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[<f.1r>-] Musical Dialogues for the study of counterpoint and composition

Cerreto to the those who desire to learn about music.

Here, Reader, you, who so strongly desired to learn
how to compose with art and reason,
read this work of mine, since what I discuss is true.
Even if you do not believe it, apply yourself and you will see
that in a short time you will be a professional composer.
I have written it with effort and application,
so that any student may be happy with it.
The year 1626 from the the birth of Jesus Christ.

[<f.2r>-] Scipione Cerreto to the Readers

I believe that that there is nothing greater, benevolent Readers, than to live on this earth a long life maintaining a good name, since the virtue that is called by the learned liberality or munificence cannot be acquired in any other way. When one is endowed with this virtue, one cannot but treat not only one's friends with affection, but also one's enemies, which is a clear sign that one enjoys the friendship of God and the eternal joy of Heaven. Moved by such intentions, I wanted to set myself to deal again with the discipline of harmony, disregarding my advanced years. In fact, it would have been more convenient to rest my body, [<f.2v>-] instead of devoting myself to this effort, thus ending my service to the public. However, since it is known that an idle man damages himself by not doing anything, I have resolved to spend my time to discuss this noble science to be of service to its practitioners. Accept, therefore, my work, which contains a short and easy introduction where everything is laid out in the form of a dialogue between a Teacher and a Pupil. The subject of the first dialogue will be counterpoint and the one of the second one will be composition for several parts, as well as other topics pertaining to said subject. I apologise to the Readers. if my reasoning will not proceed with elegant language as, since my tongue is Neapolitan, I thought it appropriate to adopt this simple and maternal language in this present work of mine. I recommend myself to you.

[<f.3r>-] First Discourse

Pupil. Dear and loving Teacher, I, more inquisitive of any other pupil and yearning to acquire knowledge of the rationale of music, had the courage to appear in front of you with a positive attitude, knowing that, while I am under your protection and tutelage, you will provide me with firm hope to reach soon the desired harbour and to report about it to those who profess it. Therefore, I beg you, if you want to start to deal with this subject, to make me utterly competent in it.

Teacher. My beloved pupil, I appreciate your words very much. They are such as to offer me ample opportunity to satisfy and fulfil your request, even against my will. But, tell me, what do you wish to know about music?

Pupil. You were very kind in asking me on which aspect of music you should concentrate, and I reply to you that my sole aim is [-<f.3v>-] that you should provide me with a rule which would enable me to write firstly a counterpoint on a *cantus firmus*, and then a counterpoint on a measured melody.

Teacher. I am pleased that you ask me what you require to know in such a succinct fashion, as you do, but I can assure you that these principles do not exhaust the whole discussion about the discipline of music. However, I shall not refrain from satisfying your request on these grounds. Therefore, if a contrapuntist wants to write a counterpoint on a *cantus firmus* or on a measured melody, it is necessary that he knows every species of intervals, both consonant and dissonant ones, through which one writes counterpoints and compositions of several parts.

Pupil. Please, Teacher of mine, since you have mentioned [-<f.4r>-] to me that the beginner contrapuntist must know all the species of intervals, do not fail to satisfy my need, if you care about me.

Teacher. What you require of me is not a small matter, and it is certain that it would require a greater teacher than I am. Nevertheless, I shall say about it what I feel. Therefore, I say that the fundamental musical intervals are seven, namely, four of them are consonant and three are dissonant. The consonant ones are the third, the fifth, the sixth and the octave, while the dissonant ones are the second, the fourth and the seventh. Musicians maintain that these first seven intervals are simple consonances and dissonances, because they are created without other intervention. It is true, however, that these produce the other intervals that are called compound or derivative intervals.

Pupil. I thank you for the aforesaid rule [-<f.4v>-] that you have given me, but I would like you to write down an example of these first intervals, so that I may understand them better.

Teacher. You are correct, in saying that *every agent acts on account of an end* (omne agens, agit propter finem). Moreover, examples are more effective and explanatory than words. Therefore, I shall write it here beneath.

[Cerreto, Musical Dialogues, f.4v; text: Interualli semplici Consonanti, e dissonanti detti in Prattica, Tera, Quinta, Sesta, Ottava, Seconda, Quarta, Settima]

Pupil. I remain satisfied as to the composition of the aforesaid seven intervals, however, what is more important to me is to have some knowledge of how the other compound or derivative intervals, which you mentioned a little earlier, are created.

Teacher. This rule is even easier than the previous one. Compound or derivative intervals are formed by adding the number seven to each of those intervals, in this way. If one adds seven to the third one, the tenth is created; if one adds seven to the fifth, the twelfth is created; if one adds seven to the sixth, the thirteenth is created, and, by adding seven to the octave, one creates the fifteenth. The same rule is observed in forming dissonant compound intervals. In fact, the ninth is created by adding seven to the second, the eleventh is created by adding seven to the fourth and the fourteenth is created by adding seven to the seventh. [-<f.5v>-] Moreover, by following this rule, one will be able to create an infinite number of other intervals, and this is the rule followed by the inventors of musical instruments, especially the organ, which contains at least forty-five notes or keys all formed on the basis of the number seven and consisting of so many octaves. You can create your own illustration of these through your own effort.

Pupil. Please, my dear Teacher, write a small example of these other intervals that you call compound or derivative to spare me finding such an illustration of these on the organ.

Teacher. I know that you need this illustration for two reasons. The first one is that you are not very familiar with keyboard instruments; the other one is that, if you learn from the illustration of their composition, [-<f.6r>-] you shall be better able to account for them in the eyes of the experts and you shall find it easier to create other similar ones, as you can gather from the ones illustrated here below.

[Cerreto, Musical Dialogues, 6r; text: Interualli composti ò uero deriuati Consonanti e dissonanti detti in Prattica, Consonanti, Decima, Duodecima, Terzadecima, Quintadecima, Dissonanti, Nona, Vndecima, Quartadecima]

[-<f.6v>-] Pupil. Dear Teacher, these rules of music that in the blinking of an eye have rendered me able to create any musical interval are very admirable and learned.

Teacher. It is indeed so. In fact, if the musician is furnished with the observations and rules of music to a high degree, everything he writes is all learned and orderly. I admire very much the fact that you do not waste time and that you benefit from these principles. It is true what the learned say, namely, that *better fortune follows a good beginning*. Therefore, ask them through me.

Pupil. I thank very much your loving kindness that does not fail to allow me to understand with ease what I need to know about music. Therefore, I beg you to be so kind as to give me another rule on the same subject matter of the musical intervals.

[-<f.7r>-] Teacher. I shall explain briefly this other rule of the musical intervals. I remind you of what was said earlier, namely, that the first simple intervals were seven and the compound or derivative ones were created from them. Nevertheless, musicians added another two, that I do not believe to be intervals, namely, the unison and the distance of the semitone. The addition of these brings the total number to twelve. They are: unison, semitone, tone, semitone, ditone, diatessaron, diapente, minor hexachord, major hexachord, minor heptachord, major heptachord and Diapason. These are called in practice unison, minor second, major second minor third, major third, fourth, fifth, major sixth, minor sixth, minor seventh, major seventh and octave.

Pupil. Tell me please why the unison is not an interval, and the semitone even less so.

[<f.7v>-] Teacher. Your doubt is not very obscure, nevertheless, I shall solve it now in brief. I state that the unison it is neither an interval nor a consonance in any other way, but that it is the origin of one and of the other. The unison is in music what the dot is in geometry, since the dot is not a line, but the origin of a line. In other words, we can say that the unison has the same function in music as the number one in arithmetic or in adding up. In fact, the number one is not a number, but the origin of number. Similarly, we say of the semitone that it is not an interval and even less a consonance, but is part of one and the other, or we say that it is the span of an interval both of a consonance and a dissonance, as music theorists and practical musicians believe.

Pupil. I have grasped well your opinion, and I approve, but I would like to know next what an interval is.

Teacher. This question is a little curious, but it has to be dealt with as soon as possible. For this reason, one must understand that musicians consider it as an interval when they form a consonance or a dissonance that located between two extremes, as one can see clearly in the interval of the vocal or instrumental tone, which consists of two notes and three adjacent keys, namely, from *Vt* to *re* in ascending and from *re* to *ut* in descending. One finds the distance of three keys between them, as one can see on the monochord or on other musical instruments with a keyboard, where the black key is placed between two white keys. The black key is the one that divides the interval of the tone, which for this reason it is called an interval.

Pupil. As a conclusion of this discourse on the musical intervals, please tell me what difference there is between the semitone and the ditone.

Teacher. If you want to know the difference between these two intervals, this is not very difficult to explain, because the semiditone consists of one tone and one semitone, [<f.8v>-] while the ditone consists of two whole tones. As to the interval that is called semiditone by music theorists, that term implies simply that said interval is smaller than the ditone by a semitone. For this reason, practical musicians call the semiditone a minor third, from the number of the notes that are three and the fact that they amount to a tone and a semitone, while the ditone is called thus from its constitution which consists of two tones. Nevertheless, practical musicians call it a major third; a third, from the number of the notes that are three, and major, because it contains a semitone more than the minor third.

Pupil. I remain entirely content with that you have said to me on the difference between the semiditone and the ditone. Therefore, we can proceed to discuss the differences among the other intervals.

Teacher. I am not sure if I shall be able to solve your doubts with ease with regard to the difference between perfect, major and minor intervals. However, [<f.9r>-] Greek and Roman theorists maintained that the interval of the diatessaron, which is the following one, consists of two whole tones and a semitone and that it is formed by four separate notes. This interval was called diatessaron by the Greek music theorists and was named a fourth by practical musicians, because of

the number of its notes, which are four. Although ancient and modern musicians classed this interval among the dissonant ones, nevertheless, they maintain that it is not completely dissonant, but it is almost consonant. They say learnedly, as one knows from experience, that the instrument called *bordeletto*, always produces a fourth, as it does not have a fifth at the bottom of the range. The interval of the Diapente consists of three tones and a semitone, and it contains five separate notes. It was called a fifth by practical musicians because of the number of notes that are five. It is followed closely by the minor sixth, which consists of three tones and two semitones and has six notes, and it was named a minor sixth by practical musicians, because [-<f.9v>-] of the number of its notes, which are six, and because it is a semitone smaller than the major hexachord, which consists of four tones and a semitone and has six different notes. It is called major also because it exceeds the minor hexachord by a semitone. The following minor heptachord is an interval consisting of four tones, two semitones and seven separate notes. It was called by practical musicians a minor seventh, firstly because of the number of its notes, which are seven, and secondly because it is a semitone smaller than the major heptachord, which consists of five tones and one semitone. The latter was called by practical musicians a major seventh, because seven is the number of its notes, and major, because it contains a semitone more [-<f.10r>-] the minor seventh. Finally, the diapason is an interval consisting of five tones, two semitones and eight different notes. It was called an octave by practical musicians because of the number of its notes, which are eight.

Pupil. Oh, how much you have reassured me by teaching me all these different intervals! However, I beg you, in order that the discourse may prove to be complete, I would like you to illustrate one by one each of these names of intervals used by Greek theorists.

Teacher. I will enable you to understand them by explaining them succinctly and easily, starting from the term unison, although it was not a word used by the Greeks. That term of unison is used by practical musicians. In fact, it is not an interval, as we said earlier on another occasion, but it is the origin of the interval. It occurs in practice when two or more parts sing and dwell on the same note, so that they produce the same sound. We shall talk of the semitone next, which is not an interval, but a part of other intervals. It is called [-<f.10v>-] a semitone by Greek and Latin theorists, not in the sense that it is one half of a tone, but because it is an incomplete tone, from the term *semum* that indicates something that is imperfect. The term ditone indicates two tones, meaning an interval of two full tones. Diatessaron is interpreted by the Greeks to mean an interval that contains four notes that correspond to two tones and a semitone. It was called a fourth by Latin writers, because it proceeds with four strings or notes. The term Diapente means an interval that contains five notes in Greek, since the word *Diapenton* means nothing but the number five. As to the hexachord, this Greek name indicates a number of six notes, because that word *essa* means six in Latin. We shall say the same in relation to the heptachord, either minor or major, as it may be, because that Greek word *epta* was understood to mean seven in Latin. Finally, the Greek theorists say that the consonance of the octave, which is the most perfect interval, is the largest of all.

[-<f.11r>-] Pupil. I remain completely content, but it would be most important for me to have an illustration of all these intervals, so that I can consider it as often as I require, when I have the chance, and refer it better to the experts of this discipline of the intervals.

Teacher. I want to fulfil your request and write it, not only for your own consultation, but so that it may be available to others of the profession. Here it is written down.

[Cerreto, Musical Dialogues, f.11r; text: Vnisono. Semitono, Tono, Semiditono. Ditono, Diatesseron, Diapente, Essachordo minore. Essachordo maggiore, Eptachordo minore, Eptachordo maggiore, Diapason, Seconda minore, Seconda maggiore, Terza minore, Terza maggiore, Quarta, Quinta, Sesta minore, Seste maggiore, Settima minore, Settima maggiore, Ottava, detto]

[-<f.11v>-] Pupil. I appreciated a great deal your illustration of all of the aforesaid intervals. Nevertheless, now I would like to know the reasons behind their perfection and imperfection.

Teacher. You need to hear them, but I am not sure that I will be able to disentangle myself so quickly in dealing with such a topic. Nevertheless, I shall say a few things on the matter and I shall entrust myself as to the rest to other books printed by music theorists more learned than I am. Therefore, we shall say that at the beginning, when I dealt with the creation of the first consonances, they were said to be four, namely, the third, the fifth, the sixth and the octave. Two of them are perfect and two are imperfect. The perfect ones are the fifth and the octave; the imperfect are the third and the sixth. The same stands for their compound or derivative consonances, both of the perfect and of the imperfect ones.

[-<f.12r>-] Pupil. Explain to me why the fifth, the octave and their compound consonances or derivative are perfect, while the third, the sixth and their compound or derivative consonances are imperfect.

Teacher. The question is a little curious, but I reply by saying that the the fifth, the octave and their compound or derivative consonances are perfect because they cannot be altered or reduced from their natural state, which, conversely, can occur in the case of the third and of the sixth and of their compound or derivative consonances, as they can be altered and reduced without corrupting their nature. This opinion is stated commonly by philosophers who deal with these imperfect intervals, using these words *The alteration of the subject can or cannot occur in the same measure* (Ponunt esse, et abesse aequae subiecti corruptionem) which means that when the imperfect consonance is major, it can be made minor, and when it is minor, it can be made major without corrupting the subject of the composition. For this reason, they are called imperfect consonances.

[-<f.12v>-] Pupil. I know that you spoke sufficiently and learnedly, but please write for me these few notes, so that I may be able to employ them orderly in my own compositions.

Teacher. This is a very useful and inquisitive request, as far as you are concerned, and it pleases me that you put it to me. Therefore, I now satisfy your request. Here is the illustration.

Perfect consonances, that cannot be altered or reduced

[Cerreto, Musical Dialogues, f.12v; text: consonanza composta, consonanza semplice, Quinta, Duodecima, Decimanona, Ottava, Quintadecima, Vigessimaseconda]

Major imperfect consonances that can be reduced and their compound or derivative ones

[<f.13r>-] [Cerreto, Musical Dialogues, 13r,1; text: Terza maggiore, Decima maggiore, Decimasettima maggiore, Sesta maggiore, Decimaterza maggiore, Vigesima maggiore, Semplice, Composta]

Minor imperfect consonances that can be altered and their compound or derivative

[Cerreto, Musical Dialogues, f.13r,2; text: Terza minore, Decima minore, Decimasettima minore, Sesta minore, Decimaterza minore, Vigesima minore, Semplice, Composta]

Pupil. It seems appropriate to me that we should consider how major imperfect consonances may be made minor and minor ones major.

Teacher. As it seems that you want me to work harder than I expected, I shall not fail to tell you what comes to my mind. [<f.13v>-] Therefore, one must be aware that, if a contrapuntists want to turn an imperfect major consonance into a minor one, he can realise such change with great ease. In fact, when the major third or sixth progresses upwards with its notes, they will both be made minor by placing the accidental of the flat in front of the last note; conversely, when both consonances are minor and progress upwards, they will be made major by placing the accidental of the semitone in front of the last note. This can be done also with the other imperfect consonances that are compound or derivative.

Pupil. Please, provide me with the example of the transformation of all these imperfect intervals.

Teacher. I cannot deprive you of it, since you need it. I will make sure that you understand my brief explanation. This is the illustration.

[Cerreto, Musical Dialogues, f.13v; text: Terze maggiori Fatte minori]

[<f.14r>-] It is also possible to turn the major thirds into minor ones, which will be done by placing the accidental of the semitone in front of the last note of the low part, as in this case.

[Cerreto, Musical Dialogues, f.14r,1; text: Terze maggiori Fatte minori]

One can also turn the minor thirds into major ones by placing the accidental of the flat in the low part, in this way.

[Cerreto, Musical Dialogues, f.14r,2; text: Terze minori, Terze maggiori Fatte maggiori, Fatte minori]

Pupil. I have understood now how the major thirds can be turned into minor ones, and the minor

ones into major ones. What is left is to explain how the major sixths [-<f.14v>-] can be made minor and the minor ones major.

Teacher. This is done by interspersing among their intervals the two accidentals of the semitone and of the flat sign with the same rule that we have observed in the major and minor thirds.

Pupil. Would you be so kind as to show me the illustration of this as well, so that I may order them as best as possible when I need to?

Teacher. I want to draw here an illustration, as succinct as it may be, to round off this question of how one can change the nature of the imperfect intervals.

[Cerreto, Musical Dialogues, f.14v; text: Seste maggiori Fatte minori]

This other illustration explains the process involving the descending sixths.

[-<f.15r>-] [Cerreto, Musical Dialogues, f.15r,1; text: Seste maggiori Fatte minori, Seste minori Fatte maggiori]

This illustration explains it with the accidental of the flat sign

[Cerreto, Musical Dialogues, f.15r,2; text: Seste minori Fatte maggiori]

Pupil. Since we have discussed the imperfect intervals and how their nature can be altered, I would like you to solve another particular doubt of mine, but I am not sure whether this is necessary.

Teacher. I say that, if one had no doubts, our discussion would be sterile. Therefore, please, feel confident to uncover what you are thinking without [-<f.15v>-] any fear.

Pupil. I will speak, since I need to. Dear teacher, you must know that one day I was having a discussion with several professional musicians, and, while we were talking about music, one of them said that the fifth was a perfect consonance and, even if it was minor or transformed in its essence, it could be used in music and also in counterpoint.

Teacher. I reply to this question of yours and I answer to you now by saying that it is true that said interval of a minor fifth can be used in musical compositions, but only by making sure that another part does not clash directly with the part that sings the minor fifth, or semidiapente, as it is called by music theorists. Moreover, it produces a very pleasant effect when one can order it correctly, which does not occur when the tritone is used.

[<f.16r>-] Pupil. You have already solved my doubt, but I would like you to provide me with a short example.

Teacher. I shall write it herewith in order to fulfil your request.

[Cerreto, Musical Dialogues, f.16r; text: Semidiapenti, Dette Quinte minori]

Pupil. Tell me, please, why the tritone is such a dissonant interval.

Teacher. Listen to me, and I shall provide a cogent explanation. I state that this interval called tritone is not used in vocal compositions and not even in plainchant, as it is very dissonant, because one cannot create the diapason from it, since it would be too wide and dissonant. Music theorists have named it tritone because it consists of three tones, while practical musicians call it a major fourth, since it contains a semitone more than the perfect fourth.

[<f.16v>-] Pupil. My dear teacher, since you have helped me understand the lack of perfection of this interval, I would like you not to fail to write its illustration for my benefit.

Teacher. It is true that someone who is not very expert could not do without the illustration. Here it is. I write it here beneath.

[Cerreto, Musical Dialogues, f.16v; text: Tritono detto Quarta maggiore]

Pupil. Oh, how much do I like the rules that you have taught me and these illustrations that you drew for me! I would listen to you for a hundred years, and even then I am not sure whether I would be tired or satisfied. I would also like to know if you think that it is now time to deal with the rules that would enable me to write a counterpoint on a certain subject.

[<f.17r>-] Teacher. I reply briefly to your question by saying that it is possible to discuss that subject, if you require it and you consider to be ready for it.

Pupil. Surely, I am ready, since I have understood your discourse down to the last word.

Teacher. Since it is as you say, I state that, before the contrapuntist begins to write a counterpoint on a particular subject, it is necessary that he should know well the musical hand, especially, if he has to extemporise, in order that he may be able to make the mutations with greater ease.

Pupil. Indeed I have learned it. However, since I did not practice it, I have forgotten some mutations. Nevertheless, this shall not prevent me, dear teacher, from following the discourse started by you.

[-<f.17v>-] Teacher. Come on, to avoid wasting time, I state that it is good that the beginner contrapuntist should be able to build the musical hand invented by the most learned Guido of Arezzo, as it is the instrument through which one learns to sing and to compose perfectly. Therefore, I want to explain to you how he went about creating it and on which premises he discovered it.

Pupil. I would be delighted to know.

Teacher. This is the path taken by Guido. He noted that the Greek hand consisted of seven hexachords starting from the first note that was called proslammanomenon (called low Are by Latin theorists). Therefore, he wanted to create his own Introduction based on seven other hexachords starting from the note of Gammaut (written thus, [-<f.18r>-] [Gamma], which is a Greek letter that indicates Gammaut) and using seven letters (A, B, C, D, E, F, G) and calling them A re, [sqb]mi, C fa ut, D sol re, E la mi, F fa ut, G sol re ut. He doubled them and trebled them until he covered the span of the aforesaid Introduction, and he divided it into three registers, namely, low, high and very high and wrote in it three clefs that are necessary to learn to produce the mutations in ascending and in descending, as one can learn from the illustration of the hand itself.

Moreover, we shall say that Guido took the seven syllables ut, re, mi, fa sol, la, from the hymn of Saint John the Baptist - these are the words: *Vtque ante laxis, Resonare fibris, Mira gestorum, Famuli tuorum, Solue polluti, Labij reatum Sancte Joannes* – by sourcing the first syllable ut from that word *utque* before the word *laxis*, the second syllable *Re* from the second verse that says *Resonare fibris*, the third syllable [-<f.18v>-] *Mi* from the third verse that says *Mira gestorum*, the fourth one *Fa* from the fourth one that reads *Famuli tuorum*, the fifth syllable from the fifth verse that reads *Solue polluti* and the sixth syllable *La* from the sixth verse that says *Labij reatum Sancte Johannes*. Thus, following this beautiful orderly sequence the learned Guido created said Introduction, which we practical musicians call the musical hand.

Pupil. Would it not be better that you write it down for me, so that I can understand it better?

Teacher. Truly, you are asking for much, but I shall write it down, in such a way that all of its three clefs, namely, the one of F fa ut, the one of C sol fa ut and the one of Gsol, re are marked on it. Here is what it looks like.

[-<f.19r>-] Harmonic Introduction by Guido of Arezzo called hand by practical musicians.

[Cerreto, Musical Dialogues, f.19r; text: Mano, gamma, [Gamma], A, B, C, D, E, F, G, ut, re, [sqb], mi, fa, sol, la]

[-<f.19v>-] Pupil. Said Introduction invented by Guido of Arezzo pleases me a great deal. I really hope that it will benefit me, since it is wonderful to look at.

Teacher. It is so indeed, but I doubt that you shall not be able to produce the mutations of all the six

syllables at sight through all of the three clefs. In fact, from the clef of F fa ut to the one of the first sol fa ut there is the distance of a fifth, while from the C sol fa ut to the one of G sol re ut there is another fifth, and each clef sings its six syllables in a different way from the other clefs. Therefore, the Vt of F fa ut and its other five syllables are sung in ascending through b flat, while the Vt that derives from the clef of C sol fa ut and its other five syllables are sung naturally, [-<f.20r>-] and the ut that derives from G sol re ut with its five syllables in ascending is sung with the square [sqb]. These are called clefs, because they open the mind of the beginner who cannot sing or compose.

Pupil. I am also very keen to obtain the illustration of these three clefs.

Teacher. They are necessary for your own practice and I shall write them here together with the six syllables.

[Cerreto, Musical Dialogues, f.20r; text: Chiaue di [sqb] quatro, Chiaue di Natura, Chiaue di B molle, ut, re, mi, fa, sol, la]

[-<f.20v>-] Pupil. I have practised the aforesaid Introduction of Guido very thoroughly as well as the mutations of the three clefs; therefore, you shall be able to teach me the rules of counterpoint.

Teacher. I have already told you that the more you ask me for rules, the happier I am. I state, therefore, that it should be time to deal with the subject of counterpoint, but I had the idea, to make it easier, to write herewith another easy numeric introduction which I have drawn up for this scope. You will be able to learn from it at sight the distance between a clef and [-<f.21r>-] the other, both in relation to the lines as well as to the spaces contained between a key and the other.

Pupil. Please, do not hide these secrets from me and let me see it as soon as you can.

Teacher. I shall not fail to draw it, but I can tell you that this numeric introduction or table, however we want to call it, is so well-structured that a beginner contrapuntist shall be able to write a counterpoint and any other sort of musical composition. Bear in mind that I shall mark the numbers relating to each clef, which will indicate the distances of the consonances and of the dissonances, and also how much higher a key is than another, from one place to another, as everything shall be illustrated next to its design.

[-<f.21v>-] Numeric Introduction or Table created by a Scipione Cerreto, Neapolitan Theorist.

[Cerreto, Musical Dialogues, f.21v; text: Vno, Terza, Quinta, Settima, Nona, Vndecima, Terzadecima, 1, 3, 5, 7, 9, 11, 13]

[-<f.22r>-] Pupil. You have enabled me to understand what my numeric introduction or table contains with learned demonstrations, and I assure you that it shall benefit me a great deal in writing musical compositions, since not only it illustrates the distance between a clef and another in

different positions, but it will be useful when I want to compose an extemporaneous counterpoint. Now, will you be able to continue and to provide me with a rule to write a counterpoint above a *cantus firmus*?

Teacher. Now that I am sure that you are able to understand this knowledge, I want to satisfy your request. Therefore, I say that it is necessary that a beginner contrapuntist who wants to achieve perfection in writing a balanced counterpoint according to the rules masters first the eight essential rules of counterpoint. The first rule entails that the counterpoint can be written in three ways, [-<f.22v>-] namely, free, with ties and syncopated. It is considered free counterpoint the sort that progresses by conjunct motion through consonances and dissonances or by leap and entirely consonantly. The counterpoint with ties occurs when the composition proceeds by consonances and tied dissonances that then are resolved either with the third or the sixth, namely, when the fourth is tied and it is resolved on the third and when the seventh is tied and it is resolved on the sixth, as the third and the sixth are the closest consonances. The syncopated counterpoint occurs when the composition proceeds against the beat entirely through consonances.

Pupil. I shall understand this rule better if I have a practical example of it.

Teacher. Albeit this rule is easy, a practical example is necessary so that one may reflect on it. First of all, I shall write out the counterpoint of the first rule, which, as we said, progresses by step through consonances and dissonances.

[-<f.23r>-] Free counterpoint progressing by step-wise motion upwards and downwards with consonances and dissonances.

[Cerreto, Musical Dialogues, f.23r,1]

Free counterpoint proceeding through perfect and imperfect consonances

[Cerreto, Musical Dialogues, f.23r,2]

[-<f.23v>-] [Cerreto, Musical Dialogues, f.23v,1]

Counterpoint with ties that progresses by step upwards and downwards through consonances and dissonances.

[Cerreto, Musical Dialogues, f.23v,2; text: Per Terze, e per Quarte. Per Seste, e per Settime.]

[-<f.24r>-] Counterpoint with ties progressing by contrary motions through various consonances and dissonances.

[Cerreto, Musical Dialogues, f.24r,1]

Syncopated counterpoint progressing upwards and downwards with consonances throughout.

[Cerreto, Musical Dialogues, f.24r,2]

[<f.24v>-] Pupil. Now that we have started to discuss the eight rules of counterpoint, and since I am content with what you have said and exemplified to me in relation to this first rule, I would like to hear next what rule one has to follow at the beginning of a counterpoint.

Teacher. In order to answer your question, I state that the second rule of counterpoint requires that the contrapuntist should progress with his counterpoint, particularly at the beginning, with easy, weak and slow motions. Every expert says that *one must start from what is easiest* (a *facilioribus est inchoandum*) because the result of following these instructions is sweeter and more graceful to the ears of the listeners. Moreover, this very rule commands that one should begin the counterpoint with an imperfect minor consonance in descending and with an imperfect major consonance in ascending, and that one should conclude it with a perfect major [<f.25r>-] consonance, as Franchino Gaffurio maintains at the end of the third chapter of the third book of his *Practice of Music*, where he says: 'In fact they ascribe perfection in general not to the beginnings but to the endings.' Therefore, according to what Franchino states, he wants that what was given as a rule above should be observed.

Pupil. I draw great pleasure and benefit from these rules, but I miss the example, which concludes the discussion.

Teacher. I shall write it out briefly in such a way that it begins with a minor imperfect consonance and ends with a perfect major consonance, which shall be a compound or derivative consonance of the octave, as one can gather herewith.

[<f.25v>-] Counterpoint beginning with a minor imperfect consonance and ends with a perfect consonance.

[Cerreto, Musical Dialogues, f.25v,1]

Counterpoint beginning with an imperfect major consonance, which is a third, and ends with a perfect major consonance, namely, an octave.

[Cerreto, Musical Dialogues, f.25v,2]

[<f.26r>-] Pupil. Please, help me understand the third rule that I have to observe when writing a counterpoint, since you have satisfied my need to know with your explanation of the first and

second rule.

Teacher. Pupil of mine, this request that you put forward to me is not an easy, and it is certain that it would require a greater teacher than I am to explain this matter exhaustively. Nevertheless, I shall say what I know and feel about it. Therefore, I say that the third rule of counterpoint states that the contrapuntist must never write two or more similar fifths, or two or more similar octaves in stepwise motion both ascending and descending, nor any of their compound or derivative intervals. The reason is that such movements go against the instructions of all expert musicians who adduce this plausible reason that perfect and harmonic music consists in [-<f.26v>-] the alternate sequence of consonances and dissonances, and that bad practice of repeating the perfect consonances is to be avoided, because perfect consonances take the precedence in concluding the compositions, and, therefore, when one sounds an octave or its compound and derivative consonances, one has the impression to have reached the end itself of the composition. Music theorists say that dissonances are the condiment of musical compositions, so that, if those intervals are lacking, the composition cannot be good and harmonious.

Pupil. Since this rule is so necessary, it is also necessary for me to have its illustration, hence, I beg you to want to satisfy my need.

Teacher. To fulfil your need, I shall mark it as it is necessary, with an example that includes not only the fifths, but also the octaves, in ascending and in descending. I write it herewith, so you can consider it.

[-<f.27r>-] Forbidden fifths and their compound and derivative consonances. Forbidden octaves and their compound and derivative consonances.

[Cerreto, Musical Dialogues, f.27r; text: Falso, procedere]

Pupil. I have realised in truth that what you told me above is true, namely, that, if one sounds several consonances that are similar one to the other in ascending and in descending by stepwise motion, this sounds badly and produces an insipid composition. Therefore, with good reason ancient and modern theorists forbid this kind of motions, and I shall be the first to observe this instruction. So, you shall be able to move on to discuss the fourth rule.

Teacher. I shall explain now the meaning of the fourth rule of counterpoint and I shall deal with it quickly and briefly.

As you want to know what the fourth rule of counterpoint dictates, I shall tell you now and I shall deal with it in a few words. I state, that, if the contrapuntist wants to employ two or more perfect consonances of the same kind ascending or descending by step, he can do this freely. [-<f.27v>-] This can occur without any other intervening interval, when a first note is sounded in the bass and a second one in the treble, and then, conversely, when note that was in the treble is sounded in the bass (both in the case of the fifths, of the octaves and of their compounded intervals) but this way of composing does not produce good harmony because, as we said in the third rule, it progresses always via perfect consonances of the same kind. However, when the composition is for three or

four parts, it is easier to practise, although this is more effective in compositions for two, three and four choirs.

Pupil. I listened and I understood this rule well, but I would also like to see it illustrated with an example, so that I may employ it myself, if I need to do so.

Teacher. We shall be all unanimous, you in asking and I in agreeing to it. Therefore, to fulfil your request, I shall write the example herewith, and you shall be able to consider it with complete ease.

[<f.28r>-] Motions that are allowed between two perfect consonances of the same kind.

[Cerreto, Dialoghi armonici, f.28r; text: Per Ottaue, Per Quinte]

Pupil. One cannot deny, my dear teacher, that the ear agrees with the intellect, especially in matters concerning the discipline of music. In fact, when I tried out said example, I heard such an emptiness and dullness of consonances, that it made me realise that it is really true what you have maintained in the aforesaid discourse. Therefore, I shall endeavour to apply your instructions in my compositions.

Teacher. Pupil, you must know that such way of moving with the parts does not prove successful with just two voices, but it is more musical in three and four parts.

Pupil. I believe what you say, but, if it suits you, I would like you to discuss the fifth rule of counterpoint.

[<f.28v>-] Teacher. In order to avoid breaking the thread of our discourse, on the eight rules of counterpoint, I state that, when the contrapuntist writes a counterpoint, he must strive to proceed in it always by contrary motion, whether it is on a *cantus firmus* or on a measured melody. However, above else, he must not employ several perfect consonances in succession, namely, by moving from the fifth to the octave or from the octave to the fifth or using their compound or derivative consonances, because they do not produce a good result. This way of proceeding, however, is admitted when one writes in canonic form or answers a subject, since these are writing devices bound by strict rules. Therefore, in order to make the counterpoint attractive and pleasant, one must proceed by mixing imperfect consonances, either major or minor, in the way that the perceptive contrapuntist shall consider to be the best. However, to be more confident, [<f.29r>-] and to insure that the counterpoint is more attractive and pleasant, one can proceed in this way, namely, by moving from a minor imperfect consonance to a minor perfect one, namely from the minor sixth to the fifth, or from a major imperfect consonance to a perfect, or from the major sixth to the octave or from the minor third to the unison, or from the minor third to the fifth. The same holds true when one proceeds with their compound or derivative consonances.

Pupil. I remain satisfied with what you have explained to me, but, most importantly, I require to have an example of it all, so that I may refresh my memory more easily.

Teacher. I shall write it with pleasure, as I know that you need it.

[<f.29v>-] Way of proceeding that is not very attractive.

[Cerreto, Musical Dialogues, f.29v,1]

Way of proceeding that is more attractive and resounding.

[Cerreto, Musical Dialogues, f.29v,2]

Pupil. I have sung both of these examples, and, in truth, I hear more harmony in the last example. I believe that this derives from the fact that it proceeds with a greater number of interspersed imperfect consonances. Therefore, what you told me in the aforesaid rule is confirmed. [<f.30r>-] Therefore, you shall be able to discuss the sixth rule of counterpoint, as I shall be intent on listening.

Teacher. When I hear you say that you are satisfied with what I discussed, this prompts me to

discuss other matters more willingly. Therefore, I state that the sixth rule of counterpoint requires that, when the contrapuntist writes a counterpoint, he should take care to place two, three or more imperfect consonances between two perfect consonances of the same kind, so that the imperfect consonances are different as to their interval. This way of proceeding is very lauded by expert musicians, and especially by Franchino Gaffurio, a very famous musician in those times, and also by Luise Dentice (father of that very celebrated musician Fabritio Dentice, who excelled not only as a composer, but, particularly, as a most excellent lute player) in his book on music theory.

Pupil. Please, tell me in which music book Franchino Gaffurio deals with this rule.

[<f.30v>-] Teacher. See the third chapter of the third book of his *Practice of Music*, where he says: 'One should place several imperfect consonances, similar and dissimilar ones (two, three or four thirds, two or more sixths) in the middle between two perfect consonances of the same sort.'

Pupil. This is truly a learned rule, and you have given me great satisfaction. However, since I will gain greater advantage from your providing me with its illustration, I ask you, please, to write it herewith.

Teacher. Since this is an important rule, I want to provide you an example in which the perfect consonances are interspersed with major thirds and with major sixths, as you shall be able to consider more in detail herewith.

Imperfect consonances intervening between two perfect ones.

[Cerreto, Musical Dialogues, f.30v]

[<f.31r>-] Pupil. I heard often people say that someone who talks too much often makes mistakes. For this reason I want to say that, because I confided in your courtesy, I have gathered the courage to ask you to answer many of my doubts on music, and, therefore, I hope that you will want to explain to me the seventh rule of counterpoint.

Teacher. My dear pupil, there is no need for so many beautiful words and pleas between us. Rest assured that I want to be of service to you and to satisfy your every doubt. Therefore, I tell you the seventh rule of counterpoint, which says that a contrapuntist can write a counterpoint and sound two perfect consonances of different kinds one after the other, both ascending and descending, if the part of the bass is held on the same note placed on the same line or on the same space. For instance, the contrapuntist can employ the octave after the fifth or the fifth after the octave. The contrapuntist is allowed to do so because of the slow pace of the motions caused by the low pitch of the sound. This is also allowed when one wants to move towards the cadence, so that one sounds the penultimate note as a fifth and the last one as an octave. Moreover, when such motion occurs in a composition for more than two parts, it will produce greater harmony.

Pupil. I would like to see an example of this, so that I may be more able to apply this rule.

Teacher. It will be easy for me to write it, but I do not know if it will be so easy for you to consider it. Here is it written out.

Progress of perfect consonances of different kinds.

[Cerreto, Musical Dialogues, f.31v; text: per ascenso, per discenso]

[<f.32r>-] Pupil. Since you have told me about the rules concerning perfect consonances of a different kind in your previous discourse, it is your duty to provide me, in this eighth and last rule of counterpoint, with some other beautiful instruction that is necessary for its practice.

Teacher. To reply to this necessary and inquisitive question, it should suffice to say what other music theorists, more learned than I am, say. Therefore, I state that the contrapuntist is bound to end each counterpoint or any other musical composition with a perfect consonance, namely, an octave, a fifteenth or a twenty-second. The unison can be used as well, and this is the reason: when one reaches a cadence, it is as if one arrives to perfection itself. This rule has to be observed in the

remaining compositions for several voices.

Pupil. Nothing is missing but the example, so that I may consider it in detail.

[-<f.32v>-] Teacher. I shall write it herewith, in order to show you all the ways in which one may conclude a counterpoint.

[Cerreto, Musical Dialogues, f.32v; text: Fine [Final] ante corr.] per Vnisono, Fine [Finale ante corr.] per Ottava, Quindicesima, Vigesima seconda]

Pupil. You have comforted me, sweet and dear teacher, by enabling me to learn all of these eight rules of counterpoint. Therefore, I hope to hold them and guard them within my memory and to abide by them in my counterpoints and in my other compositions.

[-<f.33r>-] Teacher. I am very pleased that you understood what I have explained.

Pupil. I am sure, but as soon as I considered the example written above, I remembered that now is time that I should have a rule to write a counterpoint on a *cantus firmus*.

Teacher. My dear pupil, you must consider that, although the eight rules that you have heard are sufficient, nevertheless it is necessary that the contrapuntist should understand how to comport himself when a counterpoint is created in a choir with other contrapuntists, since this is different from the one that one composes by himself when there is no other singer that might obstruct him.

Pupil. I would be glad to hear how one shall do this and that rule one should observe in doing so.

Teacher. The kind of counterpoint that we shall discuss now is called by practical musicians *ad uidentum* (at sight). This means that it is accomplished with the eyes of the mind, [-<f.33v>-] by keeping within the interval of a fourth both in the lower and in the upper part and by forming the intervals in this way. If one places a seven notes above the unison, the result is the octave; above the second, the result is the ninth; above the third, it is the tenth and, above the fourth, the eleventh. Conversely, if one descends a second from the octave, the result is a seventh; if one descends a third, it is a sixth and if one descends a fourth, it is a fifth. If you descend with these numbers in reverse fashion, you shall find the same consonances for the bass in this way. If one adds seven to the unison beneath, the result will be the octave; if one adds seven to the second, the result will be a seventh; if one adds it to the third, the result will be a sixth and if one adds seven to the fourth, the result will be a fifth. If then one descends and adds seven under the unison, the result will be the octave; if one adds seven under the second, one shall find the ninth, [-<f.34r>-] if one adds it to the third underneath, the result is a tenth, and, if one adds it to the fourth underneath, the result will be an eleventh. Therefore, if you observe closely this rule, you shall be able to compose a counterpoint at sight with great ease.

Pupil. Allow me to understand: when I want to compose a counterpoint in a choir together with other contrapuntists, will I have to observe the same rule that you gave me above?

Teacher. In order to avoid mistakes when singing with other contrapuntists, one must always proceed with free passages without ties of dissonances and also without syncopations. One must not employ minor or major sixths, however they are, because if the others sing some fourths they would produce dissonances of the second. Moreover, the counterpoint produced by a group of singers must proceed freely, namely, note against note, whether they be minims or semiminims. One is allowed to employ quavers and semiquavers as well, [-<f.34v>-] but not in a counterpoint with divisions of quavers and semiquavers, since this is more successful when it is not obstructed by another singing part itself in counterpoint.

Pupil. I benefited greatly from all of these instructions and from the rules as well, especially because you related them to me with great ease. They will benefit me all the more when you write an example after each one of them.

Teacher. Before I write an example for you, I want to tell you a charming fact on this matter of the counterpoint improvised by a choir. I say that when I was in the mother city of Rome during the life of His Sanctity Pope Gregory XIII, God rest his soul, in the year 1573 and again in the year 1601, when Clement VIII was pope, I heard a very artificial counterpoint sung in his chapel, which, had it been written down, it would have not been possible to improve it in comparison to the one that was improvised.

Pupil. Please, will you tell me in what this counterpoint consisted?

Teacher. Among the perfect features that I noted in that group performance, I say that the singers sung close to each other and they produced a counterpoint that was not free, as we said above, which is the normal way adopted in chapels where the choir sing, but almost completely full with syncopations and tied notes.

Pupil. You have reassured me with these graceful and sweet instructions that produce such an effect in me that I shall strive to imitate these excellent contrapuntists in my own small way. However, please do not forget to write down the example for my benefit.

Teacher. I shall write it down with the passages that are most necessary for said practice. [-<f.35v>-] This counterpoint suits beginner contrapuntists. It unfolds above the *cantus firmus* that is written below it, which proceeds by step and with leaps of thirds, fourths and fifths both ascending and descending, and it can be sung as a group in a choir.

[Cerreto, Musical Dialogues, f.35v; text: Contraponto Sciolto]

[-<f.36r>-] [Cerreto, Musical Dialogues, f.36r; text: Canto fermo]

[-<f.36v>-] This counterpoint was composed on the same doubled *cantus firmus*, and it contains free passages of minims and semiminims. It can be sung as a group in a choir.

[Cerreto, Musical Dialogues, f.36v; text: Contraponto Sciolto]

[-<f.37r>-] [Cerreto, Musical Dialogues, f.37r; text: Canto fermo]

[-<f.37v>-] [Cerreto, Musical Dialogues, f.37v; text: Residuo]

[-<f.38r>-] [Cerreto, Musical Dialogues, f.38r; text: Residuo]

[-<f.38v>-] This counterpoint was composed on the cantus firmus written below and contains more elaborate *passaggi* and divisions. It can be sung as a group in a choir with the other voices as well.

[Cerreto, Musical Dialogues, f.38v; text: Contraponto Sciolto]

[-<f.39r>-] [Cerreto, Musical Dialogues, f.39r; text: Canto fermo]

[-<f.39v>-] [Cerreto, Musical Dialogues, f.39v; text: Residuo di Canto fermo]

Pupil. O immortal God, how many learned and well-ordered passages you have shown me! However, the last one has been the most beneficial to me, because it [-<f.40r>-] proceeded with more artificial *passaggi*, more *fughe*, and more attractive answers, as well as interposed syncopations. Hence, I shall say that it cannot be improved.

Teacher. My dear pupil, Discepol mio caro, what you say is too kind, but, because I know that you feel affection towards me, I do not want dispute it. However, I shall say only this. I wrote this counterpoint for the most intelligent contrapuntists and also for the singers who have a better disposition of voice. Moreover, I do not want to fail to unveil a secret that is hidden in all three of these counterpoints.

Pupil. If it is something good, I would be pleased to know it.

Teacher. What I want to say is this. The same counterpoints can be sung a fifth or an octave lower, as long as the *cantus* [-<f.40v>-] *firmi* are sung a fifth or an octave higher. In this way, when the *cantus firmus* proceeds a fifth higher, the counterpoint will be sung an octave lower, and, if the *cantus firmus* proceeds an octave higher, the counterpoint will be sung a fifth lower. This rule is infallible, and the counterpoint will sound more pleasant than its corresponding original.

Pupil. I would be interested in seeing it demonstrated with an example.

Teacher. I shall show its resolution with only a few notes, since it would be confusing to write it all out. In fact, the student of counterpoint will be able to take this task upon himself to sing them in their first original form.

Pupil. I am satisfied with what you tell me.

Teacher. I shall write them herewith one after the other.

[-<f.41r>-] Resolution of the beginning of the first counterpoint, where the *cantus firmus* sings at the fifth higher and the counterpoint at the octave lower.

[Cerreto, Musical Dialogues, f.41r; text: Contraponto riuoltato per ottava bassa, Canto fermo riuoltato per quinta alta, E quel che sieque]

[-<f.41v>-] Second resolution of the same beginning of the first counterpoint where the *cantus firmus* sings an octave higher and the counterpoint a fifth lower.

[Cerreto, Musical Dialogues, f.41v; text: Contraponto riuoltato per quinta bassa]

[-<f.42r>-] [Cerreto, Musical Dialogues, f.42r; text: Canto fermo riuoltato per Ottava alta, E quel che sieque]

[-<f.42v>-] Pupil. It is true that the art of counterpoint is very hard for those who want to achieve perfection in it. In fact, I know that these counterpoints had me besides myself, when I realised that they can be sung in three ways.

Teacher. There is more: all the other ones that I wrote down for you can be sung in the same way. If you are curious to see them written out with their resolution, I shall do this gladly.

Pupil. It is not right that you should take on this burden, as it is my duty, not only because it is entertaining to do so, but also as a way to learn to create other similar counterpoints.

Teacher. You did well to call these counterpoints similar, because all the counterpoints for two parts [-<f.43r>-] written on a *cantus firmus* can be sung in the same way. As to the other counterpoints that are written with more restrictions and tied dissonances, they do not achieve the same result.

Pupil. How would I be glad to learn a rule to write a more strict counterpoint, so that I may take my place among other contrapuntists of some renown.

Teacher. You must know that it is a little difficult to learn this rule that you desire to learn and it cannot be done very quickly. The reason for this is that such counterpoint is more strict than the first three. Therefore, when the contrapuntist writes a single counterpoint above a subject, he will have to make sure that when he writes minor consonances, he will have to make them major in ascending, while he will have to make the major ones minor in descending. [-<f.43v>-] This rule holds true as long as the contrapuntist is not bound by any restriction of *cantus firmus* or by the imitation of any *perfidia*, answer or other devices. Moreover, the contrapuntist must avoid cadencing in the middle of the counterpoint, but he must proceed with ties, changes of register, whole and broken syncopations and passages employing the technique of *perfidia*. If these instructions are followed, the counterpoint becomes more attractive and resounding. The contrapuntist must also take care to go to the major third when he strikes the major sixth at the

beginning of the bar in descending, but, if he strikes it at the end of the bar in ascending, [-<f.44r>-] he must move to the octave in the next note, while, when he strikes the minor sixth at the beginning of the bar, he must strike the fifth next, as it is its closest consonance. These rules must be observed by the contrapuntist without exception.

Pupil. I would like to have an example of them, so that I can familiarise myself with all of this.

Teacher. You did well to ask for it, as the example rounds off the discussion. I shall write one where the *cantus firmus* is an antiphon of the first tone, which will be the one of from the Advent of our Lord, whose words say *Ecce nomen Domini uenit*.

Pupil. I am pleased that you start with such a beautiful thought concerning the arrival of the Lord.

Teacher. I approve as well, and I shall write it herewith.

[-<f.44v>-] Strict counterpoint written on the aforesaid antiphon of the first tone.

[Cerreto, Musical Dialogues, f.44v: text: *Ecce nomen Domini uenit*]

[-<f.45r>-] [Cerreto, Musical Dialogues, f.45r; text: Antifona del Primo tono, *Ecce nomen Domini uenit*]

[-<f.45v>-] Pupil. I liked this first counterpoint very much, in particular because of its strict progress, the avoidance of cadences, the striking of major and minor sixths both in ascending and in descending of the parts. However, the ending did not conclude on a perfect consonance, as you taught me to do in the eighth rule of counterpoint.

Teacher. I feel great reassurance in the important questions that you raise, and I shall answer them. In fact, although I told you that the cadences and endings of any composition must conclude on a perfect consonance, namely, the octave or its compound or derivative ones, and also on the unison, should the need arise, this ending on a perfect [-<f.46r>-] cadence is understood to occur in an implicit way, nevertheless, where there are the final notes that can produce such cadences with a perfect consonance, as you can gather from the ending of said first counterpoint, where you shall find that it cannot be done, because the penultimate note is on *Dsolre*.

Pupil. I asked this question to satisfy a personal curiosity and to know the reason behind said contrapuntal practice. Nevertheless, I shall not fail to ask you to write down another example for me, which should proceed in a strict fashion, as the previous one did, with the addition of some other learned invention, but mainly with syncopations, when you deem it appropriate and manageable.

Teacher. I reply to your request that, to satisfy you, I shall write here another counterpoint here based on a *cantus firmus* consisting of an antiphon of the second tone, as it is the second counterpoint.

[-<f.46v>-] Strict counterpoint realised on the aforesaid antiphon of the second tone.

[Cerreto, Musical Dialogues, f.46v; text: Ecce in nubibus caeli dominus]

[-<f.47r>-] Antiphon of the second tone.

[Cerreto, Musical Dialogues, f.47r; text: Ecce in nubibus caeli dominus]

Pupil. You have satisfied my request fully with the second example, where I noted that you composed it considerably by mixing many extravagant and different rules that bring pleasure and joy to the ear.

Teacher. You know the reason why I wrote it in this way, namely, in order that you may take it as a model to write similar one. Nevertheless, be careful when you set yourself to [-<f.47v>-] imitate these counterpoints of mine, that are so strict and ordered, since their perfection consists more in their balanced motions rather than in writing long melodies, as not all singers will be capable to sing them. Moreover, an excess of divisions produce revulsion and confusion among the listeners.

Pupil. I know very well that you are correct (since every excess is wrong) and I hope to obey your instructions. However, in order to avoid breaking the thread of the discourse that we have started, it would be appropriate that you should write for me another strict counterpoint written on some other antiphon.

Teacher. I shall do so by writing one on an antiphon of the third tone, since this is the third counterpoint.

[-<f.48r>-] Counterpoint written on the antiphon of the third tone.

[Cerreto, Musical Dialogues, f.48r; text: Antifona del Terzo Tono, Quando natus es <ineffabiliter>]

[-<f.48v>-] Remainder:

[Cerreto, Musical Dialogues, f.48v];

[-<f.49r>-] remainder:

[Cerreto, Musical Dialogues, f.49r].

[-<f.49v>-] Pupil. My dear teacher, you have conducted yourself learnedly in this third counterpoint, not only in relation to the ties and syncopations, but also as to the progress of the *cantus firmus*.

Teacher. My dear pupil, you must know that for an expert musician it is no great effort to write these counterpoints. In fact, an expert musician will be able to write and sing hundreds of them at sight. Therefore, these few examples are written as notes for yourself, so that you may learn how they are organised and how they proceed, so that you may write some similar ones in time.

Pupil. I understand, and you are correct. However, if you agree, will you carry on and write me one with a soprano part and written in a way that the unfolding of its tessitura is not too extreme.

Teacher. I intended to do so already, for the comfort of other voices, for variety and to please the listeners. Therefore, I shall write the fourth counterpoint on an antiphon of the fourth tone.

[-f.50r-] Counterpoint written above the antiphon of the fourth tone notated underneath.

[Cerreto, Musical Dialogues, f.50r; text: Antifona del Quarto Tono, Rubrum quem uiderat <Moises>]

[-f.50v-] Remainder:

[Cerreto, Musical Dialogues, f.50v];

[-<f.51r>-] Remainder:

[Cerreto, Musical Dialogues, f.51r; text: Residuo].

[-<f.51v>-] Pupil. This fourth counterpoint turned out to be very attractive and cheerful. The reason for this is the fact that it proceeded through very high and very low notes. Moreover, I say that the fugue at the beginning of the counterpoint has pleased me because it imitated the beginning of the *cantus firmus*. I leave aside the other learned imitations and the interspersed motifs that left me in awe, but they give me the opportunity to ask you to write for me, please, the fifth counterpoint after this one. I would like it to be written beneath the *cantus firmus*, since I believe that the past counterpoints will be sufficient for my practice.

Teacher. I am not averse to this new request of yours, as it is necessary to be aware of the rules in order to write these counterpoints. Therefore, I state that, if the contrapuntist wants to write a

counterpoint in the bass part or in another low part, he must take care to write minor consonances in ascending and major ones in descending, which is the opposite way of proceeding to what we have observed in the other counterpoints written with the authentic parts. This rule stands, unless the contrapuntist is bound by canons, answers or fugues above the *cantus firmus*, as he must observe the tone on which the fugue is built. This also holds true when the contrapuntist is forced to cadence in the counterpoint, or in another composition, as long as he is not prevented from doing so by another part.

[<f.52v>-] Pupil. I have not had an example of this rule yet. Therefore, it shall contribute to my understanding if you provided me with some illustration.

Teacher. You need it for sure, and I shall write it here with a few notes, as you can see in the example written here beneath.

Counterpoint written with the bass part in ascending and descending where the *cantus firmus* is in the authentic part.

[Cerreto, Musical Dialogues, f.52v; text: Canto Fermo Riuoltato per Ottava alta, Contraponto Riuoltato per Quinta alta]

[<f.53r>-] Strict counterpoint written below the antiphon of the fifth tone written below and for the bass part.

[Cerreto, Musical Dialogues, f.53r; text: Veni, e fortior me]

[<f.53v>-] Remainder:

[Cerreto, Musical Dialogues, f.53v].

[<f.54r>-] Pupil. In truth, my dearest teacher, I believe that one could not improve said counterpoint, not only in the graceful *passaggi* and resolutions, but also in the answers and *perfidie*. Moreover, I believe that one needs a good strong voice and good lungs to be able to sing them without great discomfort.

Teacher. I assure you that you need a good and strong bass who is a confident singer. However, let us leave this aside. It is sufficient that the counterpoint is written expertly, so that you may learn the rules and you may use as a model to other counterpoints

Pupil. These are great models for me, but I would like you to write another counterpoint written below a *cantus firmus*, but with another sort of bass clef, if you do not mind.

Teacher. I do not deny you anything that it is within my capacity to provide you with. Moreover, I want to write another counterpoint for you where the antiphon is of the sixth tone, but transposed a fifth above, to the benefit of the counterpoint, as you shall see here.

[-<f.54v>-] Strict counterpoint for the bass written below the antiphon written below of the sixth tone.

[Cerreto, Musical Dialogues, f.54v; text: Exiit]

[-<f.55r>-] [Cerreto, Musical Dialogues, f.55r; text: Antifona trasportata una quarta alta del Sesto tono, Exiit]

[-<f.55v>-] Remainder:

[Cerreto, Musical Dialogues, f.55v].

[-<f.56r>-] Remainder:

[Cerreto, Musical Dialogues, f.56r; text: Residuo].

[-<f.56v>-] Pupil. Now that we have seen the sixth counterpoint composed on the antiphon of the same tone transposed, tell me, please, before we move on further, are these two counterpoints written beneath the *cantus firmus* not sufficient?

Teacher. It is plain and clear that they will suffice for a contrapuntist of good intellect as practice of said counterpoint, since I composed them in observance of every necessary rule.

Pupil. I believe this to be so, as they came from your hand. However, I still have a question that I would like to ask, namely, whether it is necessary that I should have other examples of counterpoints written on a *cantus firmus* that proceed with the authentic notes with the clef of Gsolreut.

Teacher. It would suffice to answer this interesting question by saying what I said on other occasions. However, [-<f.57r>-] since there are two other antiphons left (of the seventh and eighth tone) on which to write the counterpoint, if you want, I shall write them, to give complete satisfaction, one after the other and I shall compose them with the clef that you required.

Strict counterpoint on the antiphon of the seventh tone written below.

[Cerreto, Musical Dialogues, f.57r; text: Antifono del Settimo Tono, Lapides torrentes illi dulces]

[-<f.57v>-] Remainder.

[Cerreto, Musical Dialogues, f.57v; text: fuerunt]

[-<f.58r>-] Pupil. This seventh counterpoint appears to be rather capricious and it requires a good disposition of voice if one wants to sing it properly. You have pleased me by making it so precise and rich in detail.

Teacher. It is not as difficult as you imagine it, since the *passaggi* are easier to sing. Limit yourself to study the application of the rules which it contains and, as for the rest, leave it to a good singer, since it is the singer's job to sing well.

Pupil. I would be keen to see now the eighth counterpoint, so that my requirements may be met fully. However, I remind you that it should be composed with the same key of G sol re ut. This is all the more my desire because I know that the soprano voice is suited to *passaggi* and other divisions in musical compositions and the singers enjoy singing them.

Teacher. I am very keen to satisfy your request and I shall write the example herewith, hoping that it shall please you.

[-<f.58v>-] Strict counterpoint written on the antiphon of the eighth tone written below.

[Cerreto, Musical Dialogues, f.58v; text: Sepelierunt Stefanum]

[-<f.59r>-] Remainder:

[Cerreto, Musical Dialogues, f.59r; text: Antifona dell' Ottavo Tono, Sepellierunt Stefanum].

[-<f.59v>-] Pupil. You have shown yourself to be true to your word, since you have kept the promise that you made me. I am sure that this last counterpoint will leave every musician of any worth in awe, not only because of its inventive way of proceeding, but also because of the ties and answers contained therein.

Teacher. It is not as wonderful as you portray it, as it is possible to write a counterpoint that is more inventive and fuller of *perfidie* and answers, but I leave this to you and to other contrapuntists who shall come and who shall take these examples as a model for their practice.

Pupil. Dear teacher, since I now understand and comprehend the main rule for writing counterpoints on a *cantus firmus*, it will do no harm to deal now with the counterpoint based on a measured melody. Therefore, I beg you to ensure that I am not deprived of it since it is a topic that I consider to be very important.

Teacher. The practice of this counterpoint is more intricate and harder than the one that I have shown you which was based [-<f.60r>-] the *cantus firmus*, as it proceeds in two ways. The first one occurs when a contrapuntist writes a counterpoint on a particular subject without words. This will result in a *recercata*, or in a duet or trio also not set to words. The second one occurs when the contrapuntist writes a counterpoint setting a particular madrigal, or whenever one writes a musical composition setting a text. I state that, when one writes a counterpoint on a subject without words, one proceeds with the same rules shown in the eight counterpoints written on the eight antiphons. However, when one writes a counterpoint on a subject where words are included, then it is necessary that the contrapuntist strives to imitate with his counterpoint not only the *fughe*, but also any good and beautiful detail contained in said subject. [-<f.60v>-] When the composer proceeds with *passaggi*, he must take care to place them in the appropriate place and time, in a way that does not mar or interrupt the melody of another part, as I observed in my first book for two voices that I composed on some Madrigals by Archadelt, which was re-printed in Naples in the year 1616.

Pupil. Any work that comes from your pen is guaranteed to be excellent. Therefore, in order to please me, I would like you to undertake this task to write some other counterpoints on a madrigal of your choice.

Teacher. I shall do so, but one must be aware that the *passaggi* are not graceful when they occur on a subject that proceeds with difficulty, but they are when it proceeds with gravity. Therefore, I decided to chose a madrigal by Archadelt himself, namely, the one that begins with the words: *Che più foco al mio foco*. I shall write it in such a way that the bass contains the subject and the soprano weaves the counterpoint.

[-f.60r <recte f.61r>-] Counterpoint for the soprano written on a measured melody.

[Cerreto, Musical Dialogues, f.61r; text: Canto Contraponto, Basso soggetto, Che piu foco al mio foco ò fiamm' al core Donna s' io uiuo in]

[-<f.61v>-] [Cerreto, Musical Dialogues, f.61v; text: foco, s'io uiuo in foco. Dunque de l' arder mio ui]

[-<f.62r>-] [Cerreto, Musical Dialogues, f.62r; text: cal si poco Hai poco uostro honore ueder la morte in uoi ueder la]

[-<f.62v>-] [Cerreto, Musical Dialogues, f.62v; text: morte in uoi ueder la uita. D' un uostro fido amante]

[-<f.63r>-] [Cerreto, Musical Dialogues, f.63r; text: amante O luci de uostr' occhi altere e sante, Per che]

[-<f.63v>-] [Cerreto, Musical Dialogues, f.63v; text: Per che non date aita. Non è quel foco in uoi che ard' et infiamma]

[-<f.64r>-] [Cerreto, Musical Dialogues, f.64r; text: Per che dunque altro foco, ò altra fiamma.]

[-<f.64v>-] [Cerreto, Musical Dialogues, f.64v; text: Per che dunque altro foco, ò altra fiamma.]

[-<f.65r>-] Pupil. In truth the result is very attractive and beautiful. I recognise here great respect of the rules, both with regard to the imitations of the *fughe* of the madrigal, as in the *passaggi* and answers, and I can see that it is one that could be sung front of any able musician.

Teacher. Pupil, you must know that these compositions are different from the ones written by a musician without any restriction, as they are created when a composer finds his composition on a work by another composer, because in this case the composer is obliged to imitate the work on which he composes his counterpoint or other musical composition.

[Pupil. add in marg.] I understand well what you say, and so-far I am satisfied with your rules. Therefore, I would like, if you so please, that you should compose another counterpoint on the same madrigal, but in such a way that the soprano is the subject and the bass weaves the counterpoint.

Teacher. I shall do it herewith.

[-<f.65v>-] Counterpoint written for the bass on a measured melody.

[Cerreto, Musical Dialogues, f.65v; text: Canto soggetto, Basso Contraponto, Che più foco al mio foco ò fiamm' al core, Donna s' io uiuo in foco]

[-<f.66r>-] [Cerreto, Musical Dialogues, f.66r; text: Dunque del arder mio ui cal si poco. Ahi poco uostr' honore ueder la]

[-<f.66v>-] [Cerreto, Musical Dialogues, f.66v; text: morte in uoi ueder la uita d' un uostro fido amante]

[-<f.67r>-] [Cerreto, Musical Dialogues, f.67r; text: amante O Luci de uostr' occhi altere, e sante]

[-<f.67v>-] [Cerreto, Musical Dialogues, f.67v; text: altere e sante Per che non date aita Non è quel

foco in uoi]

[-<f.68r>-] [Cerreto, Musical Dialogues, f.68r; text: è quel foco in uoi ch' arde, et infiamma Per che dunque altro foco ò altra fiamma]

[-<f.68v>-] [Cerreto, Musical Dialogues, f.68v; text: fiamma. Per che dunque altro foco ò altra fiamma]

[-<f.69r>-] [Cerreto, Musical Dialogues, f.69r; text: ò altra fiamma.]

[-<f.69v>-] Pupil. Here the first as well as the second counterpoint were written with great artistry, especially in the imitations of the *fughe* and in the observance of the rules of the *passaggi* with the words, in a way that one could not hear sweeter harmony than the one produced when said counterpoints are sung. However, since these two counterpoints are not sufficient for my practice, I would like you to compose another counterpoint so that the subject may be in the alto and the tenor carries the counterpoint.

[Teacher. add in marg.] I do not refuse this effort, as long as it is fruitful. On the contrary, I am very pleased when you ask for what pleases you.

[Pupil. add. in marg.]. Not only do they please me, but they shall make me indebted to you eternally.

Teacher. I shall place this example herewith, in order to satisfy your request.

[-<f.70r>-] Counterpoint for the tenor written on a measured melody.

[Cerreto, Musical Dialogues, f.70r; text: Alto Soggetto, Tenore Contraponto, Che più foco al mio foco ò fiamma al core Donna s' io uiuo in foco]

[-<f.70v>-] [Cerreto, Musical Dialogues, f.70v; text: uiuo in foco Dunque del' arder mio ui cal si poco Hai poco uostr' honore]

[-f.70r <recte f.71r>-] [Cerreto, Musical Dialogues, f.71r; text: honore ueder la morte in uoi ueder la uita d' un uostro fido amante]

[-<f.71v>-] [Cerreto, Musical Dialogues, f.71v; text: amante d' un uostro fido amante Ò luci de uostr' occhi altere, e sante]

[-<f.72r>-] [Cerreto, Musical Dialogues, f.72r; text: altere, e sante Per che non date aita Non è quel foco in uoi ch' ard' et infiamma Per che dunque altro]

[-<f.72v>-] [Cerreto, Musical Dialogues, f.72v; text: Per che dunque altro foco ò altra fiamma]

[-<f.73r>-] [Cerreto, Musical Dialogues, f.73r; text: Per che dunque altro foco ò altra fiamma]

[-<f.73v>-] Pupil. You could not imagine how pleased I was when I examined said counterpoint, since I saw that the part of the tenor moves very closely to the part of the contralto, as it is very close to it both in the imitations of the *fughe*, as in the *passaggi*. Therefore, I think that great knowledge is required for these compositions for two parts. However, do tell me, please, why did you move with the part of the tenor above the part of the contralto?

Teacher. Pupil, you must know that the contrapuntist is allowed to move with the notes of the counterpoint above the part of the subject when the part that contains the subject lingers in the lower part of its register, [-<f.74r>-] so that the union of both part may produce a pleasant composition. In fact, if the opposite occurred, the ensemble would sound melancholic rather than attractive. Therefore, this kind of counterpoint in compositions for paired voices, cannot proceed in any other way.

Pupil. I understood all you said. If you like, let us see an example of a counterpoint made by the part of the contralto above the part of the tenor containing the subject, but I would like you to write a counterpoint on the same madrigal.

Teacher. On the contrary, it is convenient. In fact, if you have to judge which counterpoints sound better, it is advantageous to provide examples that are similar. I shall write this example herewith.

[-<f.74v>-] Counterpoint for the contralto written on a measured melody.

[Cerreto, Musical Dialogues, f.74v; text: <Contralto> <Contraponto>, Soggetto Tenore, Che più foco al mio foco ò fiamm' al core Donna s' io uiuo in foco]

[-<f.75r>-] [Cerreto, Musical Dialogues, f.75r; text: Donna s' io uiuo in foco Dunque del arder mio a ui cal si poco Ahi poco]

[-<f.75v>-] [Cerreto, Musical Dialogues, f.75v; text: uostro honore uederla morte in uoi, uederla uita d' un uostro fid' amante]

[-<f.76r>-] [Cerreto, Musical Dialogues, f.76r; text: d' un uostro fid' amante, fido amante Ò luci de uostr' occhi altere sante altere]

[-<f.76v>-] [Cerreto, Musical Dialogues, f.76v; text: sante, altere, e sante Per che non dat' aita Non è quel foco in uoi ch' ard' et infiamma]

[-<f.77r>-] [Cerreto, Musical Dialogues, f.77r; text: fiamma Per che dunque altro foco ò altra fiamma]

[-<f.77v>-] [Cerreto, Musical Dialogues, f.77v; text: ò altra fiamma Per che dunque altro foco ò altra fiamma]

[-<f.78r>-] Pupil. In truth, one cannot deny that it is true that this last counterpoint as the previous one are written in a learned fashion and with great respect for the rules. I realised this from the way they proceed.

Teacher. I am very pleased that you have realised the truth, namely, that both these counterpoints proceed with great respect for the rules, although one could write them in a different way. However, these are sufficient as models for your own practice, together with the other six. I assure you also that when you can write similar counterpoints you can consider yourself as one of the learned contrapuntists.

Pupil. I will not repeat all this, but I confess that it is so, and I know that a great deal of knowledge and study is required to reach such perfection, [-<f.78v>-] even more so because you I experienced this several times. Therefore, my dear teacher, after you have dealt at length with the rules of counterpoint, not only on a *cantus firmus*, but also on a measured melody, it seems to me convenient now that one should deal with the rules that have to be observed in composing for many voices with as precisely and easily as one can.

Teacher. I can tell you, dear pupil, that great knowledge is required to reach such perfection in composition, and nowadays more than ever. However, I shall say no more for now. While you study all four of the counterpoints that I composed on a measured melody, I shall devote myself to other business that I have to tend to on behalf of my family, after which I want to take some rest. Let this be sufficient as a conclusion to our first discussion.

End of the first book.

[-<f.79r>-] Second discussion.

Pupil. After I returned home and I dealt with some business of mine, I set myself to study your four counterpoints and I found in them the same goodness and perfection that I mentioned on other occasions. Thus, I returned to Vostra Signoria to ask you to do me the favour to start the second discourse on the subject of composing for several parts. I ask you, please, to tell me everything succinctly.

Teacher. You could not believe, dear pupil, how much you pleased me by asking me this question, which I am myself about to answer. Therefore, I state that it is necessary that composers nowadays should be very competent and aware in writing their music in order to achieve some consideration in the eyes of our contemporaries.

[<f.79v>-] Pupil. Why should this be true more for our times than for the past? Is it because, perhaps, the musicians who lived before us did not observe the rules of music?

Teacher. Certainly that is not the case.

Pupil. Why do you say so then?

Teacher. *Let anyone who wants to understand me, understand me. I know what I am saying.* I say that nowadays there are some modern composers who think that, when their compositions cannot be sung because of the difficulties that they contain, they shall be known as excellent works and as compositions written according to the rules of modern music.

Pupil. Now you truly make me laugh with these attractive thoughts of yours. Do let us leave aside these tales and tell me some rule to [<f.80r>-] compose in several parts.

Teacher. You must know, pupil of mine, that while you require to know the rule to compose well with several parts, it is necessary most of all that you have knowledge of all the species of the tones, through which the musical compositions are created and composed.

Pupil. As you know that I need this knowledge, please, deal with this topic.

Teacher. Since you are happy with what I said, I state that the tones, through which musical compositions, including the ecclesiastical chants, are created, are eight, although some modern theorists say that they are twelve. This, however, is not the general consensus, but an invention of Glareanus embraced by Zarlino and by his followers. Nevertheless, I proved that the opposite is true with true arguments. See the second book of my *Musical Practice* [<f.80v>-] printed in the year 1601.

Pupil. Since they are eight and no more than eight, why do modern writers say that they are twelve? I would like to hear the reason for it.

Teacher. Slowly, slowly I shall let you know. In fact, since Glareanus considered that in the musical hand there were two other diapente and two other diatessaron beside the first four diapente and three diatessaron, through which ecclesiastical and musical writers created the eight tones. Glareanus used the diapente between a and e and the diatessaron between e and a to create the other four tones, both of which intervals create a perfect diapason, and from them he created the ninth and tenth tone. In the same way he created the eleventh and the twelfth tone [-f.80r <recte f.81r>-]

employing the diapente that occurs from C to G and the diatessaron that occurs between G and C. By adding together these two intervals he created the other perfect diapason from which he created the eleventh and twelfth tone, which he added to the other eight and reduced to a total of twelve.

Pupil. Since it appears that the creation of said four tones has been achieved by obeying to the rules, what do you have to say against it?

Teacher. You speak wisely, but this is not the issue.

Pupil. I would be glad to hear the resolution of my doubt, if you please.

Teacher. I am very happy when I am offered the chance to discuss the reasons that underpin music. Therefore, I say that Glareanus' creation of those tones follows a learned argument, but [-<f.81v>-] this is not the point. In fact, when Glareanus created said other four tones, he employed the same species that he used in the first eight without finding any new species of diapente or diatessaron. It is clear that this is the truth because the diapente on which he based the ninth and tenth tone belongs to the species of the first and second tone, while the diatessaron of both those tones belongs to the second species, namely, the one of the third and fourth tone. This is way I say again ;in relation to the composition of the eleventh and twelfth tone.' In fact, Glareanus himself took the diapente of the seventh and eighth tone, which is the fourth species of the diapente from G to D, and the diatessaron of the fifth and sixth tone, which is the third species of the diatessaron from C to F and from F to C. Therefore, what novelty of tones can you see in the ones created [-<f.82r>-] by Glareannus?

Pupil. I have seen these tones being used and put into practice in many musical pieces not only sacred, but also in madrigals and other secular compositions. It seems to me that they progress with respect of the rules both with regard to the species of their diapason as of their diapente and diatessaron, and finally they conclude them with the principal note of their on diapason, as we have seen to be the case with the final notes of the eight common tones.

Teacher. I said it several times, that they are built in a learned fashion, but learned musicians such as Glareanus and his followers do not call them thus, but they call them mixed and co-mixed tones, because they are formed with the species of the species of the diapente and diatessaron, with which some of the eight tones employed by the ancient and modern practical musicians and theorists were formed.

[-<f.82v>-] Pupil. You have already discussed the composition of the four tones added by Glareanus. Please, in order that this essay on the tones may not lay unfinished, teach me a little about the structure and the species of the other eight tones and also how I can recognise the difference between a tone and another one.

Teacher. I state that the tones are eight, as we said before. The ancients established the beginning of the construction of the modes on the note low D, sol, re, on which they based the first and second tone. They based the third and fourth tone on the following E la mi; on F fa ut they based the fifth and the sixth one, and on the following note, G, sol, re, ut, they founded the seventh and the eighth.

They divided them into four authentic and four plagal modes, [-<f.83r>-] maintaining that the first, third, fifth and seventh should be the authentic, and the second, fourth, sixth and eighth the plagal.

Pupil. Tell me, please, why did they call them authentic and plagal tones?

Teacher. It is not difficult to explain the reason why they called them in this way. However, I reply to you by answering that, since each perfect tone is formed by a diapason which consists of a diapente and a diatessaron, when a tone is formed with the diatessaron above the diapente, it will be called authentic tone, while, when the diatessaron is placed under the diapente, that tone will be called plagal, or collateral or plagal, as others call it. All these terms have the same meaning.

Pupil. Next, I would like to know all the species of said tones and the difference that exists between one and the other.

[-<f.83v>-] Teacher. This can be explained with a few words. In fact, since the tones are eight, if we consider that they consist of the seven diapason, we shall say that the species of said tones are seven. However, if we consider them divided into the four diapente and three diatessaron, we shall say that the eight tones consists of four species of diapente and three species of diatessaron. Therefore, the first and second tone are created from the first species of the diapente and from the first species of the diatessaron; the third and the fourth tone from the second species of the diapente and from the second species of the diatessaron; the fifth and the sixth tone from the third species of the diapente and from the third species of the diatessaron, and, finally, the seventh and eighth tone are formed [-<f.84r>-] from the fourth species of the diapente and from the first species of the diatessaron. However, it is true that these tones are different in nature, since the authentic ones are cheerful and the plagal ones are melancholic, the reason for this being that the former are built with the diatessaron above the diapente and the plagal with the diatessaron beneath the diapente.

Pupil. Since I heard the whole of this explanation, I would like to see an illustration of the seven species of the seven diapason and one of the form of the eight tones together with the other four used by modern theorists and composers.

Teacher. You are too eager in asking me for the examples of the structure of the tones and of the seven species of the seven diapason, since I had already decided to write them out. I shall not fail to do so, as long as you remind me that I have something important to tell you straight after on this subject of the tones.

[-<f.84v>-] [Cerreto, Musical Dialogues, f.84v; text: Forma delle Sette Diapason, 1. Spetie del Diapason. 2. 3. 4. 5. 6. 7. Forma di tutti l' Otto toni, Primo tono, Terzo, Quinto, Settimo, Secondo, Quarto, Sesto, Ottavo, D Sol re, E la mi, F fa ut, G sol re ut]

[-<f.85r>-] [Cerreto, Musical Dialogues, f.85r; text: Forma delli quattro toni moderni, Nono Tono, Vndecimo, Decimo, Duodecimo, A la mi re, C sol fa ut]

Pupil. I have already considered all of the aforesaid examples and I have understood well the rule, the species of the seven diatonic and the structure of the twelve tones, but I remind you to discuss what you promised me to explain a little earlier, if you please.

Teacher. All I wanted to say in the main is this, namely, that the composer is obliged to consider closely the meaning of the Latin or Italian words that he is about to set before he starts to compose his composition and he has to provide them with a tone that is suitable to said words. Also, after he started the composition, he must keep within the boundaries of that tone [—] up to the end.

Pupil. So, can he not deviate from the boundaries of the tone? This rule, namely, that you maintain that one should write a composition entirely within a single species of tone, seems to me to be too harsh and strange.

Teacher. One has to be very careful in this particular way of proceeding. In fact, sometimes the composer is not obliged to keep to the species of the tone in his composition, especially when he has cadences in the middle of the piece, since every tone has its intermediate cadences. The ones of the first tone occur on the note A, F and C; if altered, on the B flat, and rarely on the note G, but its beginning and end will always be on the note D. The second tone will proceed in the same way. The third and fourth tone shall begin and end on the note E, but its intermediate cadences will occur on the notes A, C and also on the [sqb] mi. [—] The fifth and the sixth tone will begin and end on the note F and have their intermediate cadences on the notes C, B flat, and, rarely, on the D and A. The seventh and eighth tone shall start and end on the note G; its intermediate cadences will be on the notes C, F and, rarely, on the note A and B flat, with the alteration. When the composer composes in the tones altered with the B flat, he must observe the same rule as to the intermediate cadences that we outlined in natural tones. Thus, one can compose any musical composition with beautiful order and reason.

Pupil. What do you think, shall I be able to proceed in the same way with the other four modern tones?

Teacher. Certainly. However, since the ninth and the tenth tone [—] start and finish on the note A, its intermediate cadences will be on the note D, C and, rarely, on the note F. The eleventh and twelfth tone will start and end on the note C and its intermediate cadences shall occur on the note G and A, and occasionally, if altered, on the note B flat, as long as the imitation of the words requires it.

Pupil. Now I am completely prepared on this topic, as my requirements have been met. Therefore, I consider myself able to begin to compose a musical composition.

Teacher. You speak too daringly. In fact, you need to learn other and more important rules yet in order to become a good composer.

Pupil. That was my impression, but tell me what else I need, as I am eager to know.

[-<f.87r>-] Teacher. I tell you that, if you are not familiar with these rules, you cannot reach perfection in your composing. The first rule says that the composer is allowed to compose freely, as long as he observes the species of the tone in his composition. Secondly, the composer has the option to write a composition in imitation of another one, and, finally, he can compose a composition that obeys strict rules, by which I mean when one composes canons or pieces containing other rules that one must obey when composing in practice.

Pupil. Since we have discussed this topic at length, tell me, is there another obligatory rule that you must give me?

Teacher. The one that has come to my mind right now consists in the fact that, when the composer writes a composition that is the setting of the second part of a text, or a *sestina* or other similar compositions consisting of several parts, he must make sure that he does not end the first part with a cadence on the final note of the tone in which [-<f.87v>-] he wrote his composition, but he must end it on its *co-final* note, as I call it, which will be a diapente above the final. However, it is true that in the case of *sestine* it is at the discretion of the composer whether to follow this rule, since not all composers abide by it.

Pupil. Now it seems a good opportunity to ask you about a great issue already resolved by past composers very satisfactorily and related to tones and final notes. So, tell me, please, why learned musicians do not obey the rule to complete the first part of a *sestina* with the *co-final* note, as you call it?

Teacher. I shall enable you to know this with a few brief words. I state that, although certain composers did not observe this rule and some do not do so even nowadays, but end the first part with the final note of the tone, the reason for this is that, [-<f.88r>-] since there are another five parts, they think it appropriate to end them in such a way to show that the *sestina* is composed in that tone throughout. Therefore, they shall conclude the other sections with the note that is most appropriate to that particular tone, as Orlando Lassus in his famous *sestina* that begins *Standom'un giorno*. Therefore, where there are only two parts, the composer is obliged to end the first part of the composition in the *co-final* note of the tone.

Pupil. What else have you got to tell me on musical composition?

Teacher. You proceed in a very intelligent way by asking me for more rules on composing. I shall not fail to reveal everything. Therefore, one must note [How one must mark the time signature after the clef m. sec. in marg.] that, before one starts to write a composition, one must write the time signature near the clef, so that the singer [-<f.88v>-] or the player of musical instruments may be aware of the number of notes in the bar, whether one sings or one plays, rather than compose blindly. Similarly, one places certain proportions in the composition observing the quantitative genus in that instance.

Pupil. Now, I do not understand this quantitative genus.

Teacher. I am sure that you do not understand it, but I shall strive to explain it so that you may learn it in a short time. Therefore, I state that this quantitative genus is at the basis of the practice of the entire faculty of music, and it contains four perfections. [major mode m.sec. in marg.] and four imperfections. If, for instance, one composes under the major perfect tone, the note value of the maxima can be perfect and the longa can be altered. Then one composes under the minor perfect mode, [-<f.89r>-] then the longa can be perfect and the breve can be altered. When one writes under the perfect time, then the breve can be perfect and the semibreve can be altered, and, finally, when one writes under the perfect prolation, then the semibreve can be perfect and the minim can be altered. Conversely, when one composes under the imperfect major mode, then the maxima is imperfect and the longa cannot be altered; when one writes under the imperfect minor mode, then the long cannot be perfect nor the breve altered. When one writes under the imperfect time, then the breve cannot be perfect nor the semibreve can be altered, and, finally, when one writes under the imperfect prolation, then the figure of the semibreve [-<f.89v>-] cannot be perfect nor the minim can be altered.

Disepolo. I believe that if I had an illustration of these rules of the quantitative genus, I would achieve sooner perfection in the practice of composing.

Teacher. To tell you the truth, if I were to show you an example of every small thing, this short book would be thicker than the thick volume of a codex or a digest of laws. Therefore, if you want to satisfy your curiosity of knowing all of these things, you can read and study the book of Zarlino's *Institutioni*, Galilei's *Dialogue* or the *Practice of Music* by Franchino. However, the easiest both as to the explanation of the rules as to the examples is my printed book on *Practical Music*, or other books by learned musicians. However, in order to pay my debt to you, I do not want to fail to write herewith a simple example from which you shall be able to understand everything.

[-<f.90r>-] [Cerreto, Musical Dialogues, f.90r; text: Modo maggior perfetto, Modo maggior imperfetto, Modo Minor perfetto, Modo minor imperfetto, Vsato dagli Antichi Musici, Vsato da Musici moderni]

[-<f.90v>-] [Cerreto, Musical Dialogues, f.90v; text: Tempo perfetto. Tempo imperfetto. Prolatione perfetta. Prolatione imperfetta, In Tempo perfetto, et imperfetto. Mediato]

[-<f.91r>-] Pupil. I am very content. However, my main question whether if you have another letter to let me know on composing.

Teacher. The budding composer must know that when one marks one's composition with the circle, thus, [O], then the semibreve is the unit of the bar, the breve is perfect and the semibreve is altered. When the circle is divided in this way [Orvd], then the breve is the unit of the bar, and it can be perfect, while the semibreve can be altered. When one writes the semicircle in this way, [C], then the semibreve is the unit of the bar, without perfection or alteration of note values, while if one writes this sign of a halved semicircle [Cdim], then the breve is sung as the unit of the bar without perfection or alteration of the note values. If then one writes this other semicircle divided twice, thus, [C2rvd], or thus, [CLdim], then the longa is sung as the unit of the [-<f.91v>-] bar without perfection or alteration of note values. When one uses this sign, namely, [C3rvd], or this one, [CL2rvd], then the maxima is sung as the unit of the bar, without perfection or alteration of their

note values. Thus, if you observe the aforesaid rules, you shall take your place among the expert musicians and as one who respects the rules of music.

Pupil. In truth, these last rules are very important to compose following the rules.

Teacher. Remember them by heart, since you need them, and be sure that nowadays there are some established composers who have written masses of music who perhaps do not know what note value applies to each bar, since sometimes they mark the medium time signature [false [signum] m.sec. in marg.] that implies that the breve is the unit of the bar, and then they [-f.90r <recte f.92r>-] use the semibreve per bar, or three minims under the sesquialtera under the same time signature, without any other sign [fa [Cdim] 3/2 m.sec. in marg.], not considering that the sesquialtera does not have that meaning, among a thousand other errors that they make inadvertently.

Pupil. I thank you very much for this sound advice that you kindly gave me, but I want to ask you to provide me with a rule, so that I may be able to write a composition for two voices based on these principles.

Teacher. Before I begin to give you an example of this rule, I want to warn you that the composer is obliged to observe the species of the tone with which he has started his composition and he must not depart from it until the end. The composer can deviate from the tone in as much as the words require it, since, if he does the opposite, he would create a monstrous composition. Secondly, the composer is obliged to imitate the meaning of the words, whether in Latin or [-<f.92v>-] in Italian. Moreover, when one writes a mass or another sacred piece based on a madrigal or on a motet, as Palestrina, Orlando Lasso and other learned musicians have done, or based on a *sestina*, it is necessary that the parts that sing in that composition should imitate the subject and that they should be as close as possible to each other, especially in a duo or in trio. However, if the duo or the trio is for two soprano voices, then the range of the soprani can be extended upwards. However, I leave this way of proceeding to the good judgement of the attentive composer. Finally, the composer is obliged to employ often in his composition some imperfect consonances, both major and minor, because they are like a condiment of music, as well as dissonances orderly laid out. This can suffice for a budding composer.

[-<f.93r>-] Pupil. Would it not be good, dear teacher, if you should assign me a particular rule concerning these perfections and imperfections, so that I may understand them better, since I find them intricate and hard to understand straight away?

Teacher. In truth, you are correct. You deserve to have other easy demonstrations of this subject matter. Therefore, I say that, since many explanations have been put forward on the *modus*, *tempus* and *prolatio*, under which each of the note values mentioned above changes its value, according to which accidental signs they are accompanied, some of them have been called agent and other patient. The minim has been called an agent note value [agent [Mvcd] m.sec. in marg.] because it cannot receive any perfection but it can cause imperfection to other described note values, since it is smaller in value than any other, albeit it can be divided into two semiminims and into four quavers.

[-<f.93v>-] Pupil. I would like why the maxima is a patient note value, since it is larger than the

others.

Teacher. I shall explain it herewith. Learned musicians established that the maxima should be called a patient figure [<Patient> MXv] m. sec. in marg.] because, although it is larger than the others, it can receive some imperfection. For this reason, the same learned musicians have called the longa, the breve and the semibreve [<Agent> e Patient. [Lv,Bv,Svcs]] m.sec. in marg.] agent and patient note values, because they can be made perfect and imperfect. When the note value is perfect, it will be worth three of the note values that are its closest subdivisions. For instance, the perfect maxima will be worth three longae, the perfect longa three breves, the perfect breve three semibreves, and the perfect semibreve three minims. Such perfection of those note values shall ensue when a note value is located in front of a similar one, [-<f.94r>-] either black or white, as it happens to be, for example, in the case of the maxima in the perfect major mode placed before another maxima, either black or white; in the case of the longa in the minor perfect mode before another longa, either black or white; and in the case of the breve in the perfect tempus and the semibreve in the perfect prolation, when there follows another note value similar to them, whether white or black. The reason for this is that something cannot receive imperfection from what is similar to it, and this imperfection is considered in two entities that are equal (namely, in virtue and in potency) so that one cannot surpass or be surpassed by the other one. This is understood as to the form, rather than the colour, because the form is what gives things their essence. [Form gives things their essence m. sec. in marg.] Hence, the fact that a note value is black does not affect its form, as, for instance, the fact that a man is black [-<f.94v>-] does not deprive him of his reason, since colour is nothing but an accidental, although sometimes it cannot be separated from the subject. [Patient note value, [MXv] agent [Mvcd] m. sec. in marg.] Therefore, no note value can be rendered imperfect by a greater note value, but it can be made so by a smaller one, because the larger note value is always patient in relation to the smaller one and the smaller note value is always agent in relation to the larger one,. Moreover, when every perfect note value precedes some rests of its own denomination under the signs of perfection, said rests exercise the same perfection as their corresponding note values.

Pupil. These rules are extremely intricate, hence I need examples of them.

[-<f.95r>-] Teacher. It is absolutely so. I shall write this example briefly and easily with and without rests, as you can see here.

The first note of each example is perfect.

[ClefC4,O,Bv,Bv; Bv,Bv; Bv,BP; Od,Cd,Sv,Sv; Sv,Sv; Sv,SP on staff5]

When one places a maxima in front of a ligature of the value of two longae [perfect note values in front of longae m.sec. in marg.] and a longa in front of a ligature of two breves, or a breve in front of a ligature of two semibreves, or in front of the rests corresponding to those note values, as long as said rests are placed on the same line, those note values shall be perfect, because those ligatures or rests, placed in that way, have the power to unite. The same shall occur in the case of the semibreve, when it is placed in front of two rests of the value of a minim located on the same line. However, if said rests are located in a separate position, in that case they do not acquire said perfection.

Pupil. I cannot understand this rule without a practical illustration, so, please, do not fail to write it out for me.

Teacher. I shall write it for you, so much so that musicians who are not very expert do not use these perfections in their compositions.

The first note of each example is perfect.

[ClefC4,O,Bv,Lig2vcssnd; Bv,Lig2vcssna; Bv,SP,SP; Od,Cd,Sv,MP,MP on staff5]

The first note shall be also perfect under the signs of perfection when the point of perfection is written after it in this way.

All of these note values are perfect because of the point.

[ClefC4,LP,LP,MXv,pt; Lv,pt; O,Bv,pt; Od,Sv,pt; Cd,Sv,pt on staff5]

[-<f.96r>-] Also, when the aforesaid note values are located between two or three immediately smaller portions of them, then the first note shall be perfect. However, this is understood to occur as long as said note values are subject to their signs of perfection. The same can occur in the case of the notes and also of the rests of the same value located in the same position, as one can gather with greater ease of understanding and exhaustively from these three examples.

The first note value of each example is perfect.

[ClefC4,O,Bv,Sv,Sv,Bv; Bv,Sv,Sv,Sv,Bv; Od,Cd,Sv,Mv,Mv,Sv; Sv,Mv,Mv,Mv,Sv on staff5]

The first note value of each example is perfect.

[ClefC4,O,Bv,SP,Sv,Bv; Bv,SP,Sv,Sv,Bv; Bv,Sv,SP,Sv,Bv; Bv,Sv,Sv,SP,Bv on staff5]

The first note value of each example is perfect.

[ClefC4,Od,Cd,Sv,MP,Mv,Sv; Sv,MP,Mv,Mv,Sv; Sv,Mv,MP,Mv,Sv; Sv,Mv,Mv,MP,Sv on staff5]

[-<f.96v>-] When five or six smaller notes are placed between two larger ones under the signs of perfection, the first larger note value shall be perfect, as one can see in these two examples.

The first note value of each example is perfect.

[ClefC4,O,Bv,Sv,Sv,Sv,Sv,Sv,Bv; Od,Cd,Sv,Mv,Mv,Mv,Mv,Mv,Sv on staff5]

The first note value of each example is perfect.

[ClefC4,O,Bv,Sv,Sv,Sv,Sv,Sv,Bv; Od,Cd,Sv,Mv,Mv,Mv,Mv,Mv,Mv,Sv on staff5]

Pupil. I would like to know now how the aforesaid note values can be imperfect in the beginning.

Teacher. I am pleased that you put to me questions that are interesting and useful for practical composition. I will tell you that said four note values, namely, the maxima, the longa, the breve and the semibreve are called imperfect [-<f.97r>-] when the maxima is the longa of two breves in the value of two longae, the breve of two semibreves and the semibreve of two minims. However, that imperfection shall ensue when said note values are not accompanied by the accidental marks illustrated above. Moreover, the note value that receives the imperfection shall be always greater than the one that produces the imperfection and, conversely, the note value that produces the imperfection shall be smaller in value, and, since the maxima is only patient, for this reason it does not produce the imperfection, but it only receives it, while the minim, since its only an agent note value, it does not receive any imperfection, but it only produces it. Therefore, we conclude that the note values that receive the imperfection are the longa, the breve and the semibreve, because they are both agent and patient note values. I also state that the condition of imperfection [-<f.97v>-] is considered to occur in two ways, the first one in relation to the whole, and the second one in relation to the parts. Imperfection as to the whole occurs in the case of a note value that is rendered imperfect by an immediate subdivision of itself, and this is the greatest imperfection that can be given to it, as, for instance, when a maxima is rendered imperfect by a longa, a longa by a breve, a breve by a semibreve and a semibreve by a minim. In this case we say that these note value are rendered imperfect from the part to the whole. When a maxima is made imperfect by a breve, a longa by a semibreve, a breve by a minim and a semibreve by a semiminim, then we say that said note values are rendered imperfect by a remote portion, while, when a maxima is rendered imperfect by a semibreve, a longa by a minim, a breve by a smiminim and a semibreve by a quaver, then we say that said note values [-<f.98r>-] are rendered imperfect by a more remote portion of them. Finally, when a maxima is rendered imperfect by a minim, a longa by a semiminim, a breve by a quave anda semibreve by a semiquaver, then we say that said note values are rendered imperfect by a very remote portion of them.

Pupil. I would also like to know if the rests can receive these imperfections.

Teacher. I will tell you that, although the rests are not subject to imperfection, because their values are only agent and never patient, [Rests <as agent values> m. sec. in marg.] nevertheless, they have the power to render imperfect a note that can be made imperfect. Dots and coloration, which occurs when the notes are coloured in, can produce the same result.

Pupil. You have made me understand these imperfections with easy explanations, however, let it not

be unwelcome to you to write down an example for my benefit, so that they may leave a more lasting impression in my mind.

Teacher. I cannot fail to do so for you, and I shall mark it herewith. [-<f.98v>-] The first note value of each example is imperfect.

[ClefF3,LP,LP,MXv,Lv; LP,Lv,Bv; O,Bv,Sv; Od,Cd,Sv,Mv on staff5]]

Notes rendered imperfect by rests.

[ClefF3,LP,LP,MXv,MXP,; MXP,Lv,BP; O,Bv,BP; Od,Cd,Sv,BP on staff5]

Notes rendered imperfect by coloration.

[ClefF3,LP,LP,MX,L; MXPL,B; O,B,S; Od,Cd,S,M on staff5]

The first note value and the last one of each example is imperfect because of the dot.

[ClefF3,MXP,MXP,MXv,Lvd,pt,Lv,MXv; MXP,Lv,Bv,pt,Bv,Lv; O,Bv,Sv,pt,Sv,Bv; Od,Cd,Sv,Mv,pt,Mv,Sv on staff5]

The first and the last note of each example is imperfect because of the rests.

[ClefF3,MXP,MXP,MXv,Lv,LP,MXv; MXP,Lv,Bv,BP,Bv; O,Bv,Sv,SP,Bv; Od,Cd,Sv,Mv,MP,Sv on staff5]

[-<f.99r>-] Pupil. Do not end here this discourse on composing, and, if there is something else that I ought to know, do not deprive me of it, if you care about me.

Teacher. Listen to me. I shall conclude this entire discourse with this other rule that is necessary for the budding composer and follows the truest and most certain opinion of other renown theorists. Therefore, I state that it is necessary for the composer to know the quality and the property of the dots, which are marked on musical scores. In fact, the dot is not considered by musicians in the same way as geometry experts and philosophers regard it. Geometry experts say that the dot has no parts and that it cannot be divided, while philosophers consider it as a unit endowed with position. However, in practical music the dot [-<f.99v>-] has been defined as being nothing but a particle or a quantity or a minimal sign that is written as an accidental together with the musical notes, but in different ways, namely, after the note or above it or interspersed with them. Moreover, the dot is considered in four ways in practical music, namely, as lending perfection, as lengthening, as dividing and as altering or doubling said note values. Since the dot has four functions, as we said

above, for this reason it was been called in four different ways, namely, dot of perfection, of enlargement, of division and of alteration or doubling. Therefore, the dot of perfection is used immediately after the note that can be made perfect, but this is understood to occur only when the signs of perfection are present, and it is marked [-<f.100r>-] in order to preserve the perfection of said note value, as one can gather from this example.

Dot of perfection.

[ClefC4,LP,LP; LP; Od; MXv,pt; Lv,pt; Bv,pt; Sv,pt on staff5]

Pupil. Help me to understand what is the dot of enlargement.

Teacher. The dot of enlargement is placed after a note that cannot be made perfect in any way and it is placed under the signs of imperfection. This does not occur in the case of the other note value smaller than the semibreve. In fact, although they are placed under the signs of perfection, said dot will be called of enlargement. Both this dot and the dot of perfection, when they are assigned to an imperfect note value, [-<f.100v>-] they enlarge it by half of the value of said note. Said dots are employed both in tied note as in the ones that are not tied.

Pupil. I have already understood all of your explanation, but I shall be able to master it better with the help of an example.

Teacher. I shall write it herewith in order to be succinct.

Dot of enlargement.

[ClefC4,Od,MXv,pt; Lv,pt; Bv,pt; Sv,pt; Od,Cd,Mv,pt; M,pt; SM,pt on staff5]

Pupil. Is there another type of dot that is necessary in the practice of composition?

Teacher. Certainly. There are more. In fact there is also the dot called of the division, which occurs when it is placed between two similar smaller values that are adjacent and placed between two larger note values that are subject [-<f.101r>-] to the signs of perfection. Its function is to divide and to make imperfect the first and the last larger note value. Said dot of division is placed within the two smaller note values and must not be sung because its only function is to separate the two smaller notes and to unite them with the larger ones. Said dot has the same function when it is placed between the rest in the first place and a smaller note in the second place, as one can gather from this example.

Dot of division.

[ClefC4,Bv,Sv,pt,Sv,Bv; Bv,SP,pt,Sv,Bv; Od,Cd,Sv,Mv,pt,Mv,Sv; Sv,MP,pt,Mv,Sv on staff5]

Pupil. You have made me understand with great ease the function of the dot of division. [-<f.101v>-] It remains now to provide me with a rule for the point of alteration, which you mentioned to me earlier.

Teacher. I shall help you to understand everything with a few words. I state that the dot of alteration or doubling dot is placed in front of two smaller note values that are placed before a larger adjacent note and its function is to double the value of the second smaller note that follows after it and that is placed before a note of larger value. The purpose of this is that one may know that the perfect tempus is considered between said smaller note values, but it is necessary that the point of alteration is placed at the end of the previous tempus and at the beginning of the following. Therefore, it is called dot of alteration or doubling dot, and, since the first note value corresponds to the number one and the second one to the number two, it is convenient that the number two is placed after said unit. This is how it is written.

Dot of alteration or doubling dot.

[ClefC4,MXv,Lv,pt,Lv,Lv,MXv; Lv,Bv,pt,Bv,Bv,Lv; O,Bv,Sv,pt,Sv,Sv,Bv; Od,Cd,Sv,Mv,pt,Mv,Mv,Sv on staff5]

The alteration can be made without the point of alteration. This occurs when two adjacent notes of smaller value are placed between two of larger value under the sign of perfection. In that case the first note of larger value shall be perfect and the last smaller one shall be altered. Finally, when a rest of the value of the smaller note which is an immediate subdivision of the first note of larger value, similarly the first larger note [-<f.102v>-] shall be perfect and the last smaller one shall be altered. All of this can occur in the perfect major mode, in the minor perfect, in the perfect tempus and in the perfect prolation.

Pupil. If you do not provide me with an example, I shall not be able to understand it with as much ease.

Teacher. You need to have it because the rule is a little intricate. I shall write it herewith.

The first note of each example is perfect and the second one of the two smaller ones is altered.

[ClefF3,O,Bv,Sv,Sv,Bv; Od,Cd,Sv,Mv,Mv,Sv; O,BP,Sv,Sv,BP; Od,Cd,SP,Mv,Mv,SP; O,Bv,Sv,Sv,BP; Od,Cd,Sv,Mv,Mv,MP; O,Bv,SP,Sv,Bv; Od,Cd,Sv,MP,Mv,Sv on staff5]

[-<f.103r>-] Pupil. I understood well what was said earlier on about the perfection and imperfection of the musical notes. Now, I lack a rule to compose a duo with words so that both of the part proceed with that observance of the rules that is necessary to a good composer.

Teacher. I reply briefly to your question. As to composing for two parts, the rules that regulate it are not very easy, especially, when one is setting words, either Latin or Italian, as they may be. In fact, not only it is necessary for the composer to provide those words with a tone convenient to their subject, but also the progress of both of the parts must be such that they do not rise or descend more than it is appropriate. Its whole perfection consists in the fact that it is written in such a way that a third part cannot be added to it, and, if perchance a composer decides on a whim to add a third part, [-<f.103v>-] if you observe the rule that I shall show you in the example of my duo that I shall write herewith, you can be sure, that it will be hard for anyone to write this third part, and, if one manages to write it, it will not be successful but, on the contrary, it will mar the beauty and goodness contained in the composition of said duo.

Pupil. I appreciate and hold dear your advice on the instructions pertaining the composition of a duo, but, with your permission, I want to tell you a sweet story on this subject. A composer of music – he did not hide his name because he wanted to show off to the world to be regarded as an expert musician – convinced of writing an excellent work, added the fifth part to the madrigal for four voices by Archadelt. I was present in a discussion among gifted and learned musicians and, while they were expressing their opinions [-<f.104r>-] on this matter, they all agreed that the composer who added the fifth part had committed a very grave error, and, instead of giving him praise, they condemned him to be placed in the Book of Ignorance, saying that said added part ruined all the minor and major intervals. Therefore, I gather from this tale that, when one writes a duo, a trio or a piece for four parts, if they are written in observance of their necessary and essential rules, one can hardly add another part to them.

Teacher. I reply by saying that I am greatly reassured, having heard the positive ending of your story, and the verdict learnedly returned. However, since I believe that this might happen to you or to other composers who are not very experienced, this is why I instructed you, when you write this sort of compositions, to do it in such a way that it would be hard to add an extra part to them.

Pupil. Do not deprive me of another rule, if you care about me, but teach me about it, so that my preparation may not be lacking in that respect.

[-<f.104v>-] Teacher. Pupil of mine, I tell you that the composers' rules and the thoughts infinite, but you must write your composition in such a way that there is no room to add another part and that the encounters between the parts must be of major or minor consonances. In fact, if one employs perfect consonances often, this facilitates the addition of another part. Therefore, after I instruction as to all that is necessary, all you have to know is that when you write your composition in imitation of another one, you must seek to imitate it not only as to its *fughe*, but in any other movement of parts adopted by the composer of your model. When you compose a piece without the restrictions of imitating another work, then you will be able to compose it according to the rules mentioned above, and this way of proceeding will be faultless, while the composition shall be perfect and learnedly written.

Pupil. Now I need the example of the duo that you promised me.

Teacher. I have already composed it in my mind and I shall write it now, so that it is written in imitation of the same madrigal entitled *Che più foco al mio foco*.

[-<f.105r>-] Duo written in imitation.

[Cerreto, Musical Dialogues, f.105r; text: Canto, Alto, Che più foco al mio foco ò fiamm' al core
Donna s' io uiuo in foco. Mentre dell' arder mio ui cal si poco. Ahi poco uostro honore]

[-<f.105v>-] [Cerreto, Musical Dialogues, f.105v; text: Residuo, ueder la morte in uoi ueder la uita
d' un uostro fiamante Ò luci de uostr' occhi altere, e sante Per che non dat' aita Non è quel foco in
uoi ch' arde, et infiamma. Per che dunqu' altro foco ò altra fiamma.]

[-<f.106r>-] [Cerreto, Musical Dialogues, f.106r; text: Residuo, honore ueder la morte in uoi ueder
la uita d' un uostro fido amante O luci de uostr' occhi altere, e sante Per che non dat' aita Non è quel
foco in uoi ch' ard' et infiamma Per che dunque altro foco, ò altra fiamma.]

[-<f.106v>-] Pupil. The fact that I do not understand the reasons behind the practical composition of
this piece gives me occasion to put to you, dear teacher, many questions on other uncertainties that I
do not understand, particularly on this composition for two parts written on the subject of
Archadelt's madrigal.

Teacher. I am interested in listening your doubts.

Pupil. Since you grant me permission kindly to express my opinion, I say that, while you instructed
me a little earlier that, when one imitates a subject, such imitation must be such that it resembles the
subject but it differs from it as to the parts that make up the subject, but right at the beginning of the
duo, the *fuga* is produced by the two parts of the subject themselves.

Teacher. I can see clearly that you require an [-<f.107r>-] answer, which shall be this one. What is
good and respectful of the rules in this duo is the fact that I started it in this fashion. In fact, had I
written the imitation of the first *fuga* in the opposite way, it would not be a legitimate and true *fuga*,
because, although the *fuga* proceeds in two ways and the notes of the contralto are different from
the ones of the soprano, it is necessary to proceed in this way. Moreover, had this entry been made
by just one part, while the second part has rests, the composer would have been guilty of lack of
adherence to the rules. In fact, when two parts start together with two different kinds of *fughe*, it
was established by a rule embraced by ancient and modern composers, that one should proceed in
that way, and this is done to prevent the singer from slowing down [-<f.107v>-] when he sings.
Moreover, on this subject I want to warn you that, if you want to employ any imitation that is
written correctly, one should strive not to depart from the progress of the subject. When one
proceeds with a single *fuga*, then the composer is restricted; when the composition is for more than
two voices, if the bass of the subject begins the *fuga*, the composer who imitates that composition
can start it in the part of the contralto, while, if the contralto starts it first, the composer in this piece
in imitation can make it begin afterwards with the bass. When the subject starts the *fuga* with the
tenor, the soprano shall take it up next, but, if the soprano starts it, the the tenor must pick it up
afterwards, so that one part imitates the other. In this way, not only the imitation is real, but the
species of the tone in which the composition is written is respected.

[-<f.108r>-] Pupil.

I understood very well everything that was said earlier. Can you instruct me on what rules I should follow when I want to write a composition for three parts?

Teacher. The rules in this subject are many. However, I shall try to summarise those that are most true and most widely observed. When the composer wants to write a trio, he must consider when he makes an entry with the third part, either as a *fuga* or with a different musical idea, that it should always be the middle consonance, because the true property a trio consists in the position of the middle part. See Franchino in the second chapter of the third book of his *De harmonia instrumentorum*, where he explains this in a learned fashion. When a composer writes [-<f.108v>-] a trio in imitation of another composition, he must observe the same rule that we mentioned a little earlier. This is sufficient as to composing for three voices.

[Discepolo corr. in marg.] [[Maestro]]. I see that you have said enough and that you have spoken abundantly on the topic of composing for two and three parts. However, write out for me, please, an example of composition for three parts, so that I may use it as a model from one I would compose in strict observance of the rules.

Teacher. It is certain that you need an example, because theory without practice is of little use to anyone in any profession. Therefore, I want to write a trio herewith written in imitation on the same madrigal by Archadelt that begins *Che più foco al mio foco*.

Trio written in imitation.

[Cerreto, Musical Dialogues, f.108v; text: Canto, Che più foco al mio foco, ò fiamm' al core Donna s' io uiuo in foco]

[-<f.109r>-] [Cerreto, Musical Dialogues, f.109r; text: Residuo, Canto, Alto, <...>, Tenore, Dunque dell' arder mio uì cal si poco Ahi, Che più foco al mio foco, ò fiamm' al core Donna s' io uiuo in foco]

[-<f.109v>-] [Cerreto, Musical Dialogues, f.109v; text: Residuo, Canto, Alto, poco uostro honore ueder la morte in uoi ueder la uita d' un uostro fido amante O luci de uostr' occhi altere, e sante Per che non dat' aita Non è quel foco in uoi ch' ard' et infiamma]

[-<f.110r>-] [Cerreto, Musical Dialogues, f.110r; text: Residuo, Alto, Tenore, amante Ò Luci de uostr' occhi altere sante, Per che non dat' aita Non è quel foco in uoi ch' ard' et infiamma, poco uostro honore ueder la morte in uoi ueder la uita d' un uostro fid' amante]

[-<f.110v>-] [Cerreto, Musical Dialogues, f.110v; text: Residuo, Canto, Alto, Tenore, infiamma Per che dunqu' altro foco ò altra fiamma]

[-<f.111r>-] Pupil. I have another doubt for which I require your answer. Why did you observe the habit of employing the fourth by leap?

Teacher. Modern musicians observe this practice in their own music. Among them is Pomponio Nenna in that madrigal of his for five voices entitled *Dhe scoprite il bel seno*. When these intervals are accompanied by their respective sixths, they produce a very sweet effect, although this way of proceeding was unknown to ancient musicians, who were also unaware of this rule, which was not in use in their times.

Pupil. Since you have provided me with the reason for this, I would like also, if you please, that we discuss the rule to compose in four parts.

Teacher. I reply to your question that composing for four parts is easier than composing for three parts, as long as the composer proceeds [-<f.111v>-] orderly in distributing the four consonances. When the tenor lays a third above the bass, the contralto will be placed at the fifth and the soprano at the octave. If the tenor is a fifth above the bass, the contralto will be placed at the octave and the soprano at the tenth, and thus, one shall proceed orderly with the other compound consonances, both in ascending and in descending with the parts. Moreover, when one cadences in four parts, the parts move orderly without difficulty. In fact, when the tenor, or another part, sounds the dissonance of the fourth, that same part shall resolve it with the third, its adjacent consonance. Similarly, the eleventh shall resolve on the tenth, the seventh on the sixth and the fourteenth on the thirteenth. When the composition for four parts begins as a fugue, the composer must take care to proceed in such a way that the four [-f.110r <recte f.112r>-] *fughe* proceed according to the species of the tone in which the first *fuga* was started. Moreover, when the middle of said composition proceeds with two voices, he shall take care that the two parts proceed with imperfect consonances, because they sound better than the perfect ones, while, if a passage is sung by just three voices, in that case he shall be able to proceed in the way that we showed in the previous trio.

Pupil. You have spoken extensively about this topic, therefore, I beg you not to fail to write down an example for me written in imitation on the same madrigal by Archadelt.

Teacher. It is hard to write a composition for four voices written in imitation of another composition also for four voices without proceeding in the same way as the principal subject. However, in order to please you, I shall take care that the imitation proceeds as best as it can and that it sounds pleasant.

[-<f.112v>-] Madrigal four four voices written in imitation of a model.

[Cerreto, Musical Dialogues, f.112v; text: Canto, Alto, Che più foco al mio foco ò fiamm' al core
Donna s' io uiuo infoco Dunque dell' arder mio ui cal si poco. Ahi poco uostro honore]

[-<f.113r>-] [Cerreto, Musical Dialogues, f.113r; text: Tenore, Basso, Che più foco al mio foco ò
fiamm' al core Donna s' io uiuo in foco Dunque dell' arder mio ui cal si poco. Ahi poco uostro
honore]

[-<f.113v>-] [Cerreto, Musical Dialogues, f.113v; text: Residuo, Canto, Alto, uostro honore ueder la morte in uoi ueder la uita D' un uostro fid' amante, O luci de uostr' occhi altere, e sante, Per che non dat' aita Non è quel foco in]

[-<f.114r>-] [Cerreto, Musical Dialogues, f.114r; text: <Concento a Quattro uoci> fatto a imitatione, Canto secondo, Canto primo, Alto, Tenore, Basso, Che più foco al mio foco ò fiamm' al core Donna s' io uiuo in foco]

[-<f.114v>-] [Cerreto, Musical Dialogues, f.114v; text: foco Donna s' io uiuo in foco Dunque dell' arder mio ui cal si poco]

[-<f.115r>-] [Cerreto, Musical Dialogues, f.115r; text: poco Ahi Ahi poco uostro honore ueder la morte in uoi ueder la uita d' un]

[-<f.115v>-] [Cerreto, Musical Dialogues, f.115v; text: d' un uostro fid' amante Ò luci de' uostr' occhi altere, e sante]

[-<f.116r>-] [Cerreto, Musical Dialogues, f.116r; text: Per che non dat' aita Non e quel foco in uoi ch' ard' et infiamma Per che dunqu' altro foco ò altra]

[-<f.116v>-] [Cerreto, Musical Dialogues, f.116v; text: foco ò altra fiamma Per che dunqu' altro foco ò altra fiamma]

[-<f.117r>-] [Cerreto, Musical Dialogues, f.117r; text: Residuo, Tenore, Basso, poco uostro honore ueder la morte in uoi ueder la uita D' un uostro fid' amante Ò Luci de uostr' occhi altere, e sante, Per che non dat' aita Non è quel]

[-<f.117v>-] [Cerreto, Musical Dialogues, f.117v; text: Residuo, Canto, Alto, foco in uoi ch' ard' et infiamma. Per che dunqu' altro foco ò altra fiamma]

[-<f.118r>-] [Cerreto, Musical Dialogues, f.118r; text: Residuo, Tenore, Basso, Non è quel foco in uoi ch' ard' et infiamma. Per che dunqu' altro foco ò altra fiamma]

[-<f.118v>-] Pupil. I would appreciate to see another example for five voices written in imitation of the same madrigal.

Teacher. It would be easy to show you the example, but you must understand first the rule to write such compositions. However, to avoid being long-winded in such explanation, I shall give you some brief instructions. As far as composing for five voices is concerned, one must ensure that one of the five parts must always sing at the octave, fifteenth (or at another compound interval) or in unison with one of the other four parts. It is necessary to observe this style of writing because of the

consonances, as I have explained at the beginning of the first discourse. However, if one wants to proceed with *fughe*, one must observe the same rules as the one concerning composition for four parts, while the fifth part can be written as a bass or as another tenor or as another one of the other parts. One must be careful to avoid proceeding at the extremities of the register of the more authentic voices, so that they may be sung more comfortably. Also, since you have asked me for an example, I shall write it herewith, and I shall write it with two sopranos, so that it may sound more pleasant.

[<f.119r>-] Pupil. The proverb says that 'hunger drives the beast out of the forest.' I am in the same position as my hunger to obtain a rational answer to all my questions on music prompts me to ask you for other rules concerning composition.

Teacher. Since I have already shown you the rule and the example to write for five voices, I believe that this should be sufficient for you. It is true that there is nothing else to say apart from the rule to write canons, since they proceed in a way that is different from the one that we have shown so-far. Therefore, if you want to study this topic, you could refer to my printed writings in the book entitled *Musical Practice*, and in a short time you will become expert in then.

Pupil. Dear teacher, please relieve me from the burden of consulting other books. In fact, I am not so gifted that I can understand well the reasons behind the rules of this subject, [<f.119v>-] but I need your direct explanation as well as your examples.

Teacher. In order to satisfy your request, I want to take this task upon myself. Therefore, one must be aware that the rules and the varieties of canons are infinite, therefore, a discourse abnormally long would be needed to illustrate all of them. For now, however, we shall illustrate eight types of canons, in which the leader, which is the part that carries the canon will start to sing, followed by the consequent part that must follow the leader in the low or in the high register. This sign [signum] is called *presa* shows the point from which the consequent has to start following the leader, while this sign [signum], which is called *coronata*, will be placed where it has to come to a stop. If the canon has to return to the beginning, one places this other sign [signum], that is called *ritornello*. [<f.120r>-] Moreover, one must ensure that the consequent part must end before the leader by a number of notes corresponding to the rests it has waited before starting to sing at the beginning, otherwise, such compositions will not prove successful. I say also that one must not place rests in the middle of the canon, especially when it is written for two voices. However, if it is written for three or four voices it is allowed to proceed with one or two rests of a semibreve at most.

Pupil. I am very eager to see one of these.

Teacher. Since I promised to notate them eight sorts of canons, I shall write the first one so that it proceeds at the unison and written in the first tone, and I shall carry on in order up to the eighth tone, so that each species of the tones is observed. The second canon shall be written at the second above, the third one at the third above, the fourth one at the fourth above, and the same shall occur in the case of the fifth, sixth, seventh and eighth canon.

[<f.120v>-] [Cerreto, Musical Dialogues, f.120v; text: Canone all' Vnisono, Canone alla Seconda

alta]

[-<f.121r>-] [Cerreto, Musical Dialogues, f.121r; text: Residuo, Canone alla Terza alta]

[-<f.121v>-] [Cerreto, Musical Dialogues, f.121v; text: Canone alla Quarta alta, Canone alla Quinta alta]

[-<f.122r>-] [Cerreto, Musical Dialogues, f.122r; text: Residuo, Negra col punto, Canone alla Sesta alta]

[-<f.122v>-] [Cerreto, Musical Dialogues, f.122v; text: Canone alla Settima alta, <...>, Canone all'ottava alta, semibreue]

[-f.120r <recte 123r>-] Pupil. In the construction of the eight canons you have shown that the consequent proceeds above the leader. However, I would be grateful if now you give me a rule on how I should go about writing other canons in such a way that the leader lays above its consequent.

Teacher. The rule that you require to know now shall not be very difficult, if you exercised yourself well in the way the last eight canons proceed, since the same rules that applied in the case of the others also apply to these, where the consequent is below the leader. However, it is true that the sign of the *presa* and of the *coronata*, which indicated where the consequent starts to sing and where it ended, are written under the Leader to indicate that said consequent is sung below the guide. As to the sign of the conclusion, if the canon is such that it has to be repeated several times,

[Cerreto, Musical Dialogues, f.123r]

[-<f.123v>-] it will be the same as this one [signum], where it shows that both the consequent and the leader start again to sing from the beginning.

Pupil. Tell me again, dear teacher, if I want to write a canon at the second low and I know that the the consequent proceeds with different note values from its leader, how can I ensure that both parts move successfully?

Teacher. In truth, your doubt is not of little importance, because it is necessary that the composer is very careful to compose with the leader with intervals that produce a full sound with the consequent and to avoid leaps of the fourth both ascending and descending as much as possible, because they produce false intervals with the consequent. The same must be ensured when the leader moves with [-<f.124r>-] smaller intervals. In fact, if the leader leaps by a major third, it is clear that said interval of a major third becomes a minor third when the consequent proceeds at a second low. The second can occur in smaller intervals, hence this is the most important aspect that the observant budding composer must consider.

Pupil. In conclusion, all I require is that you provide me with an example of these canons with the consequent written under the leader. Let the first one be the one that proceeds at the second below, but with both parts singing with a b flat, since the other that you showed me proceed with the square [sqb].

Teacher. This is a small request and I want to give you satisfaction; all the more so, since these canons written with the b flat are fitting, since the others were written with the square [sqb].

[-<f.124v>-] [Cerreto, Musical Dialogues, f.124v; text: Canone alla Seconda bassa]

[-<f.125r>-] [Cerreto, Musical Dialogues, f.125r; text: Canone alla Terza bassa, Canone alla Quarta bassa]

[-<f.125v>-] [Cerreto, Musical Dialogues, f.125v; text: Residuo, Canone alla Quinta bassa]

[-<f.126r>-] [Cerreto, Musical Dialogues, f.126r; text: Canone alla Sesta bassa]

[-<f.126v>-] [Cerreto, Musical Dialogues, f.126v; text: Canone alla Settima bassa, Canone alla Ottava bassa.]

[-<f.127r>-] Pupil. It is really amazing, dear teacher, when I consider that in practical compositions there are so many sorts of rules that differ one from the other. I believe that this hails from the fact that a good musician is a perfect contrapuntist.

Teacher. Without a doubt. Your conclusion is correct and it is very clear that good compositions are written by a composer who has wide knowledge and understanding of music and who is also very experienced.

Pupil. Therefore, dear teacher, since I know for certain that you are extremely learned in the art of music and especially on the topic of canons, I would like you, if you please, to illustrate some other rule on them, as long as everything is explained in an easy way.

Teacher. I shall illustrate a few of the most necessary rules in order to perform my duty. Therefore, I inform you that learned musicians are used to composing certain [-<f.127v>-] other canons for two voices where a part sings above the other one but by contrary motion. Said canons are no longer free, but restricted, since they are written with other requirements. In fact, although one part sings the same note values by contrary motion, it will not sing the same tones and semitones. Moreover, in said canons one shall be able to change the main canon, have the consequent start and introduce the rests to the part that was previously the leader. However, one must be careful. If the student wants to compose similar canons to those where the parts proceed by contrary motion, he must ensure that there are no false or imperfect fifths employed without complying with the rules, and he must use only perfect and imperfect consonances, leaving aside [-<f.128r>-] any sort of tie, because

tied dissonances are not appropriate.

Pupil. All I need is to see the illustration of it.

Teacher. Definitely, since you cannot understand the rule well without the example. I shall write it herewith.

Canon by contrary motion.

[Cerreto, Musical Dialogues, f.128r]

[-<f.128v>-] Pupil. I have verified what you have warned me about earlier, especially that one cannot employ tied dissonances because they cannot be resolved above with the consequent. Moreover, I recognise another difficulty in the part of the consequent, as it is hard to sing it in the way as the leader is sung, but, if one sings with the book upside-down, it will be possible to do it. Therefore, dear teacher, since you mentioned a little earlier that the same canon can be sung so that the consequent is the leader and the leader the consequent, please do not fail to provide me with information about it, if you care about me.

Teacher. Have the leader be silent for two rests of a semibreve, ensure that the consequent starts to sing, and the canon will prove to be excellent. However, to explain this rule better to you I shall write herewith the resolution of said canon, so that you may exercise yourself in future with greater ease.

[-<f.129r>-] Resolution of the previous canon with contrary motions, where the consequent becomes the leader and the leader the consequent

[Cerreto, Musical Dialogues, f.129r]

Pupil. I sang and examined the rules observed in the aforesaid canon, and its progress has given me truly great satisfaction. Therefore, if there is another rule concerning the composition of canons, kindly do not fail to provide me with it.

Teacher. Pupil of mine, I can see clearly that your desire to know all the rules on this subject of canons is [-<f.129v>-] greater than my ability to explain them with ease. However, since you are a dear pupil of mine, I shall seek to explain to you another rule to write enigmatic canons. These occur when two, three or more parts sing the same music, but their resolution is derived from Latin or Italian words that composers add to said canons. This is their greatest difficulty, because, as for the rest, they are composed on the same rules as the other past canons.

Pupil. I believe that it will be easier for me to write similar canons if you provide me with a short

example.

Teacher. So that you may learn better, I shall write an enigmatic canon with a description in Latin and another one that on the same notes but different Latin words. Here it is.

[-<f.130r>-] [Cerreto, Musical Dialogues, f.130r,1; text: Canone Enigmatico à 2 uoci, Breui Tempore sequere me]

Pupil. I understood well the meaning of the words of the riddle, I have sung it and the result is graceful. All is left is for you to write down the other canon built on the same music.

Teacher. As I had composed it already, therefore I shall write it here beneath with the other riddle. They shall be able to be sung in four parts.

Enigmatic canon written on the same canon notated above.

[Cerreto, Musical Dialogues, f.130r,2; text: Serua mandata]

[-<f.130v>-] Pupil. The words of the second riddle seem to me even more obscure than those of the first one. Therefore, I am eager to hear its resolution from sua Signoria.

Teacher. Pupil, you must know that the words of the second riddle are not as obscure as you say. In fact, where the riddle says *Serua mandata* (observe what was assigned) one must interpret that both the leader and the consequent must observe all the restrictions that the leader and the consequent of the first canon observed earlier. Moreover, since the consequent of the first canon needs two rests of a semibreve before it starts to sing, the consequent of the second canon must do the same. Therefore, the riddle says *serua mandata*, and this is the meaning of its explanation. As to the rest, I do not say anything else, since you have understood the explanation of the other riddle.

Pupil. I understood it perfectly, because the words of the first riddle do not mean anything else but that the consequent must start to sing after the rest of a breve, which equals two semibreves, and that it must follow its leader with [-f.128r <recte f.131r>-] the same note values up to the specified point. I have demonstrated this by singing it not only in two parts but also with the other canon.

Teacher. I am pleased that you are able to understand all of this and that we did not waste any time.

Pupil. In truth, I have been left satisfied with what I required of my sweet and dear teacher, and I thank you for the favours that I received from you, because you enabled me to account of the reasons that underpin music.

Teacher. We must thank the Sublime Maker of the Universe for everything. He has provided me with the enlightened mind to explain them and you to understand them. Thus, we remain all together with the same will to praise and worship the name of Jesus and Mary. Amen.

The end.

In the month of January of the year 1626.

