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Il modo di fare le fughe:
On the Neapolitan Fugue Model in the 18th Century

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Abstract. This article is devoted to the analysis of compositional principles found in a number of fugues created by Neapolitan masters of the 18th century. At that time, a particular didactic approach was widespread in Europe, called *iter per exempla* (Latin: “following the example,” “by example”). This approach formed the basis for the training of composers and influenced the presentation of instructional material. A vivid example of such a practice is the treatise

Regole del contrappunto pratico (1794) by Nicola Sala, one of the most authoritative Neapolitan teachers. The first two-part fugue from Volume II of his treatise is an reworking of the first fugue from *Quindici Fughe a Due* by Alessandro Scarlatti. The article presents a comparative analysis of these two fugues, showing that Sala's fugue replicates the structure of Scarlatti's fugue, allowing only one innovation — the statement of the subject in the subdominant key. The compositions of Scarlatti, Sala, their predecessors and contemporaries, as well as the views of Italian theorists of that time on the method of fugue composition discussed in the article, make it possible to conclude that there existed a Neapolitan fugue model. This model was established by Scarlatti and further developed and introduced into the counterpoint course by Sala. It includes an exposition, a counter-exposition, a statement of the subject(s) in the subdominant key, an augmented statement, and a final stretto section.

Keywords: Naples, composition training, *iter per exempla*, Nicola Sala, Alessandro Scarlatti, counterpoint, polyphony, musical form, fugue, compositional model

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Техника музыкальной композиции

Научная статья

Il modo di fare le fughe: о неаполитанской модели фуги в XVIII веке

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Аннотация. Статья посвящена анализу композиционных закономерностей ряда фуг, созданных неаполитанскими мастерами XVIII столетия. В это время в Европе был распространен особый дидактический подход, называемый *iter per exempla* (лат. «следуя за примером», «на примере»). Он лег в основу обучения композиторов и повлиял на изложение учебного материала в трактатах. Ярким примером такой практики стал *Regole del contrappunto pratico* (1794) Николы Салы, одного из самых авторитетных неаполитанских педагогов. Первая двухголосная фуга из II тома его трактата представляет собой переработку первой фуги из *Quindici Fughe a Due* Алессандро Скарлатти. В статье проведен сравнительный анализ двух фуг, показавший, что фуга Салы повторяет строение фуги Скарлатти, допуская лишь одно нововведение — проведение

темы в тональности субдоминанты. Сочинения Скарлатти, Салы, его предшественников и современников, взгляды итальянских теоретиков того времени на способ сочинения фуги, рассмотренные в статье, позволили сделать вывод о наличии неаполитанской модели фуги, основу которой заложил Скарлатти, развил и утвердил Сала. Она включает экспозицию, контрэкспозицию, проведение темы в тональности субдоминанты, в увеличении и заключительный стреттный раздел.

Ключевые слова: Неаполь, обучение композиции, *iter per exempla*, Никола Сала, Алессандро Скарлатти, контрапункт, полифония, музыкальная форма, фуга, композиционная модель

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Introduction

Until recently, the 18th-century Neapolitan contrapuntal tradition had not been the subject of research in either Russian or international musicology, nor was it even mentioned. This situation changed over the past two decades due to growing interest in the educational practices of Naples' conservatories. The turning point was the modern scholarly discovery of the partimento phenomenon, with Giorgio Sanguinetti playing a leading role in its study [1; 2]. A number of studies — still relatively few — have since appeared that examine partimento alongside contrapuntal practice. One such study is Peter van Tour's thesis, dedicated to methods of teaching composition [3]; another is Rosa Cafiero's historiographical monograph [4]. In addition, articles by Paolo Sullo [5] and Gaetano Stella [6] have been published, both focusing on the didactic legacy of Nicola Sala (1713–1801), one of the most significant representatives of the 18th-century Neapolitan polyphonic school. His treatise *Regole del contrappunto pratico*¹ outlines the structure and content of the counterpoint course taught at the Santa Maria della Pietà dei Turchini conservatory. These studies served as the starting point for the research presented in this article.

The basis of composer training in Neapolitan conservatories, as is well known, was composition by example. In theoretical treatises, this principle determined the method of presenting instructional material, known as *iter per exempla* (Latin: “following the example” or “by example”) [6; 7]. While in Austrian and German counterpoint theory, treatises tended to predominate verbal explanations over musical examples — most of which had a purely instructional nature² — the Italian masters often allowed examples from “practical” music to dominate

¹ Sala, N. (1794). *Regole del Contrappunto pratico di Nicola Sala napoletano, Primo Maestro nel Reale Conservatorio della Pietà de' Turchini Dedicate alla Maestà di Ferdinando IV Re delle Due Sicilie* (In 3 Vols.). Naples: Stamperia Reale.

² For example, Johann Joseph Fux's *Gradus ad Parnassum* (1725), Friedrich Wilhelm Marpurg's *Abhandlung von der Fuge* (1753) and *Handbuch bey dem Generalbasse und der Composition* (1757), Johann Georg Albrechtsberger's *Gründliche Anweisung zur Composition* (1790).

over theoretical text.³ Discussing *Esemplare, o sia Saggio fondamentale pratico di contrappunto* by Giovanni Battista Martini (1706–1784), Knud Jeppesen summarized that this treatise “although intelligently and interestingly annotated, is rather a collection of examples of vocal polyphony than an actual textbook of counterpoint” [8, p. 52].

The *iter per exempla* approach is also implemented in Sala’s *Regole del contrappunto pratico* [9]. This three-volume treatise consists entirely of musical examples composed by the maestro himself, usually provided by only brief comments.⁴ According to the author’s design, the examples — depending on their complexity — should be studied by “giovani principianti” either independently or “colla guida de’ Maestri,” allowing them to extract all the necessary knowledge.⁵ This concept, though veiled expressed, reflects the views of many Neapolitan teachers in the second half of the 18th century. The *iter per exempla* principle relied on the experience shaped by a long-established pedagogical tradition [10]. As a result, ‘exemplary’ fugues were reproduced extensively in a number of treatises, and in surviving manuscripts one can trace entire chains of similar polyphonic compositions — sometimes to the point where attribution becomes difficult.

Compositions from the following manuscript and printed sources can serve as indicative example of the described type of borrowing, and are the material for comparison⁶:

³ The treatises commonly associated with the *iter per exempla* tradition include Giuseppe Ottavio Pitoni’s *Guida armonica* (c. 1690), Giovanni Battista Martini’s *Esemplare, o sia Saggio fondamentale pratico di contrappunto* (1774-I, 1775/6-II), Giuseppe Paolucci’s *Arte pratica di contrappunto* (1765-I, 1766-II, 1772-III), as well as Sala’s *Regole del contrappunto pratico* (1794).

⁴ In the three volumes of the treatise, which comprise over four hundred pages in total, the verbal explanation occupies no more than five: thus, in Volume I, in addition to the Dedication to the King (*Sacra Real Maestà*) and the Address to the Readers (*A’Lettori l’Autore*), special sections are allotted to the Theory of Intervals (*Principiando dalle Consonanze, e Dissonanze; quante, e quali sono*, pag. 1) and the Rules of Double Counterpoint (*Regola de’ Contrappunti doppii*, pag. 17–18). Occasional theoretical comments are presented as interlinear annotations placed at the beginning of or between musical examples.

⁵ Sala, N. (1794). *A’Lettori l’Autore. Regole del Contrappunto pratico*. (Vol. 1, pp. n.n.).

⁶ Their kinship was noted, in particular, by Cafiero [11, p. 644, note 209].

- the first fugue from the collection *Quindici Fughe a Due Del Sig.^{re} Cav.^e Alessandro Scarlatti* (1660–1725), copied by Sala;⁷
- the first two-part fugue from Volume II of Sala's treatise *Regole del contrappunto pratico*;⁸
- Sala's fugue from the didactic notebook attributed to his teacher Leonardo Leo (1694–1744), *Instituzioni o Regole di contrappunto del sig. Leonardo Leo*, [1792?], ms. I-Nc 22.2.6(3).⁹

Scarlatti's Fugue

In *Fugue No. 1* (ASOT 102) from Scarlatti's *Quindici Fughe a Due* (Appendix 1), the two voices enter successively, each with its own subject, which corresponds to the first rule of the double fugue formulated by Angelo Berardi in his treatise *Documenti armonici*¹⁰ [15, pp. 20–22]. The entry of the first voice is marked by Sala as *Proposta*, while that of the second is not indicated at all. In some studies,

⁷ There are discrepancies in the research literature regarding this manuscript. In the study of Cafiero [11] and in the Preface by Francesco Tasini to the edition of the Three- and Four-Part Elaboration from the original Two-Part version of 15 Fugues for Keyboard by Alessandro Scarlatti (ASOT 102–116) [12], the shelfmark of the original document in the archive of the Naples Conservatory of Music San Pietro a Majella (I-Nc) is listed as I-Nc 46.1.29. In the article by Sullo [5] and in the catalogue by Gasperini-Gallo (Gasperini, G., & Gallo, F. (1934). *Catalogo delle opere musicali del Conservatorio di musica San Pietro a Majella di Napoli*. Fresching), this manuscript is listed under the shelfmark I-Nc 34.4.13, while in the monograph by Nicholas Baragwanath [13] and the UUSolf: Uppsala Solfeggio Database (<https://www2.musik.uu.se/UUSolf/UUSolf.php>), both shelfmarks are presented as separate storage units. However, in Baragwanath's bibliographic description, the shelfmark 46.1.29 corresponds to the autograph of the 15 fugues by Scarlatti, and 34.4.13 is a handwritten copy of the same 15 fugues made by Sala. In fact, the authorial manuscript of the 15 fugues has not survived in the *San Pietro a Majella* library archive; 46.1.29 is an outdated shelfmark of the document currently listed under shelfmark 34.4.13. Thus, we are talking about the same manuscript, whose full title is: *Quindici Fughe a Due copiate da Sala Del Sig.[no]re Cav.[alier]e Alessandro Scarlatti*, I-Nc 34.4.13(7).

⁸ Sala, N. (1794). *Regole del Contrappunto pratico*. (Vol. 2), pp. 2–4.

⁹ [Leo, L.]. (1792?). *Instituzioni o Regole di contrappunto del sig. Leonardo Leo*, I-Nc 22.2.6(3). The surviving contrapuntal notebooks attributed to Leonardo Leo and the issue of their authorship were studied by Alessandro Abbate, who published the fugue discussed in this article [14, pp. 157–159].

¹⁰ Berardi, A. (1687). *Documenti armonici di D. Angelo Berardi da S. Agata Canonico nell'Insigne Collegiata di S. Angelo di Viterbo* [...]. G. Monti. P. 42.

this exposition is interpreted as a combination of *soggetto* and a non-standardly introduced *controsoggetto* (or *soggetto servile* — an auxiliary subject) [3, pp. 174–175, 181], or as a presentation of subject and countersubject [16, p. 73]. In 18th-century Naples, it was generally typical for fugues to begin with a joint exposition of two subjects, which interacted with each other in double counterpoint throughout the composition.¹¹ With this in mind, it may be assumed that the *Proposta* here actually represents a two-part subject.

Following the exposition is a section marked *Imitazione* by Sala — a free polyphonic section that corresponds to what is known in modern fugue terminology as an episode, or interlude, and is based on imitation.¹² It begins with a canonic imitation (mm. 10–14), which allows for diminution of the upper voice: the motif is extracted from the counterpoint to the *Risposta* of the first subject (cf. *Risposta*, m. 6 and *Imitazione*, m. 13). The entire episode (mm. 10–20) is rich with exquisite motivic work.

The exposition section is then repeated with vertical transposition of the voices in the invertible counterpoint (*Rivolto della Proposta* and *Rivolto della Risposta*), typical of a counter-exposition. Immediately after this, Scarlatti presents the first subject twice in augmentation — giving its six initial notes in extended rhythmic values (*Fuga aggravata nella Proposta* and *Fuga aggravata nella Risposta*, mm. 32–49) — before returning to its regular rhythm at the moment when the second subject reappears (mm. 37–40, 46–49). It is no coincidence that the augmented version of the first subject is designated not as *Proposta* but as *Fuga*, in the meaning of “subject.” Thus, both subjects continue to sound together, maintaining the expositional disposition, albeit in a modified form.

The rhythmic transformation is followed by another episode, leading into the final section of the fugue: a sequence of stretti. Here, the second subject ceases to function as a contrapuntal accompaniment to the first subject and acquires

¹¹ Fugues with one, as well as with three or four subjects, were less common. This is confirmed, in particular, by the ratio of fugues in Sala’s *Regole del contrappunto pratico* and the numerous exercises of his students [3, pp. 178–185].

¹² In his treatise, Sala provides the following definition of imitation: “L’imitazione vien detta quando la parte seguente seguita l’antecedente, con qualche pausa avanti, e si può fare all’unisono, alla seconda, alla terza, alla quarta, alla quinta, alla sesta, alla settima, alla ottava, ed alla nona” (Sala, N. (1794). *Regole del Contrappunto pratico*. Vol. 3, p. 1).

greater independence, becoming a full participant in the imitative development. Twice, the stretto of the first subject with imitation at the octave (*Stretta in cui si risponde colla stessa Proposta, e nell'istesso tuono*) alternates with the stretto imitation of the second subject at the fifth (*Imitazione in 5.a*). These two entries, in tonic–dominant relationship, form an analogue of *Proposta* and *Risposta*,¹³ after which there are two more stretti of the second subject, completing the fugue (see *Scheme 1*). This treatment of the second subject in the final section allows us to classify the composition as a full-fledged double fugue.

Scheme 1. The Structure of the First Fugue
from *Quindici Fughe a Due* by Alessandro Scarlatti

Esposizione		Imitazione	Rivolti					
mm. 1–10		mm. 10–20	mm. 20–31					
T1 (Proposta)	T2		T2		T1 (Risposta)			
T2	T1 (Risposta)		T1 (Proposta)		T2			
Aumentazione col rivolto in 8 ^a		Imitazione	Stretti					
mm. 32–49		mm. 49–56	mm. 56–78					
T1 (Proposta agg.)	T2		T1 (Pr.)	T2	T1 (R.)	T2	T2	T2
T2	T1 (Risposta agg.)		T1 (Pr.)	T2	T1 (R.)	T2	T2	T2

Sala's Fugue

The first two-part fugue from Volume II of Sala's treatise is a masterful reworking of the Scarlatti's fugue discussed above, reminiscent of parody technique: it is written on nearly the same subjects, in the same key, and has

¹³ In the dominant stretto, the upper voice, entering second, presents the first subject as a real answer, which in this case serves to preserve the temporal spacing of entries in the second stretto. In general, such substitution of a tonal answer with a real one in non-expository sections of polyphonic works was a widespread practice.

similarities in the methods of development (cf. *Examples 1a* and *1b*).¹⁴ Sala entitled it *Il modo di fare le fughe a due voci per li scolari studiosi* (A Method for Composing Two-Part Fugue for Diligent Students, see Appendix 2).



Example 1a. Alessandro Scarlatti. *Quindici Fughe a Due*.
Fugue No. 1 (ASOT 102), mm. 1–7



Example 1b. Nicola Sala. *Regole del contrappunto pratico* (II).
Fugue No. 1 a 2 voci, mm. 1–7

Since this fugue was intended as an example to follow, Sala also provided it with analytical comments and various didactic instructions. Like Scarlatti's fugue, it begins with a joint exposition of two subjects, marked *Proposta* and *Secondo soggetto*, i.e. the material of both voices is recognized as subjects.

As in the Scarlatti's example, the exposition is followed by an *Imitazione*, but here it is based on a stretto entry of the second subject, which then leads

¹⁴ It is likely that during his studies at the Neapolitan conservatory *Santa Maria della Pietà dei Turchini*, Sala was offered Scarlatti's *Quindici Fughe a Due* as an example in a solfeggio or counterpoint lesson. Following the *iter per exempla* method, Sala first copied the samples given to him and then analyzed them, providing brief comments. Having completed the pre-compositional work, Sala — possibly under Leo's guidance — composed a parody fugue on Scarlatti's first fugue, which was later regarded as a successful model for imitation and included in Leo's didactic notebook and Sala's own treatise.

to a similarly constructed counter-exposition obtained by vertical transposition of the voices in the invertible counterpoint (*Rivolto*).¹⁵ This is followed by another imitative section, opening as the first episode did but then transitions into a *modulazione* — a canonic sequence through which the modulation to the subdominant key is achieved.¹⁶

After this, the counterpoint of the two subjects — though only in the form of the Proposta — is presented in the subdominant key (*il soggetto alla quarta del tono*). This technique, qualitatively new in comparison to Scarlatti's fugue and a number of other fugues by Sala's predecessors, would later become traditional and would be widely used among the adherents of Leo's school.

Following the entry in the subdominant key, Sala introduces a section already familiar from Scarlatti's fugue with the first subject in augmentation. However, this passage undergoes modifications too and serves a more complex contrapuntal function: the appearance of the subject in augmentation is accompanied by an instructive text that briefly outlines the rule of double counterpoint at the twelfth, which will be applied to it.¹⁷ Another distinction of Sala's fugue from Scarlatti's example is that in this section the second subject is entirely absent. Instead, a new thematic element is introduced — a kind of 'new' countersubject — intended to demonstrate the application of double counterpoint at the duodecima. The absence of the second subject is compensated by the subsequent *Imitazione in canone*, again based on a stretto of the *secondo soggetto*.

The fugue concludes with an extensive stretto section in which the second subject becomes a continuation of the first, joined to it horizontally. Sala marks these entries *Prima stretta*, *Seconda stretta*, *Terza stretta*, and *Quarta stretta*.

¹⁵ The only difference is that Sala reverses of the order of subject-answer statements: first the *Rivolto* of the risposta in the soprano, then the *Rivolto* of the proposta in the bass.

¹⁶ Notably, the material for the modulazione in Sala's fugue was extracted from the imitations in the first episode of Scarlatti's fugue.

¹⁷ "La fuga aggravata che si rivolta in 12.a per rivoltarla non si mettano nè 6.a nè 7.a, ma solo consonanze di 3.5.8. volendo poi usare la 7.a conviene risolverla alla 5.a con calare la parte acuta di un tono alzando il basso un tono."

Between the *Seconda* and *Terza stretta*, an isolated stretto of the second subject is inserted, marked by the author as *Risposta alla imitazione in canone* (meaning a “response” to the *Imitazione in canone* in mm. 50–52). As in Scarlatti’s fugue, Sala does not assign the entries of the second subject as stretto. The fugue culminates in the main stretto — *stretta magistrale* — in which the first and second subjects, joined “horizontally,” are carried out as a canon to the end (see *Scheme 2*).¹⁸

*Scheme 2. The Structure of the First Fugue from Volume II
of Regole del contrappunto pratico by Nicola Sala*

Esposizione mm. 1–10		Imitazione mm. 10–12	Rivolti mm. 13–21	
T1 (Proposta)	T2	T2	T1 (Risposta)	T2
T2	T1 (Risposta)	T2	T2	T1 (Proposta)
Imitazione/modulazione mm. 21–27		Quarta del tono mm. 28–31	Imitazione mm. 31–32	
T2.....		T1 (Proposta nel IV grado)		
T2.....		T2 (nel IV grado)		
Aumentazione col rivolto in 12^a mm. 33–50			Imitazione mm. 50–52	
T1 (Proposta agg.)	nuovo materiale		T2	
nuovo materiale	T1 (Proposta agg.)		T2	
Stretti mm. 53–88				
I. T1(Pr.) T2	II. T1(R.) T2	T2	T1(Pr.)	T1(R.) S.M. T1(Pr.)T2
T1(R.)	T1(Pr.)	T2	III. T1(R.)	IV. T1(Pr.) T1(Pr.)T2

Thus, Sala’s fugue as a whole reproduces the compositional model of Scarlatti’s fugue, but it introduces a significant innovation — namely, the statement of the subject in the subdominant key. This choice is primarily conditioned by modal principles, for which there are several explanations. One of them was offered by the Bolognese theorist Padre Martini:

¹⁸ “Stretta magistrale, o sia canone preso dal soggetto e secondo soggetto, che si chiama ancora epilogo.”

Vari sono i metodi tenuti da' Maestri nel proseguimento della Fuga. Alcuni vogliono, che avendo condotta la Fuga per le Corde della Fondamentale, e della Quinta si passi alla Quarta del Tuono. La ragione, che essi adducono si è, perchè, siccome la Quarta del Tuono richiede la Terza compagna della Terza del Tuono fondamentale, così le Risposte alla Quarta divengono simili alla Proposta, e alle Risposte tanto della Fondamentale, che della Quinta del Tuono. Altri però non tanto scrupolosi vogliono, che si debba passare alle altre Corde di partecipazione del Tuono, che sono Terza, e Sesta, abbenché il ripiglio del Soggetto in queste Corde divenga in parte dissimile, perchè se la Terza del Tuono è minore, la di lei Terza è maggiore, al contrario de la Terza del Tuono è maggiore, la di lei Terza è minore; l'istesso deve dirsi della Sesta, la quale se è minore, la di lei Terza è maggiore, al contrario se la Sesta è maggiore, la di lei Terza è minore.¹⁹

In other words, subjects and answers in the tonic, subdominant, and dominant keys sound in the same mode. In contrast, transposing the subject to the third or sixth degree results a modal change.²⁰ Thus, the use of the subdominant key for statement of the subject was also discussed by Martini, which allows assuming that this practice spread not only in Naples but also in Northern Italy.

Sala's two-part fugue examined here is not the only one based on borrowed musical material from Scarlatti. Volume II of *Regole del contrappunto pratico* contains several other fugues that parody examples from *Quindici Fughe a Due*. For instance, the two-part fugue in *Secondo modo* is composed on the subjects of fugue No. 4 (ASOT 105), while fugue No. 5 (ASOT 106) became the basis for the first three-part fugue in *Secondo modo* and, in part, for a pair of four-part fugues in the same mode (*Example 2*). All these compositions share the same transformations and innovations found in the first two-part fugue. Sala's compositions are generally characterized by more concise imitation and modulation sections, while being rich in various polyphonic techniques and featuring more complex and developed stretto passages. Most importantly, what allows us to speak about the existence of a stable

¹⁹ Martini, G. B. (1775). *Esemplare, o sia Saggio fondamentale pratico di Contrappunto Fugato*. Lelio dalla Volpe, impressore dell'Institut delle Scienze, p. XXXVII.

²⁰ A similar justification for the modulation to the subdominant key is also offered by the last representative of Leo's school, Pietro Platania (1828–1907), who cites the same arguments proposed by Martini a century earlier. See Platania, P. (1879). *Guida teorica al corso pratico-scolastico di fughe e canoni del maestro Pietro Platania*. Ufficio tipografico di Michele Amenta, pp. 7–9.

Neapolitan model is the fact that Scarlatti's fugues — and many of Sala's as well — follow a similar compositional scheme. In Sala's treatise, however, this structure is presented in its most complete form: an exposition, a counter-exposition, a statement of the subject(s) in the subdominant key, an augmented statement, and a final stretto section.



Example 2a. Alessandro Scarlatti. *Quindici Fughe a Due*.
Fugue No. 4 (ASOT 105), mm. 1–6



Example 2b. Nicola Sala. *Regole del contrappunto pratico* (II).
Fugue secondo modo No. 1 a 2 voci, mm. 1–6



Example 2c. Alessandro Scarlatti. *Quindici Fughe a Due*.
Fugue No. 5 (ASOT 106), mm. 1–12



Example 2d. Nicola Sala. *Regole del contrappunto pratico* (II).
Fugue secondo modo No. 1 a 3 voci, mm. 1–6



Example 2e. Nicola Sala. *Regole del contrappunto pratico* (II).
Fugue secondo modo No. 1 a 4 voci, mm. 1–8



Example 2f. Nicola Sala. *Regole del contrappunto pratico* (II).
Fugue secondo modo No. 2 a 2 voci, mm. 1–8

A similar approach to teaching fugue composition was of course present in other treatises — for example, in *Gradus ad Parnassum* by Johann Joseph Fux (1660–1741), where the fugue examples also follow a roughly uniform scheme.²¹ Fux's fugue model is different: three groups of entries of a single subject, with cadences on different scale degrees corresponding to the exposition, counter-exposition, and stretto (*Example 3*). Unlike the extended compositions of Scarlatti and Sala, which were implied vocal and/or instrumental performance, Fux's examples are quite concise and serve more as prototype for future compositional experiments.²²

Closer to the Neapolitan model is the fugue structure proposed by Antonio Bertali (1605–1669), a violinist from Northern Italy who was Kapellmeister at the imperial court in Vienna during the last twenty years of his life. In his *Sequuntur regulae compositionis*²³ (after 1650), he presents the following method for composing a fugue: after entries the subject in all voices

²¹ Fux, J. J. (1725). *Gradus ad Parnassum, sive manuductio ad compositionem musicae regularem*. Joannis Petri Van Ghelen. Liber Secundus. Dialogus. Exercitii V: Lectio Prima – Lectio Quarta, pp. 143–174.

²² The influence of the fugue model presented in Fux's *Gradus ad Parnassum* on Russian composers has been traced in the article by Kirill V. Diskin [17].

²³ Bertali, A. (16[–?]). *Sequuntur regulae compositiones*. In Poglietti A. *Regulae compositionis* (pp. 28–42). Wiener Stadt- und Landesbibliothek, MH 62731e.

from the first and fifth degrees, free counterpoint leads to the first cadence; then one may add a few more groups of entries of the subject, which should differ from one another — this may be achieved by statements the subject on degrees other than the first and fifth; toward the end of the piece, it is especially desirable to write a stretto (for more details on this, see [18; 19, p. 22, note 21]).

Fuga à 2. *Cadentia in 5ta.*

10

19 *Cadentia in 3tia.*

Example 3. Johann Joseph Fux. *Gradus ad Parnassum*.
Fugue à 2 (in D), pp. 146–147

Following a specific model, on the one hand, constrained the composer's creative impulse in terms of musical composition's structure, but on the other hand — perhaps even more valuably — it directed that creativity toward the pursuit of all kinds of contrapuntal “inventions” and “discoveries.” Thus, among the nearly one hundred fugues in Sala's treatise — often composed on derivative or even identical subjects — not a single one is devoid of its own polyphonic craft.

Evidently, in the second half of the 18th century, a composer's ingenuity was still valued as highly as it had been in the Baroque era.

Conclusion

Thus, in 18th-century Naples, under the influence of the *iter per exempla* practice, an original "recipe" for fugue composition was formed. This model retained its structure regardless of the number of voices and served as a universal method of fugue composition for Neapolitan masters educated in the tradition of the Leo's school. Fugues composed or described according to this structure can be found not only in Sala's *Regole del contrappunto pratico* but also in the treatises of Giacomo Tritto (1733–1824),²⁴ Pietro Raimondi (1786–1853),²⁵ and Pietro Platania,²⁶ as well as in two surviving manuscripts by Leo²⁷ himself. By reworking Scarlatti's fugue, Sala actually created a compositional scheme that became a model for imitation, reproduced by numerous students and other composers alike. This allows us to speak of a stable Neapolitan fugue model that maintained its significance well into the 19th century.

²⁴ Tritto, G. (1816). *Scuola di Contrappunto, ossia, Teorica musicale*. Ferd. Artaria Editore.

²⁵ Raimondi, P. (1838/[1846?]). *Fughe diverse in tre parti composte [...] da Pietro Raimondi Suo Maestro di Camera, Socio corrispondente dell'Accademia delle belle Arti di Napoli e Direttore del Real Collegio di Musica di Palermo* (In 6 vols.) Gio. Ricordi.

²⁶ Platania, P. ([entre 1871 y 1872]). *Corso completo di fughe e canoni d'ogni genere: opera pratico-scolastica del maestro cav.re Pietro Platania direttore del R. Collegio di musica di Palermo*. Stabilimento Musicale di Francesco Lucca; Platania, P. (1879). *Guida teorica al corso pratico-scolastico di fughe e canoni [...]*; Platania, P. (n.d. [1883]). *Trattato d'armonia seguito da un corso di contrappunto dal corale al fugato e partimenti analoghi divisi in tre fascioli*. Stabilimento Musicale di Francesco Lucca.

²⁷ Leo, L. [ca. 1740]. *Modo per ben imparare il Contrapunto del Sig.r D. Leonardo Leo*. Dresden, Sächsische Landesbibliothek, D-Dl MB.4.49. [Leo, L.]. (1792?). *Instituzioni o Regole di Contrappunto del sig. Leonardo Leo*, I-Nc 22.2.6(3). In addition, a three-part fugue by Leo is reproduced in the Alexandre-Étienne Choron's (1771–1834) anthology *Principes de composition des Écoles d'Italie*. See Choron, A.-É. (1809). *Principes de composition des Écoles d'Italie pour servir à l'instruction des Elèves des Maîtrises de Cathédrales* (In 3 vols.). Auguste Le Duc. Vol. 1. Liv. 1, p. 140–142.

Appendix 1. A. Scarlatti. *Quindici Fughe a Due*. Fugue No. 1
(ASOT 102) with analytical comments by Nicola Sala. I-Nc 34.4.13(7)

The musical score is presented in five systems, each consisting of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into sections by analytical labels:

- Proposta**: The first system, starting with a whole note in the treble staff and a whole note in the bass staff.
- Risposta**: The second system, starting with a whole note in the treble staff and a whole note in the bass staff.
- Imitazione**: The third system, starting with a whole note in the treble staff and a whole note in the bass staff.
- Rivolto della Proposta**: The fourth system, starting with a whole note in the treble staff and a whole note in the bass staff.
- Rivolto della Risposta**: The fifth system, starting with a whole note in the treble staff and a whole note in the bass staff.
- Fuga aggravata nella Proposta**: The sixth system, starting with a whole note in the treble staff and a whole note in the bass staff.

40

Fuga aggravata nella Risposta

47

55

*Stretta in cui si risponde colla stessa
Proposta, e nell'istesso tuono* *Imitazione in 5.a* *Stretta*

63

71

Appendix 2. N. Sala. Regole del contrappunto pratico (II).
Fugue No. 1 a 2 voci, pp. 2–4

Il modo di fare le fughe a due voci per li scolari studiosi

Proposta nel secondo tono plagale

Risposta tonale

Secondo soggetto

Imitazione

Rivolto della risposta

Rivolto della proposta

Rivolto del imitazione

modulazione

modulazione

il soggetto alla quarta del tono

il soggetto alla quarta del tono

La fuga aggravata che si rivolta in 12.a per rivoltarla non si mettano nè 6.a nè 7.a ma solo consonanze

La fuga aggravata che si rivolta in 12.a per rivoltarla non si mettano nè 6.a nè 7.a ma solo consonanze

40

di 3.5.8. volendo poi usare la 7.a conviene risolverla alla 5.a con calare la parte acuta di un tono alzando il

rivolto in 12.a

48

basso un tono *Imitazione in canone* *Prima stretta*

56

Seconda stretta *Risposta*

64

alla imitazione in canone *Terza stretta*

72

Quarta stretta *stretta magistrale,*

80

o sia canone preso dal soggetto e secondo soggetto, che si chiama ancora epilogo

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