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[<i>-</i>-] Harmonic introduction, in which a gradual guide to composing in several parts is demonstrated succinctly, in a way that will be suitable to a Pupil who has already a good knowledge of counterpoint. It is accompanied by different demonstrations, so that one may acquire a good and orderly practice. All is set as a dialogue between a teacher and a Pupil with the aim to achieve greater clarity.

[Quattuor verba erasa]

dedicated By Santo Landi from Pisa.

[-f.1r-] To the benign reader

It is certain that our sensations (benign reader) are instruments disposed by the great Creator in order to govern our intellect, since everything that can be seen, heard, tasted, smelled and touched is reported and administered by each one of these common senses of ours respectively, nor in any way one can understand and fathom what something is without one of these senses, according to the quality of their being. However, it is without doubt that the sense of hearing is more necessary for any musical activity than all the others, since music derives its practice and reason for being from it. It is clear to everyone that music is an honoured and very noble occupation, not only for its ancient origin, but also for its intrinsic worth. If we want to consider its antiquity, let us pay attention to what Pliny says, namely, that it was invented by the god Pan after his bagpipes were found on the shore of the river Ladon in Arcadia, where the great Mantuan poet said “Pan was the first who taught to bind more than one pipe with wax”..... And the very learned Giovanni Boccaccio says (in his Genealogy of the Gods) that the word music derives from a word, either Egyptian or Chaldean, namely, [mou], which means wind, and from [khyos], a Greek word meaning water, as if it were born from the wind and from the sound of the waves. The divine Plato shows in his Timaeus that it derives from the word [moda], which means to look for, to search. But I would trust a more ancient and truthful tale, since Berossus, Joseph Hebrew, and the great Moses relate how Iubal, a descendent of Cain’ s, invented it before [-f.1v-] the universal deluge. He was also the inventor of the organ; hence he was referred to with the noble title of 'father of singers' in the Bible with good reason. Although all these authorities of such serious and ancient authors should suffice as proof of the antiquity of music, nevertheless it can be deemed even older, if we believe that the word music has no other meaning but the one of harmony, although some think that its name is derived from the word Musa. I do not want to start a dispute, as it is not very important, given that the words Musa and music are connected closely, as both one and the other [Harmony as union of several things in marg.] partake of Harmony, since Harmony is nothing but the union of several things brought together with reason. But who was the inventor of everything, if not our great God? After he divided the chaos and distributed the elements in their right place, he surrounded them with the spheres to which he added such a wonderful [What is the music of the spheres in marg.] harmony, that the intellect, through the senses, cannot comprehend it. The Philosopher considers this and calls it music of the spheres, because it is created by the movements and revolutions of said spheres, which harmonise and reduce in a single body the four different elements, which create in turn a variety of times and products. Moreover, one

can [what is the music of the spheres in marg.] prove its origin up to the creation of man, because it is certain that a very perfect music resides in him, which is called human music. This is the one that our bodies derive from the concordance and agreeable union of the elements, which connect the lively reason with the different parts of the soul. It is true that two other types of music derive from this one, of which one is called proper, and the other one improper. Lactantius Firmianus says of the proper one that it is produced either by consonant strings or consonant voices [What is consort in marg.] that do not offend the ear, and he calls it consort. The music of the voices is called harmonic, and the other is called instrumental or artificial music, because it is made by instruments of any type created by man. Finally, the consort is borne out of a mixture of height and low sounds, divided and undivided, produced by voices or instruments which hit the ear in a suave fashion and together with [What is melody in marg.] words or rhythm. This is what the great Plato calls melody. Improper music is the type that does not contain anything but pure and simple consonance. I summarise this to avoid being prolix, as I will only refer to what is necessary to understand, leaving aside the difference between sound and voice, as even simple minds can grasp it. But, let us return to music in antiquity. Everybody knows that music [Music was the first to appear in the Theatre of the world in marg.] is very noble because of this reason, namely, because it was the first to appear after the creation in the theatre of the universe, as we will see when it is appropriate. As to its great value, [music has the primate among all the liberal arts in marg.] Plato says and states that music has the primate among all the professions and liberal arts and gives it the title of being the 'circle' of all disciplines, deriving this from the Greek expression [enkykle paideia], from [kyklos], which means circle, and [paideia], which means discipline, as if it were to mean 'circle of knowledge'. If we want to consider this, let us begin from the Grammarian, and notice, please, that if he does not use a well-constructed and elegant sentence, with a good and balanced order of meaningful and appropriate words, doubtlessly he will cause excessive nuisance to anyone who listens to him. But, [-f.2v-] is this artful elegance anything else perhaps but harmony? Since, when these well woven words reach the ears and, equally, the intellect, one receives pleasure and contentment. However, if we move on to dialectic, it is certain that it is not a science (some say), nevertheless it is the method and the way to acquire any knowledge, and it is so powerful that it is used and shared by all. If then we consider what are its instruments and the foundations to create them, they are non other than syllogism and induction. Syllogisms have the power to show the contrast between what is true and false, and what is good and evil. They are divided into three classes, namely, dialectic, demonstrative, and sophistic. Now, for what pertains to my purpose, I am not interested nor it is convenient to provide its demonstrations. Suffice it to say that, if someone who practises Logic does not want to follow that ingenious art of syllogism, and show its effects, what would be derived of this other than confusion? The art of rhetoric is the second purpose of Logic, and it is the most apt instrument for the ears of ignorant people, because it requires to speak well and appropriately, illuminating the speech with stresses that are now high, now low, now humble, now sad, and sometimes full of jubilation and contentment, thus uncovering and showing what it wants to maintain in the heart of the speaker. Are all these effects anything else but musical terms? Who does not know that music embraces arithmetic, since it consists of several numbers representing sounds, and that is similarly closely linked to geometry, since it is not possible to build an musical Instrument of any sort, without using every exact and well subdivided measurement; these measurements [-f.3r-] consist in nothing but harmonic geometry. I will go even further, stating that it is equally connected to Astrology, because, if an Astrologer wanted to find and observe the union, or conjunction of the Planets without it, how would it be possible to establish the length, or measure of the artificial

day and night, the daytime and nightly arch in the northern and southern signs, the revolutions of the stars in their entering the first point of Aries, Cancer, Libra and Capricorn? How should he calculate the aspects of said planets with the fixed stars, find the length, width, size, nature, declination, direct ascension, the subdivision of the sky of the fixed stars, their rising and setting, the exaltations, the triplicity, the terms, face, dignity, detriment, collection, truncation, joy, translation of the light, contrariety, velocity, slow motion, equality, which one is stationary, which is retrograde, which direct, which wondering and which contrary to the horizon? What about the descent from the highest point, how to make the conjunction with the head and tail of the dragon, the divisions of the sky that are called Antiscia, and many other notions which belong to this very beautiful profession? Still, all these things are nothing but harmony. It is extremely obvious how closely music is vital in medicine, because, if a physician has no knowledge of the slowness and frequency of the pulse, he will not be able to visit an infirm. As proof of this see what Capodivaccia, that very famous philosopher and physician of our times, says in his works about medicine at the chapter on the pulse, which I quote here: "This is the reason (and he gives the reason) why we deduce, analysing the pulse, if the vital functions are strong or weak." [-f.3v-] In the book about the way to cure using blood-letting, chapter six: "Moreover, when several differences among illnesses are known, then we can predict considerably future illnesses." In the book in quarto 'On the variety of pulse beats', chapter five. But what can I say? Does Avicenna, one of the princes of medicine, does he not talk in this way in the first chapter on the pulse? You must know that in the pulse can be found the essential character of music, because, as the art of music is accomplished by the addition of sounds according to their proportion within high or low pitch, and the cycles of frequency that are between their downbeats, the pulse is organised in a similar way, because the relationship of its beating in speed and frequency is proportional to its sounds. Therefore, if the physician does not take into account in his investigation the downbeat and upbeat of the pulse, namely, which beat it strikes, since the beating of the pulse is nothing but upbeat and downbeat, in a similar way to the bar in music, will it not be very difficult for him to offer true help to the patient? I ask then, what are these upbeat and downbeat, if not musical terms? And who is so devoid of judgement and sense that, judging beautiful poetry, will not discern in it the most suave music and harmony? In fact, if it is deprived of some small part of its ordered structure or varied sonorities and gracefulness, will it be anything else then, but a simple and ordinary style of speech completely devoid of poetic harmony? Therefore, one sees that poetry is essentially a number of syllables organised within a fixed measure of metric feet. Take for instance someone who wants to express an idea of his, but does not have if not that [-f.4r-] pure and simple capacity to express oneself which nature has given him, which is so badly organised, since it has no other learned quality acquired through rhetoric, that he is barely capable to make itself understood by distinguishing carefully what he says, does this not cause such intolerable nuisance to the listener? What is the origin of such irritation? It seems to me that it is caused by the fact that his way of speaking is completely devoid of harmony. Let us move on to touch on other professions. Is not true that every exquisite harmony is to be found in the most noble discipline of architecture, since it embraces so many different measurements and orders that it is a marvel to behold? In fact, if an architect does not possess (as Vitruvius says) a certain sombre knowledge of letters, design, arithmetic, geometry, astrology, music, perspective, the well regulated genres of the Dorian, Ionic, Corinthian, Tuscan and composite orders with every right distinction, and he does not know what intervals, latitudes, longitudes, parallel lines, circumferences, square and Diagonal proportion, what sesquialtero and superpartiente means, what are third, double, quadruple, points, centres, straight lines,

oblique, circles, semicircles, ovals, pentagons, hexagons, octagons, triangles, rectangle and obtuse angles, surface, pillars, columns, base, pedestal, Support, brick, Cement, small circle, capitells, low leaves, high leaves, caulicoli, abacus, architraves, fascias, freeze, cymatium, gocciolatoio, plinth, front, teeth or X, loggias, lunettes, orchestras, jutting parts of wall, bumps, snail-shaped ornaments, and so many other things which belong to this very noble art, are, which are in a very great number, it is certain that he will not be able to do anything which partakes of what is good or beautiful. It is certain that all these things together are nothing but harmony, since harmony is the union of different things well put together with reason. Nor these notions are different in good painting; on the contrary, they are necessary, not only to construct a good perspective, but also to draw a human body, or that one of any animal in any position or pose, as one can see in those painted by the great Florentine Benozzo (one of the restorers of painting in his time) in the cemetery of the most ancient city of Pisa, and as one can see in the paintings by Michelangelo, Raffaello, by Mecherino da Siena de Mossi, by Barroccio da Urbino in the ducal palace in Ferrara, and in those by other rare and miraculous minds in every part of Italy. But, if by chance [why music has been introduced in marg.] some lofty soul wanted to know why this most excellent profession of music has been introduced, he should refer to the works on politics by the most illustrious and reverend Monsignor Enea Piccolomini, and he will find there several reasons, as it seems to me that he refers many opinions of learned authors. Some say that the reason was to be able to distinguish high from low; others say it was to sing well; some maintain that the aim was to be able to evaluate the difference between high and low; others to achieve the goal of singing well; others believe that the aim of this was to render more perfect the ear, since musical proportions were perceived by it with great delight. Others more lofty spirits have stated that it was introduced so that the intellect, and not the ear, might become more perfect through the knowledge of the harmony of the musical intervals collected in that proportion. All are really very noble reasons. But, I agree with what Aristotle says in the eight chapter of [-f.5r-] his Politics and I say that it was introduced because, since it contains a certain honourable and moderate ability to entertain as well as a certain intellectual capacity, it was a mean of nourishing the intellect with honourable and virtuous teachings, once man is free from the daily preoccupations of his normal tasks both physical and intellectual, in order to banish the dishonest and fraudulent inactivity, which is the source of every vice, and to adorn itself of a good and virtuous demeanour, in order to embrace the road of honourable mores and knowledge. Also, according to the divine Plato, man cannot be well disposed and well ordered without Music, which is of such admirable force that, wanting to acquire this good habit to display better one's good mores, and also to be able to elevate the intellect [Music has to be practised from an early age, Plato in marg.] to the contemplation of the sciences, it has to be learned and practised from an early age. The Romans, in those most florid times of theirs, prevented anyone from daring to practise it, except noble and illustrious people, providing great punishments for the transgressors. But, to turn my sail towards the most noble part, what music can be deemed more noble than the one that is found in the fabric of man? Man is called microcosm by Aristotle, as if he were a world on a small scale, being composed of the four elements as the material world itself. [Music is found within man in marg.] What beautiful and harmonious music is found within him thanks to the forces of the soul, which are memory, intellect and willpower, which cannot be dissolved in any way from such noble combination of sounds? What sweet music they create together, while the raise to contemplate the goodness of the highest Creator by lauding it and thanking it for so many gifts and received graces? O what most melodious music is created within the soul. It is such that [-f.5v-] the human tongue cannot explain it. Let us raise our wings

higher, and prostrated to the ground with most profound humility let us consider that incomprehensible majestic union of the three indivisible persons. What sacrosanct and inexplicable melody of love is that one? O sacred consort, o divine music to which the sky and the earth bows. O most sacred harmony of you immaculate and always virgin Mary, Mother, daughter and spouse of the great God, since the face of the eternal son becomes serene and his ire is banished, and the maledictions that hang over our sins. What harmony will ever be the one of those beautiful and glorious souls accompanied by the hierarchies of the angelic choirs, which never stop singing Sanctus Sanctus Sanctus dominus Deus Sabaoth? Let Saint Bernard say it, since, while he was writing about the sacred scripture of David and was considering that sweet melody of Paradise, burst out with these words, as one can see in his Sermo 68. on the psalms 'I took it from the mouths of children, and the glory of the saintly angels will be unsteady without the perfection of its music, and the city of God will rejoice in its completeness.' Hence I can state assuredly that noble and excellent music deserves a seat in the highest place, and to be crowned with seven golden crowns, since it dominates every liberal art, it is adorned with rhythms and poetry, with sounds and voices [music is found in everything that I have described in marg.] and it lives in everything, from the winds, to water, to plants and all living beings, and in the sky, where it makes the spheres turn together with those already lit up by God and with the stars. It was God who created music at the start of the universe and put it in its beautiful and glorious homeland where its sweet harmony and its consorts are not missing.

[-f.6r-] Proem. The teacher to the pupil

I have considered several times within myself and I have observed very closely how much Music lifts our soul and how provides the intellect with a certain delight, and proportionate peace. According to the opinion of the most learned, it is found that it has within itself the power to move our souls, and, if one pays close attention, one will notice that when the sound of some instrumental or vocal performance reaches our ear, it seems as if man immediately abandons every worry that he has on his mind and that torments him. For instance, I have noticed that often, when people troubled by business problems or family affairs took some delight in this most honourable profession, they seemed to become calm and were able to fend off any internal passion, and this seemed to happen more effectively, as I observed many times, when the performance or the music was by a good and learned author. Hence, it followed that I decided to deal with the tenure that must be followed by those who already possess good contrapuntal skills and want to graduate to composing for several voices. Although many authors have treated this subject in various ways, for instance, the Florentine Pietro Aron, Vicentino, Illuminato, Franchino, Zanchi and others, nevertheless, since those and these, in my opinion are very longwinded and in many places hard to understand, so that they cannot be grasped by everybody, I say, I have wanted to deal with this matter with this discourse both briefly and also succinctly, so that you and all your contemporaries might understand what you need to understand, so that everything will appear very easy to you. [-f.6v-] I will take care to illustrate only what is really essential to understand according to the intention of the good authors, both ancient and modern, and I hope that you will be able to achieve what is necessary to master this art with the help of this short discourse. I will try not to repeat what has been already said by others. However, before we enter the proem of this science or art, it is necessary for me to let you know some principles that must not be overlooked, but, to the contrary, are means to achieve every good result. [Music must not be learned on its own in marg.] First of all you must know that music must not be learned

simply by itself and must not be separate from all the other disciplines, so that one leaves them aside to pursue it (which is no good), but it has to be pursued in order to achieve the aim for which it has been introduced, namely to avoid idleness (as I said before) and to serve as a good foil for honourable mores which are a tool to rise the intellect to lofty speculations. Hence, you have to understand very well its true and certain rules with every study in order to learn music, and you must not dare, as many do, to take any liberty worthy of reproach against its principles and rules, but you must follow the orderly example of the most learned authors in this profession. I say first that, after you have learned it (may God allow it), you must not do the opposite, which is what I have seen with great sadness that some people do, instead of adorning yourself with good and laudable habits. Understand well that I tell you this not to reprehend anyone nor do I have such intention, as God is my witness, since I would rather lose my tongue than incur such [-f.7-] a fault, but as a warning to you, and because of fatherly love. I say that I have seen some people who were so full of every fault, although well versed in this profession, so that I was blushing with shame for them. They were very effeminate, untruthful, loquacious, full of themselves, arrogant, boozy, unruly and so unpleasant that they filled their world and all good practitioners with their stench, and they deemed themselves so excellent, that it seemed that everybody should be at their service and that one should be granted permission before approaching them, nor anyone of their peers could reach them directly. Others had a different attitude: they went around glorying and extolling themselves and beyond the zone of the constellations by saying 'I did', 'I said', 'at the time when I was at the service of that prince, and he gave me this jewel and this chain' with so many lies and with such annoying attitude, that it was something incredible. What was extraordinary was that they always despised other composers' work without any consideration, that they rubbished it publicly and that, full of a certain angry ambition, they walked the streets speaking ill now of this author, now of that one, full, as they were, like balloons and so arrogant that nobody could approach them. If anybody asked them for a composition, he would be able to extract of them only as much as a single page, but only after wasting excessive effort in begging them, and if it was conceded, they wanted to pretend that that cobbler's work was one of the best works of art in the world. Then, if one examined the composition, he would find several errors, or that it was copied in part from one author and in part from another one. O immortal God! One can see some [-f.7v-] (this is completely true) who are able to compose for two or three voices at the most, who straight away set out to print and publish the most insipid and silly trifles that anyone in the world could write, and once they are taken by this ambition of having their compositions full of the liberties that they deem appropriate, they go against every rule, as if (although they write well according them) they are allowed by law and they are authorised to write badly, rather than well and according to the true and generally observed rule. They also refuse any strong reason behind the writing of most learned and grave authors, as if they deem them to be idiots and as if they did not consider the wonderful secrets and effects of this most noble science and art. No one of these learned men should be under the mistaken impression that those illustrious men should not have been conscious and aware of all that is good and beautiful in this profession, and it seems to me that the great poet Horace says very well in his Poetics: 'Our poets left us nothing that has not been tried', so I do not know how it is possible that these men create this fabrication, so to speak, according to which they are inventors of new musical styles. It is true that they write compositions so strange in manner, to make an insensible statue faint, and I am besides myself that this lovers of their own compositions, when they hear somebody else's work being sung (albeit written by a good composer), they stare now at this one, now at somebody else with a piggish stare and the menacing grin of a dog,

straining their mouth and their face as if they are possessed, as they try to suggest to the listeners, with this unworthy behaviour, that the work they are listening to is worthless. How silly and stupid are they with all their malice! Are these perhaps the manners of a virtuous soul? Not to the mind of any generous spirit, since one must praise other people's work. Besides, they refuse to take into account of good criticism, [-f.8r-] as they do not believe that every science or art has its own boundaries and rules. It seems to me to be not only ill-conceived, but also a mark of ignorance that someone wants to destroy entirely what men very versed in this field have pondered and established with sane and mature judgment to be well ordered, and to raise to the ground every good doctrine on a whim. Who does not know, for instance that, if a Grammarian wanted to turn the subject into the verb, the verb into the adverb, the plural into the singular and other such disorders, and if he perturbed all the laws of grammar, would not we say that this person is completely mad and totally out of his mind? What about music then? Does it not have its own matters well ordered? Now I hear somebody answer and say. What are you saying, idiot? Music is different, and such accidentals have no place in it. Do you know that music is aimed at entertaining, and this is what is liked and entertains, and nobody agrees with you, or with those who want to be so pedantic that they consider every note as a transgression of the rule? But, I am referring only to the essentials, so please do let us come to our task dispassionately. You will say yes, and I will prove the opposite. I say, is it a good thing and is it good methodologically to fill a composition with so full of undivided melodies, namely, to make the parts proceed with such span of extension that from the lowest note of the bass to the highest of the highest part there will be often the distance not only of twenty-two, twenty-three or twenty-four intervals, which is barely bearable, but I say that there will be twenty-six, twenty-seven or even more numerous intervals? Nor do they provide me with other reason, if not to say that the melody produces more pleasure. [-f.8v-] I let who finds himself listening to such a composition be the judge of that. Let us leave this matter aside, and do let us move one to this other one. It is more beautiful, and sign of a perceptive mind and of lofty intellect to write a composition with such beastly passaggi and such obscene intervals that one will be able to find someone to sing it or play it with great difficulty? Only if one presumes that the best way to compose is to write something extremely difficult and almost impossible to sing or play, in order to be considered the most able man in the world. [I am not talking about compositions for one part alone or about a set of divisions above a tenor or bass and about listening to a good singer, but I am talking about compositions for several parts in marg.] I will say about this what the great poet Horace says. "Smoke does not come from lightening, but light from smoke", and what the great Doctor Saint Gregory says in his Homilies, namely that the work of art must not be so difficult that those who are of limited intelligence cannot enjoy it, nor must it be so easy and lowly that learned men could not feed their intellect with that work and of the doctrine within it, but one should keep to the middle ground. By the love of God, see that our good and learned authors have achieved, I do not mean Ochechem, Iapert, Iosquino, Ioan Mouton and others of those times, although, if their compositions were reduced to our modern style one would see that they wrote admirable works, but the more modern ones, like Adriano Wuillaert, Cipriano Rore, Morales, Costanzo Porta, Alessandro Striggio, Giovanni Maria Nanino and the never enough lauded Giovanni Pier Luigi Prenestino, light of the good music of our times. These composers did not recede jot from good doctrine even a small, but they apply it continually in their almost divine works. I seem to be hearing someone who [-f.9r-] is so rabid that looks like he wants to eat me alive. He says 'What Adriano, what Cipriano, what Palestrina? You are a dumb, a stupid and an ignorant man. Can you not see that it is easy to add something to what has been already invented? And if everyone did the same as the others before

him, nothing new would be ever invented. So, this is the style nowadays, and this is the type of the music that is liked and entertains, and I do not know anyone who should put a law in this. And if those whom you mention wanted to be, so to speak, legislators in this profession, almost as if it is not possible to do something different from what they have done, they were mistaken, because experience proves that we can be inventors as well, just as others have been, and initiate a different style. Moreover, if I want to do this, and I hear that it produces a good effect, what do so many and many strict rules matter, which have no other function but to generate the opinion that it is a bad thing to go against them, since music does not become lacking in sonority or variation? I reply that Nothing can be said that has not been said before. [We will say later what the great Seneca says, namely, that it is a great thing to follow in the steps of one's predecessors in music.] I would like that new rhythms and sonorities were added to the older one, when this can be done without breaking those boundaries, which exist even nowadays, because there cannot be music without sonorities and variation in whichever genre, nor anyone can imagine to make any addition to it, since nowadays it is found to have been so well ordered by the ancients, that not even you with all your intellect nor anyone else, who could provide music with more sonorities than those that one finds in it, if there does not happen to be some angel descended onto earth who would show us other divine musical features which we have never heard or considered, in which case I will concede defeat. But I would like to understand this, [-f.9v-] namely, if it is a contribution to Art, if it is well done, and a sign of intelligence to put in a composition [passages that go against artistic logic, since no effect comes before the cause in art, because this would be to confuse the true effects, while the true artistic method is ignored, since knowledge consists in true understanding, as nothing can be found without it being submitted to the mixture of its beginning. Hence derives the consequence that, if one wants to approach what is true, he must throw himself into what is artistically good, learning it from those who have invented and found the true boundaries of art while writing music.] more and more dissonances of one or more species at the same time one after the other in the same intervals or next to one another without any consideration of the ways to resolve them, and to pretend that they are all consonances, for instance, without considering that the seventh has to be resolved with the major or minor sixth or the third, how it can be proved and explained when it is the time to do so, I say that it is a good thing and it is well done and I ask if to disregard the ill effects of the tritone is a way to add to the work of other artists, or if it is dignified to move by dissonant fifths, and to call white what is black. Aristotle says that nature does not jump. If someone imagines that the learned men of this profession have not thought to what is good in everything, they are deceiving themselves. Other is needed, than saying I like it like this, I want it like this. It is true that the composers of the past were unwilling to write a minim after a breve, believing that there was an uneven distance, wanting that a breve should follow a longa, and a minim a breve, and a semibreve a breve, and so on in sequence the others, for the reason above mentioned, but this was not against a rule of harmony, or of composition, but it was borne of a good observation of good musical orthography. This has nowadays declared to be according to the rules, because such licence can be conceded, while to take a liberty which cannot be taken against the rules absolutely, this is never allowed by intelligent men. [-f.10r-] Nor do I say that one has to move always through the major sixth to the Diapente, since the desire to imitate the words will force the Composer to avoid the Cadence, and if he resolves a suspension or another good device through a witty effect, he will not have acted against the rules, because it is not always necessary to do so, and, since he is not always bound by mandatory rule, thus the Composer can, with reason, move to another Consonance (when I said he is not bound by mandatory rule, I was referring to what I observe in the movement from the sixth to

the Diapason). I also believe that it is not a grave mistake and one that it is necessary to avoid, to allow half a bar between two perfect consonances of the same type, since past composers required that a whole bar should be interposed, and no less. These rules are not so essential to the Art Composition that their contravention goes completely against the rules of good Melody. In fact, I am talking about special contraventions like moving without any concern through more and more dissonances, as I said before, and other matters of this kind, which would be too long to explain since I have hinted at them the already for the most part earlier on. Judicious men will always think of them as mistakes, and they can say what they like, since it is true that every Science and Art has its proper and due boundaries, and if they are destroyed, the core of every discipline is destroyed and it turns into something different, or at least it loses what good and beautiful it contains. As the very learned Monisignor Daniello Barbaro says in his treatise on Architecture, "Art is a state of mind which is placed in the mind of man, as the true subject who creates this work of Art through a true and certain rule. It is absolutely clear that the works of the good Authors are always highly regarded, and, on the contrary, the others, who are badly understood, [-f.10v-] let themselves be transported into obscurity." In this one can find the comparison between false Jewels and natural ones, since the false one have not that goodness of nature, and, although that display a certain brilliance at first sight, they do not stand the test of Time, since they are later found out to be false and they are abandoned at some point for being something lowly and of no value, while the authentic and good one remain well regarded eternally by men who are knowledgeable and who are keen to possess objects that are noble and illustrious. To continue what I was saying, I go back to the musical abuses, which some pursue as a whim. In order to understand this matter I have visited different parts of Italy and I have seen some performances of Music for one and more Choirs in the most important Cities. I have found that the Composition was not written in more that four voices, namely, when all the Choirs sang together, so that one could hear nothing but Unisons. I was left completely shocked and, being unable to listen to this silliness, I was forced to exit the Church and take care of other matters. Then, I had the desire to talk with those Authors, and, in the course of the discussion, inevitably the conversation turned into a bitter argument, hence we emerged enemies, rather than caring Friends. I will tell you everything that was replied to me as their defence. First of all, I said that it is certain and true that it is not allowed do write two fifths one after the other, or two Diapason or two unisons, either ascending or descending, and that it is completely against any law of good and Harmonious Music. I said: "Is this not true?." It was replied to me: "It is true, so, what do you mean by this?" I replied: "If you make all the Choirs sing together [-f.ijr-] in unison, can you not hear and see that this is a very grave mistake and worthy of reprehension, given that, if it is forbidden to write two fifths and octaves within two, three or four parts, it is forbidden all the more to have two, three or four Choirs all moving together in Unison, if, singing the parts as if in four parts, then the composer will write music that has no more than four Consonances?" It was replied to me in this way: "What does it matter that the music is for two Choruses with a multiplicity of Consonances? It is obvious that you do not consider that every Consonance put in any interval, higher or lower, is always, or almost always, the same, and that they all are thirds, fifths, octaves and sixths according to what is more suitable? What does it matter that the Choirs should amount to so many numbers added together, since all the consonances are therein contained in any way?" I replied. "O Good God, how is it possible that you do not hear this difference? The philosopher says "The sense of hearing cannot receive the form unless the object is present." I hear and touch by hand that the first Choir sings the same as the second, the third the same as the first one, the fourth the same as the first, the second and the third on,

but I cannot say that this is Music filled with good Harmony, and that it has all those characteristics which the music for double choir must have. It is necessary to say that either you do not know what good Music is, or that you have no faculty to understand at all, and that, although you cannot find but four Consonances, there is more to Composition than writing Ariette for one or two voices and act as a pedant.” He replied: “I like to act like this and I want to do it in my own way. When it is your turn, you will be able to do what you like.” Now, my little son, you hear what happened to me: but nobody can say anything to this person [-f.ijv-] (whom I do not name, nor do I name others who incur similar mistakes) because he is too well connected and he, who could arrive at a convincing public conclusion against him and would be able to make him touch with his hands how far from the truth he is, he fears, as well as others do, that they may incur the indignation of who is more powerful. This is enough, and I am not interested in it. It is inevitable that soon will happen to him what happens to old slippers, namely, that once the ribbons and elastic bands which hold the feet are taken away, they are discarded in a corner. Zarlino says very well on this matter in his *Institutioni* that this sort of people would have done better had they learned a different sort of practice, since they would have achieved better manners and knowledge, and this profession, which is so honoured, would not be mistreated on occasion by such people. May what I said so far be useful to you so that you will not have to incur this error and other of this kind against the Method of Good Music. You must be aware that this profession was invented and established solely to escape boredom and to adorn ourselves with good and virtuous practices, as I have shown elsewhere. I would like you to be humble, modest and caring: humble, in giving way to everyone, even if you know what he is less learned than you, modest in discussing, and caring in teaching others. And if you were by chance asked and invited to show your value, show it by all means, but within the boundaries of civil and affable demeanour, goodness and decorum, with caring words, so that you will accept everybody’s invitation with a certain devotion and reverence. You will never tell anybody or you will go around [-f.12r-] boasting that you are more learned than all the others, because I can assure you that you will be proved wrong most of the time, despite being learned, because the Lord God, chief and inventor of every Harmony, does not want any arrogance, especially in this profession, and I have seen that capable and learned men who have dared to act in a pedantic way and to be exceptional above everyone else, have suffered losses in their arrogance and have turned themselves to the net of shame, emerging from this with a slighted public reputation. Therefore, you will avoid this fault like the plague. However, if you join Science with Gymnastics, which is a discipline to be employed in acts of magnanimity and is considered by the Philosopher the attitude of who is well disposed towards hard work, you will come to imitate the Ancient Authors, who were full of every praise and goodness. I remind you of this in particular, so that you abandon all the bad ways of composing and you do not abuse Music by using it in ugly and silly compositions, but I urge you to use it for works that are holy and to the honour of God, sharing it with your fellow man by teaching it with that Love and Charity with which you have been taught and trying to emulate our Ancestors who have left us works almost divine by professing Music in this most worthy way, so that every elevated mind can be taught every good and exquisite doctrine through those compositions. I will not depart from their true teachings and observations and I will show it to you with that ease of approach that I will be capable to master and I will not fall short of teaching it to you diligently with different demonstrations.

[-f.12v-] Chapter one.

What is the practice of Music.

Teacher and Pupil

Pupil: I am very obliged to the benevolent nature of Your Lordship for the good instructions which you have provided me with in the past Discourse. I will strive with all my power to put them into practice. Meanwhile, I desire to know and to be educated as to what terms should I keep to achieve my aim. In fact, albeit I understand well what Counterpoint is, I am not satisfied, since I would like to progress further and to arrive to be able to master good Composition. Therefore, I beg you to accord me such great charitable favour.

Teacher: One has to deal with Practical composition, in the main, the one which is called organic Music or Instrumental music it is really Harmony which depends on Voices or sounds and is born of them, and it is a noble and very solid Art, since it is a branch of Mathematics, which demonstrates the effects of that discipline to the Ear with ratios. You must be aware that this Practical Music is regarded in a different way compared to Speculative music, which judges proportional numbers and their difference in abstract, while Practical music orders low and high notes with certain rules and appropriate to their just positions in a concrete way. The true title of Musician befits only who is an expert and has the ability to judge what is suited to that Science not through the sound or the voice, but through Intellectual reasons, because the first one composes trusting the judgment of the ear and not in a learned way, since Zarlino says that the difference between the Speculative musician and the Practical one is the same that is found between the Instrument through which a work of art is created and the Artist, or, more precisely, between the Artist and the Instrument. If someone possesses Speculative Music as well as Practical Music, he will be able to wear the Crown of perfect Musician. But since [-f.13r-] I want that we deal with Practical music for now, as we will deal with Music Theory at another time, it is necessary that we make some distinctions, so that we proceed orderly. Practical Music is divided in plane and figured. The plane one is the Cantus firmus and the figured one is the one which is made with different voices and various modulations. It is necessary, since it embraces many subdivisions and smaller parts, that we should come to practical demonstrations, so that it might be composed well. The composer must master these in his mind with every intellectual vivacity, so that when he writes it he will not have to wander around asking for its specific features. Therefore, in order to simplify the matter, I have put together the Tables written below, from which you will be able to learn without much great effort on your part. In the first one, the origin of music and its inventors are shown; in the second, its meaning is clarified; in the third one, one can see its varieties; in the fourth one, one can see what Consonance, Dissonance and Modulation are. In the fifth one, one can see what its Intervals are; in the sixth one, one can see how it is divided; in the seventh, it is explained what its elements are and its qualities, and finally, in the eighth, one can describe its Genera, so that in the short space of an hour you can master all of this.

Pupil: This will be an effort, Signor Teacher, worthy of not small praise, in my opinion, since all that is most necessary to understand this Art is summarised in this way. In fact, I have seen many Authors who have written on this topic with such prolixity, that it takes too much time to master what they write.

[-f.13v-] [Landi, Introduttione harmonica, 13v; text: Tauola prima. Dell' origine, et Inuentori della Musica, Platone, Vol che deriui, si come dice nel Thimeo da questa uoce [modai] cioè da cercare o, inuestigare. Giouanni Boccaccio, Nella Genologia degli Dei, uol che deriui da questa uoce Egittia o, Caldea cioè [mou], e da [Ykchos] uoce Greca che una significa acqua et l' altra uento, quasi che ella sia nata dal' uento e dal suon dell' acqua. Plinio, Che ella fù trouata appresso al Fiume lodone in Arcadia et che ne fusse lo Dio Pan' Inuentore. per esser stata trouata la sua zampogna in quel Lito appresso l' acque ma non che deriui dal suon' dell' Acque. Et come dice il Poeta mantouano Pan primus calamos [cera add. supra lin.] coniungere plura, Instituit..... Mosè, Ioseffo, Beroso, Che auanti al Diluio la trouasse Iubal. Questo Iubal fù della stirpe di Caino, et di questo dice la Scrittura sacra. fuit pater Canentium. et parimente fù Inuentor dell' organo. Boetio, Macrobio, Che doppo il Diluio, la ritrouasse al suon de Martelli ad una fabbrica Pittagora ma questo non si crede]

[-f.14r-] [Landi, Introduttione harmonica, 14r; text: Tauola seconda. Della signification del nome e sua diuisione, Musica, Significa Armonia et questa è unione di uarie uoci trà di loro diuerse ben composte, si diuide in, Mondana, quella che partecipano i Celi nel loro riuolgimento, l' Elementi, le cose composte di qualità, si trouano nelli Corpi celesti, loro Moti. Platone. Instrumentale, nostri hanno dalli, cioè Terra, Acqua, Aria et Fuoco, concordanti, et bene insieme uniti. Harmonica, naturale, prodotta da uoci humane, Organica, nasce da Instrumenti artificiali fatti dall' huomo in qual si uoglia modo. ò da fiato, o, da Corde, <Mus>ica <Rit>hmica, si sente nel uerso della Poesia. per la quantità delle sillabe, o per il suon delle parole quando bene insieme si accompagnano acconciatamente. Zarlino al Capitolo quarto della prima parte.]

[-f.14v-] [Landi, Introduttione harmonica, 14v; text: Tauola terza, Delle differenze che sono fra Harmonia, Concerto, Suono e Voce, et loro deriuationj. Armonia, Propria, È quella che prodotta da Corde, assai consonanti senza offender' l' Vdito, questa, detta Concerto, questo, mistura di suoni graui, acuti tramezzati non, la qual percuote soauemente il senso. Lattanti Firmiano, dalle Modulationj, queste poi unite con le parole o, Rithmo, uero Metro da Platone, detto Melodia. Non, contiene in sè alcuna modulatione, ma una semplice consonanza, Suono, ripercussione d' Aria non sciolta, prodotta da percussione di moto uiolento, tardo, mouendosi ingiro, peruenendo all', rapresenta cosa distinta, Intelletto. Il, come genere, specie per che ogni, ma, già, Boetio, respirata all' Arteria Vocale, si manda fuori dall' huomo con qualche significatione. si diuide in Continua, Discreta, usiamo nelli nostr' continui ragionamenti, li Greci chiamano [synekha phona], si usa in cantare le cantilene ordinate per interualli proportionatj quali si muouono nelle modulationj, [diasema phona]

[-f.15r-] [Landi, Introduttione harmonica, 15r; text: Tauola quarta Della Consonanza Dissonanza et Modulatione, È quella che nasce da mistura di suono graue et acuto, peruiene alle nostre orecchie soauemente et hà forza di alterare il senso nostro ouero secondo Aristotele, da ragion di numeri acuti e graui. Et si puol ancora comprendere. che ella, quando due suoni frà loro differenti, che non ui sia alcun mezzano suono, contenuta

da una sola proportione. Dissonanza, la quale peruiene all' udito con asprezza, qual, possiamo sopportare, perche hà forza d' alterare il nostro senso sendo l' una con l' altra contraria per, loro dispropotione, ciascuna di loro si sforza rimanere integra, cosi offendonsi l' un', pongono aspro al nostro: Modulatione, altro, un mouimento fatto da, per diuersi interualli, quale, ogni Arte d' Harmonia e Melodia, due modi cioè Propia, Impropia. Canto figurato, perche toccando uarie consonanze, con tardi e ueloci mouimenti da un' Interuallo all' , si uiene à uariare il Canto con uarij accenti, ne uien formata, sorte d' Armonia, contiene nel, fermo, si moue senza uariatione di Tempi con, facendo alcuna, modulatione, Altri modi, puole hauere ancora, tre secondo il Zarlino al Capitolo primo, prima, note nominate ut, re, mi, fa, sol, la; uoce humana secondo, l' Instrumenti artificiali, Terzo quando, applicano parole alle, cantabili, del Cantore]

[-f.15v-] [Landi, Introduzione harmonica, 15v; text: Tauola quinta Delle qualità dell' Interualli, Musica, Interuallo, Propio, È quello che dal Musico è considerato per la distanza, fra il graue et l' acuto; di dodici sorte, Maggiore, Diapason, Minore, Diapente, Equale, equalità della proportione o uero un numero, all' altro. Consonanza, quella della, e, Dissonante, del Tuono, semplice, non, tramezzato da altri suonj, Diatonico, Tuon, Cromatico, semituon, Enharmonico, Diesis. Rationale, che si puol descriuere con numeri come, Irrationale, Non se ne, far capace l' Intelletto con demonstratione alcuna. Comune, Questo considera ogni grandezza terminata da certi finj, detto considerando lo spatio, si troua, frà l' uno, l' altro estremo.]

[-f.16r-] [Landi, Introduzione harmonica, 16r; text: Tauola sesta De la diuisione della Musica, si diuide, Theorica, È quella che il Musico considera per le proportioni numeri, e loro differenze, e dà giuditio al tutto. Nasce dall' Esercizio et lungo uso o, di suonare, o, Cantare o, Comporre e considera tutti li accidenti, cadeno nelle Compositionj di qual si uoglia sorte; questo cognosce, elementi, essa, che cosa, [signum] [cioè in marg.] compongono, come si diuideno, in semplici, replicati, qual sia Ditono, Semiditono, Tuon maggiore, Tuon minore, l' utile dell' Interualli dissonj gli effetti che fanno, segni, [sqb]. b., # distingue che cosa sia, fuga, camina per, medesime note et Interualli, Imitatione, medesmi, ma non, medesme. fuga doppia, scambievolmente uanno le parti caminando frà, loro con replicar' quello, hanno detto l' un, l' altro, fuga contraria, seguita contrariamente la parte, come dire ut, re, mi fa, sol, contrario, la. Mouimento separato, parti cantano disgiuntamente, simili, o poco dissimili, interualli disgiunti, si incontrano. Sincopa, trasportatione; o Riduttione di alcuna [un ante corr.] figura di Nota cantabile minore, oltre una o, più maggiori alla sua simile, oue conuenientemente si possa applicare, numerare per finire la misura, suo tempo]

[-f.16v-] [Landi, Introduzione harmonica, 16v; text: Tauola settima. Dell' elementi della musica, lor distintioni gradi et qualità, 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. ij. 12. 13. 14. 15. 16. 17. 18. 19. 20. 2i. 22. Perfetti, Imperfetti, Dissoni, Meno, Più, e, uaghi, Men', Tritono et Esacordo maggiori cioè, et, Questo sono di natura allegri, qualità, Semiditono, minori, minore, queste, alquanto languide, Del tutto sempre si intende con le replicate]

[-f.17r-] [Landi, Introduttione harmonica, 17r; text: Tauola ottava Delli Generi della musica, et Inuentori di questa. Generi, Diatonico. Questo è antichissimo, usato et nominato da tutti li Scrittori, si come attesta il Zarlino al Capitolo 9. della seconda parte, anco Pietro aron, Vicentino, di, puol credere che Iubal pater canentium fusse, primo, lo mettesse in uso doppo, Diluuio, poiche la sacra scrittura attesta, fosse l' Inuntor del Organo. Cromatico, ne fù Inuentore Thimotheo Milesio, Leueo figliolo, Tessandro al tempo del grand' Alessandro. Come, uede, Suida, Boetio. Enharmonico. Dopò un tempo che fù ritrouato, Genere, (secondo, parer di Aristosseno), ritrouato da Olimpo aggiungendo ad ogni seconda Corda, Tetrachordo, due Comme, Plutarco, tutti questi se ne parlerà, dimostreranno distintamente con esempio à suo luogo.]

[-f.17v-] What instructions a Composer must adhere to to create a well ordered Composition.

Chapter Two.

I believe that you can gather what pertains to this honoured profession from these Tables, but, because it is necessary to learn and understand many terms regarding the order that one has to keep in a good composition, apart from what we have seen already, I will speak about what I deem most necessary with every succinctness. To spare you any confusion, I will proceed by distinguishing fifteen main elements which the Composer must bear in his mind very well with every vivacity of mind.

Firstly, one must pay the greatest attention to the subject of the words, one must think very carefully about their character, namely, if they are sad or cheerful, so that he may not incur some blunder in his devising musical ideas, as it would be a very grave mistake to set in what pertains to cheerfulness in a sad way, and conversely, what is sad in a cheerful manner.

Secondly, one must be careful to write one's composition firstly with consonances, and to add the dissonances after that only accidentally, following the instructions of the whole school of the good Authors, so that the composition may benefit of variety and elegance within the terms and rules which are required, instead of following some Composers who, daringly and without any foundation, let the parts move first by fourth, or second, or seventh completely freely and without any true respect for the rules, presuming themselves to be Inventors of new things. Instead, I believe that they do this more with the intention to destroy the true orderly instructions of the authors of this profession, disregarding any reason, despite the fact that they know the truth. This is something worthy of true reprehension.

Third. The composer must ensure that the parts move through legitimate intervals with cheerful, [-f.18r-] or sombre melodic turns, according to the meaning of the words, with those harmonic combinations of notes which are required to achieve their scope and with close observance of their Tone. In case the Composer is forced to go beyond the boundaries of the Tone, he has to proceed in such a way that the Singer does not realise how the Composition has entered and exited the Tone, because it is not the sign of a

learned or clever Composer to make a composition go beyond the boundaries of its Tone in a certain abrupt way, but it is something worthy of reprehension in the eyes of the cognoscenti, because “nature does not jump,” as I said already.

Fourth. The Composer must always try to proceed with different combinations of sounds because Harmony derives from the variety of melodic movements.

Fifth. The Composition must have well ordered imitations and other requisites which pertain to the Tone.

Sixth. The Composer must be alert in his Compositions and he must enrich them with the invention of good and learned Counterpoints, which must be as conforming to the rules as possible, being rather more strict in observing the rules with firm and solid rationale, rather than prone to take licences. It will not be detrimental at all for him (as the very learned Zarlino says) to have at least a basic knowledge of harpsichord playing and to be able to play it as far as it would be useful at least in part to devising his Musical ideas, so that he might hear how his compositions sound in practice.

Seventh. He must be very careful in setting the words, so that they may be set according to their meaning, without cutting or breaking the syllables which would then produce a meaning opposed to their natural one. He must be careful that a short syllable is not sung as a long one, and conversely, a long one is not sung as a short one, because this would produce great confusion and lack of order. Finally, the [-f.18v-] Composer must accommodate the words of the text to the musical notes as accurately and diligently as possible, in order to avoid any barbarism.

The eighth instruction is of great importance, because, when the Composer moves the parts, they must move in an elegant way, especially the lowest part, which must have a certain gravity in its motion, and it must not make certain Intervals such I have seen in certain Authors, which not only were difficult, but contained such type of divisions that any Singer would have had difficulty in singing them. Nor should a Composer have the idea to have a Singer sing certain written passages if the Singer has not the natural disposition to improve on those that are written. In fact, I can assure you that the ones devised by the Composer will not be sung, unless that Singer had been already been taught written passages, and those passages had been practised with great application. Those made by Nature than by Art will be always the best ones. [signum]

Hence I conclude that it will be better to avoid writing them down, and entrust them to those who have such a natural gift. [signum]

Ninth. One should be aware that the closest a Composers writes the imperfect consonances to the perfect ones, so much more they approach perfection. This is the opinion of all the Authors, both of theoretical and practical texts, and this happens because the imperfect consonances begin to participate of that perfection, and they became more suave and sweet to the ear. One must be aware that the minor sixth is closer to the fifth and the major sixth is close to the octave. The imperfect [-f.19r-] major consonances must always be accompanied by the perfect major consonances, and the other ones in the opposite way, but who wants to know the reason should consult the third part of Chapter 38 of Zarlino’ s *Institutioni Armoniche*, and he will find it there. In fact, if

I wanted to describe everything, I would be too prolix, and also what is put into practice against its nature cannot sort a good effect, since it is removed from its aim.

It is true that very often, as I said elsewhere, in order to enact with the Music the meaning of the words, it is not convenient or appropriate for the Composer to move to the closest consonance, for instance, from the major sixth to the octave, or from the minor sixth to the fifth, or from the minor third to the Unison, or in other similar cases. In fact, he is justified in this because of the effect of cheerfulness or sadness that the Composer is pursuing. Nor would he have committed an error deserving a punishment or which would justify him being detested and numbered among those who only follow their discretion.

Tenth. The Composer must know which ones are the fuller Consonants and which ones are the most attractive, and he must know the difference between two imperfect Consonances and their individual quality [signum]

Eleventh. He must notice and consider carefully that a Composition can be said to be perfect when one can hear those consonances which produce a variety of sounds in their extremes in every combination of notes or intervals, whatever we want to call them, both towards the low register as towards the high register. [signum]

Twelfth. It is necessary to understand and know how several perfect or imperfect consonances contained within the same form can be employed one after the other in sequence, and on which terms this is allowed.

[[f.19v-] et [-f.20r-] desunt]

[-f.20v-] this profession, as he has done with his writings, and I have not fallen short of following every written instruction of his as much as I could. Now, if it seems that I want to argue against his opinion with this discourse, let me do this like a pupil arguing towards his Teacher in order to learn better. Therefore, with that reverence that is expected of me, I will adduce some reasons to the contrary, and, if you like them, you will hold that opinion which you like the most. I do not know if you have ever read his *Institutioni Harmoniche* at Chapter five of the third part, or if you have ever heard people saying that he is absolutely convinced that the Diatessaron is a perfect interval.

Pupil: I have been told this many, many times, but I do not the reason why this is. Sometimes, when I wanted to employ it by itself in a Counterpoint, like I used the Diapente or the Diapason without preparation as a perfect consonance, I did find that it was dissonant, nor could it stand but with the support of another perfect or imperfect one with its resolution on the major or minor third, which everybody observes.

Teacher: First of all, it is necessary that you should know the reasons that Zarlino produces to prove that it is a perfect consonance. If you do not know them, you cannot understand this discussion.

He tells in the main that Ptolemy, Boethius, Macrobius, the philosopher Gaudentius, Vitruvius, Censorinus and others whom I omit to be brief, maintain that the Diatessaron is a perfect consonance, for some reasons which I do not believe logical. He provides evidence for his opinion in this way and he says: "Those intervals, which one hears being perfectly consonant when they are sounded by themselves, cannot be dissonant in any

way. When the Diatessaron is accompanied by the Diapente in a musical composition, it produces a suave combination of sounds. That this conclusion is true, one can test it through its opposite, namely through a dissonance, like the second or the sevenths with their compounded intervals, which, because they are absolutely dissonant in a written composition, they come to be foreign of the nature of the Diatessaron.” The second reason that is put forward is the one that adopts the way in which the Lute or the Violone are tuned perfectly as an authoritative example. In fact, when one tunes the string which is called Bass and the one that we call Bordone, which is really the one that is called Tenor, and when one tunes the other higher strings, one will hear the Diatessaron, which makes for a marvellous combination of sounds.

Third. In Venice the Greeks sing their Psalmodes sing the perfect fourth by itself [signum]

Fourth. Iosquino used it, albeit only once, in a Motet of his.

Fifth. The Diapason is more perfect than the Diapente, which is more perfect than the Diatessaron.

Sixth. Diatessaron and Diapente are mid-way between perfect and imperfect consonances.

Seventh. He maintains that they are all born of the Number one which is the Unison, and that those which are nearer to their origin partake of greater perfection. [signum]

[-f.21v-] Now, with his good grace, I reply to the first point and I say that the Interval, which is heard as perfectly consonant when it is standing by itself in a harmonic composition, cannot be dissonant. I do not deny that this is the case; on the contrary, I maintain it in itself. In fact, if one employs the Diapente or any other perfect consonance similar to it by itself, it is always consonant and it is never dissonant, while I also find that, if the Diatessaron by itself is put as a basis and foundation, as it were the Diapente or the Diapason, it produces a bitter combination of sounds, which, if it were perfect, as he says, it would not do the same. If the second and the seventh do not produce the same effect, they have to be removed from the number of the dissonances. This is not a sufficient reason to prove its perfection, given that every number is different from another one and every one produces a different effect according to their individual nature. If one considers their progressive sequence, one after the other in this way i. 2. 3. 4. 5. 6. 7. do we not find that the Diatessaron is placed is placed between two consonances, one imperfect and the other one perfect, and that it is the middle number of all? The second and the seventh, albeit they are framed by two consonances one perfect and the other imperfect, nevertheless, because they are so close to their extremes, they turn out to be more bitter than the Diatessaron is. In fact, because [-f.22r-] it is further removed from the extremes, which are the Unison and the Diapason, it sounds less dissonant. But as to saying that it is absolutely perfect, one can see that this is contrary to ones aural experience.

Nor do I find that the reason pertaining to the tuning of the Lute or the Violone satisfies my mind and my ears, or the fact that it fills the ear with a marvellous combination of sounds. In fact, I find that, even when everything it is tuned with every diligence, and the strings are all sounded together without pressing on the frets, it produces not small discomfort to my ears (this is my mere opinion). Therefore then, it will be sounded with

the Diapente or the Diapason by pressing on the frets, and not being any more the basis and the foundation, it produces a good sonority, but not otherwise.

Even relatively to the third point, namely that in Venice the Greeks sing it in their Psalmodies, one should not be surprised at this, because they try to support this opinion which derives from Greek Authors, who think that the Diatessaron is perfect.

As to the fact that one finds that Iosquino used it only once in a Motet of his for two voices, this could also be a printing mistake, which happens so often in printed words. It is not logical that, if he used it once and it produced a good effect, he should not have used it many more times in his compositions, but this is not the case. [signum]

However, do let us go back to the qualities which are contained between those numbers, and we shall find, as I have already said, that they derive from each other, and it is impossible that the dissonances should not join their principles or attach themselves to any other support which would sustain them to produce a pleasant combination of sounds. And if the Composer, for instance, does not join the second [-f.22v-] with the third or to another consonance and the seventh, called heptachord, to the major or minor hexachord, or to another one which assimilates it and creates a pleasant union of sounds, nobody will be able to stand such a harshness of sound. I said that one finds that they derive from each other. I mean by this that the second is born from the unison, the third from the second and the fourth from the third. Thus, they depend one on the other in succession, as I said above, so that if one puts the Diatessaron as basis and foundation of the Composition by itself, as in this example

[Landi, Introduttione harmonica, 22v, 1]

one never hears that gives the ear anything but discomfort. On the contrary, if the Diatessaron is laid out in this way

[Landi, Introduttione harmonica, 22v, 2]

it produces a wonderful combination of sounds. This happens because the Diatessaron is created by the Diapente and by the Diapason, and therefore it will never be perfect. Thus, I do not understand this opinion of his, since one can see that by itself it cannot contain perfection without its origin which is the Ditone, or semiditone. I do not deny that it is different from the second and the seventh, since one can clearly see that the number two is different from the three, and the number four is again different, albeit they all derive from the same origin. This is the origin of variety and Harmony.

Zarlino says (at Chapter 7 of the third part) that the Diapason is more perfect than the Diapente, and the Diapente more so than the Diatessaron. I reply that it is true that the Diapason is more perfect than the Diapente, but the Diatessaron has no perfection that can be compared to this, because of the above mentioned reasons. Instead, since it is represented by the middle number, [-f.23r-] it should participate of the character of the imperfect consonance to which it is joined. However, when it is by itself, it is dissonant,

albeit less so than the second and the seventh. One can also see and hear that it tries to join its origin and root, like the other dissonances, which is another imperfect consonance [signum]

Besides, at that Chapter mentioned above he says that the Diatessaron and the Diapente are midway between the perfect and imperfect consonances, and that the perfect cannot be but the octaves, since nothing can be added to them or taken away from them. I say that, if that is so, the Diapente, since it is midway between perfect and imperfect Consonances, it will not be a perfect consonance, and since this is not perfect, the Diatessaron will be even less perfect. If, as he refers, those, which are closest to their origin or to their reason for being, have to retain the character of those, therefore the Diatessaron, which is closest to the third, must retain its character because it is its origin. Also, if he maintains that all should be born from the Unison, and that this is the origin of all of them, it would follow that the Diapente, being further away from that origin, should be less perfect than the Diatessaron, and thus, equally, the Second would be still more perfect than the Diatessaron and than the Diapente, because it is closest to its origin, namely, to the Unison, than all the others are, but one can see that this completely the opposite of what one experiences. Although it is true that the Unison is the origin of the numbers, it is also true that if we want to form the number three, one can see that it proceeds from the number two, and the four from the three, nor one can say that one presumes that the third one [-f.23v-] should have been presumed to have been the second, and thus all the other in sequence. And if one maintains the Diapente and the Diatessaron are mean numbers, it is necessary that the Diapente is not called perfect, because it is even more removed from its origin, namely, the Unison, which is the origin of every consonance. If this one is not perfect, how could the Diatessaron be perfect? Therefore, it is necessary to say that it is dissonant, or, at the most, imperfect, if at all is possible that this definition should be assigned to it.

Moreover, I say that, were the Diatessaron perfect, it would follow that it could be used by itself as a final note, like the Diapason or others similar to it, but this is something which is never found, as I have observed appropriately earlier on, in the most serious composers such as Adriano, Cipriano, Clemens non papa, Gomers, Andrea de Silva, Morales, and in the works of the never enough lauded Giovanni Pier Luigi Pretestino, who is the light of every good Music.

Pupil: Tell me, if you please. Did Zarlino ever use the Diatessaron in his Compositions by itself and as a foundation, as if it were a perfect consonance?

Teacher: Although I have looked with every exquisite diligence in his musical works if he ever wrote this, I have never been able to find this opinion of his put into practice.

Pupil: It seems to me something very important that, despite the fact that he praises this perfect Diatessaron so much, he has never used it in the way that he says.

Teacher: One says many things that one never puts into practice, but some things are praised just to show off one's beautiful mind.

[-f.24r-] However, returning to our purpose, I agree completely with the opinion of many able men in this profession, as I happen to have discussed this matter many times, that the Diatessaron partakes of the character of the imperfect consonance, but it is not one of

them completely, and that it is less dissonant than all the other dissonances, and it retains within itself a certain quantity of harmonious combination of sounds, which is lacking in the other dissonances, because quantitative differences are found in everything. In any case, I entrust myself to every better judgment.

On the elements and constitutive Parts of Music

Chapter four.

However, in order to satisfy reason and common sense, so that one might judge if your Composition is well structured, it is necessary to resort to the sixth Table and to apply it with some fully-fledged example, so that you might achieve the required understanding. Since I am aware of the good contrapuntal technique which you possess, I will not have to resort to many statements to re-direct you to the Composition, therefore I will ask you to account for every point in that Table, to ascertain your ability and the liveliness of your mind. First of all I ask you if you know what a fugue is and what difference there is between fugue and imitation.

Pupil: As far as I can remember, I have heard Your Lordship say more and more times that the term Fugue refers to the instance when the parts move through the same notes and the same intervals, while imitation occurs when the parts move through the same intervals, but [-f.24v-] not through the same notes.

Teacher: I am pleased that you remember this term, because it is the most important topic of well ordered music. Would you be so clever as to provide me with some examples of how a fugue develops?

Pupil: I could hardly satisfy your request, Your Lordship, because I would not know how to weave it, since I have not been introduced to writing in several voices.

Teacher: You will take for now this simple example in three parts which I present to you, so that you might understand it with every ease.

[Landi, *Introduttione harmonica*, 24v, 1]

Alternatively, you will take other similar ones, according to the inspiration of the Composer, since one can proceed in infinite ways within the style identified by this term fugue. Imitation is not very different, as you have said, and I provide you here with an example [signum]

[Landi, *Introduttione harmonica*, 24v 2]

[-f.25r-] This can be done in different and virtually infinite ways according to what it is the intention of the Composer. The very learned Zarlino at Chapter 52 of the third part illustrates the imitation in this way.

[Landi, Introduttione harmonica, 25r, 1]

You have been able to discern the difference and the variety between them.

Pupil: Yes, Sir. I seem to understand everything very well. But how should understand the double fugue, according to what the Table shows?

Teacher: It is really a composition of great judgement and great intellect. It consists in a passage where the parts move repeating in turns what the other one has stated, both in the case of the fugue as in the case of the imitation. The learned Zarlino writes about this type of Composition in the third part at chapter 56, where it calls it double Counterpoint, and provides this example in two parts.

[Landi, Introduttione harmonica, 25r, 2]

[-f.25v-] However, since you have to be introduced to composing for three or more voices, it is necessary that you learn how to proceed also in more than two voices, besides having to see what good Authors do in two parts, because, if you write a melody which is not restricted by the words, you can extend it as much as you like, as in the previous example. However, if you are tied to the words, you cannot extend it for too long, but you must repeat the parts succinctly, according to the opportunity provided by the words, as in the example below, or in other similar ways following to your alert mind.

[Landi, Introduttione harmonica, 25v, 1; text: Gaudete omnes semper gaudete]

But if you want to write in several voices, I put before you here this passage, which is built also on the same musical idea.

[Landi, Introduttione harmonica, 25v, 2]

[-f.26r-] Pupil: It seems to me that truly this is one of the most difficult elements contained within the art of Composition, and it requires great application to be able to weave or accomplish a composition in four or five parts. It seems to me, however, that because composers have begun to write compositions for one or two voices nowadays, this beautiful discipline has fallen out of use. [signum]

Teacher: What you say is true, in general, but still nowadays some good and learned Authors do not refrain from adopting every good and orderly manner of such features, although when one writes for few voices, one cannot display great doctrine, as you say. If you want me to tell the truth, I do not like this modern style very much. The reason is that it is enough that any simple learner who can combine four notes in two or three parts, and immediately he acts as a Composer. This derives from the easy nature of the style, which,

if it resembles the recitative, they think immediately that it is of a better order. If somebody says that this is the true way to compose and that Music realises its intention, he is greatly mistaken. In fact, just as one takes away the parts of the syllogism from Logic, or if one takes away the cues of its particular turns of phrases, one would deprive them of their real being, thus, equally, when Music is deprived of its own parts, of fugues and other witty requirements, it becomes lacking in what it has of good and beautiful. To tell the truth, even Cats, Dogs, Crows and other Animals of any species sing in the recitative style in their own being. However, the reply comes that already in past times composers were forced to break the words, or, namely, their own meaning, because of the long span [-f.26v-] of those fugues. I maintain that, if it is necessary not to break the meaning of the words, it is also duty of the composer that Music should have the occasion and the learned character to display simple and double fugues and other features which belong to it. If one does not accept their ideas, they reply that he writes in an old-fashioned style, not realising that a Mass by the most learned Palestrina and a work by Morales is worth more than all that they can write in the span of their life. I swear that, having been a professional musician all over Italy, and being almost fifty years old, sometimes I have found myself sometimes in some churches of the main Cities where I have heard this Music of theirs, which it seemed almost as if we should be dancing a Gagliarda or a saltarello, so ridiculous, silly and furnished with so little doctrine and respect for the rules. So much so, that I was left shocked and incredulous, since instead of providing a sense of devotion and majesty, they created a certain feeling of disdain towards the Divine worship rather than anything else, and they moved the listeners to laughter, as if they were in front of comedies or other theatrical performances. This was something really undignified. I am not saying that one should not write with some attractiveness, but I maintain that they should be accompanied by some solid doctrine and respect for the Ecclesiastical rite and that they should be more Catholic in spirit. In fact, to tell the truth, it is not good that in the Churches, where people pray and thank the Divine majesty, one should be made to listen to dance music, and this is a great silliness of which we, who write musical compositions, are guilty.

Pupil: However, it seems to me that Your Lordship has composed this kind of cheerful music, since I have sung myself some of them.

Teacher: It is true that I wrote them, and I did this only because I was [-f.27r-] being ordered that, since I belonged to the ancient school of Palestrina, I was not able to use the style that is popular today. Moreover, I hope, with God's help, to be able to publish many works which I entitle Booklets of Compositions, where different Works for two, three, four and five voices are contained, namely, Motets, Masses, Vespers and other Compositions, which will be written in different styles, in such a way that it will be clear how those who were going around saying this thing had been mistaken. They have to consider that who comes out of the Roman school, is not so idiotic as these Wise men think, who can resist everything but their own desires and wants. However, to go back to our task, which is to learn the elements which compose good Music, I would like you to tell me what a fugue by contrary motion is.

Pupil: It seems to me that it is the one that makes the part proceed by contrary motion; for instance, if we have ut, re, mi, fa, sol, the part responding to it in contrary motion is la, sol, fa, mi, re, as one can see from the Sixth Table.

Teacher: You speak well, but I would like you to provide me with the example. [signum]

Pupil: I am not confident enough to provide a demonstration of this on the spot [signum]

Teacher: Since you are not confident enough to do it, I will provide you a small example based on the subject that you have mentioned, namely, ut, re, mi, fa, sol, la, advising you that what I show you can be done in various ways, and it is enough for you that you understand it and take note of it to the sole aim that it should enlighten your mind. In fact, with the practice that you will invest in it, you will do better perhaps, and you will achieve a more learned result than what I have shown you. [signum]

[-f.27v-] [Landi, *Introduttione harmonica*, 27v, 1]

As you have seen in the sixth Table, you can see here the separate movement and the movement by contrary motion. Both of these stylistic features produce graceful effects in Music, and, so that you will not have to beg for what is necessary to Compose a piece with every good study, when you need it, I will write the other one here underneath, so that you may understand it through a practical example.

[Landi, *Introduttione harmonica*, 27v, 2; text: *Mouimento separato, contrario*]

[-f.28r-] It remains for us to consider what Syncopation is. Theorist Zarlino demonstrates in the third part of his *Harmoniche Institutioni*, at Chapter 19, and, equally, the practical musician Pietro aron in his *Toscanello* maintains that it cannot be known to the musician if he does not have knowledge of the Bar. Therefore, to achieve this aim, we should have dealt with the explanation of the bar before we deal with anything else, so that the effects of Syncopation may be better understood. The above mentioned Zarlino warns that it is not similar to the one considered by the Grammarian or by the Poet, since that one subtracts some letters or a syllable from the word, so that it will match the right sound of the verse, and the verse will proceed correctly, and the Musician considers it as extending some smaller note values above one of more of larger duration, so that it might fill the measure of the bar. This can happen in every type of Composition, in every time signature and prolation.

Pupil: Forgive me if I interrupt you, Your Lordship, because, when you have mentioned the Bar, I remembered that I have seen a Treatise by a certain Agostino Pisa, who maintains that the beginning of the Bar is at the top of the arsis, and that that is also its conclusion. He says that they way we beat time adopted nowadays is not the true one, and he maintains that it should be understood in this way, as I said, if Your Lordship will be able to understand my point with this illustration.

[Landi, *Introduttione harmonica*, 28r; text: A, B, C]

This means that the beginning is represented by the letter A., the middle by the letter B. and the end by the letter C., so that it ends on an up-beat, but it seems to me that the opposite should be true, because it is reasonable that the downbeat should be the end of

the bar [-f.28v-] and from it the bar [battuta] derives its name. I have read another Author named Diruta who wrote a treatise on the manner of playing the Organ which he called *Il Transilvano*. He says on this matter, that the Bar is nothing but a lifting up and lowering down, but he does not state anything more.

Teacher: I reply to this that the beat is of two kinds. One is called upbeat and the other one is called downbeat. One has to consider that there are two motions: one is called violent motion and the other one natural motion. The natural motion cannot come before the violent one, in this instance at least. I do not want to enter a dispute with the Philosopher or the Mathematician about the slow, fast or perpetual motion, which is not relevant to our purpose, nor do I want to enter such topic as does not befit me. However, I state that the beginning of the bar is born out of the violent motion, which is called upbeat, and the end of the natural motion is the downbeat, nor one can exist without the other one. And if that Author wants to put forward such an argument, one does not believe him for this simple reason. However, I do not want to start a long dissertation about this, since I hope to deal with this in detail at another time. We will keep to our structure of the Syncopation, so that, when you want to weave it into your Compositions, you do not have fail to observe its nature, with the warning that it can also be done with rests, which are put before the notes, as the above quoted Zarlino demonstrates in a very learned matter at Chapter 49 of the third part, as you will learn hear below, where he shows it only in the Tenor part, to which I have added the other three parts, namely Soprano, Alto and Bass.

[-f.29r-] [Landi, *Introduttione harmonica*, 29r, 1]

And, since this can be shown in the whole of the Composition through the intervention of rests, I come to provide you with this example.

[Landi, *Introduttione harmonica*, 29r, 2]

It is important that we remember well all the things which we have seen and discussed up to now treating them with vivacity of mind and realising them with every readiness, so that the Composition may be adorned with beautiful and attractive musical features.

In how many ways one can resolve the dissonances.

Chapter five.

It would be really a grave mistake if we omitted to talk about the procedures to resolve the dissonances, because, if everything that [-f.29v-] has been said above is necessary to this Art, this is even more necessary, because if a piece of Music, or a Composition is completely devoid of dissonances, it will be certainly of scarce or no value at all, because they are the ones which render the Music wonderful. One must be aware of the way in which they are inserted in the Composition, so that they produce a good combination of sounds. The received opinion is that the fourth is resolved with the third. I say that this is the received opinion, but it is necessary to know that the fourth can be resolved with the

sixth, the seventh with the third, the second with the sixth, and one must be aware of the diminished fifth which the composer must insert in a passage without offending the Ear.

Pupil: I do not really understand this resolution of the fourth with the sixth, and equally the other dissonances in the way the Your Lordship says. Do me the favour, if you please, to provide me with a few examples.

[Landi, *Introduttione harmonica*, 29v; text: *Esempio della quarta con la sesta. Et la settima con, terza. Seconda*]

You can see, through these two examples, in the first place how the fourth is resolved with the sixth and the seventh with the third; then, the second example contains the resolution of the second with the sixth and of the seventh with the third, also in the almost exactly similar way, and, since I have seen the examples quoted beneath in some Madrigals written by some modern composers, namely, one which where the seventh is resolved with the fifth and the other one where it is resolved with the octave, I have wanted to show them to you and to put them in the form in which they have been created by their Authors. Nor do I want to unveil to you who they are, albeit they claim themselves to be persons of authority in the profession.

[-f.30r-] [Landi, *Introduttione harmonica*, 30r; text: *Esempio della settima con la quinta, ottava*]

This first example, where the seventh is resolved by the fifth, albeit it is not practiced, nevertheless it can be allowed as a way of proceeding in which the composer does not deviate from sound theoretical rules and does not forsake them too much. As to the second example, where the seventh is supposedly resolved by the octave, the Author must forgive me, but I maintain that he deviates too much from the good rule of Counterpoint and of Music Theory. In my opinion, it produces an ugly effect, and I advise against employing it. However, to go back to the first examples, namely, the resolution of the fourth with the sixth, once can see that that the fourth is created in the Tenor on the note G. sol re ut, where it is formed by itself, and that then it rises and forms the sixth, while the part of the bass touches the note A. la mi re, which forms a seventh with the Tenor. Said Seventh is then resolved with the third, while the second, formed in the Tenor with the Bass is resolved with the sixth, and then the seventh is resolved with the third. All these movements create wonderful musical effects, and, although Zarlino and also other writers have practiced and spoken about similar passages, nevertheless, just because they have done so, I have found in their words examples created in such a way that could be understood, if not through a long and laborious study. Now it remains for us to consider how it is possible to approach the diminished fifth in passing in a Composition in a very easy way, and how it does not cause much irritation to the ear. This is a passage of great skill and intelligence. The very learned Zarlino shows it as an example at Chapter 43 of the third part, where he says that he has taken it from a work by Adriano Willaert. He writes it in this manner [-f.30v-] with a Soprano and a Tenor in two parts.

[Landi, *Introduttione harmonica*, 30v, 1]

Here is another example in four parts.

[Landi, Introduttione harmonica, 30v, 2]

This is what I have to say on the parts that pertain to Music, which, as I said, have to be kept and possessed with every assuredness and vivacity of mind, and which are particularly important for those who practice the profession of playing the Organ, or any other perfect instrument by improvising. By playing the said Instruments with that degree of Doctrine and charm, they certainly acquire the reputation of being illustrious persons since they are held in such esteem that may not be described as greater. These subjects are sought after, received and kept very close to their hearts by great Princes, who regard them in such a way, that sometimes I would have been happier to be one of these great Musicians rather than the Prince himself. I saw very well that they were all the more regarded the more they were endowed with honourable qualities and of virtuous and noble habits. Who could have been more regarded in his time than Iaches Buus. According to what I have heard older people say, he was the most highly regarded in this profession of playing the Organ across the whole of Italy, and also by the most serene Princes of Este at Ferrara, for whom he worked. How well regarded was Annibale Padovano, Claudio from Correggio and Giuseppe Guami from Lucca by the most Serene Signoria of Venice, and, equally, Andrea Gabrielli? [[What will I say about Christofano Malvezzi?]] What will I say of Luzzasco Luzzaschi, of the Knight of the organ called 'il fuligatto', or about Bientina from Pisa? These men, whom I have known very well, have been feted by the greatest Princes of Italy, and I know how worthy they were of any Crown of virtuous praise. In our day there is no shortage of illustrious men in this profession of instrumental playing, and they are not inferior to those. Among these is the last Organist in Sam Mark' s whose name I cannot remember, but I know very well, having told by the most illustrious Luigi Cà, from Pesaro, that the most serene Signoria of Venice, which has always remunerated great Musicians, provided him with a bishopric with an income of four thousand scutes. After Christofano Malvezzi, Girolamo Frescobaldi is in the service of the Great Duke of Tuscany, my natural Prince, he is paid a very honourable salary and he is kept within such great honours as someone of his stature deserves? He is really a wonderful genius as I can gather from his Compositions, since do know him otherwise in person.

However, do let us move on to the Composers, since, if I wanted to express the praises of Adriano Willaert, Cipriano Rore, Morales, Filippo di Monte, Orlando Lasso, Costanzo Porta, Alessadro Strigio, Luca Marentio, Giovanni Maria Nanino, Soriano, and finally of that divine spirit of Giovanni Pierluigi Prenestino, light of good music and mirror of honourable mores, [-f.31v-] I am sure that I could continue ad infinitum, and sooner I would diminish the stature of their virtue than I would be able to magnify them appropriately with my tongue so that their works might carry the crown of the marvels of Music. Even today one finds rare Intellects worthy of much praise, and since these people are known to everyone, I will refrain from naming them one by one, to avoid being longwinded. Therefore, I will leave aside this discourse and I will go back to mi first discourse, which is a little more necessary to you. However, I would like to know first if

you have any knowledge of Tones, which are called modes by some writers, and if you know how many they are.

Pupil: I have heard your Lordship say many times that the Tones are eight and that they follow this rime, which once you had me learn by heart at one.

The first and the sixth one must have always fa, sol, la

The third and the eighth ut, re, fa, and the second

La, sol, la, the fourth ut, mi, sol. The fifth and

the seventh must be fa, mi, fa, sol for you, and thus I remember them all.

Teacher: All you say is correct, but this is the way to intone them if you wanted to intone some Psalm. What I mean, is whether you know how to recognise in measured Music to which tone a motet, a Mass, a Madrigal or another Composition belongs; and not only this, but also how you must comport yourself with the due boundaries of the Tone and how you must look for its particular notes and intervals. [signum]

Pupil: To be honest, I do not know how to distinguish this. If you please, Your Lordship, grant me a brief example, so that i may compose them with that understanding that is required [signum].

Teacher: Firstly, you must be aware that modern Musicians have added other four Tones to these eight, which they call Ninth, Tenth, Eleventh and Twelfth Tone. However, if [-f.32r-] you will be able to treat the eight Tones appropriately, it will not be difficult for you to follow the other four. So that you may understand their disposition, I will provide you with an example of the eight Tones, one by one individually, so that you will understand them easily, albeit according to Zarlino' s doctrine, who describes them in this way in his Institutioni Harmoniche

[Landi, Introduttione harmonica, 32r, 1; text: primo, secondo, terzo, quarto, quinto, sesto, settimo, ottauo]

Nowadays modern Musicians create them in a different way, and it is true that they are transposed, but they are also more comfortable to use. They are in this form.

[Landi, Introduttione harmonica, 32r, 2; text: Primo Tuono, o uero in questo modo]

This is what the first Tone requires with its distances and intervals of the Diapente and Diatessaron.

They create the second Tone in a way which is different from the way in which Zarlino demonstrated it, and it is this one.

[Landi, Introduttione harmonica, 32r, 3; text: Secondo Tuono]

The third one is created by most in the way illustrated by the following example, which is not different from Zarlino's way, except that he demonstrates it as the second Tone.

[Landi, Introduttione harmonica, 32r, 4; text: terzo]

The fourth one is demonstrated as it stands in the example shown below.

[Landi, Introduttione harmonica, 32r, 5; text: quarto]

Nowadays they create the fifth tone in several ways, namely some make it conclude in C. fa, ut, as you can see here beneath

[-f.32v-] [Landi, Introduttione harmonica, 32v, 1; text: quinto]

There are many who transpose it in D. sol. re, and they intone it in this way.

[Landi, Introduttione harmonica, 32v, 2; text: Intonazione, finale]

I have written some psalms using this form, and I have found that it is very useful in preparing the parts for a performance.

There are others who create this fifth Tone in this present way and they do not diverge much from Zarlino's intention, but it is too radical to use in practical performance, unless it is transposed.

[Landi, Introduttione harmonica, 32v, 3; text: quinto]

Modern Musicians transpose the sixth Tone on to fa. ut

[Landi, Introduttione harmonica, 32v, 4]

The seventh has different applications. Nowadays, when we are used to singing with these ensembles, they employ it in this way for ease of use, making it end on G. sol, re, ut, while others terminate it on D sol re with a b flat.

[Landi, *Introduttione harmonica*, 32v, 5; text: *settimo, ottauo*]

The eighth Tone follows in the same way.

This is what I will tell you briefly on the Modes or Tones. As to the four added ones, I believe that, once you understand well the eight mentioned, you will certainly understand the other four, if you will apply yourself, as I think that you will. Now, I will stop dealing with this topic any further, but I will try to demonstrate to you the quality of the musical Genera, to avoid omitting anything which pertains to this profession, so that you might have be enlightened, if not in everything, at least in some of the requirements which befalls on to the good composer. If you want to delve further into this topic, then you will be able to read and study other Authors who have written more extensively that I have done, like Zarlino, the *Illuminato*, *Vicentino*, *pietro Aron* and other, since there is no shortage of many writers who [-f.33r-] have treated the subject at greater length from a practical perspective.

Of the Genera which pertain to Music, namely, the Diatonic, the Chromatic and the Enharmonic in general.

Chapter sixth.

I do not want to omit anything which might be useful, so that your Intellect may be aware of what is necessary. Therefore, I will not refrain from talking about the Genera of Music. What I have said above and I have demonstrated as simply as I could, I have always intended it to be referred to the Diatonic Genus, both the pure and the compounded one. I do not want to expand on these other two too much, which are the Chromatic and the Enharmonic, but I will make you understand the most important things to know about them in this brief fashion and without any long-windedness. First of all I will show you the scales of all the three Genera, so that you will understand it easily. The first of these three scales, as you can see, is Diatonic, the second is Chromatic and, finally, the third one is Enharmonic.

[Landi, *Introduttione harmonica*, 33r; text: *prima, Thetracordo. Hÿpaton, meson, diezeugmenon, hyperboleon, Synemenon, Ordine Chromatico, Enharmonico, Meson, Diezeugmenon, Hÿperboleon, Sÿnemenon, Enharmonico, prima, seconda, terza*]

[-f.33v-] Pupil: I do not understand what these words mean, namely, Hÿpaton Meson. Diezeugmenon, Hÿperboleon and Sinemenon. Explain them to me, if you please.

Teacher: Those are Greek words whose meaning is the following: the first one means 'Lowest', the second one 'Middle one', the following one 'Disjointed' and the last one 'Conjoined'. You must be aware that the third note of every Tetrachord of the first order, proceeding from the upwards from the low register is specifically diatonic, and, equally, the third note of every Tetrachord of the second order marked with this character # is specifically Chromatic. Also, every second note of the third order of every one of its Tetrachords, which is marked with the sign [signum] is specifically Enharmonic. The

other notes, which are not marked with any of this sort of Characters, are common to all the Genera. This sign which you see marked in this way [signum] in the Enharmonic Genus was invented by Zarlino, who, in truth, could not find a better sign and way to write it. Although Vicentino has shown the procedure to compose in that Genus independently of the others in his Treatise, nevertheless, if there is not an instrument especially built with all those Notes which he shows, it will never be possible to let that Genus be heard independently of the others.

Pupil: To tell the truth, it seems to me that the second order is very difficult, and if the Composers abstains from adopting [-f.34r-] the particular notes of other Genera, I believe that he will not be able to compose in that one in a way that is meaningful and accomplished.

Pupil: What you say is true. Although some composers have presumed to be able to do it, it was not true, they were mistaken, and they have written their composition with melodic turns so strange and far removed from the Chromatic forms, that it was impossible to listen to them, so annoying they were. What is worse, they have wanted, to top it all, to try their hand at the third Genus, maintaining that it was possible to write any sort of Composition in any Genus, without any support from the other particular notes found in other Genera. However, since they could not do it without them, and insisting in their obstinate belief that they could write them, they ended up writing a Composition so obnoxious and which sounded so strange to the Ear, that one could not hear anything worse. I state that when one talks about writing in the last two Genera without employing other notes which belongs particularly to another Genus and order, one talks about something that is impossible to achieve. However, even if some Composition could be written using these notes, it does not turn out to be for this reason that that Composition is rightly in the Chromatic or Enharmonic Genus, as they imagine. Once, I did share their very opinion, and when I did follow it to its furthest consequences, I found that I was mistaken and I have realised through experience how far removed from the truth I was. Therefore, it is not possible to employ and adopt any other Genus than the Diatonic, either by itself, or mixed. The other Genera cannot produce any pleasure to the Ear, if they are not accompanied by the Diatonic, with those boundaries and rules which are required. In that case, they produce great sweetness and marvellous pleasure. This is all that I wanted to tell you about the Genera in general. However, if you want to gain deeper knowledge of this matter, consult the most learned Zarlino and [-f.34v-] Vicentino, and there you will find all that you desire to know [signum].

Teacher: It is left to me now to tell you a few words of warning and I am about to tell you nothing but the pure truth. Through my long activity as a musician in various parts of Italy, I have come to learn through true experience that if a man is not very popular in the World, it will be difficult that his works are adopted and embraced, even if they are full of every doctrine. You will see very often that somebody who is inferior to you and cannot reach your level will be favoured nevertheless and elevated by some Prince or by some middle man, so that he will be considered the most able man in the World. The ignorant populace will applaud him and he will be celebrated him as knowledge personified. I am not referring just to this discipline, but to any other as well. As Zarlino says on this matter, sometimes a public notoriety and fame has such a strong effect, not only on the populace, but also those who are learned and judicious, that nobody dares speak out against common opinion even if they understand and consider it as very false. On the contrary, they feel the need to be quiet and say nothing. In fact, should you or any other

person talk against him perchance with very well-grounded reasons, you would be called and accused publicly by everyone of being a liar and a nasty gossip. I say more, the whole World will turn against you, so widespread is Malice nowadays. [-f.35r-] They will begin to persecute you, not only by speaking ill of your words and denigrating them in every part, but they will try also to collect them in a despicable way from every place to eradicate them, and to abuse them more completely, they will sell them to the grocers so that they may be seen publicly being used as wrapping paper for kippers and pilchards. O what a diabolic thought, o the malice of some abominable men! To take away honour and fame from someone is a mortal sin. It is a divine teaching to do good to the next man. What good comes from drowning the fruits of those sleepless nights and the labours of that able person? In short, there is nothing more opposed to the rational creature than living against reason. Almost as irrational persons they must rest assured that they will pay for this at the right time and in the right place. Perhaps, they will be an example for others like them, as I have seen often, who have fallen out of favour with notable disgrace of their own. However, let us let them go, let them talk and spit as much evil as they want, we will try to do good to the next man, so that we are men towards fellow men rather than rapacious wolves. [signum] Because up to now we have dealt with the parts of the Music in order to acquire knowledge of the practice of composition with those demonstrations and distinctions which seemed to me to be appropriate as I am used to good principles, but we have said nothing as to how the Intellect has to build a habit which is well suited to the Science or Art, the consequence of this is that first of all one has to perfect all those particular matters which pertain to Art, and then, adopting a good, attractive and learned style, and, when he has done this, he will be able to present himself and appear in front of the World with his own compositions. However, if you act differently, [-f.35v-] you will be considered as one of those learned Musicians. Now, as nobody could arrive to the nab of this reasoning, since every Composer has his own whim and fancy, and it is impossible to arrive to honour them all, and since nowadays we are so many and so different styles and procedures of composition that it is a marvel to behold, I say that you will be in a position to choose the one that you prefer and you like the most, or to follow the one that comes more natural to you, as long as you write a composition which is good and learned, and, most of all, as long as you avoid arbitrary licences and you are rather more respectful of the rules than inclined to break them. You should pay attention not to make your compositions awkward and full of every kind of difficulties, both with contradictory notational features, as well as with the invention of extravagant passages to overload the minds of the singers, because you will gain little praise and they will not be performed more than once, so that it will be very probable that those mentioned works of yours will fall into a perpetual sleep in a corner. You must apply every diligence in avoiding tedious long-windedness, and, especially, you must take care not to fall into the trap of those many and many pointless repetitions, which will produce the same result, because they provoke great boredom and annoyance in those who are knowledgeable. When you employ repetitions, they must be varied in the procedure of the subject, and must not be many. However, I cannot give you an absolute instruction and one that is totally resolved, because such attractiveness might occur in the words, that will require to be repeated several times to give pleasure to the listeners. However, I mean to say that you must observe a balanced way of writing, without letting your self be transported by a vane desire to write too much without a well founded principle [signum].

Moreover, while attractiveness in your style is a good thing, to write ornately without doctrine is silly. Not every enticing feature suits every type of Music, but every solid doctrine is appropriate to every kind of Music. Far-fetched inventions without

awkwardness have something of the Divine, and overly difficult inventions are a sign of doctrine but do not provide pleasure to the Ear. Writing compositions suited to the occasion in an orderly way begets praise and good reputation, but composing on less than honourable subjects provokes condemnation and great reprehension, since Music must only be employed in matters which pertain to God-fearing civility. Acting capriciously to acquire the reputation of being a great man, since it appears that the ignorant populace says that every excellent musician man is capricious, and trusting this belief is rotten madness, nor one should ever believe it, since, in my experience, I have never met an outstanding musician who is anything but replete with every courteous conversation and extremely rich of all those attractive feature which are required in a man who professes to be virtuous, honourable and benevolent. Nor can any outstanding musician be without such moral features. It is also true that I have met many who acted capriciously, but it is also true that they were more ignorant than wise, since, when they were put to the test, they not reach the standard that they set themselves, hence the World [-f.36v-] would gain a clear understanding of their true nature. This is what I wanted to tell you about the course that you must steer. I believe that you will be able to find your way with these few instructions and with the aid of experience, and, equally, I believe that you will be better able to find the best way to proceed by listening to the work of different composers. You must be aware that all that I taught you was in relation to Ecclesiastical Composition, because I do not want to deal with Madrigals, Canzonette or Ariette, since my temperament is not suited to such things. Therefore, apply yourself with every attention and study to acquire good practical skills. May the Lord God concede to you to achieve them through his holy grace [signum].

I had the intention to deal with the Major and Minor Modes, Tempi and Prolationes, both perfect and imperfect, and, equally, of the proportions, dupla, tripla, quadrupla, sesquialtera, major and minor hemiolic, and other such things, but, being aware that it would be necessary for me to write an entire book, and that I would be too prolix and I would write a book larger than this one, because my intention is to adhere to brevity, since one can study such things with all their refinement in the works of Zarlino, in Pietro Aaron' s Toscanello, in the Treatise by Illuminato, where one can see several inventions of such manners, and since, finally, if you look, in that work recently published by Zanchi, master of the Chapel of the most Serene Duke of Bavaria, you will find absolutely everything you want to know with explanations and examples of various and most excellent authors, for this reason I did not want to expand further on such matters.

On playing the continuo part.

Chapter seven.

Albeit i am not a professional Organ player, if not in as much as it suffices to help me listen to some composition of mine on occasion, nevertheless I want to deal a little succinctly with what one should do to play it well. I am not talking about improvisation, because there is no shortage of others who write nobly on this topic, such as Diruta in his Transilvano, where he shows how to acquire good habits in every way, describing the difference between the good and the false Finger in order to dispose the hand rightly to play passaggi and other ornaments which are apt to playing, providing and showing beautiful examples of different and most excellent Authors, who have published many of their fanciful compositions so that they may be played, in such a way that anybody can apply oneself and teach himself a good hand-position. Instead, I want to talk about

playing on a bass line. Although Viadana wrote many instructions on this topic in his Hundred Concerti, with which I agree greatly except in the ninth instruction, where he says that the Organist will be never bound to the continuo part in avoiding two fifths or two octave, since this is a requirement only of the parts with each other, while I think that is most necessary to avoid them, if you follow my advice, I want you to observe the opinion of Francesco Biancardi and of Agazzari instead, who report in a treatise by them that in playing the basso continuo one must be careful to proceed with contrary motion in his hands, namely, that, when the right Hand rises, the left hand descends, with this rule though, that, if you play an octave with the left hand, the next interval that you play will not be an octave, but a fifth or another consonance according to what is appropriate to the part of the Basso continuato. As for the rest, Viadana's instructions are good and must be followed. One must adhere particularly to the fourth instruction of that Author, where he says that the organist must not play a cadence where it is not required, namely, if the Soprano sings a cadence, he must not play it in the Tenor, nor, if the Tenor does it, should he play it in the Soprano. Paying attention to accidentals, namely #, b and [sqb] is absolutely essential. Suspensions are also necessary, therefore, it is necessary that who wants to play well should have good knowledge of Counterpoint, should know its nature profoundly and should have a good understanding of the resolution of the suspensions, which are rather difficult at times. A simpleton who can play just four melodies that he has learned by heart on the organ and wants to pose as an organist, when he puts himself to play on the bass line, ends up playing a variety of ugly Soups, and it will make such a din, that anyone will be forced to leave to avoid listening to it. Therefore, I conclude by saying that nobody should set himself up to play the basso continuato on the Organ if he is not well grounded in good composition, or, if he is not a Composer, he should be at least a good Contrapuntist, or he should be so experienced and practised that he will not find it difficult to resolve suspensions and to apply accidentals, and he should be endowed with agility of hand and of what is sufficient for him to be instructed in. The Lord be thanked.

[-f.38r-] index of the Chapters

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