi Title page: con alcuni opusculi in genere rappresentativo P. 18: rappresentativo P. 53: rappresentativo P. 63: rappresentativo

According to papers and documents published between 1607 and 1647, three authors provide us with a definition of the term 'recitativo'. The earliest is Agostino Agazzari's (1578-1640) *Del sonare sopra'l basso con tutti li stromenti e dell' uso loro nel concerto* (Playing on the Bass with all Instruments, and Interweaving them), published in 1607. At the bottom of page 10 of his thesis, he writes that the basso continuo is very useful for singing and composing in a 'recitativo' manner (di cantar recitativo e comporre) in the modern style (stile moderno) (Agazzari, 1969). Caccini's student, the composer Severo Bonini (1582-1663), in an unpublished treatise during his lifetime, referred to the new musical style as 'recitativo' (Bonini, 1979; Bonini & Galleni Luisi, 1975). The third was Giovanni Battista Doni (1595-1647), who was born later than the first two, but who did a great deal of research into new music styles originating around 1600. Four of his writings (including papers) between 1633 and 1647 discuss 'stile recitativo'. Doni once asked Pietro de' Bardi, son of Caccini's patron Giovanni de' Bardi, to provide him with historical information. From a letter written by Pietro to Doni in 1634, Caccini and Monteverdi refer to the modern style as 'stile rappresentativo' (Solerti, 1903). In his *Annotazioni sopra il compendio* (Notes on the compendium) of 1640 Doni embellished the term 'stile detto recitativo', this time dividing it into three sub-parts, namely ' narrativa' (narrative), "recitativo" (recitative) and "espressivo" (expressive). In chapter 9 of the subsequent *Trattato della musica scenica* (Treatise on Scenic Music) Doni points out that Pietro later spoke more often of 'stile recitativo'. In the eleventh chapter of this work, Downey divides the 'new

style' into three branches: 'recitativo' (recitative), 'rappresentativo' (representative) and 'espressivo' (expressive). It is inferred that the three branches are arranged in a hierarchical manner based on semantics and presentation. The 'recitativo' has the most recitative attributes and is close to spoken dialogue, evolving into a regular dry recitative. The 'espressivo' is more performative and dramatic, eventually evolving into the recitativo accompagnato. The 'rappresentativo' between the two is a way of taking on each other and, over time, gradually merging with the other two. Finally, in *De praestantia musicae veteris* (On the importance of early music) of 1647, 'recitativo' and 'monodico' are considered synonymous (Sternfeld, 1983). It is thus clear that the term 'stile rappresentativo' predominated in pre-1610 scores, and was favoured by Monteverdi and Caccini, the composers who represented the new style. The words 'rappresentativo', 'recitativo' and 'monodico' were used interchangeably until the 1630s and 40s. Largely due to Doni's influence, 'recitativo' has become a commonly accepted term in eighteenth-century opera and modern scholarship.

3.2 Caccini Guides the Evolution of the Recitative

The recitative underwent several developments and evolutions during the Baroque period. The opera *Euridice*, co-written by Caccini and Peri, demonstrates that the structure of opera at that time consisted mainly of a combination of recitative melodies, one after another, including chorus, repetition and soloists, but lacked fluidity of connection. This opera was created with monody. Since Caccini and others made their first attempts at composing an opera and introducing the monody, more composers have explored and experimented with this art form. Although in the present day these chants may seem monotonous and unmusical, as Cavalieri comments, 'the music is dull, like a recitation of the Passion of the Christ' (Palisca & de'Cavalieri, 1963). But in the early stages of the budding opera, the recitative song was the dominant form. By the middle of the 17th century, operas composed by the Roman school began to distinguish clearly between recitative and aria. And Monteverdi, the representative of the Venetian School, made a clear division between recitative and aria in his last opera, L'incoronazione di Poppea, which was not only a historic change, but also made the opera a huge success, and is still a classic repertoire of the world's major opera houses. His pupil Cavalli inherited and developed his compositional style, bringing it closer to the spoken word in the composition of the recitative, and the form of the dry recitative (recitativo secco, accompanied by a group of basso continuo) was gradually finalised. In the early 18th century, the Neapolitan school was represented

by Domenico Scarlatti, whose work is considered the beginning of modern Italian opera. Scarlatti used the dry recitative not only for the more dialogue-heavy sections, but also for the more dramatic ones with orchestral accompaniment (recitativo accompagnato). By this time, the recitative in Italian opera had formed its basic structure and ruled for more than three centuries. After the 18th century, however, the place of the recitative in opera diminished dramatically, and the opera world as a whole seems to have shifted to one centred on virtuoso singers. On stage, the castrato singers over-demonstrate their skills, even modifying the original scores, and the audience focuses solely on the extravagant singing, allowing the recitative to gradually become a trivial transition section between dialogue and aria. With a large output of works, Italian opera began a gradual decline until Gluck introduced a series of reforms. Over time, the recitative has become very different from what it was in the beginning. However, traces of Caccini are still recognisable in the Baroque recitative.

Table 2: Development of the Recitative in the Baroque Period

	Early Development of the Recitative	The Middle Stage of the Development of Recitative	Late Development of the Recitative
Form	Monody	Aria and recitative separated from monody, dry recitative was born	The birth of the recitativo accompagnato, the coexistence of dry and recitativo accompagnato
Status in Opera	Dominant position	The recitative determines the structure of the play and is as important as the aria.	The recitative declines in status and serves as a link, a dialogue
Representative Composer	Caccini, Peri, Cavalieri	Monteverdi, Cavalli	Scarlatti, Handel, Vivaldi.

4. CACCINI'S 'NEW MUSIC' AS A REVELATION OF THE BAROQUE RECITATIVE

4.1 Caccini's 'New Music' Compositional Method and Vocal Aesthetics

As the ancient Greek scholar Girolamo Mei (1519-1594) puts it, 'Ancient Greece used music to extraordinary effect, both unaccompanied solo songs and unison choruses were monody and performed with monophonic melodic lines. Monophonic songs, through the natural

expression of the voice, were able to convey textual information in registers, rhythms, and melodic contours that were far superior to artificial, contrived polyphonic weaves'. Caccini's search for 'new music' was based on ancient Greek music as described in the scanty documentary record, with the goal of achieving musical purity and ensuring that the melodies harmonised with the rhythms of the lyrics, hence the strong recitative style of his compositions. Caccini writes and performs songs with a particular focus on clear and flexible diction and an emphasis on singing in a natural voice. In the process of composing, he advocated the importance of 'speaking like' recitative to match the melody of the poem, laying the foundation for the development of the recitative in the Baroque period. In his preface, Caccini makes several references to the method of singing 'sprezzatura di canto' (singing as if nothing had happened), in which, instead of following the traditional beat, the timing is halved several times according to the meaning of the lyrics (Jia, 2013). This free-rhythmic singing gives the music a speech-like effect, and bears a resemblance to the later development of the recitative. To achieve this, he made rhythmic changes to earlier manuscripts, including expanding note timings, adding rhythmic variations and providing opportunities for ornamentation. With these changes, Caccini aimed to enhance the drama and expressiveness of the songs, to make the text clearer and more accessible, and to give the singers more room to use ornamental sounds (Willier, 1983). Compare, for example, the difference between the manuscript of the pastoral *Sfogava con le stelle* (Unleash the passion with the stars) and the printed version of 1602, which has a smooth rhythm, while the printed version has a 'dotted rhythm', with uneven rhythmic variations, mainly due to the extension of the time value of certain notes and the inclusion of ornamental notes in the repeated syllables. The change in tempo can be seen to bring the effect of 'elegance' and a closer sense of speech.

Figure 2: *Sfogava con le stelle* manuscript (a) and 1602 printed edition (b)

Caccini's research focused on how to better interpret the meaning of lyrics through music. He argued that melody should serve the lyrics rather than matching the poem to the music, a practice that undermines the grammatical properties and literary nature of poetry. Phonological elements, such as accent, clauses, and syllable structure, among others, have a tangible relationship to singing, and their functional (grammatical) presence within the linguistic context of the lyrics plays an important role in the presentation of the song (Bickford, 2007). Poetry is more an expression of the author's inner feelings than a description of objective things; More use of rhetorical techniques than everyday language. Composers should think deeply about how to effectively convey the implicit emotional connotations of literary works through music. Just as many ancient Chinese poems were used to compose songs, the poems that Caccini selected for his musical compositions have deep cultural connotations. The poets chosen for these two collections are Ottavio Rinuccini, followed by Gabriello Chiabrera and Giovanni Battista Guarini (Hitchcock, 1974). Emphasis is placed on the rhythm and meaning of poetry in the process of composing music. By looking at the collection of works left behind by Caccini, both in the careful selection of poems and in the precise matching of melody to lyrics, his fine pursuit of art and rigour are clearly demonstrated.

1. Linguistics: Rhyme: Italian words have vowels as syllables, usually with the accent on the penultimate syllable. Italian poetic metre has its own way of calculating syllables (Fabbri, 2007). There are three types of stanzas based on the character of the last word of the stanza: 'verso piano' (piano), 'verso tronco' (tronca), and 'verso sdrucciolo' (sdrucciola). 'Piano' refers to words in which the accent is on the penultimate syllable, and most words are in this form, for instance amìco, camìno. When counting syllables count as normal for vowels. 'Tronca' refers to truncated words, such as pietà, perché, et cetera, where the word is accented on the last syllable, and an extra syllable is added to the original when counting the syllables of the verse, for example, the two words mentioned above are both counted as three syllables. The third type of 'sdrucciola' is the word with the accent on the penultimate syllable, as in the case of bàmbola, càntano, which, due to the accent being prepositioned, need to be subtracted from the final calculation, meaning that both words are two syllables long. In Italian poetry, rhyme is based on the number of syllables rather than on accent, although accent still plays an important role. From the 13th century to the end of the 19th century, the hendecasyllable (Italian endecasillabo) was the dominant form in all Italian poetry. Under the influence of Dante, the

hendecasyllable was adopted by Renaissance poets as the primary form of epic and lyric poetry. The metre aspect of the Italian hendecasyllable stanzas is strongly constrained by two structurally important alliterative positions, before the end of the line and before the pause. Firstly, the constant position of the accent in the hendecasyllable is the penultimate syllable, the tenth. Secondly, hendecasyllable poems have forced accent on the fourth or sixth syllable. On the fourth syllable is called the 'smaller hendecasyllable verse' (endecasillabo a minore), whose first half-stanza corresponds to a five-syllable verse (quinario); The accent on the sixth syllable is called 'endecasillabo a maiore' (a larger hendecasyllable verse), and the first half of the stanza corresponds to a seven-syllable stanza (settenario) (Berruto & Simone, 2011). In addition to this there are many other forms of accent that are used interchangeably depending on the context. The hendecasyllable verse plays the role of the long verse in traditional Italian poetry, and the shorter verse, which plays a contrasting role, is assumed by the seven-syllable verse (Italian settenario). The seven-syllable verse is a fragment of the hendecasyllable verse, that is, the first half of the 'larger hendecasyllable verse', so the hendecasyllable and the seven-syllable verse can be well combined and used in the creation of poetry. The monophonic songs preferred by seventeenth-century Italian audiences were composed in seven-syllable and hendecasyllable verse, just as Caccini's 'new music' also featured seven-syllable and hendecasyllable poems. The recitative also continued this traditional pattern after its separation from the monophonic song, which was also closely related to the dramatic literary sources of the time and the theatrical traditions imitated by the playwrights. In addition to the two enforced constant accents, other accents provide rhythmic variation, enabling the poet to express thematic effects. Examples are the poetic iambic (giambico) in which the accent always falls on the even-numbered syllables (example: Al còr gentìl rempàira sèmpre amóre), as well as the dactyl (dattilico) in the form of 3+3+3+2 (example: fàtta di giòco in figùra d'amóre) and the anapaest (anapestico) where the accent falls on the third syllable (example: Se Mercé fosse amìca a' miei disìri). For example, in the first two lines of Caccini's *Io, che l'età solea viver nel fango* (Figure 3): 'Io, che l'età solea viver nel fango. Oggi mutato il cor da quell, ch'i soglio.'(I used to spend my years in the mud. Today, my heart changes from that habit.) The first line uses the dactyl, while the second line is in the form of a 'larger hendecasyllable poem' with an accent on the sixth syllable. Labelling these two verses with accent marks is: 'Ìo, che l'età solea vìver nel fàngo. Òggi mutàto il còr da quell, ch'i sòglio.' The first accent, 'io', is the first syllable, and melodically

Caccini gives the word a long, flat half note; The second accent is on the 'tà' and the melody is paired with a short Sixteenth note plus a long half note; The third accent, 'vi', is not ornamented, but is given a longer quarter note; The fourth accent, the constant accent, is over the tenth syllable, 'fan,' which Caccini wrote a longer ornamentation to punctuate. The second sentence is similar: the first accent syllable 'o' is paired with a long note on three beats; The second 'ta' is accompanied by a small ornamentation; The third accent, 'cor', is accompanied by a long, flat half note; And the constant accent 'so' in the final tenth syllable is decorated with a large number of ornamental fragments.

Figure 3: The First Two Verses of Caccini's *Io, che l'età solea viver nel fango*

2. Literature: Emotional Expression: How to interpret the emotions in the poems is Caccini's main concern in his work. His use of a monophonic melody with a single string instrument accompanied by a basso continuo form allows the listener's attention to be maximised by the touching

melody, rather than being distracted by the rest of the polyphonic backing music, a prerequisite for his emotional interpretations. Regarding this premise, he also suggests how to use polyphonic counterpoint for monophonic melodies: sometimes rapid two or four eighth notes on short (non-accented) syllables, and long harmonies on long (accented) syllables. This polyphonic counterpoint technique allows the vocal melodic line to remain unaffected by the accompaniment, thus making the vocal part more expressive. Caccini favoured lyrical, tragic subjects, and rarely produced anything lively or cheerful. Thus he specifically mentions three writing techniques that make music more moving: the 'exclamation' (esclamasione, often abbreviated escl.), the 'compositional technique of as though nothing had happened (sprezzatura)', and the dissonance (dissonanze). The 'exclamations' are the main means of touching the emotions, a change from strong to weak, characterised by a higher and stronger start, a longer duration of the note and then diminuendo. He believes that people think and feel that emotional fallout during the diminuendo, therefore making the music more touching. In addition to this, there is the 'intensified exclamation' (esclamazione rinforzata), where a diminution is followed by an intensification, which adds to the liveliness and expressiveness of the melody, and which is also more touching than the first 'exclamation'. These two forms of 'exclamations' are found throughout his works, and sometimes he uses a melody in the shape of a 'waterfall', the first 'exclamation' (Figure 4); Sometimes a 'U' melody is used, an 'intensified exclamation' (Figure 5); Sometimes he would mark the score 'escl.' to suggest that the note was to start strong and then diminuendo (Figure 6). Of course, in addition to the two effects listed above, starting with a weak tone and then building up to a stronger one can be used interchangeably in compositions in order to diversify the form of the music. Caccini's compositional technique of 'sprezzatura' is characterised by the presence of a large number of eighth and Sixteenth notes, and Caccini made a number of studies on how to make this form more elegant, eventually adopting the 'rubato'(free rhythm). 'Sprezzatura' can either fit in with Caccini's advocacy of singing close to the spoken word, or it can allow the melody to take on a more varied form, depending on the meaning of the lyrics. And dividing the time values into a large number of eighth and Sixteenth notes in the melodic progression will also bring the tempo closer to that of the recitation (Figure 7). The third touching writing technique is the use of dissonance, and Caccini has his own idea of how to make the above 'exclamation' form even more touching: "Use temporary ascending and descending notes to match. When the 'exclamation' meets a half note

raised or lowered, followed by two shorter notes, it becomes quite touching" (Jia, 2013).

Figure 4: 'Exclamation'

Figure 5: 'Intensified Exclamation'

Figure 6: 'escl.'

Figure 7: Compositional Technique of 'Sprezzatura'

4.2 Caccini's 'New Music' as an Orientation to the Baroque Recitative

Using contextual and comparative analyses, this paper seeks to analyse the characteristics of the recitative in the operas of the Baroque period. The characteristics of Caccini's 'new music' are contrasted (Table 3) in order to analyse and illustrate the role of Caccini's 'new music' as a guide to the recitative.

Table 3(a): Caccini's 'New Music' and the Characteristics of Recitativo Secco and Recitativo Accompagnato

	Caccini's 'New Music'	Recitativo Secco	Recitativo Accompagnato
Genre	Monophonic pastoral, strophic form aria	Recitativo	
Rhythm	Relatively free rhythm, basically following the rhythmic notes of the score	Free rhythms, free from strict meter expression	
Singing Methods	Imitation of speech	Imitation of speech	

Table 3(b): Caccini's 'New Music' and the Characteristics of Recitativo Secco and Recitativo Accompagnato

	Caccini's 'New Music'	Recitativo Secco	Recitativo Accompagnato
Interval ratio	Scale-based, with lots of homophonic repetition	Scale-based, with lots of homophonic repetition	
Syllables and notes	Basically one syllable to one note, with ornaments on the accents	One syllable to one note, some keywords use ornamental phrases	
Accidental	More	More	
Musical form	Through composed or strophic form	The structure is not obvious	
Phrase division	Divide the phrases by each verse	Divide the phrases by each verse	
Accompaniment	Basso continuo, accompanied by harpsichord or bass instrument	Basso continuo, accompanied by harpsichord	Orchestral accompaniment
Theatricality	Weaker	Weaker	relatively strong

1. Genre. Caccini's 'new music' works are monostrophic madrigals and strophic forms of arias, both of which are monophonic solo songs and have a meaning independent of other works. Separated from Caccini's kind of chanting melody, the recitative assumes the role of a link between passages, and is used where dialogue and recitatives are used to move the plot forward. Usually the recitative is an introduction to the aria.

2. Free Rhythm, Sung Using an Almost Speaking Pace. Caccini used the form of 'free rhythm' in his work, also to express the tone of natural speech. The singer needs to understand the poem and freely stretch the timing of the notes according to the meaning of the piece, 'the singer can sing better than anyone else simply by understanding and making a satisfactory reduction that is returning to the original tempo' (Jia, 2013). The recitative itself both strips away the lyrical melodic part of chant music and inherits a declamatory, speech-like natural tone, with a freer tempo, equivalent to the tonal synchronisation of everyday speech. Hence the emphasis on the recitative's sense of phrasing, and the de-emphasis on singing in strict accordance with the timing of the notes on the score. The idea that the recitative should move away from strict meter expression continued throughout the eighteenth century and beyond. Italian composers still continued to mark simple recitative passages in common

meter, in which the rests of the vocal part provided some clues to the rhythm, but decisions about tempo, accent, and tone were left entirely to the performer (Cyr, 1984).

3. Sing in a way that Imitates a Speaking Voice. Caccini, in the preface to *Le nuove musiche*, advocates singing in a natural voice (close to the speaking voice 'panrlando'), and the range of the work is centred on the middle register. A good singing begins by neither raising nor depressing the position, placing the voice in the proper place. An unnatural voice can lead to problems such as tightness in the larynx, the larynx being positioned too high or too low, and the cavity being impassable, whereas in natural speech the larynx is in the most appropriate position. Singing is based on speaking, and this is the basis of the singing theory that remains to this day in the bel canto school. In setting the recitative, the composer carefully chooses a range for each voice, generally limiting it to the range in which each voice is most comfortable, known as the 'voce di petto' (chest voice). When singing the recitative, the directionality of its function and the composer's setting dictate the way it is sung: there is no need to use the aria singing method, and it should be expressed in a speaking manner (parlando).

4. Interval Ratio of Scale-Based, More Homophonic Repetitions. In Caccini's 'new music' there are many homophonic repetitions, steps of melodic progressions, which are related to his emphasis on imitation of speech and poetic recitation. Italian dialogue or recitation relies heavily on stressed syllables in metre, usually words and syllables other than accents are relatively flat without much metre. Thus the step intervals of the cascades in the piece are an expression of Caccini's imitation of speaking and reciting intonation. Take, for example, the first verse of *Perfidissimo volto* (see Figure 8): 'Perfidissimo volto', a verse in which each syllable of the first word is repeated constantly on the note G. The syllable 'vo' is the penultimate syllable of the seven-syllable stanza, the constant accent, and Caccini continues the previous note with an ornamental modification of this note plus a downward minor second step. The recitative deepened the emphasis on intonation, and the repetition of the same note became a typical feature in recitative melodies. Dialogue and narration are the core attributes of the recitative. The melodic intervals of the recitative are basically similar to those of Caccini's 'new music', and the fundamental purpose is to place the speaking voice into an appropriate, embellished melodic framework, with the same note used repeatedly in order to reduce melodicity and drama.

Figure 8: Selections from *Perfidissimo volto*

5. One Syllable to One Note. The Italian language requires every syllable to be clearly articulated, and in Caccini's work, except for the ornamental notes he used to embellish the melody, the pattern is basically one syllable to one note. In the recitative, likewise to give more emphasis to the granularity of the syllables as they are spoken, it is almost always one syllable to one note, with only very long ornamental phrases used in certain emphatic positions.

6. Accidental. Caccini used a great deal of accidental notation in his works to add touching colour, and sometimes tonicisation and modulation to highlight melodic grandeur. In order to make the melody more flexible and the music more varied, the recitative basically deleted the key sign and used temporary notation instead, and transpositions and departures from the key often appeared. In addition to this, the accidentals make the melody more beautiful and ornate. The mastery of notes with accidentals is particularly important during the singing process, requiring control of intonation and good listening to chordal cues from the accompanying voices.

7. No Apparent Structure. Caccini's compositional genres are mainly pastorals in the through-composed form and arias in the strophic form, with the through-composed pastorals having no obvious compositional structure. The recitative follows this form, with its main function being dialogue and guiding the development of the plot, and with a similarly unclear melodic structure.

8. Emphasise the Phrases of the Lyrics. Caccini was committed to the subordination of melody to poetry, and each melodic line of his work was framed by each verse. In Caccini's 'new music' works, there is a preference for poetic stanzas to divide the phrases (including general stop intervals and pauses, such as commas, full stops, exclamation points, etc.), the melodic notes are represented by rests, while the bar lines and time signatures are limited to an approximate rhythmic contour (Figure 9). Therefore, most of his works do not look "regular" in terms of scores. It's not like most vocal works after the 17th century where a phrase fits neatly into a few bars. The same is true of the setting of the recitative, where the melodic line is similarly scored in intervals of one line of lyrics without regard to the bar line, with rests providing singing cues for the rhythm.

Performing each line requires a focus on vocal coherence (Figure 10).

Figure 9: Selections from Caccini's *Amarilli, mia bella*

Figure 10: Selections from Handel's *Lascia ch'io pianga* Recitative

9. Accompaniment form. Caccini summarised and generalised a new approach to monody songs, namely the use of a single stringed instrument for accompaniment. His innovation is to accompany the declamatory songs with a single stringed instrument, in order for the accompaniment to give way to the vocal parts and to make the vocals clearer, which can also be more moving. The dry recitative also uses a single-instrument (harpsichord) accompaniment that highlights the vocal parts. With the development of music, the need for drama grew, so the use of orchestral accompaniment for the recitative began to develop gradually. However, the overall characteristics of Baroque recitativo accompagnato do not differ much from those of dry recitatives.

In summary, Caccini's 'new music' has a guiding influence on the recitative. Caccini is regarded as one of the founders of the recitative because of the overall stylistic character of the 'new music' works. Caccini's 'New Music' works are representative of early monody, with the recitative being a separate part of the chant melody that carries the form of the 'declamation'. Cassini's collection of 'new music' pieces thus not only provided a theoretical basis for mastering the baroque recitative as a performance form, but also contributed to the evolution and refinement of the baroque style. Drawing on Caccini's theoretical principles for interpreting recitative in vocal performance practice and teaching can provide a more profound and theoretical methodological guide. By analysing Caccini's theoretical framework in depth, singers can better understand the expressive techniques and emotional transmission of the recitative, and thus achieve a more precise and expressive musical presentation in their singing.

5. CONCLUSIONS

In the field of vocal performance, there has been a relative lack of systematic research and theoretical support for the recitative, resulting in singers often relying on their teachers' verbal guidance and demonstration teaching when mastering recitative singing skills. This phenomenon has led to the marginalisation of the recitative in vocal education and practice, and even in some cases singers have tended to bypass the recitative and devote themselves directly to the study and performance of arias, thereby ignoring the artistic value and technical requirements of the recitative as a unique form of musical expression. Caccini's two collections of 'new music' have an independent artistic value as one of the first works of Baroque art song.

The emergence of something new is always controversial, and Caccini's 'new music' was derided by his opponents at the time as consisting of a large number of vocalises, which it was not. It was an independent work of art with integrity and maturity in its time, as it is today. The works in these two song collections have an emotionally expressive character that distinguishes them from the practice pieces, which not only led the way in the development of Baroque monophonic music, but also have their own independent lyrics, melodies, structures, emotional character and expressive power. On the other hand, the music that has been criticised as a practice piece also proves to have an elemental 'practicable' component. As a groundbreaking collection of musical works, Caccini's two collections of 'new music' not only laid the groundwork for the development of recitative in the Baroque period in terms of vocal interpretation, clarity of articulation, and control of the voice on a technical level, but also provided comprehensive preparations for the artistic practice of recitative in terms of artistic expression and theoretical depth. The status of this work in music history is not only reflected in its specific contribution to singing technique, but also in its far-reaching influence on musical expression and theoretical exploration, which provided important theoretical support and artistic revelation for the maturation and refinement of the subsequent Baroque music style. The theoretical principles set out in the preface to Caccini's *Le nuove musiche* are of profound scholarly value in understanding and composing music of the Baroque period. The preface not only provides theoretical guidance and practical references for the compositional techniques of ornamentals, the techniques of writing monophonic songs, and the methods of recitative composition, but also Caccini's discourse on the correct method of singing is an important source of inspiration for the academic research and educational practice of vocal interpretation. The mastery of Baroque styles is an integral part of vocal study, and an in-depth exploration of two of Caccini's 'new music' works may provide a key perspective and methodology for understanding and recreating the styles of the period. Intensive reading and appreciation of the theoretical knowledge in the prologue, with attention to the metre, accent, and tone of the lyrics, is essential to a precise grasp of the recitative style. In addition, exploring good singing technique, breath control, vocal flexibility, the use of ornamental sounds, and the depth of emotional expression are all of significant academic significance and practical value for in-depth study and exquisite interpretation of vocal art. Giulio Caccini's *Le nuove musiche* and *Nuove musiche e nuova maniera di scriverle* can therefore be regarded as an important textbook for the teaching of the recitative in the Baroque period,

filling a gap in the pedagogical resources available in this field. These two collections provide valuable theoretical foundations and theoretical norms for singing practice, providing solid theoretical support for the teaching and learning of recitative. Secondly, the melody in 'new music' is known for its lyricism, which stimulates the singers' perception and appreciation of musical fluidity compared to the monotony of conventional recitative, thus increasing their acceptance of and interest in this type of practice. This pedagogical approach, characterised by melodic lyricism, provides singers with a foundational guide and model for understanding and mastering the techniques and expressiveness of the recitative, and helps to deepen the understanding and communication of the essence of the Baroque musical style. With the passage of time, the style of his work may not be known as the mainstream of contemporary musical aesthetics, but even after centuries, Caccini's work remains of high artistic value.

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