

canto 1

canto 2

keyboard

basso

lute

E i vera glori amari Cor habet suo.
 ceo a *Sancti Spiritus* pinguet' *Oratio*
in *Oratio* *in* *Oratio*

E i vera glori amari Cor habet suo.
 ceo a *Sancti Spiritus* pinguet' *Oratio*
in *Oratio* *in* *Oratio*

E i vera glori amari Cor habet suo.
 ceo a *Sancti Spiritus* pinguet' *Oratio*



- ♦ the barbaric *partitura* was even used in special cases - usually for study



or as a memorial celebration like Caccini's and Peri's versions of the opera *Euridice* - and then each *director musices* could write out his own parts for any piece he wanted to perform.



LAYING THE TEXT UNDER THE NOTES

Another modernism which would surprise a renaissance musician is the way a choir-member expects to see each syllable of text exactly placed under the note to which it is sung. There were indeed a few scribes and printers who took the trouble to do this carefully and consistently: but they were the exception, and a renaissance musician could never expect it; one of the skills he was taught was how to link the two for himself. One extreme case is Petrucci's *Odhecaton*, where the texts were not printed at all; another situation is presented by Heinrich Albert's

Kurbs-Hütte, where the poem is given in a block after the notes.

It seems to have been one of the aspects which many teachers thought too obvious to need description, but Zarlino gave ten simply-expressed principles to follow for good style, whether in setting or in singing. Like Palestrina's harmony or mean-tone tuning, they are not all self-evident at first: but they are internally consistent, and, once assimilated, completely convincing, so that anything else jars as primitive and unrefined. They are readily accessible today in one of

the corner-stones of musicology, and it is, to say the least, regrettable that scarcely one modern editor of renaissance music has followed them in his practice, resulting in not only a solution which is totally contrary to renaissance taste, but one which carries the unquestioned authority of the modern printed word.

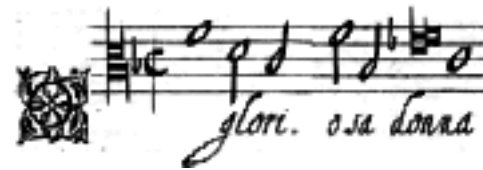
Many composers did follow the principles in general, while leaving a good number of doubtful cases, especially as to which syllables to pronounce in a melisma - a long string of notes with no text written underneath; but they can be seen at work particularly clearly in one publication: a set of *canzonette* by eight church organists active in Nanini's school in Rome - including Palestrina and Giovanelli - and published some years after Zarlino's work. The principles are so very clearly carried through that it seems there must have been conscious agreement to illustrate them, and since Zarlino didn't give any examples himself, it is rewarding to study the two works side by side.

The main points are these:

1. One syllable to one note,



2. one syllable to one ligature, a group of notes joined up, as in 'donna' here:

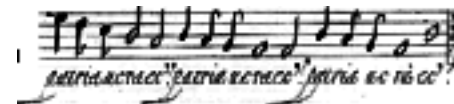


3. A long note to a long syllable, a short to a short. This is relative to the first note of the phrase: in first phrase of '*Giesu sommo conforto*', above, the long syllables are set to semibreves/whole-notes, short syllables to minims/half-notes; in the second phrase, '*Tu sei tutt'il mio amore*', the long syllables are set to minims/half-notes, short syllables to crochets/quarter-notes.

4. No new syllable under a short note: nor under the following note - [DK: you rest after a melisma before continuing with the story]:



5. But if there is a reason for putting a syllable under a short note, put one under the following one, too:



6. If the note which follows a dot is the same length as the dot, it can have its own syllable:



7. If the notes which follows a dot are shorter than the dot, you don't put a new syllable there [DK: 'it would be stressful]:



8. When there are more notes than words, repeat whole phrases of text, of which the sense is complete, rather than single words or syllables:



9. The last syllable is placed under the last note: immediately before it, a final melisma may be sung to the last long syllable:

- if the last-syllable-but-one, the penultimate, is long, as in 'smar-ri-ta' that's the syllable you sing to the

melisma:



- if the next-to-last syllable is short, as in 'can-ti-cum', then the one before, the ante-penultimate, is the syllable you sing to the melisma:



The bottom line for today's practising musician is, of course, how to apply the principles in cases where the underlay was not specified in the original notation - which are the vast majority, of course: and the complication, of course, is to get over the feeling that a common-or-garden singer might have a better idea than an editor who is trained in musicology and commands the respect of a publishing house. All one can do is present the facts: here are a set of principles which were published by the teacher whose work was the most highly-regarded and widely-quoted of renaissance teachers, and which are exemplified by the most highly-regarded school of composers - look at your modern edition and see if the editor has applied them: if not, try applying them yourself, and decide

which is the more convincing. If you find yourself writing out your parts again, you can simply be thankful for a chance to come closer to the real experience of making renaissance music...



PLAYING ORNAMENTED PARTS

The first thing is to develop the habit of identifying which notes are harmony notes and which are ornaments, because they need to be played or sung differently.

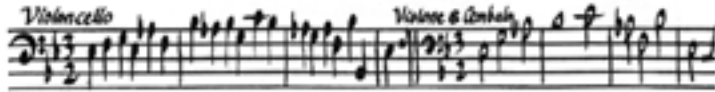
In earlier music, and in the simpler styles of later music, the pattern is simply that the notes on the downbeat are the harmony notes - consonant and called 'good'; in between these on the upbeat are the neighbouring notes and running notes - dissonant and called 'bad'. The 'goodness' and the 'badness' is reflected in the pronunciation. On a keyboard instrument, the good notes are played with the 'good' - stronger - fingers, notably the long finger; and the bad notes with the 'bad' - weaker - fingers, the first and third: this produces a natural phrasing, as the following finger of each pair makes room for the leading one to come into play again.



On bowed stringed instruments, this translates into strong and weak bow strokes - down and up on the violin family, up and down on the gambas. On plucked instruments like the lutes, two fingers are alternated, and on wind instruments, if there is no text expressed, articulations such as 'tu-ru', 'le-re' are used.

Many modern performances feature a cello and harpsichordist expending great amounts of energy to get every semiquaver exactly together, or a double-bass scrambling for the quick notes an octave below the cello - a stressful experience, however well it may be executed. But this was never the idea: in the earlier practice, when more than one person plays from a highly-ornamented bass-part, only one of them plays all the notes; the others shear away the ornamental notes and play the bass in its basic form. One can say generally that the Italians supposed that the performer understood everything about good performance - how to lay the text under the notes, how to improvise ornaments, how to realise a complete accompaniment from the sketched bass, *basso continuo* - while the French tended to be less secure and write in more details; the Germans trusted the judgment of the player still less, and we can even find a written-out

example of the practice of simplifying a bass part in J.S. Bach's 'Brandenburg' Concerto no.6:



In practice, either the harpsichordist or the violone player would simplify one stage further, and leave out the second and seventh notes, since they belong to the same harmony.



MOVING THE PASSIONS

The last aspect is perhaps the one which has greatest effect in breathing life into a musical experience, to recognise the rhetorical figures in a note-picture. At its simplest, this means

- ◆ identifying everything which is not plain and simple
 - ✦ melodic leaps
 - ✦ varied rhythms
 - ✦ binding dissonances (suspensions)
 - ✦ *passaggi*
- ◆ highlighting each according to its strength relative to the others
- ◆ and letting each make its full effect.



5. Improvising

IMPROVISING A PART

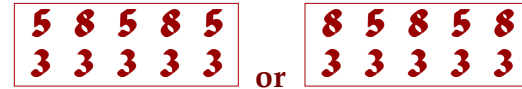
We have seen that a renaissance musician expected to 'set' as well as 'sing' - to put parts together, 'compose', as well as perform them singly; and to improvise as well as to sing 'by book'. So how do we 'improvise' a 'setting'?

Here we can turn to Adrian Coclico and Thomas Morley, to learn how a choirboy learned to improvise a new part above - or below - a plain melody; to Agostino Agazzari for his crystal-clear description of the different functions of instruments when they improvise together, and to Diego Ortiz for detailed models, and examples of the kind of parts which were improvised to a four-part song; and to Christopher Simpson for complete, practical and elegant notes on how to organise an improvisation session so that the differing skills of each player come to their full expression.

To these we can add the vast body of help about the way these general skills can be specifically adapted to keyboard instruments, and to lutes and guitars.

We can start with the simplest principle, which was used from early renaissance times, that when your bass moves by step, you play or sing 10th above it, parallel all the way... We can add just one more to it - starting

with Daniel Speer's wonderfully practical rule-of-thumb, that 'you add everywhere a 3rd note above the bass, and alternately a 5th and an 8ve'. i.e.



Anyone who doubts, that the basics of the art of improvising above a *basso continuo* can be reduced to such a simple principle, need only check the case in our microcosmic example from *La Gamba* earlier. Of course 3-5-8 isn't the whole story: sometimes a 6th will be needed, normally as a replacement for the 5th when that note would have been dissonant (e.g. a sharp B in the bass will be dissonant with the 5th above, an F); a 4th may be used, especially when closing a phrase, as a temporary replacement for the 3rd; and in the same way a 7th in place of a 6th. But these two will see the embryo harmonist through a good proportion of simpler 17thC. repertoire, and form a sound basis on which to build further.



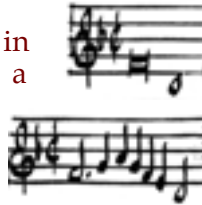
IMPROVISING PASSAGGI

In 20th century 'art' music, the composer has become somehow sacred: in my own teenage years no-one would ever dream of 'tampering' with a Handel sonata or a Vivaldi concerto, and it was only when I turned to folk music that anyone expressed appreciation for 'the

twiddly bits'.

The situation today is very different, and many performers of early music have digested the writings of the old teachers. Yet for some reason, there is an imbalance in favour of the French style, of polishing single notes with a trill or a mordent, the whole effect carefully considered and rehearsed

So it may be worth pointing out that in earlier times it was self-evident that a performer ornamented the plain notes of the composer: there was no real question behind C.P.E. Bach's philosophical reflection,



'I suppose no-one has ever doubted the need for ornaments'.

As with any creativity, the first thing is simply to do it; once you have grasped the basic ideas and things start to flow spontaneously, you can begin to consider questions of taste and style - how much to ornament, which figures are appropriate in which kinds of music. And there are plenty of writers who have offered to help resolve such questions.

In this overview article we can point out a few general points.

There is an opportunity cost, because of the natural antithesis between *passaggi* and expression - the more running notes, the less clear is any expression of emotion. The increase in elegance is undoubted, but

one may ask what is left of the poet's feeling of longing - so clearly captured by Claudin in two long notes falling a lesser third - when Coclico's short *elegantiae* are added, taking the singer first upwards, and by a greater third. For many a *prima donna*, it is self-evident that the opportunity to display personal skill takes the first place; while for a composer it's equally clear that the prime task is the expression of the *affetto*.

Many musicians expressed the idea that the function of the bass is to hold the whole harmony together in slow and steady notes, and that it is an absurdity to ornament it.

The performer's first task is to examine the musical text with understanding, to see which notes are already *passaggi* and ornaments written out: the absurdity of ornamenting an ornament is something to avoid.

There are a few special times when ornament is inappropriate all together - in sad and solemn pieces, at a funeral for example: *'stile alla Romana'*.

What ornaments do you add? In the French style, it's largely a question of gracing long notes with short neighbouring notes of various kinds, described in great detail in dozens of books. In the Italian style, we're looking at *passaggi*, running notes to get from one main note to another. The main sorts are summarised in section 2, under *'contrapunctus floridus'*;

more examples are to be found as an appendix.



IMPROVISING SHARP & FLAT NOTES

Part of a general musical education was to learn about *relatio non harmonica* - inharmonic relations; these are combinations of notes in the natural scale which are dissonant to the ear, either when sounded together, or coming one after another by step or by leap. The most common problem was the *tritonus* in one form or another, e.g. a hard B (h) above an F, which needs lowering to its soft form, Bb; another convention was raising the penultimate note, when that goes up to the final note, from a tone to a semitone.

With German thoroughness, Praetorius and others suggested that, although people were generally expected to know these things and hear where to make the change, it would be as well to write them in to be sure, especially for choirboys...

In these examples, the upper version is what the old musicians used to write, the lower version what should be played, and what the Germans preferred to see written in:



THE IMPROVISING CONSORT

The instruments have one of two functions - *fundamenta* and *ornamenta*. The fundament is played simply without a lot of runs and divisions, keeping the harmony steady and sonorous; while the ornament is played with a variety of beautiful counterpoints, blossoming forth and making lovely melody, according to the instrument's own character.

Some instruments are suited only to play the fundament, such as the organs and large harpsichords; while violins and flutes can only play the ornament. Others can do both, such as spinets, lutes & theorboes, guitars, harps &c. In quite music with a few instruments, they can provide the fundament, in noisy music with many different instruments, they are better as ornaments.

Always having respect one for another and waiting his turn, not twittering all at once like sparrows or all trying to be cock-o'-the-roost at once.

The ground or bass, may be a short repeating phrase, like a 20thC. blues - e.g. a dance piece, or one of the popular Italian 'tenors' like *La Gamba*, the *Pass'e mezzo Antico* and the *Moderno, La Folia* etc. Or it may be the bass of a complete madrigal or motet, 'continued ground'

The first sort of division is to break the ground: to play repeated notes, neighbouring notes, harmonising notes, and runs.

The second sort is 'discant', ('*dis-cantus*', 'a song apart'), when you play a new harmonising part to the bass; you then vary it in the same ways as breaking the bass.



In 'carrying a point upon a ground', you apply the same 'point of division' - a motif or figure - to each note of the bass in turn.

Here is one model, to order a piece of solo division:

- ♦ play the ground
- ♦ break the ground in crochets and quavers; or slow discant
- ♦ break the ground or the discant with faster movement, using points
- ♦ slower descant, or binding notes
- ♦ some skipping division, points, triplas - faster

When several improvise together, they take turns to lead: he who has better invention first, he who has

better dexterity of hand following, imitating the fantasy of the first with more technical skill, perhaps twice as fast. At first they imitate the whole phrase, then shorter points, first a semibreve, then a minim. Then instead of an imitation, one may reply to the other with an answering motif: and they may divide a phrase together,

'each breaking their own part to avoid running into the same notes. They may join together in a thundering strain of quick division, with which they may end; or with a phrase of slow and sweet notes, as may best suit the circumstances of time and place.'



APPENDIX 1:

What keyboard music is

We have seen that keyboard practice in improvising is essentially no different from any other instrument; and the same can be said of keyboard music in general.

To begin with, players simply put together the separate parts in their heads, and played them all at once on their organs, clavichords and harpsichords; it's not impossible today either, and can be refreshingly rewarding. As by and by players started to make a *tabella* of a piece, putting all the parts down together either using normal notes on a pair of staves, or in

Germany using the letter-names and little tails to show the lengths. The text was added if need be, or the player might remember it. During the 16th century, the dance harpsichordists were adding harmonies around the melody for fullness of sound, and gradually developed the special kind of figuration which only a polyphonic instrument can do - like a rapid alternation between the different parts - and we can begin to talk about 'keyboard music'.

But this doesn't mean that only such music was played.

Skilled musicians have always been able to create a 'keyboard piece' by varying the separate voices of a song, a dance tune, a simple hymn, or a complex piece of church music, and we can find many examples written out by the music masters for the daughters of the gentry, and for other amateurs who hadn't the skill to make their own settings...

Improvised, or written out, in early music as in jazz - if you can sing it, you can play it on a keyboard instrument.



APPENDIX 2:

Combining different levels of skill

It may have become clear by now that there is no assumption in renaissance thinking that people who

want to make music together need to have similar levels of skill.

Some parts are more ornamented than others; some parts are more prominent than others; one person can accompany other who takes a solo role; those with more flowing imagination can lead an improvisation while those with greater technical skill can follow; some may prefer to write out their divisions and ornamentations; and the uncertain beginner can even write out the accompanying parts which would otherwise be 'improvised' above the *basso continuo*.

These flexibility is of wonderful value when we are using music as a way for people to meet together, to discover their hidden potential, to learn what music-making is.

But at the same time, let us be clear that an approach to music, which proposes as necessary for experienced musicians, that every part is written down, every ornament known in advance and carefully rehearsed, every nuance of expression written into the notes, every syllable correctly shown under its note, every musician playing from a score, every spontaneous emotion hidden in the name of decorum: and where a conductor stands before all and beats the time - such an approach would seem to a competent Italian musician like a caricature of a German imitation of the French style. Here, as in other areas, 'art' music has lost a professional flexibility and freedom that was normal

practice in earlier times, but is today considered to belong only in the province of jazz and folk musicians.



APPENDIX 3: Improvising *passaggi*

It is often the case that an idea or a practice may be reduced to a few simple principles, and yet these may be applied in a great variety of detailed situations.

Even the names show diversity, describing the various aspects:

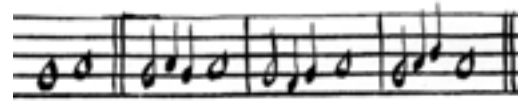
- ◆ the rhetorical **function** of adding grace, elegance, variety: *graces, elegantia, ornamenta, contrapunctus floridus, musica colorata, colorature, variatio, diferencias, veranderingen, embellissement*
- ◆ the idea of **breaking** up a longer note into shorter ones: *division, breaking a note*
- ◆ the **shortness** of the new notes: *minutia, minuritiones, diminutione, diminutions*
- ◆ the **effect** the short notes create: *passaggi, Läufelin*

The simple principles are illustrated in section 2:

- ✦ vary the rhythm
- ✦ use neighbouring notes
- ✦ use harmonising notes
- ✦ fill in a gap

In my own work, I found it helpful to identify another pattern - 'there-and-back', 'the wrong way-and-back',

'beyond-and-back': and various combinations of these, of course.



If we look at the commonly-met variables which teachers have tried to reflect when creating a system to teach the use of diminutions, we may recognise that the combinations are just about countless and that a complete catalogue belongs to a world of dreams - at least for a German, and perhaps a world of nightmares for an Italian... An example of each here may serve as a stimulus for further discovery.

- ◆ **Finished pieces to play** - Luzzasco Luzzaschi's madrigals, Thomas Morley's 'broken consort' pieces, keyboard elaborations of popular songs;

- Finished pieces to play
- Examples to imitate when improvising

THE USE OF
PASSAGGII,
DIVISIONS
etc.

- COMPLETE PIECES

- on a short repeating tenor
- on a plainsong melody
- on a piece in several voices
 - dances
 - popular songs
 - madrigals
 - chansons
 - motets
 - etc
- free fantasia

- ELEMENTS WHICH CAN BE USED AND REUSED - '*punti*', 'points'

- cadences & other points
- upper part & bass
- pitches & rythms
- long notes; medium notes; short notes
- a single note; two notes; several notes
- same pitch; move by step; leap (3,4,5,6,7,8)
- going up; going down
- flat or minor; sharp or major
- different notes of the scale
- simple & complex rythms

Cantus.

Altus.

Tenor.

Bassus. Languir me fait

Elegancia

◆ Examples to imitate, models to use when improvising:

- ✦ **Complete pieces** - the *recercadas* of Diego Ortiz, the written-out divisions of Christopher Simpson, Adrian Coclico's examples of Claudin's chanson 'Languir me fais...' ◀
- ✦ **Four different kinds of piece** to improvise on: a short repeating tenor; on a plainsong melody; on a piece in several voices (dances, popular song, madrigal, chanson, motet, etc); and also free fantasia ▶
- ✦ **Elements** which can be used and reused in many situations - 'punti', 'points' ▶

CANTUS.

ALTUS.

TENOR. (repeated)

BASSUS.

RECORCADA QUINTA

Cadenza. Glosa.

Cadenza di Tenore. Glosa.

Altro punto. Glosa.

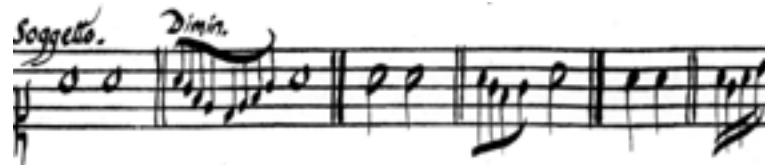
- cadences; and other points



- points which suit an **upper part**; and special considerations for ornamenting the **bass**



- dividing long notes; medium notes; short notes



- dividing a **single note**; dividing **two notes**; dividing a phrase of **several notes**



- dividing when two notes have the **same pitch**; when they move **by step**; and when they **leap** (3,4,5,6,7,8)



- dividing a phrase which **goes up**; and a phrase which **goes down**



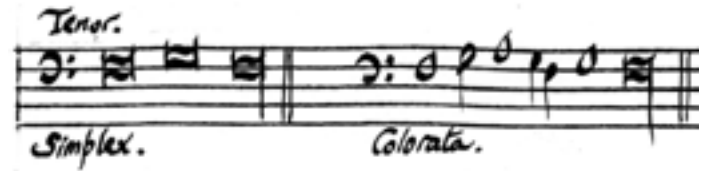
5/6 means five in the time of the previous six, 7/5 = seven in the time of the previous five.



APPENDIX 4: Rule of thumb to make a simple consonant setting - *contrapunctus simplex* - starting with 16th century style.

♦ You start with a melody; simple rhythm, moving mostly by step: 'a steady stream', *tenor*; the first example is a microcosm in plain notes, the second

something closer to reality:



♦ You add a second melody, sung by a boy, in the same rhythm as the tenor: 'a song apart', *discantus*, or *cantus*

- ✦ they begin and end an octave apart
- ✦ the rest of the time they move in 6ths, sometimes 3rds
 - 4ths are dissonant when there's nothing else underneath
 - 5ths and 8ves are empty - you avoid using more than one at a time, but they can be useful e.g. to get from a 6th to a 3rd
 - 2nds and 7ths are dissonant
- ✦ at a cadence, you can add the standard binding dissonance, where the lower part moves normally, but the upper part is delayed across the downbeat, causing a 7th between two 6ths



♦ Since it is possible to sound three different notes in consonance at the same time, a third person may join the duo to make the harmony fuller: he sings in the same region as the tenor, 'against' the tenor in a way, *contratenor*.

- ✦ his first and last notes are the same as the tenor, or an octave below
- ✦ otherwise he sings a new consonant note, when he can do that without making parallel 5ths - that will be about one note of every two
- ✦ in that case he sings the note which the tenor or the boy has, but in a new octave. One of these notes will normally produce a 3rd above the bottom note, the other a 6th: since the 3rd is more stable and basic, he takes that.
- ✦ before 1500, he might take his note freely above or below the tenor: jumping an octave is often one way of avoiding the parallel 5ths, and so gives full harmony, but it's not very singable.

✦ after 1500, it was seen as more important for the third part to be easily singable, so it was kept below the tenor; and called 'a low part against the tenor', *contratenor bassus*, or *bassus*



- ♦ Every time the third voice doubles a note in the *tenor* or *cantus*, the consonance consists of only two different notes: so we get the paradox that, to get the full consonance of three different notes, a fourth voice is needed - another *contratenor*
- ✦ he also takes a new consonant note, when he can do so without causing parallel 5ths or octaves
- ✦ when there isn't a new note available, he doubles someone else's note, but in a new octave; the note which causes the smallest jumps will often be the note of the *bassus*
- ✦ there will often be a choice between a 3rd or a 4th above the tenor - the 4th is not dissonant here,

because there is a bass note sounding underneath it, the 3rd will usually give more stable harmony, the 4th will often give a better melody

✦ before 1500 this *contratenor* could also jump around the tenor: after 1500, it stayed above the tenor, 'a high part against the tenor', *contratenor altus*, or *altus*: or in the inconsistent way of human affairs, simply *contratenor*

✦ if several notes follow one another at the same pitch, they might be joined to one note, depending on the text, of course.



This describes the most basic way of setting, which was learned by choirboys and called 'easy': my own 10-year-old pupils in a fishing village agreed.

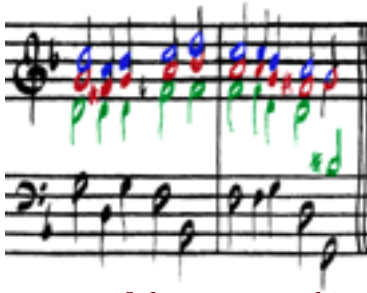
It's sad to acknowledge that the historical development of western harmony is sexist, and that I have to call the singers 'he'. Of course women and girls sang in harmony, but the basic concepts are the result of men's

singing: the *altus* is a high man's voice, the *cantus* a boy, or an even higher man. It was only after the concepts were settled, around 1600 that women started to sing in church, or with men in general.

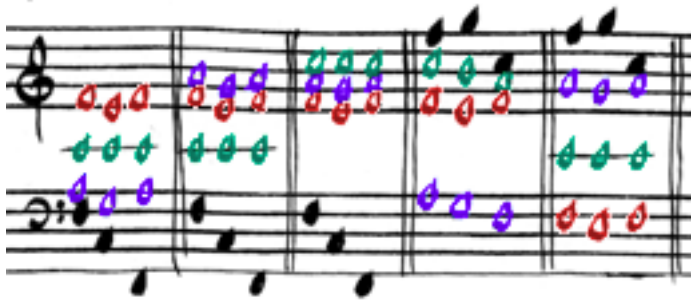
These few simple principles will normally produce a good result in any simple situation: indeed, they are consistent enough for tables to be drawn up showing the normal relationships between the voices, from which a beginner can produce a setting. It says more for my creativity than my scholarship, that I saw the possibility and drew up a complete working set from the basics, before I discovered that Ornithoparcus, Pietro Aron, and other 16thC teachers had done it before me. However, I do believe that the automatic flow-chart I evolved is my own work; it takes the learner step-by-step through the logical process, and makes sure that nothing is missed. Which means that it works for a computer, too, of course.

17th century practice produced essentially the same notes, with two differences: the relationship between the notes is counted from the bass - now identified with the element 'earth', the fundament - instead of from the tenor; and the tenor is often put an octave higher. That means that, although the upper three parts are still as close together as they may be, there can be an empty space between the bass and the other parts. It also means that each voice has someone else's function: the *cantus* has the prime melody, the old tenor part; the *altus* has the second melody, the old *cantus*

part; and the tenor now has the boring filling-in part which was originally the *altus*.



Then, of course, the experienced setter can play with the natural behaviour of the notes, and end up like Josquin, as master of the notes, making them do what he wants, instead of him having to do what they want. One way is to compose the parts in a different order, another is to compose them all at once, and arrange them so that each borrows the function of the others from time to time. Examples of a simple cadence can give an idea:



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Where to go next

This article is simply a first overview to sketch the extent of the field. Each aspect touched on here can be explored in depth in the form of a paper compendium, while those who have access to a computer and the World-Wide Web can continue their studies at the author's 'New Renaissance' web-site, under the theme 'Johan Skytte's Musical World' -

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<http://www.ibs.ee/newren>

Academia Gustaviana, later Tartu University, was founded on the initiative of Johan Skytte, who was the Swedish Governor General of Estonia, and its first rector

David Kettlewell

The Authors referred to in this work include:

Plato

Socrates

Aristoteles

Tullius Cicero

M. Fabius Quintillianus

Boëthius

Guido d'Arezzo

Johannes Grocheo

Johannes Tinctoris

Franchino Gaffori

Andreas Ornithoparcus

Baldassare Castiglione

Pietro Aron

Silvestro Ganassi

Diego Ortiz

Giovanni Palestrina

Gioseffe Zarlino

Vincenzo Galilei

Thomas Morley

Giovanni de' Bardi

Giulio Caccini

Lodovico Grosso da Viadana

Giovanni Maria Artusi

Claudio Monteverde

Giulio Cesare Monteverde

Joachim Burmeister

Agostino Agazzari

Maternus Beringer

Michael Praetorius

Charles Butler

Marin Mersenne

Christoph Bernhard

Heinrich Schütz

Christopher Simpson

Thomas Mace

Roger North

Friederich Niedt

Jean Philippe Rameau

John Gay

Johan Mattheson

Leopold Mozart

Carl Philip Em. Bach

John Walker

Johan Joachim Quanz

Charles Burney

Title: collage, DK

Chapter 1

1. Simpson
2. Ortiz

Chapter 2

1. redrawn from an 18thC. Portuguese treatise, DK
2. Playford
3. DK after various authors
4. Palestrina
5. Ornithoparcus
6. Mersenne
7. Simpson
8. Honthorst
- 9, 10. Ghent
11. CUL Dd 8.18
- 12, 13. Honthorst
14. unidentified 16th C. wood block

15. Antico
16. same as 14
17. CUL Dd 8.18

Chapter 3

1. Praetorius
2. Gamba
3. Orfeo
4. Honthorst

Chapter 4

1. CUL 5943
2. Beringer
3. Locke
4. Prevost
5. Glareanus
- 6, 7. Morley
- 8, 9. Beringer
- 10, 11. Penna
12. Wexio

13. Hammersmied
14. Gassenhawerlin
15. Fontegara
16. Lodi
17. CUL Dd 8.18
18. Campion
19. Lawes
20. Schlick
21. Ornithoparcus
22. Albert
- 23-31. Diletto
32. Banchieri
33. Bach

Chapter 5

1. Claudin
2. Coclico
- 3, 4. Syntagma
5. Simpson

Appendix 3:

1. collage after various authors, DK
2. Luzzaschi
3. Claudin and Coclico
- 4-7. Ortiz
8. Simpson
9. Virgiliano
10. Simpson
- 11, 12. Virgiliano
- 13-15. Ortiz
16. Fontegara
17. Virgiliano
18. Simpson

Appendix 4

- 1-7. Ornithoparcus
- 8-9. Simpson
- 10: Passe
- 11: Avditvs

SOURCES OF ILLUSTRATIONS

– FOR ALL THREE ARTICLES,

MUSICA CALLIGRAFICA, MUSICA POETICA REDIVIVA AND MUSICA PEDAGOGICA PRACTICA

Agricola, *Musica Figuralis* (Wittemberg, 1532)

Alamire: anon., *Graduale* c. 1500

Albert: Heinrich Albert, *Kurbs=Hütte* (Königsberg, 1645)

Antico: Andrea Antico, *Canzoni nove* (Roma, 1510)

Avditvs: 'Avditvs/l'Ovye' ('Hearing') by Abraham Bosse (+1676), New York Public Library

J.S.Bach, 'Brandenburg' Concerto no. 6.

Ballard: Henry du Mont, *Motets* (Paris, 1681), printed by Christophe Ballard

Banchieri: Adriano Banchieri, *L'Organo Suonarino* (Venetia 1607-1638)

base danse: Henry VIII's ms (London, British Library, add.ms.31922)

Beau Chesne: John de Beav Chesne & John Baildon, *Divers sortes of hands* (London, 1602)

Beringer: Maternus Beringer, *Musica* (Nürnberg, 1610)

Botticelli: S. Botticelli (1445-1510), 'The Three Graces', from *La Primavera* (Galleria Uffizi, Firenze)

Campion: Thomas Campion, 'Awake, thou heavy spright', *Two Books of Ayres* (London, c.1613)

Claudin: Claudin de Sermisy, 'Languir me fait', reprinted in Joost Jansen (ed.) *Septieme Livre* (Amsterdam, 1644)

Coclico: Adrian Petit Coclico, *Compendium Musices* (Nürnberg, 1552)

collages from: Agricola, Ballard, base danse, Beringer, Diletto, Falla, Matthysz, Occo, Odhecaton, Ortiz, Paumann, Phalesio, PiaeC, Thoulouze, vdBist, Wexio

CUL Dd 8.18: Cambridge University Library, ms Dd 8.18, f.129v. (15thC)

CUL 5943: Cambridge University Library, Add. ms. 5943, c.1420

Danish: anon., [Danish School] (c.1616), *Music Making* (Musikhistorisk Museum, Copenhagen)

Dicksee: Sir Frank Dicksee (1853-1928), *La Belle Dame Sans Merci* (Bristol Museum & Art Gallery)

Dijon: Bibliotheque Publique, ms 517 (c.1475)

Diletto: Simone Verovio (ed), *Diletto Spirituale* (Roma, 1586)

Falla: M[agister] Gulielmus, *Falla con misuras* (c.1470)

Fontegara: Sylvestro Ganassi, *Fontegara* (Venetia, 1535)

Gafari: Franchino Gafari, *Practica Musica*, (Venetia, 1496)

Gamba: trad., *La Gamba*, after Ortiz

Gassenhawerlin: Christian Egenolff (ed.), *Gassenhawerlin* (Franckfurt/Meyn, 1535)

Ghent: St. Cecilia, Ghent altar

Glareanus: Heinrich Glareanus, *Dodekachordon* (Basel, 1547)

Gonzaga: Andrea Mantegna (1431-1506), *The Gonzaga Family* (the Palace, Mantua)

Hammersmied: Andreas Hammersmied, *Kirchen= und Tafel=Music* (Zittau, 1662, Växjö copy)

Honthorst: Gerrit van Honthorst, *Evening music* (1623) (Statens Musuem for Kunst, Copenhagen)

Jenkins: John Jenkins, Ayre (etc), London, British Library, Add.Ms.31,423

Lawes: Henry Lawes, 'Come Chloris', in Playford, same as Chap. 2., ex.2

Locke: Matthew Locke, *Melothesia* (London, 1673)

Lodi: Simone Verovio (ed), *Lodi della Musica* (Roma 1594?)

Luzzaschi: Luzzasco Luzzaschi, 'O primavera', *Madrigali* (Roma, 1601)

Matthysz: Paulus Matthysz (ed), *Der Gooden Fluyt Hemel* (Amsterdam, 1644)

North: Roger North, Notes of me (c.1695), in John Wilson (ed), *Roger North on Music* (London, 1959)

Occo: Brussels, Royal Library ms IV.922, 'Occo Codex' (c.1530)

Ortiz: Diego Ortiz, *El Primo Libro ... delle Glose* (Roma, 1553)

Praetorius: Michael Praetorius, *Musæ Sioniaë* (Wolfenbütel, 1607) (also used for other publications)

Marshall: parchment deed, 1824, author's collection 1822, an agreement between William and Matthew Marshall to hire a cottage

Mersenne: Marin Mersenne, *Harmonie Universelle* (Paris, 1636)

MonteVerde: Claudio MonteVerde, 'Dio, se tu sapesi oime', from *Due Lettere Amoroze* (Venezia 1623)

- Morley:** Thomas Morley, *Introduction* (London, 1597)
- Orfeo:** Claudio MonteVerde, 'Ritornello', *Orfeo* (Venetia, 1607)
- Ornithoparcus:** Andreas Ornithoparcus, *Micrologus* (1517, and later)
- Palestrina:** Ioannes Palestrina, 'Kyrie', from *Missa Papæ Marcelli*, tr. DK
- Passe:** Simon de Passe, '...met goet accort...', 1612
- Paumann:** Conrad Paumann, *Fundamenatum Organisandi* (Nürnberg, c.1470)
- Pecci:** Tomasso Pecci & Mariano Tantucci, *Canzonette* (Venetia, 1599)
- Penna:** Lorenzo Penna, *Li Primi Albori Mvsicali* (Bologna 1684)
- Petrucci:** *Odhecaton* (Venezia, 1501)
- Phalesio:** Orlando di Lasso, *Villanelle* (Anversa, 1582), printed by Pietro Phalesio & Giouanni Bellero
- PiaeC:** Theodoricus Petri, *Piæ Cantiones* (Gryphisualdia (Greifswald), 1582)
- Playford:** John Playford (ed.) 'Be light and glad', *Introduction to Musicke* (London 1674, tr.DK)
- Prevost:** 'Gloria', fragment from a choir book printed by Nicholas Prevost (Paris c.1520)
- Rohan:** *Les Grandes Heures de Rohan*, Paris, Bibliotheque Nationale, ms.latin 9471, c.1425)
- Schlick:** Arnolt Schlick, *Tabulaturen* (Meintz, 1512)
- Scotto:** Hieronymus Scottus, *Villancicos* (Venetia, 1556)
- Simpson:** Christopher Simpson, *The Division-Viol* (London, 1665/7)
- Syntagma:** Michael Praetorius, *Syntagma Musicum*, tomus 3 (Wolfenbüttel, 1618)
- Thoulouze:** Michiel Thoulouze, *Lart et instruction de bien dancier* (Paris, c.1496)
- Timm:** Reinhold Timm (?) (+1639), *Rhetoric* (Rosenborg, Denmark)
- vdBist:** Martin vander Bist, *Traicté de Musique* (Anvers 1622) (Bibliothèque du Conservatoire Royal de Musique de Bruxelles, ms. 9.940)
- Virgiliano:** Aurelio Virgiliano, *Il Dolcimelo* (c.1600: ms: Bologna, Civico Museo Bibliografico)
- Walsh:** John Walsh, *The Division Flute* (London, 1706)
- Wexio:** Växjö, Landsbibliotek, mus,ms.4a (c.1620?)