

**The Venetian Solo Sonata in 1620s Venice:
Sonata detta “La Campana”
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Abstract

The topic of my thesis has been to study the musical style, including composition and performance practice, of Venetian solo instrumental music from the transitional period between the late Renaissance and early Baroque, with the goal of producing an original composition in the early 17th-century Venetian style. This thesis aims to answer the questions: What was secular Venetian music like at the close of the transition from modal music to the modern tonal style? What new and old tools did composers have at their disposal to enhance its emotional content? How can modern music be composed in a historical style?

I began work on this topic by learning about the musical context of the early Baroque and the transition out of the Renaissance, narrowing my time period of interest to those years between 1600-1630, especially after 1615, and narrowing the scope of my thesis to solo instrumental works, particularly solo sonatas for treble instrument and accompaniment, with a preference for those by the composers Dario Castello and Biagio Marini. I continued by reading secondary sources about the musical style of the early Baroque period, as well as translations of primary sources relating to topics in theory and performance. However, the most important primary sources for this thesis were the numerous original editions of Venetian instrumental music collections published between 1600-1630 which I consulted.

Having developed an understanding of the style, I composed a sonata for solo treble instrument and accompaniment, informed by my research. I hope to produce a recorded performance of the piece.