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Title: <Index of an unknown work>

Source: Florence, Biblioteca Marucelliana, MS A287, 2, <1r>-<4r>

[<f.1r>-] Whether it is possible to compose a Trio with the Tenor a fourth above the bass and the Soprano a tone above the Tenor

Why, if the fourth sounds better on the viol than the sixth, it is not used as a consonance as the sixth is

Whether one can use the tied fourth at the beginning of the bar

How the triton and the tetratone that Monteverde uses at the beginning of the bar in L'Ariadna can be resolved

Whether the Semidiapente can be used [[covered]] above or below the tritone, tied or without a tie

It one can move from the twelfth to the fifth or from the fifth to the twelfth

Whether one can linger on an octave divided harmonically in a composition for three parts

Which is the section of Morales' Magnificat where a fourth is used as a consonance, and who has identified other sections

Which liberties the Prince of Venosa takes beyond Zarlino's rules

Whether a semiminim rest can take the place of a good semiminim when it is followed by a bad one when that rest is on the downbeat or on the upbeat

Whether the cadence sounds more sad when the last notes are more closely placed than the penultimate, and conversely

Whether the ties producing a syncopation render the composition more sad or more graceful, distinguishing between ties with a consonance and without.

Whether the compositions made solely of perfect consonances render the melody more grave and melancholic

Whether the species of the fourth ut re mi fa is more cheerful than the other species and whether the fourth mi fa sol la is the most plangent and re mi fa sol half-way between the two.

What features render a simple unaccompanied melody more plangent.

[<f.1v>-] Whether employing intervals of fifths and fourths other than the ones of the Mode goes against the observance of the Tone.

How one may retain the melody of the dances unchanged, while reducing all their notes to two sorts, such as these [S], [M], or [M], [Sm] without dots and quavers.

Why the counterpoints a voci pari are more melancholic

Whether saying that two major thirds one next to the other does not produce a good effect has to be understood to be the case when the parts move only by step or in any way

Which is the Tone of the Dies Irae

Whether a dissonant minim occurring between two notes which produce the same consonance saves it or impedes it, and, likewise, when a part is held

Whether moving from one octave to another one between two parts can be tolerated in a cadence, when the parts move from [sqb] to E or on other of the main notes of the mode

Whether above a semibreve one may place a consonant semiminim, for instance at the octave, then a minim at the distance of a ninth and finally a semiminim at the tenth

Why it is not allowed to write a tie in such a way that the note that follows the tied one should rise

Whether it is allowed to tie a semidiatessaron, an augmented fifth and a Semidiapason or an augmented Diapason or of a Semidiapason, thus

[Doni, Index of an unknown work, 1v; text: 8, 6, ouer, 10]

Whether the consonant note that follows a syncopation may be longer than half a bar
Whether one can tie a single semibreve, while the parts move by contrary motion, and moving, for instance, from the semidiapente to the sixth or to the tenth; and whether this can be done by making the half bar consonant on the downbeat and dissonant on the upbeat.

[-<f.2r.-] Whether a semidiapente divided into two minor thirds can be used in the following way, while the note in the bass is tied

[Doni, Index of an unknown work, 2r, 1; text: 1, 3, 5]

Whether one can build a syncopation placing the consonance on the downbeat and the dissonance on the upbeat, thus

[Doni, Index of an unknown work, 2r, 2; text: 6, 1, 5, 4]

Whether one can place a fifth divided into fourth and second between the tenor and the bass at the beginning of the Bar, while the note of the Soprano is tied

[Doni, Index of an unknown work, 2r, 3; text: 5, 4]

Whether one can resolve a tied dissonance with a following consonance on the same downbeat, so that it divides a dissonant interval with two consonances, thus

[Doni, Index of an unknown work, 2r, 4; text: 7, 5]

Whether two fifteenth can be used in this way

[Doni, Index of an unknown work, 2r, 5; text: 6, 8, 10]

[-<f.2v>-] [Doni, Index of an unknown work, 2v, 1; text: 1, 2, 3, 4, 5, 6, 7, 8]

Whether the fourth can be covered with a second without moving to the third afterwards

[Doni, Index of an unknown work, 2v, 2; text: 3, 6]

Whether one may place the fourth under the second

Whether above or below a fifth one can employ a second, and whether one can use a minor sixth with an augmented fifth commonly, and a major sixth with a diminished fifth or semidiapente, thus

[Doni, Index of an unknown work, 2v, 3; text: 2, 1, 5, 6, 9, 8, 7]

Whether the Relation of two octaves may save this ninth and then the seventh

[-<f.3r>-] In the compositions of three parts.

Whether in even places (namely above or below) one may place not only a single dissonant interval, but also two, one above the other, creating a dissonance between the extremities like second and seventh

Whether it is not possible, whether it can be used in syncopation at the beginning of the bar

Why the note that follows the syncopation must fall always, as Zarlino says, and never rise, as in this example

[Doni, Index of an unknown work, 3r, 1; text: 3, 10, 2, 5, 11, 7, 8]

Whether one can place within the syncopation a consonance and a dissonance crossing each other, as here below

[Doni, Index of an unknown work, 3r, 2; text: 7, [[8]], 5, 8, 9]

and whether this can be done with semiminims, thus

[Doni, Index of an unknown work, 3r, 3; text: 6, 5, 3]

Whether, after a dissonant note which occurs in the second places, one is allowed to rise to another note while another note is held in the high or low register

[-<f.3v>-] Whether one may use the dissonance in a syncopation with a dotted minim, thus

[Doni, Index of an unknown work, 3v, 1; text: 10, 9, 8, 5]

Whether Lupacchino deserves to be faulted in this passage with two sevenths

[Doni, Index of an unknown work, 3v, 2; text: 6, 7, 8]

Se si possa usare come consonanza doppio [una quinta add. supra lin.] la sesta maggiore diuisa in terza maggiore sotto et minore sopra, [[la]] un' altra sesta maggiore diuisa in terza maggiore et semidiatessaron cosi o in altro modo

[Doni, Index of an unknown work, 3v, 3; text: 3, 4]

Whether the fourth can be placed between two fifths when said fourth is covered by a third or by another consonance

Whether the Soprano and the Bass may produce two consecutive octaves, while the Tenor varies the consonances

Whether the consonance can stand thus

[Doni, Index of an unknown work, 3v, 4; text: 5, 3, 4, 6]

Whether one may retain the dissonance between tenor and bass while employing a tie in the Soprano which was consonant with the Tenor, thus

[Doni, Index of an unknown work, 3v, 5; text: 4, 5, 6, 8]

[-<f.4r>-] How one may divide a given string into 500 and 400 parts, or how to find in a sesquiquarta the sesquiquinta proportion

How, given two parallel strings of equal length but different thickness and divided the thickest into 16 and 15 parts, one may divide the thinnest so that the larger portion has the sesquiquinta proportion underneath with the larger portion of the thickest string, and that the smaller portion of the same thinnest string has the sesquiquinta proportion underneath with the same larger portion of the thickest string; or, what proportion of thickness and of sound must have the thinnest string with the thickest, so that, being both divided by the same bridge, four segments are created, whose extremities produce the fourth and the intermediate ones the other Diatonic intervals

Why one may not use a dotted minim at the beginning of the bar, except at the beginning of a composition. chapter 226

Why the dotted Semibreve, the simple Semibreve and the dotted minim – if not syncopated - are not used in the middle of a piece

Whether one may compose a counterpoint of a single note above any subject in diminution