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Georg Falck's 'Idea Boni Cantoris...': Translation and Commentary.

Ralph Mcdowell Taylor Jr

Louisiana State University and Agricultural & Mechanical College

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GEORG FALCK'S IDEA BONI CANTORIS...
TRANSLATION AND COMMENTARY.

The Louisiana State University and Agricultural and Mechanical College, Ph.D., 1971
Music

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GEORG FALCK'S *Idea boni cantoris* . . .

TRANSLATION AND COMMENTARY

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The School of Music

by

Ralph McDowell Taylor
B.M., Mississippi College, 1955
M.M., Florida State University, 1956
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The Bayerische Staatsbibliothek in Munich, Germany, provided a microfilm of its copy of *Idea boni cantoris* . . . for use in this translation.
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ABSTRACT

The *Idea boni cantoris* . . . by Georg Falck (c. 1630-c. 1689) is one of at least fifty, but probably more, treatises which were written in Germany in the sixteenth and seventeenth centuries to be used as textbooks for students who were beginners in the study of music. Generally, these treatises were intended for reference and review of the subjects which had already been explained in classes taught by a cantor or some other professor of music. Georg Falck was such a cantor and teacher of music in Rothenburg, Germany, for the last thirty-five years of his life.

In most of these treatises the entire presentation of material is directed toward the development of skill in the performance of music, and very little discussion of theory is included.

The *Idea boni cantoris* . . . begins with an introduction and dedication to his patrons by Falck himself. A second dedication was contributed by several of Falck's associates at Rothenburg and two of his sons.

The text of this treatise, with 212 pages, is divided into two large parts. The FIRST PART begins with a division of music into three kinds--theoretical, practical, and poetical. The author then states that the *Idea boni cantoris* . . .

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will treat practical music and he divides this into two parts—
choral and figural. Choral music is defined as that in which
only one or two rhythmic values occur. Figural music contains
more elaborate counterpoint and may be plain or ornamented.

Using instruction in the art of singing as a basis,
the author proceeds to teach proper methods for the performance
of music. The names of pitches are taught at the beginning.
This is followed by simple and compound intervals, values of
notes, tuning of keyboards, ligatures, the meaning of dots,
rests, meter and proportions, syncopation, modes, and solmization.
All the explanations are accompanied by extensive use of musical
examples. The sources of the musical examples are not always
identified. Wherever no source is indicated it may be assumed
that the example was composed by Falck or was in common use
by teachers of the time.

The SECOND PART explains the use of various ornaments,
in particular, Exclamatio, Accentus, Tremulo, Gruppo, Tirata,
Trillo, and Passaggi. In order to show how these ornaments
are used in music, extracts from the Antiphonis à Voce sola
by Giovanni F. Sances are contained from pages 119 through 173
of the treatise.

After the examples by Sances there is some explanation
of transposition, an introduction to the playing of the violin,
some additional discussion of solmization, and a list with
definitions of musical terms which Falck considered important.
In some of his explanations Falck displays a conservative attitude. He actually quotes from several, much older, sources, such as the Compendium Musicae, by Adam Gumpelzheimer, on which he bases his information about ligatures.

In other ways Falck was progressive. He opposed the use of syllables in singing and supported the use of letter names for pitches. This was a progressive attitude in Germany at that time. The section on playing the violin was one of the first of its kind in any similar treatise. Falck's list of modes contains those that were apparently in common use by German composers of the time of this treatise. The treatise is also valuable as a location for extracts from the works of Sances.

As a source for research the Idea boni cantoris . . . is significant as a representative of treatises of its kind, for the information contained, and the manner in which this information was taught.
INTRODUCTION

Extensive musical activity in the Gymnasien of Germany in the seventeenth century and the solution of assignments that were imposed on the cantor in providing music for the worship service caused the cantor to become the educator for music of the whole community. His influence is very great on the music of Germany in the seventeenth century. In the sixteenth and seventeenth centuries many songs of the German church became evangelical. The texts and melodies of these songs became the original spring from which German musical art frequently drew new strength and through which this art became aware of its own individuality and creative power. Peculiarly German traits are stamped on it. Church music and church songs alone remained German. These alone gave proof that the German spirit still possessed strength for life and creation. This spirit was crowned by the accomplishments of Johann Sebastian Bach.

Among the great contributors to this development were several cantors of the city of Rothenburg, which was a free imperial city at that time. They are: Erasmus Widmann, Sebastian Stüx, Georg Falck, Bernhard Falck, and Franz Vollrath Buttstett.¹

The cantor was the director of the congregational singing. An important part in leading the congregational singing was contributed by the choir of the Gymnasium, the school for youths of the community. This choir was directed by the cantor. The cantor also directed the musicians who played wind instruments from the tower three times daily. Another choir for which the

¹Ernst Schmidt, Die Geschichte des evangelischen Gesangbuchs der ehemaligen freien Reichsstadt Rothenburg ob der Tauber (Rothenburg ob der Tauber: J. P. Peter, 1928), pp. 35-36.
cantor was responsible was that of the boarding school for boys. Such a boarding school was called an Alumneum.

These cantors were capable of making arrangements of melodies or other scores for their own use. This ability was often used, especially in the preparation of books of songs for use in the worship service. In 1545 there were already at least eighty such books of songs in Germany.\(^2\) In 1600 there were 350 of them and by 1672 more than 700 such songbooks had been published.\(^3\) Many of these books were revised annually.

New songs of the church could be easily introduced to the congregation because basic instruction in music was given in the Gymnasien, sometimes called "Latin schools." These schools were attended by nearly all the sons of families in the area. Students ranged in age from eight to twenty-eight and instruction was divided into classes by age groups. The cantor was supposed to teach the rudiments of music to the pupils, and he was usually one of the most important teachers on the faculty. For example, after 1592 the cantor at St. Jakob's Church at Rothenburg occupied the third highest rank on the faculty of the Gymnasium.\(^4\) This is another evidence of the importance of music in the development of the evangelical churches.

\(^2\)Ibid., p. 20.

\(^3\)Ibid., p. 69.

\(^4\)Ibid., p. 35.
Cantors in the seventeenth century attempted to act entirely for the profit and benefit of their pupils and to place themselves in the background. They disdained personal fame.\(^5\)

Except for isolated complaints and misunderstandings the teaching of singing in the seventeenth century in Germany may be considered extremely successful. In spite of a change in musical style during that time, as well as great suffering because of wars, cantors were able to change much of the material which they taught and to accommodate this to the new circumstances without great, damaging reforms.\(^6\)

The Gymnasium at Rothenburg was governed by a "Consistory." This was composed of six members, three from the church and three from outside the church. After 1559 there were five classes at the Gymnasium at Rothenburg. In 1585 the number of students exceeded 500\(^7\) and in 1685 the school was expanded to seven classes.\(^8\) Each spring and each fall examinations were given in the presence of members of the "Consistory." These examinations included music.


\(^6\)Ibid., p. 446.

\(^7\)Schmidt, Die Geschichte des evangelischen Gesangbuches, p. 19.

\(^8\)Ibid., p. 86.
As an aid in teaching the fundamentals of music many cantors prepared textbooks for the students. These textbooks are often called Cantorenbüchlein. The number of these Cantorenbüchlein has not yet been determined, but, according to Ernst Schmidt, "A Cantorenbüchlein of the period shows that these old masters knew how to be practical and how to teach methodically and pedagogically."\(^9\) The period mentioned here is that from the late sixteenth through the seventeenth centuries.

Cantors sometimes served as organists for the church. This was true of many of the cantors in Rothenburg; for example, Erasmus Widmann preferred his duties as organist to those of teaching. The first organ at St. Jakob's Church in Rothenburg was built in 1475. This organ was expanded in 1510 and in 1596. Peter Williams says that in 1510 the chests for the two manuals and pedal on the organ at Rothenburg offered seventeen possible stops, all of them for the chorus (Prinzipal, Oktave, pedal Quinte, Mixtures) except for the Quintadena on Hauptwerk and pedal.\(^10\) A second organ was added in 1580 and a third in 1642. In the last part of the seventeenth century there were, therefore, three organs in St. Jakob's Church.\(^11\) It is uncertain, however, whether the oldest of these was still in playable condition.

\(^9\)Ibid., p. 19.


It was at this time, during the second half of the seventeenth century, that Georg Falck served as both cantor and organist at St. Jakob's Church at Rothenburg.\textsuperscript{12} Falck was apparently born in Rothenburg about 1630. His introduction to music was given in the Gymnasium there. His organ teacher was Georg Friedrich Widmann, son of Erasmus Widmann. At some time before 1655 Falck spent an undetermined number of years in Strassbourg.\textsuperscript{13} His activities in Strassbourg have not been ascertained up to this time, but there was a university in Strassbourg at the time, so it is possible that he studied there.\textsuperscript{14} For a short period, beginning in 1652, Falck assumed Georg Friedrich Widmann's former position as organist at St. Jakob's Church. After relinquishing this position for a time, he accepted, in 1655, a permanent position as both organist and cántor. Falck called himself \textit{Cantor primarius und Organist}, a title he retained at least until 1689.

The responsibilities that Falck had were all those that were previously described as being duties of a cantor.

\textsuperscript{12}Die Musik in Geschichte und Gegenwart, 1954, III, 1738-1739.

\textsuperscript{13}Schmidt, \textit{Die Geschichte des evangelischen Gesangbuches}, p. 49.

He showed a talent for organization and attempted to maintain choirs of superior ability.\textsuperscript{15}

One of Falck's most important accomplishments was the publication of \textit{Andacht-erweckende Seelen-Cymbeln}. This songbook was published in 1672 by Noah von Millenau in Rothenburg. It contains 188 songs, in four parts, for the church. Of the 188 songs, 169 were arranged by Falck himself, but only six, or perhaps seven, of the melodies were composed by Falck. According to Ernst Schmidt, Falck's songbook is one of the three most important such books published at that time.\textsuperscript{16} The other two are Johann Cruger's \textit{Praxis pietatis melica} of 1640 and the \textit{Grosses Cantionale} of 1687. W. K. Briegel was responsible for the \textit{Grosses Cantionale}, which is often called the \textit{Darmstädtler Cantionale}, since it originated in Darmstadt.\textsuperscript{17} Only two copies of \textit{Andacht-erweckende Seelen-Cymbeln} remain. One of these is in the \textit{Staatsbibliothek} in Munich and the other is in the \textit{Stadtarchiv} in Rothenburg.

There are also other works by Falck. One of these was printed in Rothenburg in 1658, three years after Falck became the permanent cantor there. It is the \textit{Unterricht für die in}

\textsuperscript{15}Schmidt, \textit{Die Geschichte des evangelischen Gesangbuches}, p. 67.

\textsuperscript{16}\textit{Ibid.}, p. 73.

der Singkunst anfahenden Schüler. As the title indicates, this was written for beginners as an introduction to the study of music. The only surviving copy of this treatise is kept in the Stadtarchiv in Rothenburg.

According to Die Musik in Geschichte und Gegenwart, a composition entitled Epicedia . . . Seufftzen der Wittib: Ach mein Herr ist todt by Falck is still in existence.\(^\text{18}\) It is for four voices. The translator has been unable to discover any location of a copy of this composition, however.

Two works have disappeared. These are: Fugae musicales in unisono pro juventate scholastica rotenburgensi, published at Rothenburg in 1671, and Hymni in usum gymnasii rotenburgensis 4 voc. autore G. Falconis, probably published in Rothenburg.

Besides the songbook, the treatise called Idea boni cantoris . . . is probably Falck's most significant publication. He said that the content of this treatise is taken "from various renowned musicians." In the article about Falck in Die Musik in Geschichte und Gegenwart, it is stated that in the Idea boni cantoris . . . Falck does not depend on other authors any more than do the writers of other Cantorenbüchlein of that time.\(^\text{19}\) The names of some of the "various renowned musicians" are mentioned in the text of the treatise.

\(^\text{18}\)Die Musik in Geschichte und Gegenwart, III, 1739.

\(^\text{19}\)Ibid.

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The musical examples used by Falck are naturally influenced by, it not quoted from, the music with which he was acquainted. An inventory of scores in the library of St. Jakob's Cantorate in Rothenburg was made July 30, 1686. Composers represented include: Michael Praetorius, Andrea Gabrieli, Giovanni Gabrieli, Johann Staden, Adam Gumpelzheimer, Heinrich Posch, Melchior Vulpius, Heinrich Franck, Johann Heinrich Buchner, Johann Hermann Schein, Giovanni Rovetta, Orazio Tarditi, Maurizio Cazzati, Jacob Handel, Alexander Utendal, and Johann Eccard. The scores of the preceding composers are purely vocal works. With this were also some compositions that included instrumental parts. Composers represented in this last group were Adam Krieger, Johann Rosenmüller, Johann Erasmus Kindermann, and Giovanni Felice Sances.

In this inventory the Idea boni cantoris . . . is also listed. This shows that this treatise was prepared at least two years before the date of publication in 1688. The actual time of the writing of it can therefore not be definitely ascertained. The inclusion of it in the inventory probably indicates that the treatise had been used in teaching music at the Gymnasium, but for how long is not known. Zedler actually says that the treatise was published in 1683.21

20 Schmidt, Die Geschichte des evangelischen Gesangbuhches, p. 270.

Preussner gives a list of forty-seven treatises written from 1572 to 1697 on "practical music." This list includes only the most important ones, according to him. The treatises range from Musicae Practicae Communiora, 1572, of Eucharius Hoffmann, to Grundrichtiger . . . jetzt wol-vermehrter Unterricht, 1697, of Daniel Speer. Falck's Idea boni cantoris . . . is included in this list.22

The content of most of the treatises on "practical music" is very similar, but the order of presentation varies with each author. In this regard Falck's Idea boni cantoris . . . is somewhat similar to the Kurtzer/jedoch Grundlicher Bericht, 1659, of Otto Gibelius.23 "Choral music" was nearly always explained first.24 The Idea boni cantoris . . . approaches the teaching of music from a vocal standpoint. It begins with elementary instruction and proceeds through a discussion of ornamentation. It seems that Falck attempted to take up each subject in logical order and to present the material in what to him seemed to be an organized way. Every subject that is discussed is treated in its relationship to the actual performance of music. Even the few subjects that do border on theoretical questions, such as "Bocedization," are considered in their

24 Ibid., p. 103.
application to performance. As a result of this approach
the *Idea boni cantoris* . . . provides very interesting information
about what was actually taught about music to pupils at a
Gymnasium in central Germany in the second half of the seventeenth
century. The goal of all teaching was to help the student
to learn to sing at sight.\(^{25}\)

In general, there were two types of treatment of examples
in the *Cantorenbüchlein* of the seventeenth century. The first
adhered to an older practice of explaining rules by using
tables and lists. The second, and more "modern," used musical
examples for explanation instead of tables. Falck followed
the second method.

Preussner says that there was an abundance of examples
for use of students during the seventeenth century.\(^{26}\) The examples
presented in the treatises made up only a small part of the
class number available. Composers of the examples are not
always identified. In the *Idea boni cantoris* . . . the examples
which have no specified composer may have been written by
Falck himself or they may have been taken from the large group
of examples that seem to have been common property of the time.

Most of the treatises were not directed to the teacher,
but they were intended for the students. They contain nothing
that exceeds the needs of the students. On the title page


\(^{26}\) Ibid., p. 436.
some authors wrote "for use in school"; others put "for youths who are studying" or "for beginners." Also one finds "for the benefit and profit of the pupils." The books were to be used for review by students after the material had been studied in class. Friedrich Funccius even dedicated his *Janua Latina-Germania ad Artem musicam*, 1680, to pupils.\(^{27}\)

Even from the early part of the sixteenth century, when this type of treatise came into rather widespread use in Germany, the method of writing by placing a question followed by the answer which contained the precept was frequently employed. Johannes Spangenberg in *Questiones Musicae*, 1536, did this. Heinrich Faber adopted the same practice in the *Compendiolium* of 1548.\(^{28}\) This is the basic method of presentation of information in the *Idea boni cantoris* . . . .

Extracts from the *Antiphonis à Voce sola* by Giovanni F. Sances are included from pages 119 through 173 of the treatise. This is significant because very few of Sances' works are presently available, especially in America.

The purpose for which Sances originally wrote the solos printed in this treatise has not been determined. The pieces may have been intended for use in teaching, for performance on an appropriate occasion, or both. Falck's reasons for


\(^{28}\) Ibid., p. 114.
selecting these works for inclusion in this treatise are plainly
evident, however. They would serve extremely well as exercises
for students who were trying to learn to perform all that Falck
had explained in regard to ornamentation. In fact, the solos
are almost nothing but ornamentation.

There are solos for each of four different classifications
of voices—discant, alto, tenor, and bass. The solos for bass
are very slightly less ornamented than those for the other
three voices.

For most modern listeners these works of Sances would
probably contain very little of interest. This would be
particularly true because of the profuseness of ornamentation
and the seemingly aimless wandering of many of the melodies.
For Falck's purpose, though, they were certainly suitable.
(More discussion of these pieces is to be found in the commentary
for the appropriate pages.)

The date of Falck's death has not been definitely
determined. Some writers feel that he must have died in
1689, since Christoph Anschütz assumed most of Falck's duties
in that year. However, the Macmillan Encyclopedia of Music
and Musicians states that Falck died in 1700.

29 Die Musik in Geschichte und Gegenwart, III, 1738.
30 Schmidt, Die Geschichte des evangelischen Gesangbuches,
p. 117.
31 Macmillan Encyclopedia of Music and Musicians, 1938,
I, 551.
There may be very few copies of *Idea boni cantoris...* still in existence. A survey of libraries and archives in Europe would have to be made to determine how many there are. Such a survey has not been made. For the purpose of this translation a copy on microfilm was made available by the *Staatsbibliothek* in Munich, Germany.

Every attempt has been made to make a translation that remains close to the original. Wherever Falck left sentences incomplete they were left incomplete in the translation. The only change in punctuation is the addition of some commas, which, it is hoped, will make the text clearer. In place of commas Falck used slashes most of the time. This was done in other treatises of the time. In the titles above musical examples Falck’s use of capitalization has been retained, but capitalization has been altered in the text to fit more modern English practice, since almost all nouns were capitalized in Falck’s text. A translation of each title above every musical example appears near the original title wherever possible. In places where there is not enough space to follow this practice the translations appear elsewhere on the same page, usually immediately below the example.

Page numbers do not appear in the introductory part of the original treatise. In this translation these pages are numbered with small Roman numerals in parentheses. The other original page numbers have been retained in parentheses. The pages have been arranged in the translation so that only the
original content of the page is retained on the corresponding page in the translation. In order to facilitate this close relation to the original treatise the letters "a," "b," "c," etc., are sometimes added to the page number so that the same number can be retained even though the text requires more than one page in the translation. In so far as possible, the content of each page is arranged as it was arranged on the original page.

An asterisk has been added by the translator at terms, subjects, or names which are mentioned in the commentary that follows the translation. The page number to which each commentary refers is placed to the left of that particular commentary.

Attention should be called to Falck’s list of errors in printing the treatise. This appears on page 212.

The musical examples are photographic reproductions of those from the original printing. In some cases, pitches that actually should sound together are not aligned vertically together in the printing.
IDEA BONI CANTORIS,
that is:
Faithful and Basic

Introduction
How a Scholar of Music, in Singing, as even on other Instruments of Music,* can in a short time be brought to such a point that he can undertake to participate in singing or playing a piece.

Collected from
Various renowned musicians and written for the particular Desires, stimulation, and profitable comprehension of music-loving youth,

and published

by
GEORG FALCK, the Elder
First Cantor and Organist of the Main Church of Saint Jakob
In Rothenburg ob der Tauber

Nürnberg
Printed by Wolfgang Moritz Endter, 1688
Mich-Richey.* 1703.
To the
HIGH and VERY NOBLE, BOLD ONES
NOBLE, BEST, HIGH and INFORMED of RIGHTS
VERY MUCH WORTHY of HONOR, FORESIGHTED, HIGH
and Very Wise Rulers of Citizens
and Assessors of the Whole Council
of the
Cities of the Holy Roman Empire
Rothenburg ob der Tauber
Windsheim and
Schweinfurt.
To my respected directors, highly generous and highly honored
gentlemen, high patrons, worthily regarded supporters and
admirers of Noble Music

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HIGH and VERY NOBLE, BOLD ONES

NOBLE, BEST, HIGH and INFORMED of RIGHTS

VERY MUCH WORTHY of HONOR, FORRSIGHTED, HIGH and VERY WISE

Respected Directors and Highly Honored Gentlemen, High Patrons,
and of music very favorable

Supporters.

Even though the noble and extremely perceptive musician,
etc., Michaël Buliobski de Duliz,* immediately at the beginning
of his short work about the improvement of the organ, page 1,
says, "To the same extent that noble music or the art of singing
was highly regarded long ago it has now sunk into low regard
and disrepute among those whom I know,"

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music has grown from that time to a considerable degree of refinement and completeness.

How small, now, is the number of those who desire to practice this? One sees that some people of prominent descent are not inclined toward this art and they cannot be associated with it, because such an association would be injurious to their reputations.* Therefore this art must be sustained only among people who are of low degree and meagre means. Because of insufficient resources these people cannot support this art worthily, and they are even less able to gather all that is necessary to put into writing the excellence of this study (which should be held high and in honor because of its age, even if there were no other reason). Experience and observation truly affirm that among the youth in school today there are certainly not a few who, instead of continuing such a pleasant study

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and bringing it to perfection, prefer to spend their time unprofitably, or who suppose that it is neither fitting nor necessary that they pursue this study, because they will in the future neither make a profession of this art nor seek to earn their bread by use of it: But those who are led by such thoughts must truly see further ahead and consider that knowledge, as well as the practice of music are useful to many: Above all, to help to promote the honor and praise of God with it. For what can more greatly awaken the desire to hear unceasingly God's word at appointed worship than beautiful music?* Such was indeed considered by Gregory the Great* who saw that at the time of Ambrosius* and Damasus* church-song was provided very simply, without any modes or signs of time or distinctive mensuration: yet they sang the psalms chorally with only one voice; since he was also well experienced in music, he,

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with the aid of other learned people, has brought music into
the decorative state in which it is found to this day in the
Roman Church. Kircher Ger. pag. 145.* Without doubt, such
improvement of music was made by Gregory the Great in consideration
of the honor and praise of God, because such church-song had
to be provided by means of greatest diligence and devotion.

That which Gregory the Great in this case established
in the Roman Church our Great Luther has not failed to introduce
into the Evangelical Church with particular zeal. To the honor
and praise of God all types of Psalms of David, Hymns, and
Songs have been very forthrightly translated into the German
language and decorated with melodies which have been composed
or elaborated by the hand of many a muse practiced in art.
These melodies are set sometimes in simple counterpoint, they
are sometimes broken,* or they are sometimes florid and ornamented,
so that they

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do not give an unfavorable impression in music of the church, and they arouse admiration among the hearers whenever they are sung carefully and properly with devotion by the singers.

Does such a human music move and affect now a music-loving Christian? Aye! How was the mood of those shepherds at Bethlehem as they found all around them the crowd of Heavenly Hosts when the Savior of the world was born and music of such a nature as has not been heard from the beginning of the world? In the *Gloria in excelsis Deo*, etc., or Honor to God above, the Heavenly Hosts offered music of angelic nature: O Blessed Shepherds! You have heard that which remains to be heard by all other men in all the world.

Although not even the most artistic musician in
this present age is able to harbor any thoughts of attaining this angelic perfection, a lover of music can nevertheless certainly attain human perfection by desire and diligence; he can attain this if he is dedicated and if he grants sufficient time and opportunity for the learning of such art. He must not hesitate for lack of courage because the well known saying is yet true and remains: A hairy forehead is bald after this opportunity. He, exactly like the Seraphim, must nevermore cease to intone the dear and all-holy thrice-holy Holy, Holy, Holy, and he must not cease to honor the Great God and to praise God's Might, Power, Glory, Holiness, and Splendor. Together with all musical youth such a one should follow the example from the Seraphim and allow the practice of music to be placed upon him. He should persist without ceasing in order that through him honor and praise of God be multiplied and spread in Christian churches as well as among other gatherings.
according to the command of the heavenly Kapellmeister of the Holy Spirit, who through David, His Precentor, admonishes in Psalm 148: You Kings of the earth, and all people, princes, and all judges on the earth; youths and maidens, old with the young shall praise the name of the Lord, be obedient, and do so to the greatest extent that is possible.*

Even though at the present time kings, princes, and other persons of high degree no longer personally participate in choirs either by directing or conducting as did the royal poet David, I. Chron. 16., the courtly chapels of these are yet maintained by selected and artistically capable musicians.* These musicians are appointed to refresh the moods of such high potentates and gentlemen for devotion and praise to God by the pleasant moderation and modulation of their voices, as well as artful performance of their instruments.
These chapels are supported at remarkably great expense.

Next to the promotion of honor and praise of God* the noble art of music also serves, and is useful, to refresh the inner senses, fantasy, and memory which are exhausted by much concentration.* Music also is powerful in chasing melancholy away. For this purpose the Holy Spirit directed David, the Orpheus of the Hebrews, to drive the evil spirit from King Saul by the penetrating sound of the harp, which David played in a splendid manner. It would therefore not be inappropriate to call music a "driver-out" of the devil.* It is not without particular reasons that the Holy Scripture clearly draws the significance of the beauty of human voices and instrumental music in showing the power which music possesses to move the affections.
Moreover, the science of music is more than a little helpful when one wishes to be recommended to, or engaged by, the courts of great lords, or elsewhere. Experience and observation show that those who fit in all saddles, so to speak, and who are experienced in the knowledge of all things are preferred and promoted above others, not to mention additional rewards and profits.

Johann. Andr. Herbst* in his *Musica Poetica*, page 2, has described the distinctive benefit of music in the following verses:

Music, keeper of the poor, their anchor, port, their life,
Their comfort, indeed the best rest, you can raise from the dust
Him, who was in misery, and bring him to the place
Where formerly was the seat of the emperor, where, as by royal command,
You make to be rich, give gardens, house, and abundance,
You make it so that of praise and fame, the poor can
have plenty.

Why do I speak so much of this? Whoever can practice
this art correctly
Flies above all things, indeed flies into Heaven,
And whatever he desires comes to him,
That which is dearest comes to him from year to year.
Whatever one has already said of golden times,
The reward, the lovely coin, the tribute come one
after the other.

David Funccius Bohemus* describes the art of music indeed
beautifully and concisely as follows:

Music, whether religious or secular, is desirable;
it is a practice of piety, a symbol of human excellence, a
relief and an adornment of the zealous, a comfort from care,
a solace for loneliness and need, a medicine for sadness, and
indeed, finally, a prelude to heavenly songs.*

Now in consideration of this who would not offer himself
here as a singing participant in the striving church in order
to honor the High God and to obtain hope of future blessedness,
or who would not love and praise noble music before others
in order to cause all his activities and affairs of business
to be milder and sweeter? Indeed, who would not rather practice
music into old age with such very wise and famous men as
Epaminondas, Socrates, Pythagoras, and yet others,* than be
considered incompetent with Thermistocles who could not understand
and did not want to understand some music for strings played
for him at a banquet? It is well known that ages ago in Greece
even as now in Italy, music was held in greatest esteem,

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both in theory and practice. In the Philosophical Dialogues written at Tusculum by the highly trained Roman* one can read that each person would permit the greatest diligence to be pressed upon him in order to learn and to practice music. Such a person decided with Plato that music is yet necessary for the correct training of a civil man and that one who is not experienced in music cannot be considered a basically educated man. This is discussed in great detail by the previously mentioned Mich. Buliobski, S. I.* pag. 5. 7. 9.

Whatever the case may be, however, one cannot at the same time be in disagreement that music is not for everyone. It is true that variability among men causes one to be inclined toward this and another toward that. Some are truly born to be musicians. Those who are brought to perfection with very little effort prove that poets and musicians are born and do not just happen. Inner compulsion or genius does not allow these
to rest: the fantasy of these cannot rest until whatever they
grasp in memory through basic knowledge is made to be heard
with all types of modulation and ornamentation, whether it
be from human voice or upon musical instruments.

Although others do not have good natural gifts, they
demonstrate acquired ability. They are prevented from attaining
proper recognition and practice because they do not possess
acceptable voices or other necessary requisites. It is possible
that other obstacles lie in their way, but they may be inclined
and favorably disposed toward the art of music.

There are still others who, like the former, are pushed
and maintained in the instruction. These fail to be obedient
themselves and they mislead and hinder their attentive fellow
pupils.
This causes one to remain behind with the other, and, because of seemingly weak ability to learn, they cannot keep in their memory the information that is so faithfully presented to them. Hardly a day or two after receiving information they could not give any answers upon repeated questioning. Since I have had experience with such pupils in my work and I wish to impart something to their frail memories, I have completed the present *Idea boni cantoris, oder Getreu und Gründliche Anleitung* for the purpose of a rapid and urgent learning of the practice of music. Through public printing I wish to bring this treatise to the light of day for all who love music, for the youth of school and elsewhere to use in profitable learning, and for the world as a whole. This treatise has need of powerful patronage, even as the little treatises of AEmulis* and Zoilis*
whose works are not perfect and rarely escape attack.

It is known that the HIGH and VERY NOBLE, BOLD and
SPLENDID LEADERS of the three very famous Imperial Cities--
Rothenburg, Windsheim, and Schweinfurth--are greatly respected
from all sides in the Frankish area. For an unbelievable
number of years noble music has been greatly loved and maintained
with great praise in these cities. Not only is all possible
encouragement given to its admirers, but also there is zeal
in building beautiful, artistic, and widely known organs which
provide lovely new pieces of music to honor the High God and
which function in the promotion of their beautiful ordinances
in the church. Without doubt their resounding fame will be
increased and celebrated even more and more by the dear posterity.
Now to these, as well as to my highly worthy lords and patrons, I must, in submission, dedicate this unworthy little treatise or so-called *Idea boni cantoris*, which I have elaborated with greatest diligence. To these same generous patrons I submit myself together with my insignificance and all my lack of worthiness, considering that I owe great obligation.

May Your High and Very Noble, Bold and Splendid, Splendid, Splendid Lords generously condescend to this one by accepting such an unworthy, yet well meant, offering and condescend to noble music by remaining always my greatly inclined patrons and supporters.

May the Great God keep Your High and Very Noble, Bold and Splendid, Splendid, Splendid Lords in long life with desirable health, fortune,
and peaceful government with all other pleasures. May You
increasingly experience and be aware of these. In the meantime
I will be careful to abide by my purpose during all my life.

Your High and Very Noble, Bold, and Splendid, Splendid,
Splendid Lords

Rothenburg ob der Tauber

August 16, 1687

Respectively obligated to duty
Submissive and
Obedient to service

Georg Falck, First Cantor,
and Organist of the Main Church
at Saint Jakob

I. N. J.*
I. N. J.

Christian Foreword

To the reader who loves music and is inclined toward it

(Tit:)*

Mr. Sebastian Kirchmayer
Pastor and Superintendent at St. Jakob
also Scholar
at Rothenburg ob der Tauber

Mercy, Health, and Peace be and come to all who uphold
God and his dear gift, noble music, through Christ, Amen!

Even though the noble art of singing is truly to be
highly esteemed, it is held in disrepute by many at the present
time. What can be the cause? Most people love and learn gladly
only those arts which adorn and fill the purse, or which
otherwise bear profit or adornment. Honorable delight to the
spirit of man and for the service of God is thereby considered
very little or not at all. So it is well known: Art has no
limit except ignorance. Does not all love soon flee from him

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who does not himself understand an art? Whatever then the parents
themselves do not know, regard, or love, is rarely transmitted
to the children. Therefore, even at otherwise well directed
schools and Gymnasien* one sees many pupils who either totally
miss the public instruction and lessons in singing or learn
little or nothing about music. Although the art of singing
can never be praised enough, many allow themselves to think
that singing is not proper for them. They think that singing
is only for musicians who support themselves with it and for
poor pupils who must earn a living by using it. Among others
these are justly shamed by Holy and Crowned Music which has
received honor from King David and from mighty emperors and
monarchs, such as Constantine the Great, of whom Eusebius
reports: He was the first to begin to sing in the church.*
About Charles the Great,* Philipp. Melanchton* Lib. 4. Chron. p. m.
70 writes: when he was in cities he himself went to the choir
and sang with it and he gave to his princes and dukes their
piece to sing. The same is said about Theodosius the Younger,¹
Conrad the Second, Otto the First,

¹Book 4 of the Life of Constantine
Henry the Second, and Emperor Sigismund, not to mention other
dear ones whose names are omitted for the sake of brevity. If
someone should wish to raise the objection that such would have
happened only in former times and that it is not customary at
the present time, he should draw from the recent and great
eamples of the Roman Emperor Ferdinand III, who has never
received adequate praise. In the highest and greatest thoughts
about those who have had great joy from music and musicians
the most important consideration must be given to our yet present
(may God grant him long life), gloriously splendid Emperor
Leopold I. Just as he is familiar with affairs of the world
he is incomparably knowledgeable in both vocal and instrumental
music, and even composition. Even when love or desire for
this art is found in one or another there are often no experienced
and industrious teachers who do their work faithfully among
the youth without great cost and a vexatious manner. Also, there
are often no good books which teach the whole art clearly and
briefly, yet in an easy, fundamental manner.

Since I am not unacquainted with the number of good
books about singing and music by various outstanding musicians,
I gladly and unreservedly grant to each the honor of his excellence
and skill.

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In the best interest of the youth such books have been published in almost all places where reputable schools and cantors are found. Yet, before others I herewith must justly praise this treatise called *Idea boni cantoris oder Getreue und Grundliche Anleitung zu der edlen Sing-Kunst* by our most worthy and excellent musician and organist, (S. T.)* Mr. Georg Falck. In this, his Idea, he has put aside altogether the jealousy and envy seemingly found among most musicians, who therefore hesitate to impart their knowledge to others. In theory, precepts, practice, and other examples he has proved himself so upright and excellent that by reading this book a beginner can almost train himself without further help. With the granting of divine mercy he has, above all, the intention of bravely placing his composition in print in order to lay hold usefully on his singular talent received from God. His writing includes *Idea boni Organoedi,* or the art of playing continuo correctly and well on the keyboard, as well as *Idea boni Melothetae,* or the respected art of composing melodies. Because of his perfection, long life, good health, spirit, wisdom, and all good progress
are rightfully desired for him. Therefore it gives me not a little pleasure, as a good friend of music, to present my request to the author and to Mr. Wolfgang Moritz Endter that, so far as possible, all this be shown the light of day in excellent format, with beautiful printing, and with splendid notes, so that it might be useful to honor God and for the sake of the dear youth.

Because of the basis of its truth the statement should be repeated that this treatise is so easily and clearly put together that any reader who brings only desire, brain, and curiosity, can soon master theory without other aid than this. To be sure, however, the practice or daily exercise of singing must be used if best results are achieved. With best intentions, then, this book is recommended and given to every faithful, diligent leader of a choir or cantor. Among other items to be commended is the profitable instruction in the seven 'Claves,' or first letters of the alphabet, which are far easier than the old monkish Guidonian Solmisation or the unacceptable Netherlandish "Bocedization.* Guidonian Solmisation is very unsatisfactory because of mutation. In every way the seven 'Claves' are completely suitable for musical instruments, especially the continuo for the organ. This system is customary with the continuo and could serve the whole art in general with ease.

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In my humble opinion the most difficult aspect of the whole art of singing was formerly the correct performance of intervals. Not only is this included, but other difficult subjects are also discussed. Some of these are: a correct understanding of the many kinds of triple meter, singing \textit{semifusas} and notes up to \textit{semifusas} quickly at sight without mistakes, the proper way to play a lovely \textit{Trillo}, \textit{Tremulo}, and the way to make use of a proper and decorative coloratura in a regular measure. Another part of the book contains an index of most Italian terms and common words of the art.

Now it is to be hoped that this little book will be read not only by youths who like music and are dedicated to it, but that it will also be accepted by everyone who loves and esteems music. It is also to be hoped that thereafter among educated, honored people and noble souls there will no longer be anyone who is not familiar with music, vocal or instrumental, or who at least does not know the theory even though he may be lacking a good voice or opportunity to cultivate the voice. An intelligent man desires figural and artful music rather than a plain \textit{Choral}.* Now what benefit is only the noble \textit{Klavier}, the viola da gamba,
the lute, small harp, and such? How do these recommend and adorn a trained man? How much melancholy can be driven away with them and how much evil temptation can be avoided? The main thing is that music will be required for everyone who is well educated* if he does not want to be like each peasant in the villages, often sitting in high positions and judging the lyre and the shawm as a blind man judges color, or indeed with the Scythian King caring more for the neighing of horses than lovely music.*

It is, however, not at all my intention here unnecessarily to praise music, which has not been praised enough, even though its honor and renown can be found in many books and hearts. My purpose is yet solely to ask God to grant his mercy in order that we use this great gift well and in a Christian manner to the praise and honor of His great name, so that we may build and increase our holy devotion, comfort, and joy in Christ in this distressing life which is laden with sorrow. In heaven finally we want to praise the Trinity of the Holy God of Sabaoth with angelic tongues and voices together with the angelic choirs. To Him we want to sing eternally an Alleluia and to join the other voices in singing a Gloria in excelsis Deo

Amen!

I. N. J.
I. N. J.

An Address to Youth

If you love something great, something pleasing, Dear Youth,

   See to it that music is always your love.

The ungrateful one displeases to disdain in so refined an age

   The one whom all divine music truly flees.

This one Venus and Charity seem truly to hate,

   As wise Mercury hates the one whom she flees.

He will hardly be able to speak elegantly

   (believe me) who lives in ignorance of this.

That one will fail to know a thousand pleasures throughout his life.

   This is a grievous calamity to whom this pleasure is missing.

However, as it is proper, you will reverence this study

   As you reverence this book, which Falck gave to you.

No age has seen a better little book (believe me)

   From which this entire art can be opened to you.

But invoke life and strength for the author,

   So that it may stand to the most excellent people learned

in Organs and Melodies

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In honor of music, so that it may be
Incentive to bring forth good
Organists and Melodists.

Voluntarily written, in haste

SEBASTIAN KIRCHMAIER

Pastor and Superintendent
at St. Jakob's Church
In IDEA BONI CANTORIS of FALCK

Behold! for you, the reader, there is available a method whereby
one can learn music
one can "treat" music, to render it smoother;
Rise, come therefore, read, consider, and use this little
book at hand,
Musician, repeat the sounds,
Control the throat, and learn to move the tongue,
Take notice of the effect, watch with dignity,
Lift up the voice meanwhile, and soften it wherever necessary,
When you have formed the various sounds enough
You will be taught what is necessary then by

The author { who spoke as an elderly woman in good repute.
           who gave many good tenets about this.

CHALLENGE AND ANSWER OF THE ECHO OR RE-SOUNDING,

What is to be thought about earthly music?
You artful play of nature, re-sounding of voices,
And mirror of hearing, say what is to be thought
About our art of music, which is praised by young and old,
Rich and poor? Say it everywhere.

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What is it? say it finally; is it a mere sound,
Which perishes in the air, which one never sees at all,
Even when a tone remains for almost a long time?
Is our music then a sweet re-sounding?
How so? I ask you, from where does it come?
And who has sent it? Where did it originate?
It is even heard in so many places and lands,
That the honor of God has established it.
Can one then increase the praise of God by it,
As much on this earth as finally in heaven
When the noises of earth will no longer be heard?
Is music then an earthly paradise?
How then can highest honor and praise here be
Increased by the choir of voices of sinful men
In whom the fire of sin begins to glow more strongly?
Can a man then constantly improve himself through singing?
Indeed! So learn today and constantly the art of singing,
You who are wise and prudent. Mr. Falck will even teach him
How he shall honor his creator with great praise.
I know that it brings favor from God and man.
In giving thanks the writer wished and ought to add these little
things in honor of our Lord, the author

Johann Georg Albrecht
U. J. D. and Reip. Patrisae Consil.*

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11
The lifeless arts are disappearing, music finds
Few patrons, music is pleasing to God.
The one who does not sing, remains the enemy of music,
Such cannot proclaim the song of heaven.
Where music flourishes, where it has been entrusted to youth
As a care, the love for it rises.
Falck remains awake. You who, as musicians, celebrate in song,
Raising art
From the dust, take pains to applaud.
Thus, again to our Falck worthy rewards are owed, to him
May the Good Fates be well disposed, I pray.
Written
With much joy
In the Library of the Imperial Republic at Rothenburg ob der Tauber
In the Gymnasium of Public Professor
Frederic Lipsy

If there ever were any heroic deeds, credible and
Suitable for famous men, to be celebrated by music,
This one is celebrated. If silence had been kept
In the beginning no song would have been preserved.

(XXX)
LII
The skilled chorus sweetly lightens the restraints of cares,
Never was any art more fit than this more elegant and sacred one,
Prepared either to turn aside evil or to prevail upon
Favorable things by which God produced ease.
Therefore to this, young man, establish freely the known need
for art,
It redeems the toil by manifold reward.
Among mortals pleasure is taken in the divine gift,
Pleasure that the fleeting are united with the gods in the heavens

These things written in honor of his father, congratulating
with appreciation
for long life and sanity,
Georg Falck, the Younger*
Past. Künh:

The best pleasure that God has given to nature
In order to be honored himself—a man is improved
In joy and suffering, pours out many a heavy burden—
In music: God himself considers it in honor.
Whenever something to God's dearest people
Ever came, joy or sorrow,
The sad or joyful mood must sometimes alone,
Sometimes with gathered host, be expressed in psalms.

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The pious David taught how that music could be helpful;
    And Paul says: Sing when your heart is happy:
    Yes, whoever sings in sorrow forgets sorrow.
With a song of praise one can oppose the devil.
A work worthy of praise and reward is established here by my cousin.
    In this he, showing every step to the true pleasure
    Of this pleasure-seeking world, makes clearly known
That without this pleasure all other is poisoned.
God allow him to see his pleasure on this path of delight
    In such a form, dear cousin, that joy of God and man,
    According to desired intention, become as broad as
heaven and earth,
And may in this flight of Falck his fame go to Pindus.

written with best wishes
Johann Christoph Knorr
Preceptor of Classics

Here one sees art and diligence, and that which belongs in addition
For learning of music is taught here clearly.
    Also everything is properly and beautifully presented
    For use to youths, yes, the whole choir of music.
May God establish this work and give his blessing
That they can grasp shortly from this

(xxxii-a)
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The basic fundamentals. I spare no effort
And stand courageously by you in praise of the Great God.

To his honored relative this small work is set in debt of honor,

Johann Bernhard Falck*  
Cantor Designate  
I. N. SS. T.
What is music in general?

Music is a capability granted by God to man. It is concerned with tones and sounds which are put together in such a manner that a pleasant harmony can be made from them to praise and to honor God.* Then it can alter the mood of man either to brighten him for devotion and happiness or to move him to sorrow.

How many kinds of music are there in general?*

Three:  I. Theoretical, which consists of speculation and consideration of the sounds.

II. Practical, which puts the sounds into practice and causes them to be heard.
III. Poetical, which puts the sounds together and arranges them so that a pleasant harmony occurs.

Here, the middle species, namely Practical Music, is treated.

Chapter II.

What is Practical Music?
It is the art of singing with the human voice or of playing all types of instruments well, correctly, and decoratively.

How many kinds of Practical Music?
Two: Choral and Figural.

What is Choral Music?
It is music in which one or, at most, two kinds of notes occur, as can be seen from the old antiphons, responsories, and hymns.

What is Figural Music?
It is music in which more than one or two kinds of notes are found, as elaborate counterpoint demands.

How many kinds of Figural Music exist?
Two: Simple, or plain, and ornamented, or colored.

Explicit information is presented about the former in the FIRST PART, about the latter in the SECOND PART.
How many items are to be considered in simple, or plain, music?

Principally the following seven:

I. Tones, or sounds, of music, the musical tones which are called 'Claves.'

II. Tones, or sounds, of steps and intervals, that is: to climb up and down the keyboard.

III. Cantus, or song.

IV. Figures of notes and value of the same, that is: the notes and their value.

V. Pauses, or signs for rests.

VI. Measure, or mensuration.

VII. The remaining signs and requisites to be known.

Chapter III.

Concerning 'Musical Claves.'*

How many 'Musical Claves' are there?

Seven, namely the first seven letters of the alphabet:

A B C D E F G.
How are these 'Claves' counted?

In two ways: Either I. Ascending, upward as one climbs from a line into a space, from a space into the following line, and so forth, the 'Claves' follow each other in proper order and are easily sung. As can be seen next, drawn in all clef signs:

\[
\begin{align*}
\text{Höchste Violin in Scala dura:} & \\
\text{Gemeine Violin oder hoher Discant:} & \\
\text{Gemeiner Discant:} &
\end{align*}
\]
Semicantus, Hoher Alt:  

Geméiner Alt:  

Geméiner Tenor:  

Hoher Bass:  

Semicantus, Hoher Alt: ..........  Semicantus, High Alto:  
Geméiner Alt: .....................  Common Alto:  
Geméiner Tenor: .....................  Common Tenor:  
Hoher Bass: .......................  High Bass:
Or II. Descending, downward as the clefs are said or sung backward, in retrograde order.

In Scala dura, Gemeiner Bass:

In Scala molli, Gemeiner Violin oder hoher Dis cant.

Gemeiner Bass: In Scala dura......Common Bass: In major scale.
Tieffer Bass:............................Low Bass:
In Scala molli, Höchste Violin:....In minor\textsuperscript{2} scale, Highest Violin:
Gemeine Violin oder hoher Dis cant...Common Violin or High Discant.
Gemeiner Discant: .................. Common Discant:
Semicantus, Hoher Alt. ............ Semicantus, High Alto.
Gemeiner Alt. ...................... Common Alto.
Gemeiner Tenor .................... Common Tenor.
Observation I.

The seven main tones are to be sung with the seven 'Claves,' which are hidden in nature.* The eighth tone is like the first, but in the octave above or below.
Observation II.

Between these seven tones are found yet others which are called semitones, or half tones, and these are indicated with the "quadrato"* or "cancellato."*

Chapter IV.

Concerning Semitones.

How many notes can be semitones?

Principally five: B C D F G, whose notes are no longer 'be,' 'ce,' 'de,' 'ef,' 'ge,' but are called 'bis' or 'h' (b7), 'cis,' 'dis,' 'fis,' 'gis.'*

\[
\begin{align*}
\text{Höchste Violin per Semitonia minora.} \\
\text{Gemäss Violin.}
\end{align*}
\]

Ascendit.............................ascending.

Höchste Violin per Semitonia
minora............................Highest Violin in Minor Semitones.*
Gemäss Violin.....................Common Violin.
Gemeiner Discant

Semicantus, Hoher Alt.

Gemeiner Alt.

Gemeiner Tenor.

Gemeiner Discant
Semicantus, Hoher Alt.
Gemeiner Alt.
Gemeiner Tenor.

Common Discant.
Semicantus, High Alto.
Common Alto.
Common Tenor.

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Cannot then a and e be semitones?

Although such are found very seldom, or not at all, among old composers, they do sometimes appear in compositions of the present time.*
Is 'bis' or 'h' not found with a # 'cancellato'??

Yes, whenever a cadence is made into 'cis.'
This is pronounced 'his' in singing. Some pronounce it 'has,' namely those who sing 'h' instead of 'bis.' It is all the same.

What is the difference between a 'Clave' and its semitone, which derives its name from the 'Clave'?

It is this: the note marked with the 'quadrato' or '#' 'cancellato' shall be sung a minor semitone higher than the ordinary 'Clave.'

Since the minor semitone is considered here, tell me how many semitones there are?

There are two: the one is major, the other is minor.*

How can one recognize which is a major semitone and which is a minor?

In this manner: one must indeed carefully observe to see if the two notes, one of which has the '#' 'cancellato,' stand both in the same space or both on the same line. If this be the case it is a minor semitone. However, if one note be in a space and the other on the next following line, or if one note be on the line and the other in the next following space, up or down, it is a major semitone.
Semitonia Maiora aufwerts......Major Semitone Upward.
Semitonia Maiora abwerts......Major Semitone Downward.

The minor semitones, particularly ascending, are to be found in all these preceding systems for all four voices and their clefs. Descending minor semitones follow in Chapter V.
What is *Systema hoc loco*?

Nothing other than the five lines with their spaces.

<table>
<thead>
<tr>
<th>Lines</th>
<th>Spaces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Linet</td>
<td>Spatia</td>
</tr>
</tbody>
</table>

The systems are designated at the beginning of each by the clef signs from the seven principal 'Claves.'

What is a clef sign?

A clef sign is the very first sign of a musical piece or song. It shows what the first and the following 'Claves' are.

How many clef signs are there?

Three: C, G, and F.*

How are they constructed?

The C thus. The G thus. The F thus.

Das C also. Das G also. Das F also.
In addition it is to be noted that no clef sign is in a space, but it is always placed on a line.

Which are these particular lines?

Those which are drawn through the middle of the clef sign.

Chapter V.

Concerning the Steps and Intervals.

What does one call a step or an interval?

When one moves from one note to another, up or down by step or leap, and such occurs
1. by semitone. 2. by second. 3. by third.
4. by fourth. 5. by fifth. 6. by sixth.
7. by seventh. 8. by octave. 9. by ninth.
10. by tenth, etc.

How by semitone?

When the main note moves up or down to the next semitone, be it major or minor.
Examples of voices all ascending are found in the preceding chapter.
Examples of Descending Voices.*
Examples of Descending Voices.

Attention is to be given here that the semitones, ascending or descending, do not become too high or too low for the voice.

How can a beginner grasp such as this?

If he sings, plays the flute, or plays the violin according to this instructor (inasmuch as either the organ or any other instrument with a keyboard* might not render the exact dissonances and consonances that are notated) his voice will be formed and he will sing altogether purely.
What is a whole tone or second?

It is a step or interval from one note to the next higher or next lower note, but between these two notes there is a semitone. 'Cis' stands between c d, 'dis' between D E, F between E and 'fis,' 'fis' between F and G, 'gis' between G and A, B between A and 'bis,' and 'bis' or 'h' between B and C.

Examples of Seconds.

\[
\begin{array}{cccccccc}
\text{Exempla Secundarum.} \\
\text{Clavis, Semit. Secunda.} \\
\end{array}
\]
What is the third?*

A third is an interval from one line to the next adjacent line or from one space to the next adjacent space. It is the same whether ascending or descending.

Examples of Thirds.

Exempla Tertiarum.

How many kinds of thirds?

Two: Major and minor.

What is the major third?

It is an interval of two notes between which stand a whole tone and two semitones.

Examples of Major Thirds?
Deductions Ascending.

Examples of deduction of the descending major third are found if one begins with the last note of the ascending thirds and goes backward.

Which note is the major third to 'Cis'?
The e with the # 'cancellato.'
Which to 'fis'? 
The a with the # 'cancellato.'
Which to 'gis'? 
The 'bis' or 'fis' with the # 'cancellato.'
What is the minor third?

When a whole tone and a semitone stand between two notes.

Tertiae Minores in scalâ durâ.

In scalâ molli.

Deductio in scalâ durâ Ascendendo.

Tertiae Minores in scalâ durâ ...... Minor Thirds in major scales.*
In scalâ molli................... In minor scales.
Deductio in scalâ durâ Ascendendo... Deductions in Ascending major scales.
Deduzio in scala molli Ascendendo.

Deductions in Ascending minor scales.

In scala durà descendendo.

In Descending major scales.

In scala molli descendendo.

In Descending minor scales.
Can all pure major and minor thirds be found on the keyboards of all organs and spinets?

Here the difference and variety among keyboards must be considered, because the old keyboards are very much imperfect (as Mich. Buliowski de Dulics, etc., discusses at length in his short presentation for the improvement of organs).* In these the divided keys, called 'Super-semitones' by some, are necessary between E and F, as well as between B and C. Nevertheless smaller semitones are missing. An organist or spinet player must necessarily strike 'cis' with f, 'dis' # 'cancellato' with g, 'fis' with b, 'gis' with c, and 'as' with d. These large thirds are not so much thirds as they are minor or deficient fourths, because they sound noticeably too high. The instrumentalist can help and assist the vocalist however, if he moderates the third that sounds too high by playing a tremulo or a mordent.* It is better, however, if a keyboard possesses all semitones and 'Super-semitones' as now reported. The same situation exists with the minor thirds, because there are some old keyboards that lack certain 'Claves' which are necessary for pure minor thirds. The e flat should be played with a divided key for 'fis,' the f with a divided key for 'gis,' and the b with a divided key for 'cis.' In the absence of these broken keys, however, 'fis,' 'gis,' and 'cis' are constantly moderated with a tremulo.
Examples of such Thirds. I. Major.

Exempla solcher Tertien. I. Majorum.

In Cadentiis.

II. Minorum.
In Cadences.

Concerning Fourths.

What is the fourth?

It is an interval or leap from one 'Clave' to a fourth 'Clave' above or below. As: ascending from c to f, from d to g, from e to a, from f to b. Descending from e to 'h,' d to a, c to g, 'h' to 'fis,' etc.

How many kinds?

Two: Major, or perfect, and minor, or imperfect.

What is a major fourth?*

When two whole tones and two semitones stand between two notes or 'Claves.'
Examples, I. Ascending in major scales.

Exempla, I. Ascendendo in Scala dura.

II. Descendendo.

In Semitoniis ascendendo.

Descendendo.
In minor scales.

What is a minor or imperfect fourth?

If only one semitone and two tones stand between two notes or 'Claves.'

Ascending. Descending.

There is yet another fourth, called abundans, or tritone. It is an interval consisting of three whole tones and as many semitones. In brief, a tritone is a perfect fourth with a minor semitone. It occurs only ascending.
Concerning the Fifth.

What is the fifth?

A fifth is an interval or leap from a 'Clave' to the fifth 'Clave' above or below.

How many kinds of fifths?

Two: Perfect and imperfect.

What is the perfect fifth?

It is an interval composed of four whole tones and three semitones. It is called 'diapente.'

Examples in major scales.

Exempla in Scalâ durâ.

Exempla in Scalâ mollî.

In Scalâ mollî. In minor scales.
In scales 'cancellata.'

What is the imperfect or false fifth?

It is an interval from a 'Clave' that is a semitone below the major fourth. It consists of two whole tones and two half tones between the lower 'Clave' and the upper 'Clave.' This interval occurs descending only, even as the tritone ascends only. It is called 'semdispente.'

Examples in major scales. In minor scales.

Concerning the Sixth.

How many kinds of sixth?

Two: Major and minor.

What is the major sixth?

It is an interval or leap that consists of four whole tones and as many semitones.
Examples Ascending in major scales.

Exempla ascendendo in Scalâ durâ.

In Scalâ molli.

Descendendo in Scalâ durâ.

In Scalâ molli.

In Scalâ molli.

In Scalâ molli.

.................In minor scales.

Descending in Scalâ durâ.

Descending in major scales.

What is a minor sixth?

It is an interval or leap that consists of three whole tones and four semitones.
Examples in major scales Ascending.

Exempla in Scalâ dura ascendendo.

In Scalâ molli.

Concerning the Seventh.

How many kinds of seventh are there?

Three: Major, minor, and 'minima.'

How is the major constructed, and how is it to be recognized?

It stands only a major semitone below the upper octave.*
Examples in major scales Ascending.

Exempla in Scala durà ascendendo.

In Scala molli.

In Scala durà descendendo.

How the minor?

This stands a whole tone, or second, below the upper octave.

Examples in major scales Ascending.
In minor scales Ascending. In major scales Descending.

In Scala molli ascendendo. In Scala durà descenendo.

How the 'minima'?

This seventh stands a whole tone, or second, together with a minor semitone below the upper octave.

Examples Ascending.

Descendendo.

Descending.
Concerning the Octave.

What is the octave, called 'diapason'?

It is an interval which contains five whole tones and two semitones. Only one of the black keys on the keyboard is counted with the seven species in the 'diapason.' The seven 'Musical Claves' are C, D, E, F, G, A, B, 'H' or 'Bis.'

Or if you prefer.

The octave is an interval of two 'Claves' of the same species. One of these is expressed and sung low, the other high.

Examples.
Remarks.

When a '#' cancellato' stands next to a 'Clave' or note and either immediately or soon thereafter there follows the same 'Clave' before which a round $b$ is drawn, this same $b$ shows that the same note is no longer hard, as a semitone, but that the natural 'Clave' shall be sung for its own self. The examples at the beginning of the chapter show this.*

So much for the simple intervals that can occur within the system, i.e., which can occur between one octave. To him who grasps these the exchange of major intervals of the composite system into the simple, or from the simple into the composite, up or down, will not be difficult at all. Examples are ninths, tenths, etc. In this regard it is to be noted that composers and organists have three kinds of systems on the keyboard.

The First 1. is Simple. In this all consonances and dissonances mentioned above are contained between one octave, as between G and g.

The Second 2. is Composite. In this the consonances and dissonances extend over the octave and allow themselves to be heard higher than between G and g.

The Third 3. is Decomposite. In this, consonances and dissonances extend into the third octave, as between g' and g".
2. **Systema Compositum**..............2. Composite System.
1. **Systema Simplex**..............1. Simple System.

Must one always begin with the G to calculate the three systems?

No, but one can begin with other 'Claves' only if the systems are correctly understood.

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**Chapter VI.**

Concerning **Cantus** or Gesang.

What is **cantus** or Gesang?

**Gesang** is an intelligent and correct mixing of the 'Claves' or musical tones and semitones, which are expressed either by human voice or all kinds of instruments.

How many kinds of **cantus** are there?

Two: Major, a hard; and minor, a soft.
What is major cantus?*

When at the beginning of the system the clef sign has no b the cantus is major and 'bis' is sung throughout instead of b.

By way of example.

Exempli gratià.

Remarks.

It often happens in contemporary major cantus that one, two, three or more # 'cancellata' are drawn next to the clef sign.
These indicate that all such 'Claves' throughout the whole song are to be sung a minor semitone higher, just as if a # stood by each note. If, then a b were found before one or another of these notes the natural 'Clave' would be sung. The 'Claves' which are thus indicated with # are principally c, f, and g.*

Following are Examples in all Clef Signs.

Exemplos secundum omnes Claves Signatas.

Raro................ Rare.

Raro........................ Rare.
What is minor cantus?

When a \( \text{b} \) stands next to the clef sign in the system it is minor cantus. The note on this line or space is sung as \( \text{b} \). If a \( \text{H} \) 'quadrato' or \( \text{#} \) 'cancellato' were placed before this note, then 'bis' is to be sung.
That which was said about ‘cancellatis’ in major cantus should be considered in minor cantus with $\flat$.

In case several $\flat$'s occur in addition to the one which ordinarily appears the singers should allow their voices to sink a minor semitone for the note affected by the $\flat$.

Chapter VII.

Concerning the Notes, Form of the Notes, Their Quantity and Value.

What is a Note?

A note is a sign which is placed in the lines or spaces to show how long the sound continues and shall be held.
How many kinds of notes?

Two: Simple; then also ligatures, bound together.

How many kinds and forms of the simple are there?*

Nine: As:

1. Maxima receives eight beats. It is held until the hand has fallen eight times and has been raised the same number of times.

2. Longa receives four strokes.

3. Brevis receives two strokes.

4. Semibrevis receives one stroke.

5. Minima receives half a stroke.
6. **Semiminima** receives a quarter of a stroke and four of them come on one whole stroke or measure. The Italians call this **Chromata**.

7. **Fusa** receives an eighth of a stroke (half a fourth) and eight of these make a whole measure. The **Fusas** are called **Semichromata**.

8. **Semifusa** receives one sixteenth of a stroke, thus 16 make one measure and are called **Biachromata**.

9. **Subsemifusa**, 32 of such make a whole measure and are called **Chromata Triplicata**.

What are **notae ligatae**, or ligatures?

Ligatures occur when two or more notes are bound together. These indicate that one syllable of the text is to be sung under the ligature.

Several rules for ligatures follow.

**Resolution.**

**The First Rule.**

If two *breves*, or notes of two strokes, are bound together and the first has a stem upward, each of these receives a whole stroke.
The Second Rule.
When the first note has a stem downward, this note receives two beats.

The Third Rule.
When two, three, or more breves are bound together and the first note has no stem, each note receives two beats.

The Fourth Rule.
When three breves are bound together and the first has a stem upward, the first two each receive one beat, while the third receives two beats.

The Fifth Rule.
If two breves, the first of which is white and the second is black, are bound together, the first receives one whole beat, while the black receives three quarters.

Concerning more ligatures see Gumpelzheimer, Compendium Musicae, from page 12 to page 14.*
Here it can also be derived that if a maxime, or note of eight beats, stands alone, if several words of a text are placed under it, and if these words follow each other, these words and syllables are to be sung quickly, like choral chant, on the same tone on which the maxime stands. The Italians call this falso bordono.*
Among contemporary composers these ligatures are no longer common. Notes are set in their form and value. When necessary they are bound together with a sign such as this: \( \text{\textsuperscript{\textdegree}} \). With this sign as many notes as desired can be placed over one syllable. If two breves are put together in major triple meter, these breves are sung as semibreves.

Concerning the Dot.

What does a dot behind a note mean?

That the note shall be held half again as long as it otherwise would be held. A dot next to a note has half the value of the note behind which it stands.*

3 Beats. 1½ Beats.
The dot is also found as in the following example and the notes are played as slides.*

Dots are also put over notes, as Antonio Bertali did at the beginning of one of his sonatas. These dots are performed very artistically in various ways.*
It is easier to show how such notes with dots are to be played on viols than to explain it in words.*

Remarks.*

Many vocalists as well as instrumentalists possess the musical fault whereby they perform the notes anew, as if the dots behind the notes were also notes, or they do not hold the note long enough. In particular, with proportions of triplets or sextuplets the mensuration is often drawn from the hand of the conductor and injustice is done to the beat. Confusion is caused frequently by the variety of mensuration among music-making persons. For this reason one must give attention that in equal measure the four quarters and in proportional measure the three thirds are divided according to each species of proportion.

Chapter VIII.

Concerning Rests.

What is a rest?

A rest is a sign which shows how long one shall be quiet or shall not sing.
How many forms of the rest are there?*

Seven, according to notes of the seven different values from the longa to the semifusa inclusive.

4 Beats.
4 Measures.

What is a general rest?*

When all voices have the same kind of rest at the same time. The general rest is used either at the beginning, because of the verse or measure, or in the middle for the effect of solemnity. It may be used at the end for ornamentation or tenderness, as when a final section disappears with a 'piano' or 'Più piano,' as it were.
Examples in three Voices.
In this example the general rest can be seen in the middle as well as at the end.

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Chapter IX.

Concerning Direction, Mensuration, and Meter.

What is mensuration or meter?

The meter is a direct and constant falling and rising of the hand, or that which is held and carried in the hand, by which the whole chorus of musicians, both vocalists and instrumentalists, is to be regulated and directed.

How many kinds of meter?

Two: An equal, in Latin called *aequalis* or *simplex*, and an unequal or triple measure, in Latin *inaequalis* or *proportionatus*.

What is the equal, also called schlechte, meter?

Equal meter occurs when the raised hand is held the same length of time as the fall of the hand and in such time one, two, 4, 8, 16, or 32 values are sung.

Sam. Mylius describes it in this way:

The schlechte meter is that which can be divided into two parts, or (better) into four parts. With the first part, or two quarters, one gives the down-stroke and with the second part, or two quarters, one
gives the up-stroke. In this equal meter the notes and rests retain their prescribed value.

How is this meter recognized?

By the customary signs of equal measure. These signs stand next after the clef signs at the beginning.*

Signs of equal Meter.

Signa Tactus equalis.

Slow meter. Faster meter.

What is unequal, or triple, meter?*

In this, three notes make one measure. Three semibreves make a whole measure, three minims make a measure, three semiminims make a measure, or three fusas make a measure. Of the three notes the first two are sung in the down-stroke and the third in the up-stroke. This is simple triple meter.

How does one recognize triple meter?

By the customary numbers which are found either at the beginning of a song right after the clef sign or in the middle of a song.

The numbers signify only the types of simple triple meter.
When the number 3 appears alone it means a triple meter. This can be used also for any type of triple meter.*

Examples of all types.

Exempla omnium specierum.

It is better to place two numbers at the beginning. With only one number there is doubt about the value of the rests.* This is made clear from the examples.

What then do the numbers mean, set one above the other?

The upper number shows how many notes, while the lower number shows what kind of note makes one beat. For example, when the upper number is 3 and the lower number is 1, three semibreves, notes of one beat, are sung in one measure. It often happens that two semibreves are drawn into one breve or that three semibreves are drawn into a breve with a dot. Semibreves can also be diminished, or divided into smaller notes, if the text requires. Three semibreves can be divided into six minimas and six minimas can be divided into twelve semiminimas. Of the latter, eight occur on the down-stroke and four on the up-stroke. Of the former, only four are sung on the down-stroke, while two are sung on the up-stroke. This type of triple meter is called major triple because of the sizes of the notes contained therein.*
How must one use rests in this species of triple meter?

One must not give the rests their full value, as in equal measure, but one must count only the half part of these. Instead of eight beats one must be silent for only four beats and in place of four beats one must be silent for only two, etc., have passed. For this reason this type is called half triple. When rests of one stroke occur in this type they receive only a third of their value, since it is to be observed whether these rests stand for one beat or some of this belongs to the preceding and the remaining part to the next-following beat, upon which one shall begin all the more accurately.*

When several breves without dots follow each other and no filled or black note is among them, each breve receives the value of a whole measure, up to those breves which are followed by either a semibreve or two minimas. Such a breve as this has the value of two semibreves, unless there is a dot behind it.*
When the notes of this type of triple meter are filled or are black they keep their value and rests are the same as in white notes, but the meter is performed somewhat more rapidly. This is called major hemiola or black triple.
What is minor proportion or small triple?

It is the second type of simple triple. In this there are three minimas, or half-stroke notes. There may also be a semibreve and a minima, or a dotted semibreve, or six quarters into which the larger notes are diminished. Of the six quarters, four come on the down-stroke and two come on the up-stroke. Twelve eighths may also occur. Of these, eight come on the down-stroke and four on the up-stroke to make a whole measure. The rests are given their full value and are not counted as if in triple meter. For this reason this type of meter may be called a whole triple. It is shown with the numbers 3/2. With the rests of half a beat the relationship is as it was in the former type with rests of whole beats.*
Examples.

Exempl.
To this type belongs minor hemiola, a proportion in which the notes and rests keep their value even though the notes are black, or filled.*

Examples.
In minor proportion it is not unusual for German as well as Italian composers to put six minims with tails in place of the six quarters. Like the six quarters, these six minims make a whole measure.*

Examples.

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Remark II.

In this proportion one finds that both older and more recent composers diminish three minims into nine fuses occasionally, with discretion, in a sonata. In such a case the first six fuses come on the down-stroke, with the last three on the up-stroke. This is clearly illuminated in the examples.*
What is the third type of simple triple?

In this a dotted minima, or a minima and a semiminima, or three semiminimas make a whole measure. These can be diminished into six fusas or twelve semifusas. As in the immediately preceding type, the rests are given their full value. This type is shown with $3/4$. *

Examples.
What is the fourth type of simple triple?*

In this a dotted semiminima, or a semiminima together with a fusa, or three fusas, or also six semifusas make a whole measure. The rests are counted as full, as in the preceding type. The sign is 3/8.
So much for simple triple, its types, and unequal meter or proportion. There follows now a report.

Concerning duple proportion, sextuple proportion, etc., the mensuration and meter of this, the types, and how they are distinguished.

What is duple proportion?*

Duple proportion is that in which all notes and rests receive the half part, that is, two only equal so much as one.

Adam Gumpelsheimer.

This duple proportion also contains several types.

These types come from equal meter.
Which is the first type?*

In the first type two semibreves (one on the down-stroke and the other on the up-stroke), or one breve, or four minims, etc., make a whole measure. The rests are only half their value. The sign is 2/1.

What is the second type?

The second type is shown with 4/2. Four minims make a whole measure. Two are sung on the down-stroke and two on the up-stroke. As in the preceding type, the rests receive only half their value.

How is the third type created?

The third type has the sign 8/4. Eight semiminimas, or quarters, make a whole measure. The first four are sung on the down-stroke and the last four are sung on the up-stroke. As in the preceding type the rests receive only half their value.

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Remark.

As suggested above, breves and semibreves are sung as minimas and semiminimas, respectively, in duple proportion, because the notes lose half their value. Nevertheless one should be directed and guided by the given mensuration.

Concerning Sextuple Proportion.

What is sextuple proportion?*

It is the joining of two unequal—or triple—measures into an equal measure, so divided that the first half comes on the down-stroke and the second half comes on the up-stroke.

This proportion also has its types, and signs, and numbers to precede it, as shown here.

What is the first type?

The first type is that in which six semibreves, or whole notes,
make a whole measure. Two of these whole notes are often contracted into one breve, a value of two strokes. The whole notes may also be diminished into minims. In this type the rests receive a fourth of the prescribed value. The sign for this type is 6/1.

Down-stroke. Up-stroke.
Which is the second type?

In the second type six minimas make one whole measure. Three are on the down-stroke and three are on the up-stroke. At times two minimas are contracted into one semibreve. At other times the minimas are diminished into even smaller values. The rests receive only half their value in this type. The sign is 6/2.

Down-stroke. Up-stroke.
Which is the third type?

When a whole measure is made by six semiminimas, the first three of which are on the down-stroke and the second three of which are on the up-stroke. This is like the preceding type. At times, two semiminimas are contracted into one minima, or sometimes three semiminimas are diminished into six fuses. The rests receive their full value in this type. This means that
a **semibreve** rest receives a whole measure, the **minima** rest receives a half or three sixths of a measure, and the **seminmina** rest receives one sixth of a measure. The sign is 6/4.
What is the fourth type?

In the fourth type the sign is 6/8. This means that six fuses, or eighths, make a whole measure. Also the mensuration is so divided that
three are sung on the down-stroke and three on the up-stroke. Nevertheless, contraction or diminution of these values can occur. The rests receive their full value. The semibreve rest makes a whole measure, the minima rest makes three sixths or half a measure, and the fusa makes a sixth of a measure.
Which is the fifth type?*

Even as in the immediately preceding four types of sextuple proportions two measures of triple meter are drawn into one measure of equal meter. One thus finds among various composers that four measures of triple meter are set into one measure of equal meter. In this, twelve eighths are divided into four equal parts. To each part come three eighths. Six of the eighths are sung on the down-stroke and six are sung on the up-stroke. The sign is 12/8.

Examples.

Exempl.
From this it may be deduced that three eighths can be diminished into six semifusas. A group of six semifusas multiplied four times makes twenty-four sixteenths. These are then divided into equal meter. Each group of six stands for one fourth of the measure and, in accordance with this, twelve sixteenths are sung on the down-stroke and twelve are sung on the up-stroke. Since this type is to be related to equal meter, rests are counted as in equal meter.*
Is there any other type of proportion?

Among some other authors of music one finds yet another type of proportion. In this either five semiminimas or quarters, or five fusas make a whole measure.*
The mensuration is so divided that three of these are sung on the down-stroke and two are sung on the up-stroke. The sign is 5/4 or 5/8. The rests are the same as in the immediately preceding third and fourth types.

Examples of the former.

Down-stroke. Up-stroke.
Examples of the latter.

Exemplum Posterioris.

Remark.

In all the proportions placed here with two numbers one thing must be mentioned. It is this: the upper number shows how many notes and the lower number shows what kind of notes make a whole measure, as already mentioned before.
Concerning Syncopation.

What is syncopation?* 

Syncopation is the drawing together of two notes into one. This note runs against the mensuration in a sense and it is not divided in the voice. However, the second half of such syncopated notes may be expressed with a pleasant trillo.

Does the syncopation occur only in equal meter, or also in unequal?

In both.

How in equal meter?

Syncopated notes occur when: within two strokes a semibreve comes between two minimas, whether notes or rests; within one stroke a minima comes between two semiminimas; or even within a half stroke a semiminima comes between two fusas.

Examples in equal meter. I. In semibreves.

Exempla tactus aequalis. I. In Semibreves.
II. In *minimae*. III. In *semiminimas*.

From these examples it is clearly seen that sometimes more than one note in succession may be syncopated. At times two, three, and more follow each other. The value of these must be observed and held very accurately in order that a musical fault be prevented.*
How does syncopation occur in proportional or unequal meter?

When a larger note follows a smaller note in one measure of a proportion, whether the larger note is white or filled, this is syncopation.*

Examples in major proportion, first type.


Exempl. Proport. min. sc. Secundae Speciei.

Examples in minor proportion, second type.
Examples in the third type.

Exempl. Terriz Speciei.

\[ \begin{array}{c}
\text{Example}
\end{array} \]

In the third type the notes of syncopation may not be filled, but these notes must remain white in order that the three quarters in the mensuration come out clearly and correctly.

Examples in the fourth type.

Exempl. Quartz Speciei.

\[ \begin{array}{c}
\text{Example}
\end{array} \]

What is there further to be considered in syncopation? It is the fact that three filled breves in major proportion or
three filled semibreves in minor proportion make two whole measures and properly are divided into this form. In the third type three open or white minimas are so treated, as are three semiminimae in the fourth type. The first of these notes is sung on the down-stroke. The first half of the second note comes on the up-stroke. The second half of the second note and the first half of the third note come on the down-stroke. The second half of the third note comes on the up-stroke.

Example in major proportion. Resolution.


Exempl. proportion. Min. Resolutio.

Examples of the third type.

Resolution.

However, when two, three, or more unfilled breves follow each other in major proportion all the breves except the last have the value of whole measures, as if they were followed by dots. The beat of the last breve is completed with the following note. This is to be seen above in the examples of major and minor proportions.
Chapter XI.

Concerning the Remaining Signs.

What are these signs?

1. Signs of mensuration and measure.

   How many are there?*

   Two: One is in the form of a large Latin C without the line drawn through it from top to bottom. This means a slow mensuration.

   The second is the same form, but it has a line drawn through it. This sign, ⏯, means that one shall execute a faster mensuration.

2. Signs of repetition.*

   How many are these?

   Various: One such sign, ://:, means a complete repetition of the preceding.

   The second sign is in this form, /: :/. It shows that only that which stands between the sign shall be repeated.

   The third sign has this form, §. This points out that the repetition shall begin at the note over or under which this sign stands.
This sign is also used in fugues to indicate the note with which the sequence, or following singer, shall begin and end in following his dux, or leading singer.

3. Custos sign \( \text{W} \). A custos is a sign that appears at the end of a system. It shows that the first note of the following system shall stand in the same place where the custos is located.*

Remark.

Those who execute the continuo, fundamental bass, or organ must be careful with the custos, because the clef sign varies often in written and printed pieces. Instead of the ordinary bass clef, either the tenor clef, alto clef, or discant clef may stand at the beginning of the following system. One should not trust the custos too greatly. In order not to be misled by the custos one should give more attention to the clef and first note of the following system.

4. A clausula sign is used either finally or in the middle of a piece. It shows the end of a section. It is called a concluding sign by others.

What is a clausula sign?*

It is a sign like a half circle, in which a dot stands. This is the form: \( \text{\( \circ \}} \text{\( \circ \}} \). It is found either over or under a note. It indicates a point at which a final cadence is made. It may also indicate a point in the middle of a piece where the mensuration and meter shall be held back somewhat for the sake of gravity.

These signs are found in the system thus:
Signa correctionis.............Signs of Correction.

Cadences and variations of these in the four principal voices will be treated in the SECOND PART.

In addition, the following items are yet to be seen and observed by each one who has a song before him to sing.

1. First, the clef sign.

2. Next, whether the cantus is major or minor? And whether some # several cancellato in major or more than the ordinary one appear at the beginning?

3. Third, what kind of mensuration, or sign of mensuration, is present?

4. Whether there are any signs of proportions, and what kinds?

5. Whether to begin at once or to wait for rests.

6. In what 'Clave' does the first note stand and what is the value?

7. In which 'Clave' does the preceding prelude on the organ, regal, or spinet end and remain? With which 'Clave' does the precentor or choral director begin?
Does he begin a part according to the tones, or regular modes?* As:

According to the First  
According to the Second  
According to the Third  
According to the Fourth  
According to the Fifth  
According to the Sixth  
According to the Seventh  
According to the Eighth  

According to the First  
According to the Second  
According to the Third  
According to the Fourth  
According to the Fifth  
According to the Sixth  
According to the Seventh  
According to the Eighth  

d f a.  
g b\text{\textsuperscript{b}} d.  
a c e.  
e g b is or h.  
c e g.  
f a c.  
d f\text{\textsuperscript{#}} a.  
g b is d.  

Or does he begin another part according to the fictiis, or transposed tones?* As:

According to A major, if major third  
According to B, if major third  
According to H, or bis, if minor third  
According to C minor, if minor third  
According to D\text{\textsuperscript{is}}, if major third  
According to E, if major third  
According to F, if minor third  
According to F\text{\textsuperscript{#}}, if minor third  

According to A major, if major third  
According to B, if major third  
According to H, or bis, if minor third  
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According to D\text{\textsuperscript{is}}, if major third  
According to E, if major third  
According to F, if minor third  
According to F\text{\textsuperscript{#}}, if minor third  

Such beginnings must be done with understanding in order that they come neither too high nor too low for the human voice. The pitch should be like the pitch of the cornett and it should give aid and assistance to the so intoned vocal.*
pipes of the inexperienced.

Basically, however, the old rule of music is still valid: observe the notes at the end, etc. The tones of the beginning are commonly given in accordance with the last tones in the bass, but the tones at the beginning should be observed also. It often happens that the tone must be set according to the beginning of a song. This occurs not only in various songs of the church, but also in well composed motets and concertos, such as *Amor meus, pondus meum*, etc.

If, then, these necessary precepts and rules are well understood and retained in the memory, one can, in the name of God, lead youth interested in music to a board for writing and practice. First of all, an example of simple whole notes according to the principal 'Claves,' in intervals of seconds, should be presented.* The youths should continue to sing this up and down until they not only become familiar with the whole notes according to the meter, but also become familiar with seconds and their semitones. This should be practiced until the youths can train themselves well. When a boy can climb up and down perfectly in seconds, the intervals of thirds, fourths, fifths, etc., then come to him all the more easily. He can calculate these by climbing correctly up and down with the tones and semitones. Such examples can then be exercised and practiced in half notes, quarter notes, as also in *fusa*, so that the types of these notes become familiar. At this point the intervals of thirds, fourths, fifths, etc., can be shown gradually, either in easy fugues or other suitable pieces.* Such other pieces may be arias or little concertos.* This practice should continue until the boy can sing such pieces properly at sight. When a boy wants to undertake
yet other, and more difficult, compositions before the easier works are learned very little profit is gained. For this exercise only the seven 'Claves' are useful, with the semitones that are characterized with the # 'cancellato.' These can be pronounced distinctly. The six voices:* Ut, re, mi, fa, sol, la, etc., are not useful. The method of teaching the youth with 'Claves' is easier for the following reasons: (1) There is no mutation, as with solmization, (2) No song or notes of a song can begin and continue solmization, but with 'Claves' one knows in advance what each note of the song is called. Therefore a youth can observe two things in one, since the statement is still valid that whatever can be done by a few should not be done by many. (3) A boy can sing c, d, e, f, g, a, as easily as ut, re, mi, fa, sol, la. (4) That in ficta, or transposed tones, the solmization remains imperfect, even if it is transposed. (5) That in learning some other instrument one is a step ahead if he has learned the use of a, b, c, d, e, f, g. This is called abecedieren.* It is known that all instruments of music are learned and grasped from the seven 'Claves' and not from the six voices.

When, in accordance with this, a boy has progressed so far that he can use abecedieren to sing a fugue, arias, or easy little concertos properly and with correct mensuration, he can then be required to sing and pronounce the text, with its words and syllables under the notes, clearly and understandably. These should be pronounced so that the hearers can understand. Finally, if a boy is diligent he can go on to more difficult pieces and to ornamented and colored music. In this he can be led and directed.
Concerning Music with Figures of Ornamentation and Coloratura.

What is *Musica Figuralis Ornata* or *Colorata*?*

This is a song or composition, whatever it may be called, in which the notes are not sung directly as they are written. Instead, the music is decorated with ornamentations, as suggested by the underlaid text. Also, the singer moderates the voice so that it is sometimes strong, sometimes weak, sometimes happy, or sometimes sad at appropriate places. This is done to attain the goal of the composer. This goal is to move the human affection.

What belongs to *Musica Ornata*?

Three types belong, namely:

1. Natural
2. Artistic or Theoretical
3. Practical, or Use of Exercises
Why the natural?

For the reason that a singer must have from nature a voice in which three requisites and three faults can be observed.

What is the first requisite?*

This: that a singer have not just a voice, but a lovely, pleasant voice, as well as a smooth, round throat for use in diminution.

What is the second requisite?*

That a singer can hold a long, constant breath without much respiration.

What is the third?*

This: that a singer probe and examine his voice to see if he can hold and maintain a full, bright sound, whether the voice is cantus, alto, tenor, or bass.

In this intonation and exclamatio are to be observed.

What is intonation?*

Intonation refers to the way in which a song is begun. There are various desires about this. Some wish the song to begin as the 'Clave' requires. Some wish to begin a semitone or even a second below the first 'Clave' and then to climb with the voice up to the first 'Clave.' Some wish to begin a third or a fourth below the first 'Clave.' Other singers begin with a pleasant, muted voice. Most of these types are included under the name accentus and they are to be seen in the following examples.
What is Exclamatio?

Exclamatio is the right means to move the affections. Raising of the voice can and must occur in all minimas and semiminimas, etc. The dot should be brought forth and used in descending notes. The affection is moved more if the following note moves somewhat more quickly. This has better effect than a semibreve which occurs without raising and lowering of the voice.*

Another description of exclamatio can be found together with examples below in the third chapter.

What are the faults in singing?

There are three which J. A. Herbst places in his Musica Moderna Pratica:* (1.) Some use too much respiration and breathe too often, (2.) Some sing through the nose and hold the voice in the throat, (3.) Some sing with clenched teeth. There are also various other ways by which the harmony is deformed and rendered unpleasant. One of these occurs when a singer makes unattractive movements of the body while singing. Another occurs when the mouth opens so widely that the observer can see down the throat. Also the vowels may be changed, as they are otherwise pronounced in speaking. An a may be heard before an e, an a instead of an o, an o instead of an i, or an o instead of an u. Likewise when the singer adds a consonant to a word which begins with a vowel. Examples are iamen instead of amen, namen instead of amen, etc. Further, when he sings Deius instead of Deus or meius instead of meus, it is an instance of a fault.* Also,
It is wrong to repeat a syllable of the text in the passage that runs above.

By way of example.

\(\text{Exempli gratia.}\)

\begin{music}
\begin{align*}
\text{Canta} & \quad \text{ta} & \quad \text{ta} & \quad \text{te}, \text{ ist nicht recht.} \\
\text{Canta} & \quad \text{ta} & \quad \text{ta} & \quad \text{te}, \text{ so ists recht.}
\end{align*}
\end{music}

\(\text{ist nicht recht} \quad \text{is not right.}\)
\(\text{so ists recht} \quad \text{is right.}\)

It is a fault if the singer does not give diligent attention to the application of the underlaid text, if he casts out a breath during the notes of ornamentation or passages, or if he separates one syllable from another with an h, as in laughing. An example happens when "Sa ha ha ha ha ha ha halve" is pronounced for Salve.*

By way of example.

\(\text{Exempli gratià.}\)

\begin{music}
\begin{align*}
\text{Sa ha ha ha ha ha ha ha ha ha ha halve}, \text{ ist nicht gut.} \\
\text{Sa ha ha ha ha ha ha ha ha ha halve}, \text{ so falls from.}
\end{align*}
\end{music}

\(\text{ist nicht gut} \quad \text{is not good.}\)
\(\text{so soils seyn} \quad \text{shall it be.}\)

There is another use for the little word "laugh." The pronunciation "ha ha ha" is used when an interjection of laughter is demanded. So much for the Natural. Now follows
Chapter II.

Concerning the Artistic and the Theoretical.

What does one understand by the word 'Art' or 'Theory'?

This: that a singer shall have the knowledge to form the diminutions (commonly called coloraturas) beautifully and properly.*

What is diminution?

Diminution is the practice of resolving a larger note and breaking it into many other smaller and faster notes. There are various types and modes of this diminution. Several follow each other in grades: Accentus, Tremulo, Gruppi, and Tirata.

What is accentus?*

When the notes of the following form are drawn in the throat.

Examples of accentus or intonation.

Exempla Accentus feu Intonationis.
Examples of Variations by steps, then intervals.

Exempla Variationum tam gradum, quam Intervallorum.

Per secundam ascendentem......By second ascending.
Per secundam descendendem......By second descending.
Per tertiam ascendentem........By third ascending.
Descendentem.......................Descending.
Per quartam ascendentem...........By fourth ascending.
Per quartam descendem. By fourth descending.

Per quintam ascendentem. By fifth ascending.

Per quintam descendem. By fifth descending.
Per sextam ascendemem. ..........By sixth ascending.
Per sextam descendentem. ..........By sixth descending.
Per septimam ascendemem. ..........By seventh ascending.
Descend. ..................................Descending.

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Although they are set only in the system of the cantus, these examples of accentus and variation of intervals can be used in the other voices, alto, tenor, and bass. Other ornamentations can also be used in different voices. It would be very bad, however, to use any arrangement that brings fifths or octaves between two voices, fifths or octaves that run together. Good hearing and knowledge is required in this. The most certain way to avoid such a fault is by exchanging one voice after the other so that thirds or sixths alternate with fifths. Passages should be heard in this way. In the meantime, other notes should hold their prescribed value with a pure tremulo or mordents.
Chapter III.

Concerning Coloraturas.

Since coloraturas were considered in the previous chapter, the question arises: how many kinds are there?*

Six: As, 1. **Accentus**, which has already received comment. 2. **Tremulo**. 3. **Gruppo or Gruppi**. 4. **Tirata**. 5. **Trillo**. 6. **Passaggi**.

Concerning **Tremulo**.

What is a **tremulo**?*

A tremulo is a trembling or wavering of the voice on two 'Claves' over a note. The organists call it a mordent, something that bites, because the next key is touched with it and, as it were, is bitten on the edge. It is likewise called a *moderant*, because it moderates the voice and moderates it well.

How many kinds of tremulo?*

Two: Ascending, in which the next whole tone or whole second above is performed. This may be the next higher semitone, as well.

Descending, in which the next semitone below is touched.

However, when and at what place a tremulo shall be used must be learned directly from the right hand of a teacher.
**Tremulo ascending.**

**Tremulus ascendens.**

![Tremulo ascending notation]

**Tremulus descendens.**

![Tremulo descending notation]

**Gruppo.**

*What is a gruppo?*

A *gruppo*, called *Kugel* in German, and also called a roller, is a rapid wavering up and down of the voice in cadences, cadential formulas, or final cadences. It is used either with a preceding *tremulo* or *accentus*. Yet, it must be attacked more sharply than a *tremulo*.

**Cadence.**

**Cadentia.**

![Cadence notation]
I. Mit einem Tremulo.

II. Mit einem Accident.

Tirata.

What is a tirata?*

Tirata is the name for a shot or arrow. In music this means rapid little runs which are made over notes in steps. Such a little run goes through the 'Claves' up or down from one octave to the other. It may exceed the octave. The more rapidly and more sharply these runs are made, the more attractive they are. However, each note must be heard clearly and cleanly.

This ornament is very appropriate for instruments of the discant, such as violins, cornetts, and cornettinas. It is also suitable for instruments of the bass and for vocal music. However, these ornaments must be used at the right place and at the right time.
Examples.

Exempla.

The diminutions which do not move by step are *trillo* and *passaggi*.

What is it which is called *trillo*?*

It is called a pleasant rustling and is the wavering of the voice over a note.
How many kinds of trillo?

Two: the one occurs in unison in one 'Clave' either in a space or on a line. Many rapid notes are repeated one after the other very gently and smoothly. They flow from the throat and must not be thrust out in the manner of a female goat.

The other appears in various types. It is truly impossible to learn to form a trillo correctly according to the prescribed manner without the aid of a teacher. This must be learned first hand from the voice and resources of an instructor. Therefore among Italian authors the same types of trillo are rarely found or described, but a t., or tr., or tri. is placed over the note that is to be expressed with a trillo. In order that untrained beginners may see and understand approximately what a trillo should be I have deemed it necessary to place here several types from Musica moderna Prattica by Joh. Andr. Herbst.*
Passaggi.

What is it which is called *passaggi*?*

*Passaggi*, *Passus* in Latin, names a passage. *Passaggi* are thus rapid
little runs made over a note both by step and by leap, ascending or descending.

How many kinds are there?

There are two kinds. Some are simple or plain. They are made either with semiminimas or with semiminimas and fusas together.

Some are formed from fusas or semifusas. Some use both at the same time. They are likewise formed from semifusas and subsemifusas. These types are called broken passaggi.

Beginners in this art should start with the simple type. When this is well grasped the broken type should be practiced. However, diligent attention should be given that the difference in the notes is accurately observed.

Simple Passaggi.

\[ \text{Einfaßtige Passaggi.} \]
Exclamatio. 

What is the *exclamatio*? *

*Exclamatio* means that the pronunciation of the text is clear and easily heard. The notes set over the text by the composer are also clear and easily heard. The singer forms, moderates, and draws his voice so that it is sometimes strong, sometimes weak, sometimes happy, and sometimes mournful. Thus, *exclamatio* is of various types. This can be seen in the following examples.

Languid* **Exclamatio**.

Ascending.
Descendendo

Exclamatio viva

Exclamatio piu feu magis viva

Descending.

Lively Exclamatio.

Exclamatio with more and more life.
Exclamation with Ribattuta di gola.*

An explanation of ribattuta di gola, repeated beating in the throat, can be seen and learned from the following examples.

Ascending.

Descending.

Ribattuta di gola doppia.

Ascending.

Descending.

Ribattuta di gola doppia.

Double Ribattuta di gola.
Descendendo ............ Descending.

Primus Modus Exclamationis con Ribattuta di gola........ Ribattuta di gola.

Primus Modus Exclamatio with con Ribattuta di gola.
Second mode.
Third mode.

Tertius Modus.

[Music notation image]

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Fourth mode.

Quartus Modus.

[Music notation image]

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Fifth mode.

So much for the theories or types.

Now follows
Chapter IV.

Concerning Exercises.

Of what does exercising consist?*

It consists of constant and very exact practice of all types of examples from good composers when that which has been treated in detail in both parts has been well grasped and imprinted in the memory.

For this purpose I have set several examples of cadences with diminutions and variations in the four principal voices.

In the cantus.

\[ \text{In Cantu.} \]

\[ \text{Cadentia simplex} \quad \text{Prima Variatio} \quad \text{Secunda Var.} \]

\[ \text{Tertia} \quad \text{Quarta} \]

\text{Cadentia simplex} \ldots \ldots \ldots \ldots \ldots \text{Simple cadence.}
\text{Prima Variatio} \ldots \ldots \ldots \ldots \ldots \text{First variation.}
\text{Secunda Var.} \ldots \ldots \ldots \ldots \ldots \text{Second var.}
\text{Tertia} \ldots \ldots \ldots \ldots \ldots \text{Third.}
\text{Quarta} \ldots \ldots \ldots \ldots \ldots \text{Fourth.} \]
Remark.

These cadential variations closing on A can also be used on other 'Claves.'

By way of example in G.

Exempli gratia in G.

Allo modo in A.

Cad. simpl. Simple cadence.
Prima Var. First variation.
Secunda Second.
Tertia Third.
Quarta Fourth.
Allo modo in A. Another mode on A.
Quinta Fifth.
**Sexta.** Sixth.
**Septima.** Seventh.
**Octava.** Octave.
**Nona.** Ninth.
**Decima.** Tenth.
**Undecima.** Eleventh.
**Duodecima.** Twelfth.
**In Alto.** In Alto.
**Cad. simpl.** Simple cadence.
**Prima Var.** First Variation.
**Secunda.** Second.
Tertia. ........................Third.
Quarta. ........................Fourth.
In Tenore. ........................In Tenor.
Cad. simpl. ........................Simple cadence
Prima Var. ........................First variation.
Secunda. ........................Second.
Tertia. ........................Third.
Quarta. ........................Fourth.
In Bass.

Simple cadence.
First Variation.
Second.
Third.
Fourth.

Hereupon follow more exercises for practice in all types of ornamentation and passaggi. These are collected and extracted from the Antiphonis à Voce solo by Joh. Felic. Sances.*

From Antiphon I. For Discant.

Ex Antiphon. I. Pro Dis cantillis.
From Antiphon II. For the same.

Ex Antiphon. II. Pro Iisdem.
E - vae, ad te fo - spira - mus gemen - tes ge -

men - tes & se - tes in haec lachry marum, in haec la cly me -

rum val le.
Il tuo mio se ricordi o culos ad nos. ad nos conv.
From Antiphon III. For the same.

Ex Antiphon. III. Pro iisdem.
From Antiphon IV.

Ex Antiphon. IV.

\[
\text{Salve Rex Christi - fons mei soror}
\]

\[
\text{Cor di se salve vi ta dulce - do sal - ve sal - ve, salve}
\]
O clemens o mites

O dulcis

JESU
From Antiphon VI. For Alto.

Ex Antiphon. VI. Pro Altiflia.
From Antiphon VII.
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Ex Antiphon. VIII. Pro Tenoritias...

From Antiphon VIII. For Tenor.
From Antiphon XII.

Ex Antiphon. XII.

Ave Rex Orbis & Co - lor - um, a ve Domi ne Do - mi

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mi no rum, Salve Christo con il porto; per Te

mundo Salus or te, Salve Christo Cali porto, per Te man-de Sa las- 

de ver ha Chi-fi da te se infe-

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From Antiphon V. For Bass.

Ex Antiphon. V. Pro Bassis,

Salve Rex Chris\-

ta

Salve Rex Chris\-
ta

Salve Rex Chris\-
ta

Salve, Rex mi\-
si co-

Salve, Rex mi\-
si co-

Salve, Rex mi\-
si co-

Salve, Rex mi\-
si co-

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mitis ducis ducis JESU, JESU fili Ma -
From Antiphon X.

Ex Antiphon X.
From Antiphon XX.

Ex Antiphon. XX.
Chapter V.

Concerning Transposition.

What is transposition?*

Transposition is a correct and suitable change or alteration of the clef in a musical work because it is too low or too high for the vocalists or instrumentalists.

How does this occur?

In various ways: either a second, a third, perhaps a fourth, or even a fifth higher, or the same intervals lower. Every note in each system possesses the same power, characteristics, and value that it possessed before being transposed from the regular cantus.

How can a beginner comprehend and master transposition most easily?

Not more easily than he has grasped and imprinted on his mind the systems of the four main voices—discant, alto, tenor, and bass, as well as the indicated clef signs, lines and spaces, and what the 'Claves' are. He should know the name of a 'Clave' immediately when he sees it. The following scheme will give a more detailed explanation of that which was shown above in the third chapter of the FIRST PART.
Schema.

Cantus Regularis.  I. Um ein  Secund höher.  Transpositus.

Claves Regulares.  Transposition.

Altus Regul.  Transp.  

Diese vorgehende Claves  The preceding transposed
Transpos. müssen ein Octav  'Claves' must sound an
höher lauten.  Octave higher.
Tenor Regul. .................... Regular tenor.
Transpos. ........................ Transposition.
Bassus Regul. ..................... Regular bass.
Diese Vier ein Octav tiefer ... These four an octave lower.
Um ein Terz höher ............. A third higher.
Regular

Transposition.

Diese werden gemacht/wie

These are done as they

sie stehen..........................stand.

Um ein Quart höher..............A fourth higher.

Diese kommen ein Octav........These come an octave
tieffer..............................lower.
IV. A fifth higher.

IV. Um ein Quint höher.

Regul. \hspace{1cm} Transpos.

Diese kommen/wie sie stehen...These come as they stand.

Cantus Regularis \hspace{1cm} Regular cantus.

Um ein Secund niedriger\hspace{1cm} A second lower.

Clav. Regul. \hspace{1cm} Regular 'Claves.'
II. A third lower.
The immediately preceding, an octave higher.
These are to be done an octave lower.
II. A third lower.
Diese kommen/wie sie stehen......These come as they stand.
Um eine Quart tiefer..........A fourth lower.
Diese sollen eine Octav These should sound an octave
höher klingen.................higher.
Diese sind ein Octav tiefer
zu machen..........................lower.
Um ein Quint niedriger............A fifth lower.
These would be the most important modes and types of transposition of the four main voices—cantus, alto, tenor, and bass. They use regular clefs of these voices according to the intervals named above. The transposition can be above or below. The remaining modes, by semitone above or below, belong particularly to the organist or spinet player who is well acquainted with the keyboard. This will be discussed in my forthcoming Institutioni Organi or Bassi Continui.*
Is there anything more that should be taken into consideration and learned about transposition?

The following, that: 1. A singer of the discant should know how to transpose a tenor, at sight, into a discant. A singer of the tenor should know how to transpose a discant, at sight, into a tenor. The singer of the discant should be able to sing such a piece in the octave above, while the singer of the tenor should be able to sing it in the octave below. In doing this each singer must imagine another clef sign.

The Discant thus:

Der Discantist also:

\[
\text{In Te Domino spera vi non con etc. In Te Do mi ne spe ra vi non con etc.}
\]

Salve JESU summen bonus etc. Salva JESU summè bo non etc.

Der Tenorist also: ...........................The Tenor thus:
2. In an emergency when a vocalist is given music that is written either in a higher or lower voice than that which he usually sings or that to which he is accustomed he does not perceive it as something strange, but he immediately takes refuge in the 'Claves' that he has learned well, whether the 'Claves' be natural or have alteration signs. The 'Claves' have already been found, presented in detail, in all voices in the third chapter of the FIRST PART. By way of example. A singer of the discant may be asked to sing an alto to which he is not accustomed. He will raise the objection that he has never sung an alto and that the system is not familiar to him. This is merely imagination, however. Whoever has the system of the discant, with its 'Claves' and intervals, well imprinted in his memory will very easily learn to use the other systems. If he maintains that he is not acquainted with "A b c diren" and knows only the syllables, it makes no difference. Ut, mi, sol and re, fa, la stand in both systems on the same lines and spaces. The only difference is that the voice is performed a fifth lower.
The same relationship is present between the tenor and bass.

More examples are to be found in the schemes of transposition under the title, _Um eine Quint niedriger._

3. Players of viols do not have to learn transposition, if they are not acquainted with it. They can tune their viols a second higher or lower, according to the transposition of the organists.

---

**INTRODUCTION**

to Violin—Strings for Beginners.

Whoever wishes to accomplish something worthwhile upon the violin must, above all, be shown how he
shall approach and hold the violin and how he shall approach
and hold the bow. He must also learn how to tune the strings
purely, for tuning is half of that which is necessary to play
the violin. For this, good understanding and hearing are required.

With how many strings is a violin fitted?

Generally and customarily with four.* Of these the lowest
and strongest is g. The second is d', the third is a', while
the fourth and the purest is e". Each string is tuned a pure
fifth away from its neighboring string or strings.*

Which one among these four shall be tuned first
to the keyboard?

Here there are two general customs. Some begin with d'.
To this they tune the a' purely. To the a' they tune the e" also
purely. However, for the following reason this cannot be approved.
The basis of all tunings is the purely tuned organ or spinet.
All other musical instruments shall be drawn into accord with
these organs. However, no fifth on these keyboards is tuned
to be exactly pure. All fifths are made to vibrate a small
amount less than a pure fifth. From this it can be intelligently
deducted that if the d' were tuned purely to the a' and the a'
were tuned purely to the e" (as it shall be), the e" on the violin
would be heard to sound noticeably higher than the e" on the
keyboard.
In consideration of this it is more advisable that one have and maintain the a' on the violin and the d' on the viola (Braccio) as the basis for tuning. If the a' sounds exactly with the a' of the spinet or of pipe-works it does not matter if the e" is slightly high or the d' is slightly low. The g is tuned purely with the d' and each string sounds a pure fifth from each of its neighboring strings.*

Just such a situation exists with the viola (Braccio). As mentioned above, one tunes the string next to the highest, the d', purely to the d' of the keyboard. D' is used instead of a'. The other strings are to be tuned purely in order, as on the violin.

How can one know whether a violin is purely tuned and how it can be proved?

The sense of hearing, developed for understanding music acts as a judge of consonance and dissonance to show this to one who needs to know. It is more than a little helpful if one has the sounds and quality of the intervals of fifths, fourths, and thirds in his head. When one thinks that he has tuned the strings in fifths by ear, he can test the purity of the tuning by making a slow, full stroke with the bow across all the strings. Does he doubt the purity? If so, he should lay the forefinger up near the beginning of the fingerboard on the string that does not seem to be purely tuned.* If the touching
brings a disagreeable sound, no matter how little, the string
is still too low. If no disagreeableness is present, the string
is either just, or too high.*

Violino.

Braccio.

The common tuning on the viola da gamba is a fifth higher
than on the violon.*

Viola di Gamba.

Violon.

Andere also: .................. Or thus:

The many kinds of tuning I leave to the artists who are
practiced in this.*

What must a beginner observe next in regard to tuning?

This following point: 1. That he hold the viol between
the left thumb
and the ball of the forefinger. He should not hold it too firmly so that he can raise or lower it in case of need.

2. After this, that he place the violin on the left side of the chest. However, the instrument should lean a little downward toward the right. 3. That he hold both arms not against the body, but free from the body, in order to be able to move them easily and to move them above and below each other. 4. The application of the fingers shall take place in a manner that leaves the hand hollow. The fingers shall all be curved at the joints. They shall be pressed down so that the neighboring string is not touched. 5. When a note in a musical piece is set higher on the string of the fifth than the four fingers ordinarily can reach, one must move the hand inside and put the forefinger on a'', instead of the third finger. If notes occur above d''', perhaps up to f'''' or g''''', one must move the hand even further inside and place the forefinger on d'''. The left hand must observe this and perform this duty.*

What is the procedure with the right hand of the beginner?

Above all he must learn to grasp and to hold the bow correctly. This must be done in such a manner that the right thumb presses somewhat the hair next to the frog* so that this hair, well drawn, brings the strings to movement with a long, full stroke. Next, he must grasp and hold the wood of the bow.
between the two front joints of the fingers. The strokes should be in accord with the value and length of the notes. The strokes should be very long, full, and even on the strings. The bow must neither be too near the bridge, nor too far from it. "Coloraturas" and rapid little runs should be made with strokes near the front of the bow, where the bow is light.

What is the stroke on the violin?

The stroke is a straight and even movement of the bow up and down on the strings.

How many kinds of stroke?

Two: A downbow and an upbow.

What is the downbow?

When the bow is drawn down toward the right hand.

What is the upbow?

When the bow is moved up toward the left hand.

How can one know when to use a downbow and when to use an upbow?

The first note that begins a measure and that is not preceded by a rest is always begun with a downbow. Or thus:

When notes which have only one value, such as 2, 4, 6, 8, etc., follow each other, the first is played with a downbow and the second is played with an upbow. This is done as long as these notes continue. When a rest precedes a note and both are of equal value, the note is played with an upbow. When two notes follow a rest and each note possesses half the value of the rest, the first of the two notes is to be
played with a downbow. All dotted notes are to be played with a downbow, particularly if the following note is also of the same value.

No dot or ligature should be bowed. These are only held.

It happens at times that two downbows or two upbows must follow each other immediately.

Examples of downbow and upbow.

Abstrich...............Downbow.
Aufstrich...............Upbow.
In regard to proportions, players of viols do not all have the same opinions about strokes of the bow. Some prefer that in playing three notes of equal value the first note be played always with a downbow, the second with an upbow, and the third a downbow. Others would play the first of the three notes with a downbow and each of the following notes with a separate upbow. Still others want to execute the bowing of three equal note values in succession as if these notes were even notes, as described above. In this case the first of the three notes may be played either with a downbow or an upbow. In my place I will not disdain any of these opinions if the composition is not deformed and the intention of the composer is attained. Nevertheless, it is indeed good and pleasant if the strokes are beautifully co-ordinated with each other.
Concerning Solmization and Belgian "Bocedization."

Although it is not the intention of the present PRINCIPLES of PRACTICAL MUSIC to inform a beginner about solmization, which is peculiarly common and incomplete, I wanted to have occasion and opportunity to say more about it in this Appendix. That which was reported in the eleventh chapter of the FIRST PART will remain, once and for all. Some learners have already laid a satisfactory basis for vocal as well as instrumental music in the seven 'Claves.' However, for these same learners who may want to know more about solmization I do not wish to fail to add a little to their knowledge because of their curiosity.

What is it which is called solmization?*

When the notes of a song are expressed and sung with the musical "voices" instead of the alphabetical 'Claves.'

How many musical "voices" are there?

Of the common ones, according to the scale of Guido, there are six. As: ascending they are ut, re, mi, fa, sol, la, and descending they are la, sol, fa, mi, re, ut. It is supposed that from the hymn,
Guido d'Arezzo took these syllables.*

Are these six enough to climb to the octave?

No. One yet is missing, namely the seventh "voice."

How must one proceed in order for these six to be sufficient?

Here one must make use of mutation and alteration of the "voices." Therefore it happens that certain "voices" are associated with, and are appropriate for, each 'Clave.'

As:

A. la, mi, re.
B. fa, ♮, mi.
C. sol, fa, ut.
To D. la, sol, re.
E. la, mi.
F. fa, ut.
G. sol, re, ut.

How does the mutation take place?*

It is used either ascending, going up, or in descending, going down.
When and how does one use mutation in going up?

One must take into consideration the two scales, major and minor. In the major scale one begins to sing with Ut on c and proceeds according to the order of the "voices" until g sol is reached. When there are two or more 'Claves' to be sung above the g sol, one begins again at g; he sings ut in place of sol and proceeds up to c fa. If the music climbs then above f fa, the c fa must be "mutated" into c ut. In the minor scale one begins to sing with ut on f. He goes upward to c sol. Again if it climbs two or more notes above the c sol, ut must be sung in place of sol.

How is mutation used in going down?

Here one must again be guided by the scales. When, in the major scale, one begins to descend from a la and goes in order down to e mi, he must look further to see whether the music goes below c ut. If he finds that it does, he must necessarily sing e la instead of e mi. In this way the "composite system" is sung and "mutated." When, in the minor scale, one begins to sing with d la and comes down to a mi, he must look to see whether the music goes below f ut. If he finds that it does, a mi must be "mutated" into a la.

Mutation in major scales ascending.

Mutatio in Scala durá ascendendo.

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Mutation in minor scales ascending.*
Mutation in major scales descending.

Mutation in Scala durá Descendendo.

In Scala Molli Descendendo....In minor scales descending.
Remark.*

When one $b$ appears next to a note in either scale as a sign of alteration, mutation cannot occur. Examples are at $f$ in major and at $e$ in minor. Sol remains on $g$ and la remains on $a$ in the major scale. In the minor scale sol remains on $c$ and la remains on $d$. By way of example.

In major scales.

Now we will leave this Guidonian scale in its own worth and place, inasmuch as it is incomplete and very difficult to grasp. In order to make it complete
and easier a seventh "voice," called SI or BI, can be added. This SI was used already many years ago by others, including Heinrich Orgosinus, etc., who placed it in his Neue Singkunst. This was printed in Leipzig in the year 1603. This seventh "voice" is recognised and maintained as a necessity if every 'Clave' is to maintain constantly its one and only suitable "voice." It is also a necessity if the beginner is to be relieved of the wearisome procedure in mutation. Nevertheless the two scales, major and minor, are to be observed.*

In major scale ascending. Descending.

In Scala dura Ascendendo. Descendendo.

In Scala molli Ascendendo.

In Scala molli Ascendendo......In minor scale ascending.

In his Synopsis Musicae Novae, etc., M. Johannes Lippius confirms that this scale is complete and easier to grasp in the following words: The syllables or common musical "voices" are six. They are ut, re, mi, fa, sol, la. By no means do these correspond to the seven letters, nor do they fill the octave. They require mutation, which is terribly difficult to learn to sing. For this reason it must be abrogated today to a great degree.* Even at
this time it is forcibly placed upon the minor scale in common music. A great many cantors do this, but it is useless in the difficult task of a musician. Truly, these six syllables are able to be more suitable for the fewer notes of the hexachord, but they become unsuitable for the greater number of notes for the octave. At this point that briefest, well polished signature of the Belgian will be understood. It is: Bo, ce, di, ga, lo, ma, ni. Bo is placed in C cantus for major. Likewise, bo is placed on F cantus for minor. So much for Lippius.
Since these examples of solmization as well as "Bocedization," are directed toward the regular tones and modes, the question arises: what is to be considered in the transposition of solmization and "Bocedization?"*

This: that one see first of all whether the given composition is transposed major or minor, that is, whether three or more #′s 'cancellata' or three or more ♭′s are found next to the clef sign? Either causes alteration of the musical "voices." For example, ut is sung instead of re or re instead of ut, and so forth. The examples will make this clear:

Transposed solmization.  Regular solmization.
TERMS of MUSIC

Since various terms of music are found today among composers, I have wanted to add, for the sake of beginners, only the most important of these terms, which may be used in vocal and instrumental music. They may be Latin, as well as Italian. I have placed this in alphabetical order as a conclusion to this treatise.

A.

Accord is any harmonic agreement of sound. Then also a total agreement in the tuning of instruments of all kinds.

Adagio, largo, lento, taro: All of these signify a slow meter and a subtle treatment of that which one has before him.

Allegro, vigorous, quick.

Aria is a pleasant melody to be sung. It is also set into movements with viols.
B.

**Balli** or **Balletti** are particular dances of the theater.

**Basis, Bassus, or Basso** is the lowest voice of a composition.

**Basso Continuo, Bassus Generalis, Bassus pro Organo** is a newly invented voice which leads the foundation of the whole piece. Together with the other performers, organists or lutenists, etc., can play very artistically. They do this according to the numerals or figures that are placed above. The inventor of this bass was Ludovicus Viadana.*

**Bassetto** is a high bass.

**Bombardo** is a wind instrument, commonly called **Bommar**.

**Bombardo piccolo** an alto **Bommar**.

**Bombardino**

**Bombardone**, a large bass **Bommar**.

**Breve, a la Breve**, means the same as presto, rapid.

C.

**Capella** is 1. A particular chorus which enters the **Clausulis** at a certain time. Like the **Ripieni**, this contributes to the strength and the splendor of the music. 2. **Capella** is the same as a vocal chorus which is powerfully filled only with human voices. 3. **Capella** is an instrumental chorus, otherwise a chorus of strings. This is composed for a particular concert, and the instruments are placed at a special place in the church. However, when there is a lack
of persons, this can be omitted. 4. Capella di Cornetti & Tromboni, when the capella includes cornetta and trombones.

Citharon is a large zither.

Citharino is a small zither with a cover that is open from below. It is called Citharinichen.

Clavicymbalo or Gravecymbalum is a choir-like, oblong instrument that is shaped like a wing. Some are found with three stops and with means to draw these.

Clausula is the close or coming-together of the voices in a composition, either at the end of a fugue or section, called periodi. This is found much more however at the end of the whole piece and in this case it is called Clausula finalis.

Concerto is 1. The same as the types of each motet or symphony. 2. In regard to species, however, it is the same as Concertatio, which means that the voices compete with, and against, each other.

Corne muti, torti, storti are cromornes.

Cornetto is a black cornett.

Cornettino is a small cornett that is a fourth higher.

Cornetto muto is a straight yellow cornett.

Dialogue is a conversation in singing.

Director Musices is the one who arranges, rules, and directs the music. Such a one is called a cantor.

Director Organicus is an organist.
Echo means a re-sounding, and it is of such a nature that several
notes which were powerfully and brightly expressed are
repeated quietly, softly and with less brilliance.

Echo interveniente, an echo of the piece and its cadences is
made in different places.

F.

Fagotto, Dulciano, Dulcis us; dulce suono, etc., has somewhat
less resonance than a Bommart.

Gran Fagotto is a Fagott which is a fourth low.

Falset-voices is the name for a special art which forces an
instrument higher or lower. As: when a vocalist can no
longer reach the height of a piece with full throat, he
causes his voice to sing falsetto.

Falso bordono occurs in a piece when many syllables or words
are sung under one note. This is mentioned above in
Chapter VII of the FIRST PART.

Favoritto is a choir which is composed of the best vocalists
and singers. Then either one voice alone, perhaps two,
three, or even four voices, sing with an organ. These
compete with each other, as it were, in order to achieve
a particular favor, advantage, and fame, and to attain these
because of the performance.

Fiffaro, Traverso, Fiauto traverso, or Tibia traversa is a
transverse flute or transverse pipe.
Fiauto, Flauto, Tibia is a recorder.

Flauto piccolo is a little flute.

Flageolet is a little flute with four holes in the front and two thumb holes.

F. means Forte, when the voices or instruments are to be heard with loud, powerful sound.

Fuga is a composition in which several voices come from one voice, and one voice always pursues the other, as it were.

G.

Gamma is the third letter of the Greek alphabet. It was brought to music by the ancients. Supposedly this shows that music came from the Greeks to the Latin people. This is no longer used.

H.

Hymnus is a song in which only God is honored and praised.

Intrada, Entree are manifold dances which are customary with prominent gentlemen or also in the processions of comedians.

L.

Lamento is a sonata in all types of beautiful, artistic intervals and Clausulis. In these the affections are moved constantly in a special way.

Largo, lento, slow mensuration or meter.

Liuto, Testudo is a lute.
M.
Mezo pian, not too weak and not too strong.

Motetti are splendid and full-voiced songs for the church.

O.
Organo, an organ. It is used sometimes in place of the word, "Basso Continuo."

Organo picciolo is a positive organ.

P.
P. means piano; it is the same as gentle, still.

Piu piano is yet gentler and quieter.

Pianissimo means the gentlest and the quietest.

Piffaro is a shawm.

Piccolo, picciolo, small.

Presto, rapid.

Pretissimo, the most rapid.

Poco presto, a little fast.

R.
Ripieno is when all voices fall together at the same time with all choirs. The words, Tutti, Omnes, etc., mean the same. This last is used also, however, when only the vocal parts of a piece fall together.
Ritornello is a Sinfonia, with and without vocal parts. It is likewise a certain Clausula which is repeated several times in a concerto.

S.

Sinfonia is when instruments alone, without vocal parts, in 3, 4, 5, or more voices perform a prelude at the beginning of a concerto or perform otherwise between each versicle or section of a concerto.

Sonata a sonando is called this because the canzonas are to be played somewhat faster, but still slowly and seriously with instruments alone and without human voices.

Soprani are the vocal discants.

Sordunen are a special type of pipe.

Spinetta is an instrument which has either a square form or which is pointed on both sides, having a shape almost like a half-moon.

Stromenti Musici are all types of musical instruments.

T.

Tardo, slow.

Theorba is a large bass lute with a long neck.

Tromba, Trombetta, a trumpet.

Trombone, Buccina, Tuba ductilis, a trombone.

Trombone piccolo, a little alto trombone.

Trombone grosso, grando, magiore is a large trombone, a fourth or a fifth lower.

Tutti, Omnes, all together.
Viola. Viola, violin.

Viollno. a discant-violin.

Viola di Braccio or Brazzo is a hand-violin which one holds on the arm. An alto or a tenor can be bowed on it.

Violettea is a small alto-viol da gamba with 6 strings.

Viola di Gamba is a stringed instrument with six strings and frets, as on a lute. It is held between the legs. It is also called Viola Bastarda because all voices of various tunings and types can amazingly be heard on it. This is like a lute.

Violone is a large stringed bass.

That which remains is taught by practice.

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What theory, diminution, accentus are. Page 93.
Chapter III.

About "Coloraturas," how many kinds.

About the tremulo. What and how many.

Gruppo, what and where to use.

Tirata.

Trillo, what it means.

Two kinds.

Passaggi, what they are, two kinds.

Exclamatio, various types.

Chapter IV.

About exercises. Of what does this consist.

Cadences and variations of these through all four main voices.

Ornamentation and passaggi.

Chapter V.

About transposition and what it is.

How many ways it can occur.

Introduction for the beginner on viols.

Which strings on the violin and viola are to be tuned first with the keyboard.

The types of bowing and how they are executed.

Appendix of solmization and Belgian "Bocedization." What and how many kinds of solmization.

Origin of the same.

What is mutation and how does it occur.


Musical terms in Latin or Italian. Page 203 ff.

Praise to the One Trinity and One God.

Jesus, the Beginning and the END.

Errors in Printing.

Page 47.
The last system should have the sign instead of .

Page 49.
The last system should have the clef sign on the lowest line.

Page 70.
In the first system the fifth note of the fourth measure should be e with a b.

Page 122.
In the fifth and sixth systems after the clef sign this meter sign is omitted.

Page 130.
The twelfth note of the third system should be a semifusa.

Page 136.
In the third system the fifth, sixth, seventh, and eighth notes should be .
Page 148.
In the last system the custos should be \( \text{\textcolor{red}{\text{\textbullet}}} \).

Page 149.
First system, likewise \( \text{\textcolor{red}{\text{\textbullet}}} \).

Fourth system, likewise \( \text{\textcolor{red}{\text{\textbullet}}} \).

Page 176.
In the last system another \( \text{\textcolor{red}{\text{\textbullet}}} \) should stand next to
the \( \text{\textcolor{red}{\text{\textbullet}}} \) in the middle of the line \( \text{\textcolor{red}{\text{\textbullet}}} \).

Page 192.
In the last system the last note should be \( \text{\textcolor{red}{\text{\textbullet}}} \).

Page 202.
In the first system the \( \text{\textcolor{red}{\text{\textbullet}}} \) in the middle of the first
line should be \( \text{\textcolor{red}{\text{\textbullet}}} \).

It was not considered necessary to add other more trivial
errors. An example of this is a \( \text{\textcolor{red}{\text{\textbullet}}} \) not directly before its
note on the line, or on the space.
COMMENTARY

Sources for this Commentary are identified in parentheses. The information in each parenthesis includes the page number in the source and the name or an abbreviation of the source. The complete source may be identified in the Bibliography by reference to the List of Names and Abbreviations of Sources, on page 297, which shows the entry to which each name or abbreviation in parenthesis refers in the Bibliography.

The numbers or Roman numerals which appear at the left of the text in the Commentary give the page numbers to which the Commentary relates in the treatise.
"I. N. SS. T." is a Latin inscription which means, "In the Name of the Holy Trinity." Rolf Dammann states that the placing of these letters in treatises or compositions was a common practice, but that it was more than a mere convention in the time of the Baroque. He believes that it represented a sincere belief by the authors and composers that they were placed by God into a world that was made by God and that the purpose of their existence was to please God. (Dammann, p. 461). Dammann cites statements from several sources to support his opinion. Two of the writers from whom he quotes are Johann Kuhnau (Der Musikalische Quack-Salber, Dresden, 1700) and Andreas Werckmeister (Harmonologia musica, Frankfurt and Leipzig, 1702), both of whom were contemporary with Falck. Other such inscriptions appear later in this treatise.

Preussner says that the mention of instruments in the title of this treatise is significant because it shows the growing importance of learning to play instruments in the Gymnasien of the time (Preussner, p. 444).

Mich-Richey apparently reprinted the Idea boni cantoris ... in 1703. No other information about such a printing is available. The copy that was available to this translator must have come from the printing of 1703, since it bears this date.
Mich-Richey may refer to Michael Richey who was active in music about 1700 in northern Germany (Zedler, Band 31, column 1307). There is no evidence, though, that Michael Richey spent time in Nürnberg or Rothenburg. From the way that Mich-Richey appears in the treatise it is possible that this was written by hand. That could mean, then, that it is the signature of the one who, in 1703, owned the copy that is now in the Staatsbibliothek in Munich.

iii. Michael Buliobski de Duliz is spelled in different ways. Buliobski appears also as "Buliowski," "Bulyowsky," "Buliovsky," and "Bulyovszki." Duliz can also be "Dulicz," or "Dulycz." The dates of his life are not yet determined. Fétis wrote that Buliobski was born in the middle of the seventeenth century and that he was still living in 1712 (Fétis, Vol. 2, p. 109). Buliobski was born at Duliz in Hungary, but he spent most of his life in Germany. He was active as an organist in Strassbourg and as a teacher in Durlach, Pforzheim, Oehringen, and Stuttgart. As a writer, Buliobski dealt with science, literature, and music. The work to which Falck refers is probably the Brevis de emendatione organi musica tractatio, seu Kurtze Vorstellung von Verbesserung des Orgelwerks. This was published in Strassbourg in 1680. It is possible that Falck had personal contact with Buliobski in Strassbourg.
If they did not actually meet, it is very likely that Falck learned something of Buliobski's work in that city.

Another treatise by Buliobski may have influenced Falck. This is called *Tastatura Quinque formis Panharmonico-Metathetica*. It appeared in Durlach in 1711 and consists of a short account of Buliobski's studies of a musical instrument which he had had constructed. This instrument had five keyboards. These keyboards were movable and superposed. The purpose of so many keyboards was to avoid "inconveniences" in the division of the musical scale and still to avoid temperament (Fétis, Vol. 2, p. 110). In the treatise Buliobski does not reveal anything about his tuning of the keyboards. On page 24 of *Idea boni cantoris* . . . Falck uses the term "Super-semitones." This may be a reference to keys on Buliobski's keyboards.

Although the *Tastatura* . . . did not appear formally until 1711, it is not impossible that some of the content of the work was known much earlier, even at the time that Falck was writing the *Idea boni cantoris* . . . .

iv. Schünemann uses quotations from this page as a part of other evidence which he offers to show that conditions were actually as Falck describes them here (Schünemann, pp. 157, 158).
v. Schünemann states that during the time of Falck a loosening of the former close connection between music and the church had begun and that these statements by Falck were intended to counteract the trend (Schünemann, p. 159).

Gregory the Great refers to Pope Gregory, whose papacy lasted from 590-604.

Ambrosius refers to St. Ambrose, Bishop of Milan. He lived from 333 to 397, according to Albert Seay (Seay, p. 43).

The papacy of Damasus lasted from 366 to 384 (Hughes, Vol. II, p. 95).

vi. The name, Kircher, probably refers to Athanasius Kircher (1602-1680). Kircher was born at Geysen, Germany, and he was one of the most educated Jesuits of the seventeenth century, according to Fétis (Fétis, Vol. 5, p. 35). Of the many works of Kircher the most famous is Musurgia Universalis, published in 1650 in Rome.

Germ. is the title of a work by Kircher, but the exact work has not been definitely determined. In 1667 a work called China monumentis by Kircher was published. A copy of this work is found in the Louisiana State University Library. In the back of China monumentis there is a list of Kircher's writings up to that time. No title includes the word Germ. Zedler gives a rather extensive listing of the titles of treatises by Kircher,
but there is no title with Germ. in it (Zedler, Band 15, col. 755-758). Zedler does say, however, that there are some other writings by Kircher.

In 1662 a translation of part of the Musurgia Universalis was published at Hall, in Swabia. This translation was made by Andreas Hirsch (MGG, Band 7, col. 938). Germ. is probably an abbreviation for a Latin term, Germanicum, which means "in German." It is highly possible that Falck uses Germ. to refer to this translation by Hirsch.

The term "broken" probably refers to treatment of a fragment, or fragments, of a melody rather than the whole melody.

ix. From the words, "You Kings . . . " up to " . . . the name of the Lord . . . ," Falck's text follows very closely the eleventh, twelfth, and part of the thirteenth verses of Psalm 148 from the translation of the Bible by Martin Luther. The rest of the paragraph is a statement of Falck's understanding of the meaning of the whole psalm. In particular, verses nine and twenty-three of this sixteenth chapter of First Chronicles in the translation of the Bible by Martin Luther call for singing and playing. The occasion was the celebration of the return of the ark to the tent which had been prepared for it by King David. Verse four tells of the establishment of a choir.
Falck's statement that man's first duty with music was to honor God was related to a commonly held belief during the seventeenth century that man is "a musical instrument" upon which God plays. Dammann offers quotations from various writings in the Baroque to show this belief (Dammann, pp. 416-418, 421). An example from Cherubinischen Wandersmann, 1656, by Angelus Silesius states, "The spiritual organ: God is an organist, we are the organ, His Spirit blows into each and gives strength to the tone."

The music of the Baroque was music that stirred the emotions. The new expression, "Musica pathetica," did not distinguish one category or style from another. Instead, it ranged above all styles and controlled them. "Musica pathetica," an expression from Letin, was used to characterize the fundamental nature of music in the Baroque. "Music of affects" was, then, not a style. It had the character of "program music." With this, conditions of extreme excitement in man were typified musically. A man of the Baroque was supposed to react spontaneously and with his senses. He was moved into a state of excitation by the musical affect that was presented (Dammann, pp. 221-224).

These statements seem to be based on writings of Luther. In a letter to Ludwig Senfl on October 4, 1530, Luther wrote,
One of the most beautiful and splendid gifts of God is music, which is the enemy of Satan. It is the greatest comfort for a sorrowful man. Music satisfies the heart. It is a disciplinarian that soothes the spirit of people. I have always loved music. Whoever can perform music is a person of good character. It is a beautiful, splendid gift of God and next to theology. I would not like to be deprived of the small knowledge that I have about music. Youth should always acquaint itself with this art, because it makes very excellent people (Preussner, p. 408).

The beliefs regarding that which music could accomplish were even carried over into the time of teaching. Music classes nearly always took place from 12:00 to 1:00 in the day. This was thought to be good for digestion. Loud reading and loud singing were considered by physicians also to be good for digestion (Schünemann, pp. 93, 94).

Until after 1700 the writings of ancient Greeks and Romans, as well as the Old Testament and New Testament, were used as testimony to musical affects (Dammann, p. 397).

Throughout the seventeenth century there was disagreement about whether music was a science or an art. As an "art" it would be free of control by the church. As a science it was based on older arithmetic, geometry, and astronomy. In the Gymnasiem music generally remained a science (Schünemann, p. 168). It is this position that Falck seems to take here. Sigfried Harnisch in Artis Musicae delineatio (1608) treats the matter in detail but does not take a stand (Schünemann, p. 168).
Fétis says that Johann Andreas Herbst (1588-1666) was born in Nürnberg. Herbst was active as a Kapellmeister, mostly in Nürnberg and Frankfurt. Besides being a Kapellmeister, Herbst was the author of several treatises on music. At Nürnberg in 1643 Jeremiae Dümler published Musica poetica . . . by Herbst. This treatise consists of instructions about how to compose. The work is divided into twelve chapters in which the following subjects are treated: syncopation, harmony, modes, conclusion of phrases, the form of musical pieces, conduct of melodies, fugues, and rests (Fétis, Vol. 3, pp. 300-301).

According to Fétis, David Funccius Bohemus was born about 1630 in Reichenbach, Bohemia (Fétis, Vol. 3, p. 354). The knowledge that he came from Bohemia seems to be based on this passage here in which Falck adds "Bohemus" to the name. The name sometimes appears as Funck, Funk, or Func. Eitner states that Funccius died shortly after 1690, near Arnstadt (Eitner, Vol. 3, p. 101). Eitner also says that there is only one treatise that may be attributed to Funccius. It is called: De Proportione musica veterum et nostra disputat., published at Jena in 1673. On the other hand, Fétis says that there is one treatise bearing Funccius' name as author, but he gives the name Compendium Musices for it. There is no place or date of publication. It must be one of these to which Falck refers (Fétis, Vol. 3, p. 354).
Funccius was a capable player of several instruments, including the violin. He was also a composer of church music, and he knew a great deal about jurisprudence, science, and poetry. At one time Funccius was cantor at the church in Reichenbach. Later, in 1670, he became secretary to the court of East Frisia. In this capacity he accompanied members of the court to Italy (Fétis, Vol. 3, p. 354).

Here "a prelude to heavenly songs" is mentioned. Other writers in the seventeenth century made similar statements. In the Nürnberger Orgelpredigt of 1691 Conrad Feuerlein said, "Musical praise here is already a foretaste of such praise in heaven, a prelude to that, as it were" (Dammann, p. 452). In the Polyhymnia Caduceatrix of 1619 Michael Praetorius made this statement, "In heaven we all, lord as well as servant, must make music . . . stand before the seat of the Lamb, and constantly maintain a choir . . . on earth let us learn the art which we will need in heaven" (Dammann, p. 452).

Falck mentions the names of ancients here. Such a practice was customary in his time, as was pointed out in the commentary to page x.

The "highly trained Roman" is Cicero.

At the reference to Mich. Buliobski the letters "S. I." probably stand for siehe ibidem, which means "see in the same place."
AEmulis is probably a varied spelling of Aemilius, who was a grammarian and commentator on the works of Vergil. Aemilius is sometimes called Aemilius Asper. He lived perhaps in the second part of the second century A.D. (Tomsin, p. 22).

Zoilis is probably the same as Zoilus, a severe Greek critic and grammarian who in ancient times attacked the poems of Homer in a petty and malicious manner (Georges, col. 3573). Zoilus was called the "scourge of Homer." He lived in the fourth century B.C. (Webster's Biographical Dictionary, p. 1619).

I. N. J. is the Latin abbreviation for "in the name of Jesus." The commentary for the title page discusses this type of inscription.

(Tit:) seems to refer to the name and title of the pastor. "Tit." is probably an abbreviation for the German word Titel or the Latin titulus. Kirchmajer lived from 1641 to 1706.

Gymnasien is the plural of the German word Gymnasium which means a school that stresses classical subjects (Cassell's, p. 211).

Eusebius of Caesarea (c. 260-c. 340) was a bishop and scholar. His ecclesiastical history is the chief source for history of the church up to 324. He was associated with the Emperor Constantine, and, after Constantine's death in 337, Eusebius wrote a
biography of the emperor (Encyclopaedia Britannica, Vol. 8, p. 892). It is to this *Vita Constantini* that Falck refers.

Other writers of Falck's time mentioned that Charles the Great and other emperors sang with choirs. Two are Hector Mithobius in *Gründliche Gewissens-
Belehrung* (Jena, 1665) and Hieronymus Gradenthaler in *Horologium Musicum* (Nürnberg, 1687).

Philip Melancthon (1497-1560) was a German theologian, reformer, and educator. He was widely educated in the Greek classics and Hebrew Scriptures. His fame reached as far as England. As a writer and critic he was one of the most influential personages in the field of theology in Germany during the sixteenth century (Encyclopaedia Britannica, Vol. 15, pp. 120-121).

Melancthon encouraged the performance of music, the teaching of practical music, and the abandonment of medieval speculation about music (Schünemann, p. 87). The practice of explaining a precept and following this with an example is one of the bases of Melancthon's method for teaching (Schünemann, p. 114). This practice is used by Falck in the *Idea boni cantoris* . . . .

*Chron.* refers either to Melancthon's Chronicorum, Part I, of 1558, or Part II, of 1560.

xxiii. *(S. T.)* is an abbreviation for *sine tempore*. It means "at the time announced."
Reference is made here to *Idea boni Organoedi* and *Idea boni Melothetae*. It seems that Kirchmajer was aware that these two treatises had been written, but there is no record that either was ever published and no copy of either is presently known.

xxiv. Solmization and "Bocedization" are discussed by Falck in the Appendix to the treatise. This receives attention in the commentary for the Appendix. 'Clave' is discussed in the commentary for page 3.

xxv. "Figural music" was a term that was sometimes used to distinguish music with parts for more than one voice from "choral music," which had only one melody to be performed by all participants (Schmidt, p. 37). Also "figural music" often refers to measured music, while "choral music" frequently signifies music that is not rhythmically measured.

xxvi. Johann Crüger in *Musicae practicae* (1660) calls music an ornament of an educated man.

The Scythians were nomadic tribes of northern Europe and Asia. Cicero wrote about them in the first century B.C. It must be a king of these Scythians to whom Kirchmajer alludes.

xxix. The letters "U. J. D." are abbreviations for *universa jurisdictic delegata*. This expression means that one has been empowered by a regular judge to act...
for the judge in any matter. Johann Georg Albrecht must have been so empowered.

"Reip. Patriae Consul." is a title using Latin terminology. "Reip." means "republican," "Patriae" refers to the fatherland or native land, and "Consul." is an abbreviation for Consulent. A Consulent was an advisor about legal affairs. Albrecht was then an advisor for legal matters to the republican fatherland. In this case the republican fatherland was Rothenburg.

Georg Falck, the Younger, was the son of the author of Idea boni cantoris . . . . No dates of his life are available. The "Past. Kūnh." following his name means "Pastor at Königsberg." Zedler says that Georg Falck the Younger, was Pastor at Königsberg in Prussia for more than fifty-four years (Zedler, Band 9, col. 129).

Johann Bernhard Falck was another son of Georg Falck, the Elder. The title "Cantor Designate" shows that he had already been chosen to assume some of his father's duties at a later time. In fact, between 1690 and 1699 Bernhard did become one of the directors of the cantorate at St. Jakob's Church in Rothenburg. He shared duties with Christoph Anschütz (Schmidt, p. 117). In 1701 Bernhard Falck added an appendix of thirty-one songs to his father's songbook, Andacht-erweckenden Seelen-Cymbeln, of 1672 (Schmidt, p. 87).
1. A discussion of musical affects is found in the commentary for page x. Schünemann says that Falck's mention of the word *harmony* to brighten or sadden is unusual for the time in this type of treatise (Schünemann, p. 175).

Dammann maintains that a peculiarly German trait of dividing music into three kinds developed in the sixteenth century (Dammann, p. 15). He says that this is based on Aristotle. It is to be noted that Andreas Werckmeister divided music into only two kinds, theoretical and practical, in his *Musicae mathematicae Hodegus* of 1686 (Dammann, p. 15). This may be based on the two-part division of music by many Italian writers during the sixteenth and seventeenth centuries (Dammann, p. 16).

2. The concept of dividing "Practical Music" into two kinds is consistent with Werckmeister in *Musicae mathematicae Hodegus* (Dammann, p. 15). In this division "choral" usually meant that there was one melody to be sung by all participants (see commentary for page xxv). The pitches of the melodies were given in many of the older songbooks with notes that were all alike. These notes therefore did not represent a definite rhythmic value. During the early part of the seventeenth century the interest in songs with several vocal parts grew. Arrangements of chorales in three and four parts increased in number. Such arrangements required notes with definite
rhythmic value. For this reason the notational system that is still in use today was gradually adopted for these German chorales. In Rothenburg this change of notation was brought about by Erasmus Widmann, cantor from 1613 to 1634. He used the terms Choralnoten for the older notation and Figuralnoten for the newer notation (Schmidt, p. 47). The term Figura is given by Johann Walther to any sign that has an explicit meaning in music (Walther, p. 244).

3. 'Clave' is a term based on the Latin word for "key." It shows, perhaps, a relationship between the choice of letter names for musical pitches and the keys of the keyboard. Johann Walther gives the name of Glareanus who used the term in his Dodecachordon (Walther, p. 169). In a translation of the Dodecachordon, Volume I, into English, Clement Miller retains the term 'Clave' in the translation (Miller, p. 42). 'Clave' was not only used in treatises, but also in instructions that were given by school authorities for teaching (Schünemann, pp. 88, 175). An example occurs in the directions for teaching at Braunschweig in 1528. The translation of this treatise will retain the term 'Clave,' because it was common musical terminology in Germany at the time that the treatise was written and there is no English term that is quite adequate.
4. Brossard says that a scale is that which one calls the six syllables of the Guidonian hexachord, because it by nature represents one of several scales by means of which the voice rises and falls by step (Brossard, p. 101).

Falck uses the term "scale" to mean any arrangement of pitches moving stepwise, not necessarily in the sense of the major or minor scale as it was later used.

"Major" refers to the fact that the third above the fundamental tone is natural and not flat, that is, that B Natural is used instead of B Flat.

In the original treatise the musical examples are not numbered in any way; therefore, they are not numbered in this translation.

6. "Minor" means that B Flat is used as an essential tone in the progression of steps.

8. Falck's mention of nature in this regard seems to have been one of the basic tenets of art in the Baroque. Dammann quotes from Werckmeister's Musicae mathematicae Hodegus, Chapter IV, in which Werckmeister says,

Everything that rests on good order and that can be understood by the mind is pleasant to an intelligent man. Nothing more orderly or more exact can be presented to our senses than that which takes its beginning from the order of nature and does not stray too far from this order (Dammann, pp. 30-31).

The musician of the German Baroque constantly recognized the Creator's goal of order in nature (Dammann, p. 31). Man saw that music as art, as doctrine,
as science is a mirror of nature. Nature is a creation of God. It is His work of art. The rational order of nature is given by God.

Any work which was created by a musician was supposed to be an image of the order in nature. The specifically rational aspect or viewpoint of nature was considered to be "natural" in the German Baroque (Dammann, p. 29). The order recognized in the "greater" world, the macrocosm, became a principal of structure in art (Dammann, p. 30).

9. Brossard gives this definition of quadrato:
It is an epithet which one gives to B flat when it is raised to B natural with the sign $\sharp$ (Brossard, p. 87). Its effect is to place tones altered by a sharp or flat back into their natural position. Therefore, a quadrato raises by a semitone a note that was lowered by a flat and it lowers by a semitone a note that has been raised by a sharp (Brossard, p. 87). It may be noted that a flat was frequently used to lower any pitch by a half step.

Falck seems to derive the cancellato from cancellatio, which, according to Zedler was represented by an X and was used to cross out any written text that was to be disregarded (Zedler, Band 5, col. 514). Cancellato is the past participle of the Italian verb cancellare. Neither Brossard in his Dictionnaire de musique nor Walther in his Lexikon has an entry for
this term. Since Falck indicated on the title page that his information was "collected from various renowned musicians," he must have acquired this term from one of these, but the source is not clear. Koch says that \# was sometimes called a "b cancellatum" (Koch, col. 1679).

The German terminology for names of pitches will be retained in this translation. The relationship between the text and the examples is clearer than would be a translation into English terminology. The following table contains pitches used in this treatise.

<table>
<thead>
<tr>
<th>German</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>A, a</td>
<td>A, a</td>
</tr>
<tr>
<td>B, b (be)</td>
<td>B flat</td>
</tr>
<tr>
<td>C, c (ce)</td>
<td>C, c</td>
</tr>
<tr>
<td>D, d (de)</td>
<td>D, d</td>
</tr>
<tr>
<td>E, e</td>
<td>E, e</td>
</tr>
<tr>
<td>F, f (ef)</td>
<td>F, f</td>
</tr>
<tr>
<td>G, g (ge)</td>
<td>G, g</td>
</tr>
<tr>
<td>H, h</td>
<td>B, b</td>
</tr>
<tr>
<td>Bis</td>
<td>B</td>
</tr>
<tr>
<td>His</td>
<td>B sharp</td>
</tr>
<tr>
<td>Cis</td>
<td>C sharp</td>
</tr>
<tr>
<td>Dis</td>
<td>D sharp</td>
</tr>
<tr>
<td>Fis</td>
<td>F sharp</td>
</tr>
<tr>
<td>Gis</td>
<td>G sharp</td>
</tr>
<tr>
<td>Es</td>
<td>E sharp (This is the opposite of modern German in which Es is E flat.)</td>
</tr>
</tbody>
</table>

Minor semitones are discussed in the commentary for page 13.

11. A\#'s are found in some of the pieces contained in the Fitzwilliam Virginal Book from the early part of the seventeenth century (Barbour, p. 190). Pieces by John Bull, Giles Farnaby, William Tisdall, and Jehan Oystermayre contain A\#'s. The piece by Oystermayre
is a Galiarda which begins and ends with a G major triad (Maitland and Squire, Vol. II, p. 405).

Barbour says that one of Frescobaldi's works for keyboard contains an A# (Barbour, p. 191).

In regard to E#, Barbour found such a note in the fourth Priamell in Hans Judenkunig's Ain schone kunstliche Unterweisung of 1523. These pieces are for lute (Barbour, p. 187). This was confirmed by this translator (DTOe, Band 37, p. 4).

Barbour found the signs of alteration in Johann J. Froberger's compositions for keyboard to include both Gb and E# (Barbour, p. 192). Froberger lived from 1616 to 1667.

12. B# is found in the works for keyboard by Johann Pachelbel (Barbour, p. 192). Pachelbel even used Fb and Db. His dates are 1653 to 1706.

13. It would seem from Falck's statement that  is used only for 'bis' or 'h' and # is used for all other sharps. This may be compared with the definition given by Brossard (see commentary for page 9).

Some writers before Falck distinguished between "major" and "minor" semitones. One of these was Michael Praetorius in Syntagma Musicum of 1619 (Grove's Dictionary, Vol. IV, p. 521). Pier Francesco Tosi said in his Observations on the Florid Song (Bologna, 1723) that the most conspicuous authors disagree about the sizes of these intervals (Tosi, p. 36). Therefore, it seems
that one has to judge from the context to determine the author's meaning in older writings (Grove's Dictionary, Vol. IV, p. 521).

15. Thomas Morley agrees with these clefs, although he also calls the flat sign a clef (Morley, p. 12).

Schünemann says that some German treatises of the seventeenth century list five clef signs. These include the three given here by Falck and one for Great G and d" (Schünemann, p. 105). These clefs are not described by Schünemann, however.

17. Except for the note B Flat all other flat signs are used to indicate that the preceding # is cancelled.

18. See the commentary for pages 187 and 188.

20. Falck's discussion of all the intervals from the third through the sixth presents some difficulty. When Falck speaks of semitones or whole tones it is not always clear whether he is referring to the names of pitches, as given on page 9, or to actual intervals between pitches. Sometimes he describes an interval by what is contained between the two pitches. At other times he says simply that an interval "consists of . . . ." Various combinations of these may be required to reconcile Falck's explanation of any specific interval. In addition, some assumptions may be necessary. For example, in calculating the major sixth it may be necessary to omit any consideration of the lower note.
of the interval in order to understand Falck's explanation.

Another possibility also is that Falck considered E to F Sharp and F to G as two whole tones. Such an assumption would aid in understanding his explanation of the perfect fifth.

It is the opinion of this translator that Falck's definitions were developed from his understanding of one specific example of each interval, as, for instance, the major third from C to E. The other musical examples of major thirds are then mere transpositions of the original interval. An indication of this is found in the major third E to G Sharp. This interval does not fit Falck's description of the major third quite so well as does the major third C to E.

21. In discussing the major thirds above 'cis,' 'fis,' and 'gis' Falck seems to give pure thirds. Pure thirds are found in the meantone tuning discussed in the commentary for page 24, but these particular thirds did not often occur. On page 24 he says that for a major third 'cis' is played with f, 'fis' with b, and 'gis' with c, among others, but he indicates that these are not pure.

22. In the second system the first measure has c 'dis' c for a minor third. For a discussion of this see page 24 and the commentary for page 24.

24. The statements on this page seem to indicate that Falck is basing his instruction on keyboards of
organs that use some form of meantone tuning. J. Murray Barbour says that organs in the middle of the seventeenth century usually were tuned according to some meantone system (Barbour, p. 191). This particular meantone system was usually based on a series of fifths that were reduced from a pure fifth by about one-fourth of a syntonic comma. A syntonic comma is formed on a ratio of 81:80. The series of fifths most often used were: E Flat, B Flat, F, C, G, D, A, E, B, F Sharp, C Sharp, G Sharp; B Flat, F, C, G, D, A, E, B, F Sharp, C Sharp, G Sharp, D Sharp; or A Flat, E Flat, B Flat, F, C, G, D, A, E, B, F Sharp, C Sharp. A fourth series was F, C, G, D, A, E, B, F Sharp, C Sharp, G Sharp, D Sharp, A Sharp. The first three of these series are listed by Murray Barbour (Barbour, p. 191). The fourth series is given in Grove's Dictionary of Music and Musicians (Grove's Dictionary, Vol. VIII, p. 379). All the names of pitches given in the examples on pages 17 through 23 fit into the schemes of the third or fourth series. The notes themselves vary. For example, on the first system of page 18 'dis' and 'd' are written differently at the beginning of the system from the way they are written at the end of the system.

In this reference to Bullowski, Falck must have had in mind the Brevis de emendatione organi (see commentary for page iii). It would seem that
with the five keyboards proposed by Buliowski, and described by Fétis as being constructed so as to avoid the "inconveniences" of dividing the scale as well as temperament, there might be several divisions of a tone. In this case there might be a necessity for "Super-semitones."

As early as 1606 an archicembalum was constructed by a Venetian, Vito Trasuntino (Grove's Dictionary, Vol. IV, p. 102). This instrument could be, and perhaps was, tuned so that the octave was divided into thirty-one parts. The instrument became associated with Christian Huygens (1629-1695), because he calculated it accurately. The instrument had four rows of keys and thirty-one keys in the octave.

Among many other divisions of the octave into numbers other than twelve, there is the keyboard of an organ discussed by Mersenne in his Harmonie Universelle (Mersenne, Vol. 3, Book 6, p. 357). On this keyboard there are thirty-two notes in the octave.

In his Syntagma Musicum, Vol. II of 1619, Michael Praetorius describes a universal harpsichord, called also a clavicymbalum, which had nineteen notes to the octave (Praetorius, Band XIII, pp. 74-78). It had been constructed about thirty years before in Vienna (Grove's Dictionary, Vol. VIII, p. 382). In tuning, a pure C Sharp is lower than a pure D Flat, a pure D Sharp is lower than a
Such a division is also found between F Sharp and G Flat, G Sharp and A Flat, as well as A Sharp and B Flat. A division could also be made between E F and B C. Altogether this would make the following series: C, C Sharp, D Flat, D, D Sharp, E Flat, E, E2, F, F Sharp, G Flat, G, G Sharp, A Flat, A, A Sharp, B Flat, B, B2. Here are nineteen parts to the octave. It is probably such a division that Praetorius used in the clavicymbalum (Grove's Dictionary, Vol. VIII, p. 382). These E2's and B2's may be the 'Super-semitones' mentioned by Falck. In saying that the "smaller semitones are usually missing" Falck meant that there were not many instruments which possessed such semitones.

As he says, there were not many keyboards that had divided keys to show the difference between such pitches as F Sharp and G Flat. Falck recommends such keys strongly. There were at least a few instances of divided keys, however. Peter Williams says that Italy had its share not only by 1600, but also during the previous century and a half (Williams, p. 221). The organ at San Lorenzo in Lucca had E Flat/D Sharp and G Sharp/A Flat as early as 1480. An organ builder whose work may have been familiar to Falck was Gottfried Fritzsche (1578-1638). Fritzsche worked together with Michael Praetorius and Heinrich Schütz in central Germany. After 1619 he built many organs in northern Germany. He is considered the creator of the north
German organ with five manuals (MGG, Band 4, col. 294).

In order to avoid the difficulties of temperament he
sometimes built divided keys for D Sharp/E Flat and
G Sharp/A Flat. In Hamburg the Jakobkirche had an organ
whose Rückpositiv even had a broken key for A Sharp/
B Flat. This was probably constructed by Gottfried
Fritzsche in the first part of the seventeenth century
(Williams, p. 105).

Falck's statement here about the use of tremulo
or a mordent is interesting because it is concerned
with the practical matter of the sound of the pitch.
In the SECOND PART he discusses the tremulo and mordent
in connection with affects. Commentary on these appears
in that section.

25. The numbers and signs of alteration above the
notes in the bass clef on the third system are figured
bass. Figured bass occurs frequently throughout the
rest of the treatise.

26. A major fourth consists of two whole tones and
two semitones between two notes. An example is c to f.
D and e are the two whole tones, 'cis' and 'dis' are
the two semitones. These all occur between c and f.
In the case of 'cis' to 'fis,' however, there are three
whole tones—d, e, f—and only one semitone, 'dis.'
This is another instance of transposition of an interval
whose description does not quite fit the transposition.
32. In saying "a major semitone below the upper octave" Falck means that the upper note of the seventh is below the upper note of the octave.

36. The first paragraph of this page shows that a sharp or a flat was used to raise or to lower a pitch by a half step. These signs did not always represent a specific pitch. At the top of page 17 the note for F has a flat in front of it. This flat was placed there because the preceding note was an F with a sharp before it. In the top line of page 18, 'dis' occurs once as a note that has a sharp and once as a note that has a flat before it. In the fourth measure of the top line of page 25 the note G appears as an F with a sharp before it. Since F is already sharp from the key signature, the sharp before this note raises the F sharp one more half step so that it becomes G.

38. Walther agrees with Falck's definition of major cantus. In addition Walther calls the major cantus with sharps in the key signature cantus artificialiter durus (Walther, p. 137). He calls any music that has any flats or sharps in the key signature cantus transpositus, because he says that it is a movement from the "natural" pitch (without sharps or flats) to another pitch (Walther, p. 138).

39. In Koch's Lexikon it is stated that any key signature other than one B Flat was not common in the second half of the seventeenth century (Koch, col. 1733).
Any melody with one flat was called cantus be mollis. A melody with no sharps or flats was called cantus be duri. It is of interest to note that Koch credits Michael Praetorius (1571-1621) with being the first to use an F Sharp in the key signature (Koch, col. 1734). Gradually C Sharp and E Flat came into use, but it was not until the first quarter of the eighteenth century that one could transpose to keys which required more sharps or flats, such as E Major or F Minor (Koch, col. 1734).

Falck says that the examples in the last system on page 39 are "rare." More will be said about this in the commentary for page 86.

The # in the first line and the b at the end of the second line of the first paragraph are intended to be plural, not a double sharp and a double flat.

Falck has already used the term 'note' several times, but here he seems to distinguish between 'note' as a sign for duration and 'Clave' as a sign of pitch. Brossard's definition of a note says that any sign used in music in general is called a note, but that in particular a note shows the pitch (Brossard, p. 64). Walther agrees with Brossard's definition of the general meaning of 'note,' but he adds that the particular meaning for note includes not only pitch but value (Walther, p. 445). It would seem by the time of
Walther's *Lexikon*, 1732, the term 'note' had acquired the meaning that 'Clave' formerly had. In the second chapter of *Musica figuralis Deutsch* (1528) Martin Agricola implies in 'note' the same meaning that Falck implies here.

42. Brossard's explanation of the ligature agrees with Falck (Brossard, p. 39). His explanations of the note values also agree with those of Falck. These are the *maxima* (Brossard, p. 43), the *longa* (Brossard, p. 41), the *brevis* (Brossard, p. 8), the *semibrevis* (Brossard, p. 104), and the *minima* (Brossard, p. 44).

43. Falck also agrees with Brossard's definition of note values on this page. These are the *semiminima* (Brossard, p. 104), the *fusa* (Brossard, p. 29), and the *semifusa* (Brossard, p. 104). The *subsemifusa* is not listed in Brossard's *Dictionnaire de musique*. The same note, however, is called a *Bis-Chroma* in a table of notes by Brossard (Brossard, p. 65). Brossard's table corresponds to the one presented here by Falck. *Subsemifusa* is found in Koch's *Lexikon* (Koch, col. 1456), but by this time, 1802, the word meant sixteenth note and was considered to be "Latin," that is, not common in German usage.

Brossard also says that ligatures are used only with *breves* and that they may be used when one syllable is to be sung on several notes (Brossard, p. 39).
Adam Gumpelzheimer lived from 1560 to 1625, according to Fétis (Fétis, Vol. 4, p. 162). He was employed for a while as a musician at the court of the Duke of Württemberg and in 1581 he became cantor at St. Anna in Augsburg (Eitner, Vol. IV, p. 425). Gumpelzheimer was an active composer who wrote in the best style of the sixteenth century (Eitner, Vol. IV, p. 425). Besides his compositions he wrote a treatise for use in instruction of practical music. It was called Compendium musicae and the first edition was published in Augsburg in 1591. The twelfth edition was printed in Augsburg in 1675. The popularity of this treatise made it very likely that Falck was well acquainted with it.

Schünemann give Gumpelzheimer's rules for ligatures (Schünemann, pp. 108, 109). The table below lists these rules.

First Notes of Ligatures

1. The first note is a longa if it has no stem and the following note descends.

2. The first note is a breve if it has no stem and the following note ascends.

3. The first note is a breve if it has a stem descending at the left.

4. The first note and the next note are semibreves if the first note has a stem ascending at the left.

Middle Notes of Ligatures

1. All middle notes are breves except when the first note of the ligature has a stem ascending at the left.
Final Notes of Ligatures

1. Every final note that ascends is a breve.
2. Every final note that descends is a longa.
3. A final note in oblique form is a breve.

In the resolution of the example for "The Second Rule" on page 44 the second note of each ligature should be resolved as a longa.

Falck's first rule is based on the fourth rule in Gumpelzheimer's discussion of the first notes of ligatures. Falck's second rule is related to Gumpelzheimer's third rule in the same group. Falck's third rule seems to be based on Gumpelzheimer's second rule in the third group. Falck's fourth rule is again based on Gumpelzheimer's fourth rule in the first group.

Falck's fifth rule is not given by Gumpelzheimer. However, it is confirmed by Brossard in an example (Brossard, p. 39).

Schünemann says that most treatises on "practical music" in Germany give ligatures and resolutions for only those that would be used often (Schünemann, p. 110). This was done from the sixteenth century. An example is the Compendiolum (1548) by Heinrich Faber.

Walther corroborates this meaning of 'falso bordono' (Walther, p. 239). In fact, he cites Falck as one of his sources. Walther does not attribute this meaning solely to the Italians, however. Brossard
says that this meaning for 'falso bordono' is also possible, but he too does not associate it with the Italians (Brossard, p. 25). It is likely that Falck only intends to say that the term itself is from the Italian language.

46. Brossard agrees with Falck's first statement about the dot (Brossard, p. 25). He also says that this type of dot was used by ancient as well as contemporary composers.

Grove's Dictionary of Music says that the dot behind a note did not always have a specific value in the seventeenth century, but that it was often left to the discretion of the performer to interpret the dotted note in accord with convention (Grove's Dictionary, Vol. II, p. 744). The Harvard Dictionary of Music states that practically all theoretical books that were written from approximately 1680 to 1750 declare that the dot behind a note indicated a prolongation of undetermined value that depended on the character of the piece, the rhythm, the tempo, etc. (Harvard Dictionary, p. 242). Falck's statement here seems to show that he felt that this type of dotted note should be interpreted in one specific way.

47. Falck's text in German uses the past participle of the verb schleifen to describe the manner of playing the notes as slides. The word schleifen appears in
Koch's *Lexikon* (Koch, col. 1298). It means that different notes, usually two or three, are performed consecutively without any separation between them. In singing, for example, the notes are performed without any interruption of the breath. The noun *Schleifer* is also given by Koch (Koch, col. 1300).

Falck speaks of the *slide* as if it were very common. The *Harvard Dictionary of Music* also says that the *Schleifer* was very common during the seventeenth and eighteenth centuries, yet neither Walther in his *Lexikon* nor Brossard in his *Dictionnaire* gives an entry for this term (*Harvard Dictionary*, p. 45).

Michael Praetorius in *Syntagma Musicum* of 1619 mentions this ornament, as does Christopher Simpson in the *Division Viol* of 1659 (Simpson, p. 11). In his *Lessons* of 1696 Henry Purcell calls the ornament a slur (Purcell, p. 3).

The two or three notes that preceded the main note in a *Schleifer* were performed rapidly and sometimes without a definite rhythmic value.

Antonio Bertali was born in 1605 at Verona and died in 1669 in Vienna. He came to Vienna not later than 1623 and was active there as a player of stringed instruments at the imperial court. Bertali produced more than 600 compositions. These compositions include music for the church, dramatic works, trio
sonatas, and other instrumental pieces. Some of the sonatas are intended for two violins and a trombone. The canzonas often call for wind instruments. In the numbers for vocal solo the affects are very strongly represented. Most of Bertali's church music is polyphonic and most of it has the full sound of several choirs (MGG, Band 1, cols. 1798-1800). No study has been made to determine what particular significance Bertali might have had in the performance of staccato.

On page 47 notice might be given to Falck's regular use of bar lines. He is consistent about this in this treatise. It was in the seventeenth century that bar lines came to be used in this way and this is another trait by which Falck shows some progressive tendency (Tappolet, p. 33). Tappolet points to the use of bar lines to mark equal rhythmic divisions in *Syntagma musicum*, Third Part, of 1619 (Tappolet, p. 31).

48. On page 48 the first statement shows that Falck was thinking of strings in his mention of dots being placed over notes. The *Hortulus Chelicus* of 1688 by Johann J. Walther is a collection of twenty-eight numbers which form a compendium of German violin technique of the time (MGG, Band 13, col. 1727). The technique of staccato, including long staccati, was used. Staccato is also part of the technique required in the eight sonatas of 1681 by Heinrich von Biber (MGG, Band 13, col. 1727).
Falck's mention of Bertali instead of some of the prominent German composers of the time may be one indication that he had some particular connection with composers at Vienna. Such a connection has not yet been established.

Since the basic stroke of the bow was non-legato, a more definite staccato was obtained only by specific directions in music before 1750 (MGG, Band 13, col. 1760). These directions included a dot or a perpendicular line above or under the note. These signs indicated that in a moderate tempo the stroke of the bow and rest were of approximately the same length, although the dot generally called for a shorter degree of separation of the strokes than did the perpendicular line (MGG, Band 13, col. 1760).

The individual staccato note was played by a controlled stroke of the bow. The bow was moved very rapidly away from the string at the lower part of the bow. This was possible only in a slow or moderate tempo. In a rapid tempo the bow was moved quickly from the string at the middle of the bow.

There was also a "bound staccato" which made use of the dot and the perpendicular line in the same way that they are described above. With the "bound staccato" the notes appeared in groups that were under slurs. After each note the bow came to a stop. After
1650 the number of strokes which could be called "bound staccato" was greatly increased (MGG, Band 13, col. 1760).

Other writers are of the opinion that the dot over a note in music of the Baroque did not necessarily mean staccato of any kind. Instead, these dots might require that the notes so marked be played equally in rhythm where convention would otherwise require these notes to be played unequally (Grove's Dictionary, Vol. II, p. 745). The normal sign for staccato would then be the dash, which implied a fairly extreme degree of staccato. A mild degree of staccato was taken for granted in many contexts by Baroque composers (Grove's Dictionary, Vol. II, p. 745).

David Boyden says that dots and strokes usually meant the same thing in the late seventeenth century, but if both occurred in the same piece, the stroke generally meant a more vigorous degree of separation than the dot (Boyden, p. 263). Strokes and dots to indicate staccato appeared in the music of some players after 1675. In footnote 11 on page 263 Boyden says that the meaning of dots or strokes above or below notes is sometimes ambiguous. Generally their meaning is staccato. Sometimes dots or strokes mean to play the notes as written and not unequally in rhythm. In the latter case, it is not clear whether both meanings apply. Presumably, the primary meaning of dots and
strokes was a detaching or separation of some sort.
If so, it follows that the notes were played as written
since rhythmically unequal notes were not appropriate
to detached notes.

In the "Remarks" Falck seems to be emphasizing
what he said about dotted notes on page 46. He thinks
that they should have a specific rhythmic value and
that this should not be left to the interpretation of
the performer (see commentary for page 46). Conducting
is discussed in the commentary for page 51.

49. Brossard gives a table of rests (Brossard,
pp. 74-75). This table corresponds to the examples
given at the top of page 49 by Falck. Brossard does
add a rest for the maxima.

Brossard has a similar definition for the
'general rest.' It is discussed as a form of dot
(Brossard, p. 85).

50. This is presumably a setting of this text by
Falck.

51. Andreas Vogelsang (Ornithoparcus) in his Musicae
activae micrologus of 1516 made a statement very similar
to the first paragraph of Chapter IX by Falck. Vogelsang
said that the meter or beat is "a certain motion made
by the hand of the chief singer, according to the nature
of the marks, which motion directs a song according
In *Dialogo* . . . of 1581, V. Galilei mentions that the ancient Greeks did not beat time "as is customary now" (*Grove's Dictionary*, Vol. II, p. 398). The conductor sometimes used a roll of paper, called a "sol-fa," as early as the fifteenth century in directing the Sistine Choir in Rome (*Grove's Dictionary*, Vol. II, p. 397). These statements testify that conducting with the hand, and with some object held in the hand, was known long before Falck.

It is possible that cantors carried a golden or silver staff even in the thirteenth and fourteenth centuries as a symbol of their importance (Schunemann, p. 37). Cantors often used some type of stick for conducting (Schunemann, p. 111).

The two kinds of meter and their names are corroborated by Walther (Walther, p. 402).

Neither Walther nor Brossard has entries for the term schlecht, but it is found in Koch (Koch, col. 1298). Koch's definition agrees with that of Falck. The origin of the term is not clear. It is possible that the word schlecht came into use for binary meter in medieval times because the word means "evil" or "bad." At various times in history the idea existed that three is a perfect, or good, number because of the divine trinity. Therefore, binary meter would be "bad" because it was not concerned with triples as a basis. This is mere conjecture on the part of this translator.
In some dialects the word *schlecht* means plainly or simply. This could be associated with the origin of the term in music of binary meter.

Although Walther does not have an entry for the term, he refers to the meter signature C as the *schlechte* C (Walther, p. 123).

Samuel Mylius was first a cantor at Colleda in Thuringia. In 1677 he became cantor at Merseburg (Zedler, Band 22, col. 1711). Dates of his life have not been determined. The titles of any treatises by Mylius are also not known at the present time, so it is not possible to discover the title of the source from which Falck got the information.

52. Falck has written "slow meter" and "faster meter" under the example at the top of the page. Using quotations from Thomas Morley's *A Plain and Easy Introduction* . . . (London, 1597, p. 9) as a basis for his statements, Robert Donington supports Falck's interpretation of these two signs in regard to tempo (Donington, pp. 341-342). The complete passages supporting this are found in Alec Harman's edition of the work by Morley (Morley, pp. 19, 40).

Triple meter and simple triple meter are described by Brossard (Brossard, p. 172). Brossard's description agrees with that of Falck.
53. The first statement on page 53 is in accord with an explanation of this given by Christopher Simpson in *The Principles of Practical Music* of 1665. Quotations from this are given by Donington (Donington, pp. 349-350).

The statement about the doubt as to the values of the rests is given some clarification on page 54.

This definition of major triple is in accord with that given by Brossard (Brossard, pp. 172-173) and Walther (Walther, p. 616).

54. The statements in the first paragraph about the value of rests are confirmed by Brossard (Brossard, p. 174). Brossard thus emphasizes, as Falck did on page 53, the importance of placing both numbers of the meter signature (Brossard, p. 175).

The content of the second paragraph about *breves* without dots is in agreement with Brossard's discussion of this (Brossard, p. 174).

55. Brossard also says that black notes are treated the same as white notes in this type of triple meter (Brossard, p. 174). His definition of major hemiola does not contradict that given here by Falck, but there seems to be one disagreement. This is in regard to the tempo. Brossard says that the beat should be "serious" in major hemiola (Brossard, p. 33). This apparently contradicts Falck's statement that the meter should be faster.
Schünemann quotes from several sources to support Falck's contention that the tempo of this hemiola should be somewhat faster (Schünemann, p. 113). Two of the authors quoted are Nicolaus Listensius and Adam Gumpelzheimer. The works of Listensius are *Rudimenta* (1533) and *Musica* (1537). The work of Gumpelzheimer is again the *Compendium* (1600).

For definitions of hemiola Schünemann quotes from Martin Agricola's *Musica figuralis Deutsch* (1532) and Hermann Finck's *Practica Musica* (1556). Agricola relates hemiola to sesquialtera in saying that it is a proportion in which the upper number of the meter signature is one and one-half times the lower number (Schunemann, p. 113). Finck agrees with this. Agricola also says that hemiola is "when three semibreves are sung on one beat. Usually they are blackened in all voices." This quotation has been confirmed in the original text by this translator.

56. Brossard gives a similar definition for minor, or small, triple meter and he too considers it the second type of simple triple (Brossard, p. 175). He also agrees with Falck in regard to the rests in this type of meter (Brossard, p. 176).

57. The "1" above each of the last three measures of the middle system apparently is used to show that the whole note is sufficient for the whole measure in...
the upper voice. Brossard discusses this possibility (Brossard, p. 8). Falck writes about it on page 82. The consideration of each breve as having three beats in instances such as this is a practice that survived from mensural notation.

58. Minor hemiola is described by Brossard in the same way that Falck describes it (Brossard, p. 33). Brossard says, in addition, that minor hemiola implies a lively meter.

59. Brossard attributes the practice of using minimas with tails to the Italians, but he does not include the Germans (Brossard, p. 176). Walther discusses the practice in a manner that makes it seem fairly common, so this would probably include the Germans (Walther, p. 616).

The penultimate black note of the example is explained on page 81 of the text.

60. Another example of triplets written in eighths in 3/2 meter is found in the chorale prelude for organ, In dulci jubilo, from the Orgelbüchlein by J. S. Bach (Bach, Vol. II, p. 12).

61. This is also Brossard's third type of simple triple meter and he agrees with Falck's description of it (Brossard, pp. 176-177). In addition, Brossard says that the tempo is usually moderate.

62. Brossard and Falck agree in their description of the fourth type of simple triple meter (Brossard,
pp. 177-178). Brossard, however, discusses a fifth type which has a signature of $3/4$ (Brossard, p. 178).

63. Walther agrees with Falck's definition of duple proportion (Walther, p. 499). Brossard also agrees (Brossard, p. 81).

Some work of Adam Gumpelzheimer, probably the Compendium, is evidently the source for Falck's instruction about duple proportion. Gumpelzheimer is discussed in the commentary for page 44.

64. Duple proportion is not divided into the types given on page 64 by either Walther or Brossard. Probably Falck obtained his explanations from some work of Gumpelzheimer, since Gumpelzheimer's name is mentioned on page 63.

65. The composer of the example at the top of page 65 must have been Samuel Capricornus. He was a director of music at the Dreifaltigkeitskirche in Pressburg for a while and was later a Kapellmeister at the court in Stuttgart. He had several compositions published. Most of these were for voices and were sacred in character. One of his publications was printed in Nürnberg in 1655 (Walther, p. 141). Since the Idea boni cantoris ... was printed in Nürnberg, it is possible that Falck either knew Capricornus or knew of his work. Capricornus is a Latin form of Bockshorn. He lived from 1628 to 1665.
Falck's sextuple proportion is called "mixed triple proportion" by Brossard (Brossard, p. 184). The four types discussed by Falck on pages 65 through 71 all agree in detail with Brossard's first four types of "mixed triple proportion" (Brossard, pp. 184-186). Brossard also gives 6/16 as a fifth type. He divides the "mixed triple proportion" into two classes. The first class includes all meters that have 6 as the upper number of the meter signature. The second class includes all meters that have 12 as the upper number of the meter signature.

Brossard claims that in his classifications of all these proportions he was following information that he obtained from the Musico practico (Bologna, 1673) of Giovanni Maria Bononcini and the first book of Albori Musicali (1672) by Lorenzo Penna (1613-1693).

72. Falck's fifth type of sextuple proportion is the same as the fourth type of Brossard's second class of "mixed triple proportions" (Brossard, pp. 191-192). More is said about this in the commentary for page 65. Walther says that 6/4, 6/8, and 12/8 are as far from the nature of triple meter as the "moon is from the sun" (Walther, p. 617).

73. An example of 24/16 meter may be found in the Prelude in G Major of Volume I of the Well-Tempered Clavier by J. S. Bach, 1722.
Brossard reports that Lorenzo Penna, in the first book of Penna's Albori Musicali, states that some authors wished to introduce meters of 5/2 and 7/2. Brossard says, however, that these meters were not accepted (Brossard, p. 195). The date of the Albori Musicali is 1672. The fifth edition came out in 1696.

In order to explain syncopation Brossard makes use of the same idea of rising and falling that Falck used for an explanation of meter on page 51. Brossard says that syncopation occurs when notes are not in their natural order; that is, a note that should sound when the hand is falling sounds when the hand is rising, or a note that should sound when the hand is rising sounds when the hand is falling. He also says that when the first part of a note falls and the second part rises, or the opposite occurs, this is syncopation. Brossard does not mention the use of syncopation in binary as separate from triple meter, so it is assumed that syncopation is equally possible in either. His examples agree with those of Falck (Brossard, pp. 126-129).

Walther says only that syncopation is a subdivision of a note into smaller values and that this subdivision takes place against the meter, or beat (Walther, p. 590). This explanation is somewhat closer to that of Falck than was the explanation given by Brossard.
78. The statement here about the necessity for accuracy in observing the value of the notes is another indication of Falck's desire for specific interpretation of notation.

79. As was said in the commentary for page 77, Brossard did not seem to feel that it was necessary to distinguish between duple and triple meter. However, Brossard's descriptions fit all of Falck's examples in triple meter (Brossard, pp. 126-129).

81. The use of black notes for this purpose must have been going out of style. It is possible that Falck knew the practice only from music or theoretical examples that were given partially or entirely in mensural notation. Brossard does not mention such a custom in his discussion of syncopation (Brossard, pp. 126-129). He gives only the possibility of using ties in such cases. However, in the paragraphs about hemiola Brossard makes clear that both examples on page 81 are certainly possible (Brossard, p. 33). He emphasizes that these uses of black notes are so strongly identified with triple meter that no other sign of triple meter is even necessary.

82. The examples on page 82 extend the use of hemiola to meters with other signatures. The possibility is implied in Brossard's definition of the minima (Brossard, pp. 44-45).
The succession of breves is mentioned in the commentary for page 57.

83. The C is a surviving signature from mensural notation. It meant imperfect time and imperfect prolation. The ¢ is a surviving sign that was used to show duple proportion.

In regard to the difference in tempo there was not unanimous agreement. From Athanasius Kircher's Musurgia universalis of 1650 Donington gives a translation which tells of this lack of unanimity (Donington, p. 343). The translation says that nothing in music is more confused than this subject and that the most excellent theorists of the time took these two signs to be one and the same.

These signs of repetition were in use in the fifteenth century. The third sign was called a signum congruentiae (Apel, p. 94). Apel concurs with Falck's explanation on pages 83 and 84 for the uses of this sign. An example of its use occurs in Dona i ardenti by Guillaume Dufay (Apel, p. 103).

84. The custos was used from the time of manuscripts in the late middle ages (Apel, p. 3).

The term 'Clausula sign' may be related to earlier terminology. Tinctoris defines 'clausula' as "a small part of some section of a piece, at the end of which there is found either a pause or else the
end of a piece" (Tinctoris, p. 14). Brossard gives the name *Corona* or *Coronata* to this sign (Brossard, p. 16).

The first list of "tones" on page 86 does seem to have been the "regular modes" for some musicians of Falck's time. Sebastian Anton Scherer, organist at Ulm and later in Strassbourg, was approximately the same age as Falck. In 1664 he published *Tabulatura in Cymbalo et Organo Intonationum brevium per octo tonos*, the first of two books of pieces for keyboard. There are four "intonations" for each of the eight "tones." The mode on D is used with and without B Flat, G is used with B Flat, A as modern A Minor, E is used both with and without G Sharp, C is used as C Major, F has a B Flat, the seventh and eighth modes are both based on G but D Major chords are prominent (Ritter, Vol. I, p. 153). This conforms exactly to Falck's first list except for the differences in the seventh mode.

A *Wegweiser* published in 1692 in Augsburg by an unknown author has, in the first part, one prelude in each of the eight "regular modes" in the order in which they are given by Falck.

The *Ars magna consoni et dissoni*, edited by Johann Speth, was published in Augsburg in 1693. Among other pieces for keyboard there are eight magnificats, one in each of the eight modes. The only difference
between these eight modes and those of Falck's regular modes is in the fourth one, which is on A in the *Ars magna consoni et dissoni* (Ritter, p. 157).

Franz Xaver Anton Murschhauser was the author of *Octo tonium nov. organ., octo tonis eccles. ad Psalm et Magnificat adhiberi solitis respondens*, opus 1, published in 1696. This work contains a prelude and a fugue in each of the eight "church tones" (Ritter, p. 158). These agree with the order of modes as given in the first list by Falck. Some slight differences appear, however. The fifth mode of Murschhauser could be on F or C and the seventh mode employed B Flat.

Koch describes the ecclesiastical modes exactly as they are given by Falck (Koch, col. 834). This supports Falck's list as the standard for his time and area of Germany.

Brossard lists the first eight tones that Falck gives on page 86 as the "Table of the VIII Tones of the Church" (Brossard, pp. 213-214). They correspond exactly to those of Falck.

Rodio says that participation of instruments with voices brought about the need for the "feigned," or transposed, modes. These statements appear in Rodio's *Regole di musica*, Naples, 1609 (Mendel IV, pp. 575, 576).

The names of pitches on page 86 are so arranged that each horizontal listing of three pitches could serve
as the final chord for a piece in each mode, respectively. It is significant that every possible chord on page 86, except one, could represent one of the tonalities used by J. S. Bach in his fifteen Two-Part Inventions and Three-Part Inventions. The Two-Part Inventions were probably composed while Bach was in Cothen (Inv., p. 3). These must have been the tonalities that Bach used most frequently before his Well-Tempered Clavier, and they must have been the tonalities which he studied most frequently as a young student. Therefore, they would have been current during the later life of Falck. The signatures given on pages 39 and 41 include these tonalities.

The exception mentioned above is the A Major chord. This tonality was used, however. An example, Du Friedefurst. Herr Jesu Christ, a Choralvorspiel by Johann Bernhardt Bach (1676-1749), is in A Major. It may have been written before 1700 (Ritter, pp. 177-178).

Falck seems to say here that the cornett should be employed as an aid in teaching the student to sing and that the student should try to imitate the sound of the cornett. According to Donington, the cornett is capable of loud or very soft tones, played with an uncommonly flexible technique, and its capability in the playing of ornaments is not exceeded even by the human voice (Donington, pp. 495-496). In the same
place Donington also says that the cornett has a tonal quality which is silvery and sweet. Christopher Monk says that the sound of the cornett is bright and clear, not too different from the sound of the voice of a well-trained chorister (Monk, p. 282). The family of cornetts was often used for music in the church during the seventeenth century.

Brossard also recommends the use of instruments or the organ to aid the singer in beginning on the right pitch, so that the singer will not start too high or too low (Brossard, p. 211).

In the first part of the seventeenth century the use of instruments in learning to sing was recommended by Daniel Hitzler in his *Newe Musica* of 1628 (Schünenmann, p. 179). This is some evidence, then, that such a use of instruments was a part of the teaching of some cantors.

This emphasis on memorizing and learning every subject well before proceeding to the next subject was the traditional method of teaching by the cantors. The traditional method was challenged by Seth Calvisius in his *Compendium Musicae* (1602) and his *Musicae Artis Praecepta* (1612). A pupil of Calvisius, Nicolaus Gengenbach, also tried to bring about less memorizing and to teach by reading the printed material throughout without learning everything before continuing to the next subject. Gengenbach's treatise of 1626 is called
Musica nova (Preussner, pp. 413, 414). Falck therefore places himself on the side of tradition.

The word *fugue* used here by Falck did not mean fugue as it was later understood, but rather *canon*. This was a common meaning for the term *fugue* at the time (Preussner, p. 431).

Preussner says that Falck’s mention of "arias and little concertos" shows not only the influence of Italian musical forms on Falck personally, but also on German cantors in general (Preussner, pp. 439, 440).

The word *voices* here is a translation of Latin *voces* which even long before the seventeenth century had been common terminology for reference to the syllables of the Guidonian hexachord (Schünemann, p. 175).

The word *abecedieren* is defined by Koch (Koch, col. 4). He says that it refers to the practice of singing a melody with letter names instead of a text. Falck is giving the reasons here why he recommends the *abecedieren* instead of any type of solmization.

There was much controversy regarding the merits of these two practices in Germany during the seventeenth century.

Several new systems of solmization were introduced in the sixteenth and seventeenth centuries. One of the most prominent was called "bocedization." It used the syllables, bo ci di ga lo ma ni, and was sometimes
attributed to Hubert Waelrant (c. 1517-1595). This system was sometimes called *voces belgicae*, because of the place of its probable origin (*Harvard Dictionary*, p. 787).

Ambrosius Profe was perhaps the first to advocate the use of letter names altogether, instead of any type of syllables. With a publication of sacred concertos in 1641 he recommended this practice. The controversy lasted several decades and led to a famous argument about the subject between J. H. Buttstett and Johann Mattheson (*MGG*, Band 12, col. 849). Finally, in Germany in the eighteenth century the use of letter names became the usual practice. Falck therefore placed himself on the side of the progressive musicians of his time.

Falck discusses mutation in the *Appendix*, which begins on page 194.

89. Brossard defines "Musica Figuralis, or Figurata, or Colorata" as music whose figures are of different value and varied movement, sometimes fast and sometimes slow (Brossard, p. 59).

Joachim Burmeister was one of the first in Germany to appraise correctly the position of figuration in music of the Baroque. The twelfth chapter of his *Musica poetica* (Rostock, 1606) has this title, *De Ornamentis sive de figuris Musicis*. In this chapter it is said that "Figura musica" is a whole area, or division,
of music unto itself. It is the constructive principle of an area of music and is the same ornament to music that the figure of literary rhetoric is to speech (Dammann, p. 129).

The ornamentation actually was that which brought about the response of affects in the listener of the Baroque. It represents the state of excitement of the performer. With repeated, and always modified, turns of phrase the singer presses ever more strongly toward the height of the representation of the affect (Dammann, p. 267).

90. Johann Andreas Herbst discusses these same three requisites for singing in his Musica moderna Prat tica of 1642 (Schünemann, p. 188).

Lodovico Zacconi in Prat tica di Musica of 1592 says that at the start of a polyphonic vocal composition the singer should not use any embellishment and he should not use any embellishment immediately after the start. The singer should save his ornamentation until he knows what the other singers have in mind (Donington, p. 101). Caccini discusses various types of intonation in Le nuove musiche of 1601 (Strunk, p. 22). John Playford translates these passages from Caccini later in the seventeenth century (Playford, pp. 42-43). Falck is discussing this matter again toward the end of the century, so it is evident that the various types of intonation were matters of concern throughout the seventeenth century.
Dammann expresses the opinion that one of the fundamental bases of compositional practice in the time of the German Baroque was rhetoric and that this relation to rhetoric was shown mostly in ornamental figures. Rhetoric here refers to formal, stylized speech and oratory as it was taught and practiced in the middle ages, as well as later. These figures made weak matters stronger, a function that rhetoric had served since antiquity (Dammann, p. 93).

It is interesting that every statement which Falck makes regarding Exclamatio in the first paragraph on page 91 is corroborated by John Playford's Introduction to the Skill of Music (Playford, pp. 43-47).

The figure Exclamatio, with its pathetic character, was recognized as important in Latin rhetoric and musical ornamentation in the Baroque. It was intended to arouse or strengthen the pathos of a representation or portrayal. In rhetorical poetry of the Baroque the Exclamatio is often a dramatic point or a high peak of expression. It may also serve a formal function of connecting various parts. The Exclamatio stands close to the rhetorical question, Interrogatio, which easily climbs to an outcry (Dammann, p. 138).

Walther declares that Exclamatio is a rhetorical figure to be used when one wishes to cry out in a moving manner. He says that this can be expressed in music by the leap of a minor sixth upward (Walther, p. 233).
In his mention of the dot it is not clear whether Falck's reference is to the written dot or to the performance of notes inégales, a practice which supposedly required the performance of some notes written in equal value to be sounded as if the first, third, fifth, etc., were dotted. Notes inégales were discussed as early as Le droit chemin de Musique of 1550 by Louis Bourgeois (Harvard Dictionary, p. 411).

Probably the most important source of discussion of notes inégales in German is to be found in the works of Georg Muffat. His Florilegium primum (Augsburg, 1695) and Florilegium secundum (Augsburg, 1698) both contain information about these notes. In any case, the practice could certainly have been known to Falck.

An indication that Falck was speaking of notes inégales is given in his statement that the note following the dotted note should be rushed. Some who have studied this subject state that the note which had the imaginary dot was often prolonged and the following note was shortened (Grove's Dictionary, Vol. IV, pp. 477-482).

It may be interesting to note that Caccini gives examples in which some notes are performed as dotted notes even though they are not written as such (Strunk, p. 25).

Johann Andreas Herbst (1588-1666) was a German theorist and composer. As a Kapellmeister he was active at Butzbach, Darmstadt, Frankfurt, and Nürnberg (Grove's Dictionary, Vol. IV, p. 248). His Musica moderna practica
was published in Nürnberg in 1642 (Fétis, Vol. 3, p. 300). This professes to give instruction in singing (Grove's Dictionary, Vol. IV, p. 248). For more information see the commentary for page 11. The Musica moderna prattica is based on Le nuove musiche of 1601 by Giulio Caccini and the Syntagma Musica of 1619 by Michael Praetorius (MGG, Band 13, col. 1535). Herbst does, however, expand on these works and extend the examples.

Schünemann reports many complaints in the seventeenth century about the distortion in pronunciation of syllables by students. He quotes from an anonymous theologian who said that students of the time "barked" and "meowed like cats," so that the language was not recognizable as German or anything else (Schünemann, pp. 160-162). According to this same theologian one of the worst faults of the students was that they repeated certain syllables eight or ten times. Falck cautions against this practice here.

92. As Falck does here, Caccini emphasizes the control of the breath in singing the ornaments (Strunk, pp. 31, 32). This control of breath is also demanded by Seth Calvisius in his Musikbuch of 1602 and by J. A. Herbst in his Musica moderna Prattica of 1642 (Schünemann, pp. 186, 188).

Walther declares that passaggi, discussed on pages 104 and 105, must each be performed with one breath (Walther, p. 465). This seems to lend support
to Falck's statement on page 92 that a singer must not exhale while performing an ornament. Sometime later, in 1760, Jean-Philippe Rameau said that "... trills and appoggiaturas are made all in one breath, ..." (Donington, p. 454).

As early as 1556, Hermann Finck gave one of the same cautions that Falck gives here. This is the warning against the repetition of a vowel with an "h" attached before it. In Practica Musica (1556), Finck says that "mi-hi-hi-hi" must not be sung for "mi."

Diminution is defined similarly by Brossard (Brossard, pp. 20-21).

The accentus belongs in the early Baroque to a group of figures that were part of a tradition of free ornamentation. Many are related to that which was later called appoggiatura (Donington, p. 136). In Pratica di musica (Venice, 1592), Lodovico Zacconi speaks of accenti as general ornaments without specific meaning. For these accenti Zacconi gives a great variety of diminutions which are similar to the diminutions as explained by Falck. As if to emphasize the variety, Zacconi always uses the word accenti, which is plural (MGG, Band 13, col. 1534). Giovanni Battista Bovicelli writes in a manner similar to Zacconi. Bovicelli does this in Regole, passaggi di musica . . . of 1594 (MGG, Band 13, col. 1534).
Girolamo Diruta in *Il Transilvano* of 1593 makes the *accento* into a definite ornament that has an afterbeat (MGG, Band 13, col. 1534). Domenico Gerone in *El melopeo y maestro* of 1613 gives the *accento* as a rising anticipation (MGG, Band 13, col. 1534). Michael Praetorius knows of this type and he gives it, among other types, as an example of *accento* (MGG, Band 13, col. 1534). It is interesting that the first three measures of Falck's example on page 93 are given exactly the same by Praetorius in *Syntagma musicum*, III, of 1619 (Donington, p. 136).

Walther says of diminution that it is the practice of dividing a large note into many smaller ones and that there are many possibilities for diminution. These diminutions can occur by step or leap (Walther, p. 209).

Falck, on pages 93 through 98, shows examples of *accentus* with various intervals and with various possibilities for diminutions that could be used to ornament the two basic notes of the *accentus*. It will be observed that the first of the two notes may ascend or descend to the main note.

Many of Falck's diminutions resemble other figures that he describes in the next chapter. Compound ornaments were often possible.

Brossard declares that "Coloratura" is a general name which is given in Italian to the infinite number
of ornaments that are possible in singing (Brossard, p. 13).

It is to be noticed that Falck separates his discussion of \textit{accentus} from that of the other ornaments. This implies that he observed these from a historical point of view in which the \textit{accentus} was a general rather than a specific ornament (see commentary for p. 91).

Everything that Falck says on page 99 about \textit{tremulo} seems to be quoted from \textit{Syntagma musicum}, III, page 235. The exact statements are given in \textit{Die Musik in Geschichte und Gegenwart} (MGG, Band 13, col. 1534), as information from the work of Praetorius. In addition, it is also said that the \textit{tremulo} using the lower semitone is less frequently used (MGG, Band 13, col. 1534). The examples of Praetorius are similar to the examples of Falck. It may be emphasized that both men say that this terminology for this ornament was used mainly by organists. This would mean that the same ornament could be called by another name in other areas of music.

The similarity between this type of \textit{tremulo} and a mordent is recognized by some later writers (\textit{Grove's Dictionary}, Vol. VI, p. 411). The difference is supposed to lie in the fact that the real mordent includes the principal note and its lower neighbor, while this \textit{tremulo} includes the main note and its upper neighbor. Falck does not make any such distinction clear, however.
Brossard's definition of *gruppo*, which can be spelled *groppo*, says that the term came from painting and that it is a group of several figures. In music it is a species of diminution of large note values. It is called *gruppo* because the written figure on the page seems to turn on itself, or to turn around like a ball (Brossard, p. 31).

The *gruppo* is ordinarily composed of four black notes. The first and third are usually the same, the second and fourth are different, and all move stepwise. When the fourth note rises, it is called *gruppo ascendente*. When the fourth note descends, it is called *gruppo descendente* (Brossard, p. 31).

Brossard's examples are like those of Falck. Brossard also says that the *gruppo* is often used just before the cadence to terminate a *tremulo*. Falck shows this in the example on page 101.

Brossard's entry for *tirata* corroborates that of Falck. Brossard gives even greater detail. A *tirata mezza* consists of three or four notes, a *tirata defectiva* consists of more than five and fewer than eight notes, a *tirata perfecta* consists of exactly an octave, and a *tirata aucta* extends more than an octave. The *tirata* could ascend or descend (Brossard, pp. 163-165).

Praetorius also agrees with Falck's description of the *tirata* (MGG, Band 13, col. 1534).
Walther says that the four specific types of \textit{tirata} listed above often start with a rest and end with a long note value, while most of the other notes are of the same value (Walther, p. 609).

102. Falck's definition of \textit{trillo} is the same as his definition for \textit{tremulo}. This is also true of Brossard (see commentary for page 103). The first statement fails to indicate what Falck implies in his second type of \textit{trillo} on page 103; that is, the \textit{trillo} may sometimes involve a step.

103. Brossard gives the abbreviations T., Tr., and t. for \textit{trillo}, which appears in vocal and instrumental music. It is often a sign that one performs an alternation of sounds which are a second apart. One starts on the upper note and ends on the lower. It is actually similar to a \textit{tremulo} (Brossard, p. 170). This is like the examples that Falck gives on page 104.

Another type of \textit{trillo} that Brossard describes is exactly like the examples that Falck has placed on page 103. Brossard says that this type is begun slowly and is increased in speed until the throat reaches its limit of speed. This is associated with music of the Italians (Brossard, p. 170). In agreement with Falck's statement, Brossard avows that the \textit{trillo} can be learned only from a good teacher.
Walther permits a major or a minor second in the kind of trillo which involves two notes. He also holds that the upper note is sung first and the lower note comes last (Walther, p. 615).

It is unusual for Falck to give the source of his examples as he does here. This may indicate that more of his examples came from the same source, but more likely it implies that the examples which are not otherwise designated are original with Falck himself. (For more about Herbst see commentary for pages xi and 91.)

104. Passaggi are described by Brossard in the same way that they are described by Falck (Brossard, p. 72). They amount to small melodic patterns, often of a sequential nature, that move back and forth around a central tone. As Falck says, the small note values are usually mixed together in these patterns.

Walther says that the singing of an ornament of this kind must not last more than four measures. He also declares that any one ornament of this type must be done altogether with one breath (Walther, p. 465).

Passaggi are not divided into types by either Walther or Brossard.

106. Exclamatio is discussed in the commentary for page 91. It was not a specific ornament, but a term
that related to declamation. The possibilities for Exclamatio are given at the bottom of page 106 and the top of page 107 by Falck. These two examples are taken from the Musica moderna prattica by J. A. Herbst (MGG, Band 13, col. 1535).

Brossard says that "languid" means a slow or dragged tempo (Brossard, p. 38). The term "languid" may also be used here because of the flat in the key signature. This flat and the E Flat that is added in the course of the example cause semitones. Semitones were representative of softness, weakness, or sadness. These were characterized among the "languid" affects in the Baroque (Dammann, pp. 322, 324, 362). The term "languid" is used in connection with Exclamatio by Caccini (Strunk, p. 23).

Ribattuta di gola (beats repeated in the throat) is given the same definition by both Brossard and Falck (Brossard, p. 95). Brossard gives examples similar to those of Falck on page 108, including the double Ribattuta di gola.

Ribattuta is an ornament of Giulio Caccini (Strunk, p. 25). It is a slowly accelerating trill of which the rhythm is uneven until the repercussions reach a certain speed, by which time they have gradually become even and take the form of an ordinary trill. This begins on the lower note. Although it was originally
a singer's ornament, it was borrowed by instrumentalists. In the Vollkommene Capellmeister of 1739 Johann Mattheson gives an example only for voice. He calls it a species of tenuta and says that he has never seen the ribattuta discussed in any published treatise (Donington, p. 190). This discussion in the Idea boni cantoris . . . may therefore be the only instance, or one of the few, in the seventeenth century in German.

The classification into five "modes" given on pages 109-113 may be either original with Falck or an oral tradition which Falck has put into written examples. The modes vary in rhythm and in the number of different notes contained in the ornament.

Cantors and other authors of treatises placed a great deal of importance on the frequent and thorough performance of exercises (Preussner, pp. 419-426).

In using both terms, ornamentation and passaggi, Falck may be separating them in meaning. The distinction here may be that ornamentation consists of formal ornaments and passaggi consist of unclassified or improvised ornaments. Passaggi could have this meaning (Grove's Dictionary, Vol. VI, p. 576).

Information about the music of Giovanni Felice Sances is scarce. No thorough study of his compositions has been done (MGG, Band 11, col. 1348).

Sances was born about 1600 in Rome and died in 1679 in Vienna. As a singer he performed in Rome,
Bologna, and Venice. In 1637 Sances was engaged as a tenor at the royal court of Ferdinand III in Vienna. It is likely that he had performed there in 1635.

On October 1, 1649, Sances succeeded Antonio Bertali as Vize-Kapellmeister (assistant to the director of music). For the last ten years of his life Sances served as Kapellmeister (MGG, Band 11, col. 1346).

Sances' monodic music for the church and his few operas point to Venetian models. His polyphonic works for the church, oratorios, and vocal chamber music stand in the Roman tradition and are very conservative (MGG, Band 11, col. 1347).

Special mention is made in Die Musik in Geschichte und Gegenwart of the appearance of these solo antiphons in the Idea boni cantoris . . . (MGG, Band 11, col. 1348). These have not been published in recent times and research has not yet uncovered anything about the time of composition or original publication of them.

In these works there are many sequences, many repeated notes, melodic skips of all intervals, and a variety of rhythmic values. The use of the octave is often prominent, as at the top of page 155. The use of so many similar melodic figures shows the reason why Falck chose these pieces for his purpose here.

Most of the time the continuo seems to play only a supporting role. Occasionally, however, the
bass of the continuo assumes a melodic character which may be intended somewhat as counterpoint to the solo. An example of this is found at the beginning of the third score of page 148.

The bass solo is sometimes required to sing an unusual number of intervals in the same direction, as in the middle score of page 162, and rather large intervals, as the tenth near the end of the top score of page 163.

In addition to all the ornamentation throughout the solos, almost every piece concludes with some type of cadenza. This may be a slight indication that these works were not intended originally for didactic purposes only.

Brossard's explanation of transposition is basically the same as that of Falck. Brossard offers seven examples. These examples differ from the examples of Falck on pages 175 through 183 in one respect. Falck changes the clef for transposition and Brossard retains the clef while moving the notes (Brossard, pp. 165-168).

As early as 1609 in the Regole di musica of Rocco Rodio there was discussion of the use of clefs for transposition (Mendel IV, pp. 575-577). Rodio gives examples in all twelve modes.

Donington maintains that clefs were sometimes moved in order to avoid ledger lines. This may have had no connection with transposition (Donington, p. 440).
Walther says that when a melody is moved to a location that has fewer signs of alteration in the signature than the former location the process is called Reductio. Only the opposite is called transposition (Walther, p. 613).

Neither Institutioni Organ nor Bassi Continui has ever been discovered. They probably never appeared.

Falck's use of the term "viols" on page 186 refers to strings in general and not specifically to viols. After approximately 1530 the term viola could designate a member of either the viol or violin family (Boyden, p. 14). Falck uses this term, giving it a German plural ending. In saying "players of viols" Falck uses the term violista, which Walther says is an Italian term for this meaning (Walther, p. 637). Again, Falck gives the term a German plural ending.

The implication that he is speaking of strings in general when he does not specifically say violin is supported by his writing both violin and strings toward the bottom of page 186. In this instance the German word for strings, Streicher, is employed by Falck.

Arthur Mendel quotes from page fourteen of Syntagma Musicum, Tomus Secundus, De Organographia (1619) by Michael Praetorius about the pitch of organs (Mendel II, p. 202). The quotation is, "First it must
be known that pitch in organs as well as other musical instruments varies greatly; . . . ."

Information about violin playing in the latter part of the seventeenth century often occurs earliest in works addressed to musicians as a whole, not specifically to violinists. A case in point is the second edition of John Playford's *A Brief Introduction to the Skill of Musick* (1658). In Germany the *Idea boni cantoris* . . . was such a work (Boyden, p. 245).

The appearance and continuing publication of these elementary manuals show that the violin had ceased to be the property of professional players alone and that it had begun to appeal to a far broader social group. The popularity of the violin gains with the decline of popularity of the viol. As a consequence, the violin quickly gained respect and assumed most of the former prerogatives of the viol (Boyden, p. 245).

An example of continuing publication of works with instructions for violin is *Compendium Musicae Instrumentalis Chelicae* of 1695 by Daniel Merck. It was published in Augsburg and contained elementary instructions, mainly for the violin. There are, however, brief sections on the viola and viola da gamba (Boyden, p. 245).

Youths in the schools were generally addressed with *Du* in German. If one learned to play the fiddle
his teacher addressed him with *Ihr*, an indication of more respect. If a student at a Gymnasium learned to play the Clavicymbel, he was given even greater respect by being addressed with *Sie* (Schünemann, p. 162).

The violin with four strings had been known at least as early as 1556, the date of *Epitome musical* by Jambe de Fer. In this work Jambe de Fer says that the soprano member of the violin family had a tuning of *g d' a' e'* (Boyden, p. 31).

Some consideration must be given to Falck's use of the German word *rein*, which is translated as "pure." The word *rein* is used in German to mean "just," as in "just" intonation. However, it also could mean clean or exact. In other words, there could be a "rein" interval that is tuned exactly or purely in accord with some system other than "just" intonation. Falck probably uses the word in both senses at different times. Even the word *just* on page 189 does not necessarily imply "just" intonation. In translating from *L'antica musica* of 1555 by Nicolo Vicentino, J. Murray Barbour quotes a statement which says that the Archicembalo may be tuned "justly with the temperament of the flattened fifth, . . . " (Barbour, p. 27).

In the second paragraph on page 187 Falck probably means truly pure fifths. Boyden agrees that violins were normally tuned in pure fifths at that time and place (Boyden, p. 247).
Also according to Boyden (and implied here by Falck), it was probably more common to begin tuning the violin with the D string. In tuning the violin with a keyboard Falck recognized a difficulty. If the D string were tuned first and two pure fifths were added above, the E would be too much out of tune with the E of the keyboard, which usually used the flat fifth of meantone temperament (Boyden, p. 247).

To alleviate the difficulty Falck recommends tuning the A string first. Even though tuned in pure fifths from A, the D and E strings are then not so greatly out of tune with the keyboard as they would be with the first method of tuning. The G string becomes more noticeably out of tune, but this string was not used nearly so much as the upper strings (Boyden, p. 247).

In saying that the player should "lay his forefinger up near the beginning of the fingerboard on the string that does not seem to be purely tuned," Falck may mean that in order to test the tuning of the D string, for instance, one should place the first finger so as to play e' on the D string. The player would play this note with the open A string. If the resulting perfect fourth sounded too wide, the player would know that the D string was still too low, as Falck says. This would be the case on the condition that the A string was tuned properly. Such a test
on the E string would be possible only by comparison with the lower open A string. The interval tested would then be a major sixth, a'-'f" sharp.

For a discussion of the word "just," the commentary for page 187 should be consulted. Falck uses the word "just" here in the original treatise.

The tunings of the Viola da Braccio, Viola da Gamba, and the Violone given in the examples on page 189 all agree with tunings given by Walther (Walther, p. 637). These instruments are defined by Falck on page 210.

Falck leaves the instruction in other tunings to professional teachers. Other tunings, called scordatura, were being used in Germany at the time. The burden of instruction was often left to the teacher. In his Traite de la viole of 1687 Jean Rousseau says that his manual cannot take the place of a teacher. This work is a rather advanced one for the viol (Boyden, p. 246).

Falck's instructions for holding the violin are typical of the elementary information in the methods, all of which describe the breast and shoulder position, but Falck's comments are more specific than most (Boyden, pp. 247-248).

J. F. B. C. Majer's Museum Musicum (1732) contains a section on the violin. This section is
drawn almost entirely from Falck's *Idea boni cantoris* . . . , nearly fifty years earlier (Boyden, p. 360).

This position for holding the instrument can be seen in a painting of a violinist from about 1665 by Gerard Dou. A reproduction of this painting is given on Plate 8(a) in *Musical Instruments through the Ages*, edited by Anthony Baines. This book is listed in the Bibliography for this translation under the name Monk.

Any good Italian violinist of the time was accustomed to playing in the third and fourth positions. German virtuosos confidently played in the sixth and seventh positions (Boyden, p. 250). Ordinarily, the upper positions are restricted to the highest string. Almost all French music remains in the first position. The second position is not described at this time, but the positions specifically mentioned are usually the third and the sixth, the latter, significantly by the German, Falck (Boyden, p. 251).

The "string of the fifth" refers to the E string on the violin.

The manner that Falck describes for holding the bow received the name "French" grip at some unknown time (Boyden, p. 153). This manner of holding the bow was losing ground at this time, however (Boyden, p. 248).
The word that is translated "frog" is Harpflein in the text. A bow such as this was called a Harpfleinbogen (-bogen = bow), because the tension on the strings could be increased or decreased by the thumb. Supposedly there was some analogy between this and the use of the fingers on the strings of the harp, particularly a primitive harp (Harpf = harp). This is explained by Wilhelm Heinitz (Heinitz, p. 119).

191. The word viol is again used in a general sense for stringed instruments (see commentary for page 186).

Boyden confirms what Falck says about bowing the music of his time (Boyden, pp. 258-259). Falck's comments appear on pages 191, 192, and 193, and these explanations are apparently in more than usual detail for similar, contemporary treatises.

194. Solmization is discussed in the commentary for page 88.

195. Guido D'Arezzo was born about 995, possibly in Paris, and he died in 1050. He was a learned Benedictine of great fame as a theorist (Scholes, p. 430).

Mutation was a process of transition from one hexachord to another by interlocking the hexachords in order to accommodate melodic progressions that exceed the compass of one hexachord (Harvard Dictionary, p. 384). There are three hexachords. They are durum (hard), which begins on G, naturale (natural), which begins...
on c, and molle (soft), which begins on f (with B Flat). The "la, mi, re" after the latter A in the table at the bottom of page 195, for example, are the names that the note A might have in each of the three varieties of hexachords. Altogether there are seven hexachords.

In passing from one hexachord to another the singer changed the particular names of the syllables to conform to the new hexachord at some convenient point. The point chosen for this change was generally determined by the desire to retain the mi-fa designation for the semitone in the new hexachord. For example, in a progression from the lowest G up an octave the transition would be made at d, which became d re instead of d sol (Reese, p. 151). Mutation was called "vocal mutation" when both the old and the new syllables were pronounced at the point where the change occurred. When only the new syllable was pronounced, the process was called "mental mutation."

The standard mutation from the durum to the naturale hexachord took place on D sol re. The standard mutation from the naturale to the molle hexachord was on G sol re ut. Returns were made on these same notes (Donington, p. 65).

Most of the treatises on "practical music" in Germany in the sixteenth and seventeenth centuries deal with mutation and each author usually had his own
peculiar method for it (Schützennann, p. 106). Falck's ideas on the subject may then be partially his own and partially derived from others.

196. Falck's examples in his discussion of mutation, ascending, are confirmed by Tinctoris in detail. The change from sol to ut on G (Tinctoris, p. 61), from fa to ut on C (Tinctoris, p. 33), and from sol to ut on C (Tinctoris, p. 61) were all accepted. "Major scale" means that no flat appears in the key signature, in particular, the hexachord on C. With the words "minor scale" Falck refers to a stepwise movement up from F, using B Flat. This means the molle hexachord.

The change from la to mi on E, descending, is also permitted by Tinctoris (Tinctoris, p. 39). The mutation from mi to la on A is also accepted (Tinctoris, p. 41).

The mutation shown in the examples given on pages 196 and 197 conforms to Falck's discussion.

197. The first note of each of the last two systems on page 197 assumes a mutation on itself. Since the "scale" is "minor" C would be sol, but it has been "mutated" to ut.

Such assumptions are made in other instances in the examples.

199. In the paragraph entitled "Remark" Falck is recognizing the traditional injunction, una nota super
la Semper est canendum fa. This means that a single note above la always must be sung fa, that is to say, at the interval of a semitone. Wherever a melody (particularly at the height of a phrase) rises from a note to one note above it, and at once returns, that one note, whether so written or not, shall be at the interval of a semitone, not a tone (Donington, p. 79).

In the naturale hexachord, the note above la is $\mathfrak{h}$ (B). When this is the only note besides those of the hexachord itself, the $\mathfrak{h}$ is made into $b$ (B Flat) by the traditional rule. Falck shows this in the first example. He seems to consider the upper C to be ut just the same as the lower C.

In the hexachord on F, the molle, the note above D la is E. The E must become E Flat by the same rule. Falck shows this in the second example.

This rule was probably developed on the basis of the durum hexachord, which already had a semitone between la and the note above this hexachord.

200. Heinrich Orgosinus was active in the last part of the sixteenth century. Very little is known about him. Up to the present time no compositions by Orgosinus have been identified, but he did write one treatise, according to Eitner (Eitner, Vol. 10, p. 242). This treatise is called Musica nova, qua tam facilis ostenditur canondi scientia . . . Neue und zuvor nie erfundene Singekunst . . . , published in Leipzig in 1603.
Eitner says that the treatise offers nothing new except the syllable \textit{Si} (Eitner, Vol. 10, p. 242).

The syllable \textit{Si} has been attributed to various people, but it is interesting that Falck includes Orgosinus among those who first used it. Joachim Burmeister used \textit{Si} in his \textit{Musica} of 1601 (Schünemann, p. 178).

The use of \textit{Bi} instead of \textit{Si} has a relation to the name \textit{Be} for B Flat, the chromatic raising of which is \textit{Bis}. \textit{Bi} was used by Daniel Hitzler in his \textit{Newe Musica} of 1628 (Schünemann, p. 179).

Jean Lippius was born in 1585 and died at Speier in 1612. While serving as a professor of theology in Strassbourg, he wrote several treatises. One of these is the \textit{Synopsis Musicae Novae} which was published at Strassbourg by Paul Ledertz in 1612. This treatise is a complete doctrine of musical proportions and mathematical theory of music (Fétis, Vol. 5, p. 316).

Falck quotes from the work of Lippius to support his own conviction that the syllables of the hexachord are outmoded.

For more about "Bocedization" see commentary for page 88.

Falck attributes the invention of \textit{basso continuo} to Ludovico Viadana. It is significant that such an attribution was made by a German trained in the middle of the seventeenth century. This would show that
Viadana's contribution to the development of *basso continuo* has been widely recognized at least since very shortly after his lifetime.

Walther makes a similar statement, saying that Viadana invented the *basso continuo* around 1605 (Walther, p. 633).
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Ralph McDowell Taylor was born May 20, 1934, in Carrollton, Mississippi. He attended public schools in that state. In 1955 Mr. Taylor received the Bachelor of Music Degree from Mississippi College. The following year he was awarded the Master of Music Degree by Florida State University. From September, 1960, to August, 1961, Mr. Taylor studied at the University of Innsbruck, Austria, with the aid of a Fulbright Award. Additional study in music and German was done by Mr. Taylor at the Eastman School of Music in 1955 and at the University of Colorado in 1962. Since September, 1956, Mr. Taylor has been a member of the music faculty at Mississippi College, Clinton, Mississippi.
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Approved:

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Major Professor and Chairman

[Signature]
Dean of the Graduate School

EXAMINING COMMITTEE:

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Date of Examination: [Date]

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