Music Theory Translation Series
Claude V. Palisca, *Editor*

OTHER PUBLISHED VOLUMES IN THE MUSIC THEORY TRANSLATION SERIES:

The Practical Harmonist at the Harpsichord, 1708, by Francesco Gasparini, translated by Frank S. Stillings, edited by David L. Burrows.

The Art of Counterpoint, part three of *Le Istitutioni harmoniche*, 1558, by Gioseffo Zarlino, translated by Guy A. Marco and Claude V. Palisca.

Hucbald, Guido, and John on Music: Three Medieval Treatises, translated by Warren Babb, edited with introductions by Claude V. Palisca

The Art of Strict Musical Composition, 1771–1779, by Johann Philipp Kirnberger, translated by David Beach and Jurgen Thym.

Introductory Essay on Composition, 1782–1793, by Heinrich Christoph Koch, translated by Nancy Kovaleff Baker.

On Music, in Three Books, by Aristides Quintilianus, translated with introduction, commentary, and annotations by Thomas J. Mathiesen.

On the Modes, part four of *Le Istitutioni harmoniche*, 1558, by Gioseffo Zarlino, translated by Vered Cohen, edited with an introduction by Claude V. Palisca.

The Florentine Camerata: Documentary Studies and Translations, by Claude V. Palisca.

Fundamentals of Music, by Anicius Manlius Severinus Boethius, translated with introduction and notes by Calvin M. Bower.

The Theory of Music, by Franchino Gaffurio, translated with introduction and notes by Walter Kurt Kreyszig.

MUSICAL POETICS

Joachim Burmeister

Translated, with Introduction and Notes,
by Benito V. Rivera

Yale University Press New Haven and London

The preparation of this work was made possible in part by a grant from the National Endowment for the Humanities, an independent federal agency.

Copyright © 1993 by Yale University.
All rights reserved.
This book may not be reproduced, in whole or in part, including illustrations, in any form (beyond that copying permitted by Sections 107 and 108 of the U.S. Copyright Law and except by reviewers for the public press), without written permission from the publishers.

The editor and translator gratefully acknowledge the following:

The Music Division, Library of Congress, for permission to make facsimile reproductions from its copies of Joachim Burmeister's *Musica autoschediastike* (Rostock, 1601) and *Musica poetica* (Rostock, 1606).

Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Berlin, for permission to make facsimile reproductions from its copy of Burmeister's *Hypomnematum musicae* (Rostock, 1599).

Ratsschulbibliothek Zwickau, for permission to make facsimile reproductions from its copy of Johannes Avianius's *Isagoge in libros musicae poeticae* (Erfurt, 1581).

Universitetsbiblioteket Uppsala, for permission to quote musical excerpts from its copy of André Pevernage's *Cantiones aliquot sacrae* (Douai, 1578).

Staats- und Universitätsbibliothek Hamburg, for permission to quote musical excerpts from its copy of Jacob Meiland's *Cantiones sacrae* (Nuremberg, 1573).

Breitkopf and Härtel, Leipzig, for permission to quote musical excerpts from Orlando di Lasso, *Sämtliche Werke*, ed. F. X. Haberl and A. Sandberger (Leipzig, 1894–1926).

Hänssler-Verlag, for permission to quote musical excerpts from Clemens non Papa, *Opera omnia*, ed. K. Ph. Bernet Kempers (American Institute of Musicology, 1951–76), and Giaches de Wert, *Collected Works*, ed. Carol MacClintock and Melvin Bernstein (American Institute of Musicology, 1963–).

Hans Schneider, Tutzing, for permission to quote a musical excerpt from Helmuth Osthoff, *Die Niederländer und das deutsche Lied (1400–1640)* (Tutzing, 1967).

Set in Times Roman type by The Composing Room of Michigan, Inc., Grand Rapids, Michigan.
Printed in the United States of America by Lightning Source.

Library of Congress Cataloging-in-Publication Data

Burmeister, Joachim, 1564–1629.
[Musica poetica. English]
Musical poetics / Joachim Burmeister ; translated, with introduction and notes, by Benito V. Rivera ; edited by Claude V. Palisca.
p. cm. — (Music theory translation series)
Includes bibliographical references.
ISBN 0-300-05110-7
1. Music—Theory—17th century—Early works to 1800. I. Riviera, Benito V., 1936– . II. Palisca, Claude V. III. Title. IV. Series.
MT6.B96M8713 1993
781—dc20 92-33207
CIP
MN

A catalogue record for this book is available from the British Library.

The paper in this book meets the guidelines for permanence and durability of the Committee on Production Guidelines for Book Longevity of the Council on Library Resources.

Contents

Foreword by the Series Editor *vii*
Acknowledgments *xi*
Introduction *xiii*
Musical Sources Cited *lxiii*

MUSICAL POETICS

Dedicatory Letter and Poems from Friends 5
Musical Poetics: Enumeration and Definition of Its Parts 17
1 Notation 21
2 The Voice Parts 41
3 Instruction on Consonant and Dissonant Pitches 49
4 Combination of Consonances into a Harmony 57
5 Cadences 107
6 The Musical Modes 121
7 The Transposition of Modes 135
8 How to Start Singing a Composition 143
9 The Ending of Melodies and Harmonies 147
10 The Alignment of the Text 153
11 Orthography 155
12 Musical Ornaments or Figures 155
13 The Genera of Songs or Melody Making 199
14 The Types of Polyphony 201
15 The Analysis or Arrangement of a Musical Piece 201
16 Imitation 207

Appendix A1 Introductory Letters and Poems in *Hypomnematum musicae poeticae* 213
Appendix A2 Introductory Letter and Poems in *Musica autoschediastike* 229
Appendix B Musical Examples Cited by Burmeister 246
Index 303

This page intentionally left blank

Foreword by the Series Editor

Of the three categories of music theory exercised in the sixteenth century—*musica theorica, musica practica,* and *musica poetica*—*musica poetica* was the last to be recognized. It is also the last to be represented in the Music Theory Translation Series. In Boethius, *Fundamentals of Music,* Calvin M. Bower translated a work that was the fount and model for *musica theorica,* or speculative music theory, in the West. We shall soon be publishing, in a translation by Walter Kreyszig, Franchino Gaffurio's *Theorica musice* (1492), which defined that field for the Renaissance. Gioseffo Zarlino's *Art of Counterpoint* and *On the Modes,* two other volumes in this series, constitute his *musica practica,* as against the *musica theorica* of the first two books of his *Le istitutioni harmoniche* of 1558, which remain untranslated. For Zarlino, the practical part of musical instruction was in composition for two or more voices, commonly called counterpoint. Unlike Johannes Tinctoris, who regarded counterpoint as either written or improvised, Zarlino insisted on the priority of the written art.

German authors are responsible for the distinction within *musica practica*—practical music—between the art of singing or performance and that of creation, which they called *musica poetica*—poetic music, or better, creative music. Nicolaus Listenius first made the split in his *Rudimenta musicae planae* of 1533 and defined it in his *Musica* of 1537:

> Poetica is that which strives neither for knowledge of things nor for mere practice, but leaves behind some work after the labor. For example, when some music or musical song is written by someone, the goal of this action is the consummated and completed work. For it consists in making or fabricating something, that is, in a kind of labor that leaves behind itself, even after the artist dies, a perfect and completed work. Therefore the musical poet is he who is engaged in the occupation of leaving something behind.[1]

---

1 Nicolaus Listenius, *Musica* (Wittenberg: Georg Rhau, 1537), fol. A4v. A facsimile of this page is in the article by Martin Ruhnke, "Music theorica, practica poetica," *Die Musik in Geschichte und Gegenwart* 9 (1961):954.

Heinrich Faber first used the term in the title of a manuscript treatise, *Musica poetica*, of 1548. Gallus Dressler did likewise in his *Praecepta musicae poeticae*. Seth Calvisius was not content with the formulation and called it *melopoeia* in his *Melopoiia sive melodiae condendae ratio, quam vulgo Musicam poeticam vocant* (*Melopoeia*, or method of composing melody, which is commonly called *musica poetica*; Erfurt, 1592).

Musica poetica was not just an ostentatious name for counterpoint, because its authors took seriously the derivation from the Greek *poieo:* to make, produce, or create. Composition was more than devising counterpoint by properly using consonances and dissonances; it was an art of setting down a completed work that had a coherent design and unity—a beginning, middle, and end, as Aristotle observed in his *Poetics*.

It was natural for Joachim Burmeister, like Dressler and others before him, to turn to rhetoric as a model for instruction; through it, they and their students had been taught to compose extended prose communications. Polyphonic music was a similar medium of communication, not only because it contained ideas organized and developed over time but because it was a means of moving the mind and passions through melody, consonances, dissonances, and rhythm, particularly when associated with a text. Zarlino was more concerned with the harmonic correctness of polyphonic writing than with expression, though he counseled the composer to suit his counterpoint to the subject of a text. He mentioned as models numerous vocal works of his own and of Willaert's but did not give a single example with a text. Nicola Vicentino, whose *Ancient Music Adapted to Modern Practice* of 1555 will soon appear in this series in a translation by Maria Rika Maniates, showed much greater sensitivity to the communicative side of composition. He saw the link with rhetoric but did not develop it into a method of teaching. Burmeister was the first to pursue systematically the analogy between the two communicative arts.

Burmeister far from exhausted the possible parallels of rhetoric to music, a comparison that has become pervasive in discussions of compositional process and musical analysis, not only for the Renaissance but also for the baroque and classic periods. Whereas Johann Mattheson was to apply all the traditional parts of rhetoric to musical composition—*inventio, dispositio, elocutio* (also called *elaboratio* or *decoratio*), *memoria,* and *pronuntiatio*—Burmeister delved minimally into *dispositio* and otherwise mainly exploited that aspect of *elocutio* which pertains to ornaments or figures. Equally important, though, is his borrowing of the rhetorician's method of identifying exemplary passages worthy of study and imitation. By assembling and editing the musical scores of these passages, Benito V. Rivera offers us Burmeister's commonplace book, as it were, of musical ornament and technique. By providing the Latin text of Burmeister on the facing page, Rivera did not need to

remind us continually of the author's idiosyncratic language but was free to give us a fluent English version.

We acknowledge with thanks the computer autography of the musical examples by Marc Mellits.

A grant from the Translations Program of the National Endowment for the Humanities, directed by Martha B. Chomiak, provided inspiration and support for the preparation of this book.

Claude V. Palisca

This page intentionally left blank

Acknowledgments

I wish to express my appreciation for a Multicampus Publication Support Grant from Indiana University, which helped defray the cost of materials for preparing this book. I am also very grateful to many persons who helped me during my work on this project. Michael Fling of the Indiana University Music Library was there unfailingly to assist me in obtaining microfilms from distant libraries. Marion Brück of the Bayerische Staatsbibliothek in Munich, Ruthann McTyrer of the University of North Carolina at Chapel Hill Music Library, Timothy Carobine of the Ohio State University Music Library, and Susan Halpert of the Harvard University Houghton Library kindly provided me with valuable information regarding sources available in their libraries. My friend and colleague Gerald Hoekstra, of St. Olaf College, generously shared copies of motets by André Pevernage with me. William Hansen of the Indiana University Department of Classical Studies enlightened me on certain peculiar usages in the congratulatory Latin poems.

The anonymous reader for Yale University Press offered many detailed and valuable suggestions, all of which I gratefully accepted. Karen Gangel, manuscript editor, lent a critical eye and contributed greatly toward enhancing the flow and format of the text. Harry Haskell, music editor, responded patiently to my queries and facilitated my work in many ways. I also wish to thank Deborah Dutton for her excellent design and Susan Laity for her help in the editorial process. George R. Boyd brought much expertise to bear in proofreading the text.

One of the most rewarding aspects of preparing this book was the opportunity to work with Claude V. Palisca, editor of the Music Theory Translation Series. His authority on matters pertaining to musical humanism is unsurpassed, and if he had so wished, he could himself have done greater honor to Burmeister's *Musica poetica*. His friendly and expert advice has left its mark on many pages of this book, and for this I thank him most sincerely. Finally, there are certain things that cannot be expressed adequately in a dry academic introduction such as this. To my wife, Diane, I am ever thankful for her inexplicable joy and pride in what I do. This small bouquet of musical flowers is for her.

This page intentionally left blank

Introduction

Si meos Romanos vidisti, animadvertere potuisti, quam accurate et *methodikos* eam rem explicare voluerim. . . . Illud enim egi, ut necessaria illustrarem, et quaestiones plerasque partim falsas partim inutiles praeciderem.

If you saw my commentary on Romans, you could see how accurately and methodically I wanted to explain the subject. . . . For I saw to it that I would clarify what was essential and put aside many issues that were either false or useless.

Philipp Melanchthon

Melanchthon's commentary on the Apostle Paul's letter to the Romans is a striking example of rhetorical theory made to serve textual interpretation.[1] Crucial to the German humanist's analysis was what he understood to be the precise meaning of Paul's teaching on Christian faith and justification. According to Melanchthon, previous interpreters had dismissed many early sections of the Epistle as mere digressions, devoid of doctrinal substance. He set out to prove them wrong by expounding the underlying oratorical structure of the first four and a half chapters and by bringing their main propositions or issues to a focus. He methodically exposed the countless rhetorical artifices to reveal the profound message hidden behind the ornaments—unraveling the knotted sentence structure, unfamiliar Hebraisms, disguised syllogisms, figures, and modes of argumentation to help his readers understand Paul's doctrine in its simplicity. He led them to the realization that the Apostle's overriding purpose for writing the letter was to preach the certitude of Christian salvation.

The commentary described above was of course only one volume in the vast store of sixteenth-century writings imbued with rhetoric. Melanchthon's method of rhetorical exegesis was not novel; rather, it evoked a knowing response from almost

1 Melanchthon, *Römerbrief-Kommentar, 1532*, ed. Rolf Schäfer, in *Melanchthons Werke*, ed. Robert Stupperich, vol. 5 (Gütersloh: Gerd Mohn, 1965).

anyone who was able to read. In those times, such a person would have been steeped in the rhetorical tradition. In a later treatise on the principles of rhetoric, Melanchthon insisted that the art he was promoting was intended not only for future orators, lawyers, and writers but also for those who wished to read with discernment and to judge for themselves the relative merits of a given proposition.[2] Suffice it to say that his teaching was highly revered and disseminated throughout Protestant Germany. One of the beneficiaries of that legacy was Joachim Burmeister (1564–1629), the author of *Musica poetica*.

Burmeister published his first treatise on musical composition, *Hypomnematum musicae poeticae*, during his sixth year as a school teacher in the northern German town of Rostock.[3] Earlier, while attending the University of Rostock, he had been employed successively as musical director in two churches. After obtaining a master's degree in 1593, he accepted the position of *praeceptor classicus* in the town school, where he was in charge of two middle grades (*quarta* and *tertia;* the lowest grade was *quinta*). Thenceforth his musical activities receded into the background, his schedule allowing only a few hours after school for teaching music. Although he may have occasionally earned additional income by directing a choir at special functions or by temporarily serving as cantor in a local church, his primary occupation was teaching elementary Latin grammar and the initial reading of Latin authors. As a school teacher he was more highly paid and enjoyed more prestige than any full-time cantor. Between 1599 and 1601, he was promoted to instruct the *secunda* class, which entailed teaching a higher level of Latin as well as elementary Greek and the Greek New Testament. The most advanced class remained under the tutelage of the vice-rector, who taught rhetoric, logic, and the further reading of classical authors. The outcome was that every other pursuit, such as the study of music, was enveloped and influenced by humanistic learning.

Burmeister's teaching on musical composition comes to us in three published versions. The earliest, *Hypomnematum musicae poeticae* (Rostock, 1599), was, as

2 "Nam etiam hi, qui non agunt causas, qui nihil scribunt, si tamen velint legere aut iudicare res magnas, ut religionum controversias, aut forensia negotia, via quadam atque ratione opus habent, ad intelligendas longas controversias." Melanchthon, *Elementorum rhetorices libri duo* (Wittenberg, 1542); modern ed. in *British and Continental Rhetoric and Elocution* (Ann Arbor: University Microfilms, 1953), col. 417.

3 The most detailed study of Burmeister's life and educational background is in Martin Ruhnke, *Joachim Burmeister: Ein Beitrag zur Musiklehre um 1600* (Kassel: Bärenreiter, 1955), which bases much of its material on early documents pertinent to the schools in Lüneburg and Rostock.

the complete title suggests, a synopsis derived from a fuller treatise entitled *Isagoge*, supposedly also written by Burmeister, though not extant. The complete title of *Hypomnematum musicae* reads:

Hypomnematum musicae poeticae a Magistro Ioachimo Burmeistero, ex Isagoge cuius et idem ipse auctor est, ad chorum gubernandum, cantumque componendum conscripta, synopsis.	Synopsis of Observations on Musical Poetics by Master Joachim Burmeister, from the introductory treatise of which he is also the author, which was written for directing a choir and composing a musical piece.

The derivative nature of *Hypomnematum musicae* is evident in the section headings, which invariably begin with the words *Ex capite* (or *capitibus*) *de:*

1 From the chapter on notation.

2 From the chapter on the vocal parts.

3 From the chapters on consonances and dissonances.

4 From the chapter on the combination of consonances.

5 From the chapter on solecisms.

6 From the chapter on the modes.

(He does not mention chapter 7.)

8 From the chapter on cadences.

9 From the chapter on transposition.

10 From the chapter on the alignment of the text.

11 From the chapter on orthography.

12 From the chapter on ornaments.

13 From the chapter on closing.

14 From the chapters on genera of harmonies and types of polyphony.

A comparison of these chapter headings with those in Burmeister's third treatise, *Musica poetica* (see p [1]), reveals a close topical correspondence. The reader should keep in mind, however, that although the two works discuss the same ideas and agree in their basic doctrine, they differ as texts. The earlier treatise is also considerably shorter, because it consists only of *hypomnemata* (observations), which are subsequently presented as mere appendages in *Musica poetica*. In the latter work the author explains himself in greater detail. Furthermore, *Hypomnematum musicae* is conspicuously silent on the subjects of analysis and imitation.

The title of a second treatise by Burmeister, published in Rostock in 1601, may

puzzle the reader initially. *Musica autoschediastike* would seem to mean "Improvised Music," yet this book has nothing to say about improvisation.[4] The true meaning of the title becomes clear when read in its entirety:

Musica αὐτοσχεδιαστικὴ[5] quae per aliquot accessiones in gratiam philomusorum quorundam ad tractatum de hypomnematibus musicae poeticae eiusdem auctoris σποράδην quondam exaratas, in unum corpusculum concrevit, in qua redditur ratio (1) formandi et componendi harmonias; (2) administrandi et regendi chorum; (3) canendi melodias modo hactenus non usitato.

Musica autoschediastike, which, through several randomly (*sporaden*) conceived additions to the same author's treatise *Hypomnematum musicae poeticae*, grew into one small volume for the use of some music lovers; in it is presented the method of (1) forming and composing harmonic pieces, (2) administering and directing a choir, and (3) singing melodies in a manner hitherto not common.

The key to the interpretation of the term *autoschediastike* lies in the word *randomly* [*sporaden*]. The book is not a treatise on improvised music; it is, rather, an improvised—or, to put it more appropriately in the present context, a randomly compiled—treatise on music. Of course, Burmeister was probably speaking figuratively to lend an air of modesty. Tiberius Rhetor (ca. fourth century A.D.) included *autoschedion* in his list of rhetorical *schemata*, or figures, and defined it as follows:[6]

ΑΥΤΟΣΧΕΔΙΟΝ δ' ἔστιν ὅταν προσποῆται ἄρτι νενοηκέναι, οἷον· "ὃ τοίνυν μεταξὺ λέγων ἐνεθυμήθην." Καὶ πάλιν· "τουτὶ γάρ αὖ μικροῦ με παρῆλθεν."

Autoschedion occurs when one pretends to think of something at the spur of the moment, as when one says, "This occurred to me as I was speaking"; or again, "These things came to my mind only a short while ago."

In this connection it is worth noting that in several letters to his friends Melanchthon adds a characteristic closing sentence, in which he begs to be excused for writing in an *autoschediastikos* manner, that is to say, off the cuff.[7] Likewise, the encomiastic

4 Henricus Stephanus et al., *Thesaurus Graecae Linguae* (Paris: Ambrosius Firmin Didot, 1831–56), vol. 1, col. 2566, the adjective *autoschediastikos, e, on*, is translated as *extemporalis, extempore factus, dictus*.

5 Emended from: αὐτοσχεδιαστικοῦ.

6 Tiberius, *De figuris Demosthenicis*, ed. Guilelmus Ballaira (Rome: Athenaeum, 1968), p. 21, no. 17. Hereafter cited as Tiberius/Ballaira.

7 Melanchthon, *Ausgewählte Briefe, 1517–1526*, ed. Hans Volz, in *Melanchthons Werke*, ed. Robert Stupperich, vol. 7, pt. 1 (Gütersloh: Gerd Mohn, 1971), pp. 39, 46, 57, 60, 139.

verse by Burmeister's poetic brother Johann, which is printed in the prefatory section of *Musica autoschediastike*, is signed with a valedictory disclaimer in the same vein: "Deproperabam" (I was [writing this] in haste).[8]

Musica autoschediastike begins with an exact reprint of everything up to the end of chapter 12 of *Hypomnematum musicae*, twenty-nine folios in all,[9] and then continues with eighty-five more, which make up those "randomly conceived additions." Aware that the original chapter 12 on musical-rhetorical figures was the showcase of his compositional method, Burmeister followed it with a newly thought-out reprise entitled "The Ornaments or Figures of Music, Illustrated with Examples by the Most Admired Master Composers, Written in Staff Notation." Here he explained once again each of the original twenty-two figures, most of the time in greater detail, besides providing additional musical examples. This reveals Burmeister's restless dissatisfaction with and still-tentative attitude toward his recent innovation. He also reordered the list, this time grouping the musical figures in three categories: (1) ornaments of harmony, (2) ornaments of melody, and (3) ornaments of both harmony and melody. The intended analogy with the classical grouping of rhetorical figures into figures of diction and figures of thought is obvious.[10]

Burmeister not only felt the need to touch up his earlier work but in the process deliberately reversed the definition of one of the figures, *palillogia*. In the earlier version:[11]

Palillogia est affectionis τοῦ μέλεος non in iisdem perpetuo locis iteratio.	*Palillogia* is the iteration of a melodic phrase not on the same consistent [pitch] level.

Besides citing Lasso's *Confitemini* at the words "et invocate" and *Omnia quae fecisti* at the words "in vero iudicio," Burmeister had provided the following example. Here *palillogia* occurs in the cantus and in the bass, which, following the minim rests, restate the initial notes of the preceding phrase at higher pitch levels.

---

8 See app. A2, no. 5.

9 There are some isolated emendations, as in the musical example in fol. I1r; furthermore, my page count does not include the prefaces and introductory letters and verses, which differ in part in the two publications.

10 "To confer distinction upon style is to render it ornate, embellishing it by variety. The divisions under distinction are figures of diction and figures of thought." [Pseudo-]Cicero, *Ad Herennium* 4.13.18.

11 *Hypomnematum musicae*, fol. H1r.



example Intro.1 [*Palillogia.* Burmeister, *Hypomnematum musicae,* fol. H1r. Captions in brackets are the translator's.]

The other two cited examples (exx. intro.2 and 3) mentioned above confirm Burmeister's original understanding of *palillogia* to mean sequential repetition.[12]



example Intro.2 [*Palillogia.* Lasso, *Confitemini,* in Lasso, *Sämtliche Werke,* 7:131.]

12 Although the passage from Lasso's *Omnia quae fecisti* (ex. intro. 3) can be ambivalent in that it displays both fixed ostinato (in the *cantus*) and sequential repetition (in the quinta vox), the excerpt from *Confitemini* definitely employs sequential repetition only.



example Intro.2 *Continued*



example Intro.3 [*Palillogia.* Lasso, *Omnia quae fecisti,* in Lasso, *Sämtliche Werke,* 7:127.]

The new version in *Musica autoschediastike*, however, reveals a radical change of mind:[13]

Palillogia παλιλλογία est eiusdem τοῦ μέλεος affectionis sive tractuli in iisdem sonis, nonnunquam omnibus interdum vero initialibus in una eademque voce, intercalatis quibusdam pausis vel etiam nullis, iteratio, quae in unica saltem fit voce.

Palillogia is the iteration of the same melodic phrase or passage at the same pitch level. Sometimes the iteration involves all the pitches [of a phrase], but other times [only] the initial pitches, in the same voice, with or without intervening rests. The iteration occurs in only one voice.

The ensuing new examples (ex. intro.4) match the new definition. The phrase repetitions are no longer on sequential pitch levels.



example Intro.4 [Two examples of *palillogia*. Burmeister, *Musica autoschediastike*, fol. L2r. The first excerpt appears with text ("Et sanctum nomen eius") in *Musica poetica*, p. (63), with the melody slightly altered. The second excerpt is from Lasso's *Mirabile mysterium*, in Lasso, *Sämtliche Werke*, 5:18, mm. 25–32.]

The transformation of *palillogia* evidently triggered the revision of another figure, namely, *anaphora*, which means "a carrying back." In *Hypomnematum musicae*:[14]

Anaphora est ornamentum palillogiae vicinum, quia in solo basso simile illi quid explet, quod in pluribus palillogia.

Anaphora is an ornament akin to *palillogia;* for it accomplishes in the bass alone something similar to what *palillogia* does in several voices.

That definition undergoes a change in *Musica autoschediastike*:[15]

13 *Musica autoschediastike*, fol. L2r.

14 Fol. H1r.

15 Fol. L3v.

Anaphora est ornamentum quod sonos similes per diversas aliquas, non autem omnes harmoniae voces repetit, in morem fugae, cum tamen revera non sit fuga. Ad fugam enim requiruntur omnes voces, si fugae nomen ea tuebitur.

Anaphora is an ornament that repeats similar pitch patterns in several but not all voices of the harmony. This happens in the manner of a fugue, although it is in fact not a fugue. For all the voices are required to be in fugue, if it is to maintain the name of fugue.

An additional observation should be made by comparing two of the quotations given above: the explanation of *anaphora* in *Hypomnematum musicae,* which includes a passing comment about *palillogia,* and the clarification of *palillogia* in *Musica autoschediastike.* The former construes *palillogia* as a figure occurring in more than one voice, whereas the latter emphasizes that it should involve only one.

In *Musica autoschediastike,* not content with emending his earlier definitions, Burmeister expanded the original list of twenty-two figures by introducing two new ones, which he labeled *climax* and *hypobole.*[16] He was indeed putting to practice what he had suggested at the beginning of the original chapter 12:[17]

Plura adinventis viginti et duobus, musica ornamenta posse adinveniri credimus. Ut itaque alii suas conferant operas ad eorum incrementum, ipsa huc congerendo et adnectendo illis incitamento esse placuit.

We believe that more musical ornaments can be found besides the twenty-two that have already been discovered. To give an incentive to others who would make an effort to add to these ornaments, I saw fit to gather and present them here.

Burmeister obviously recognized the flexibility and open-endedness of his innovation. According to his new reckoning, there were now twenty-five musical figures, because he split the figure of *fuga* into *fuga realis* and *fuga imaginaria.* Finally, from the standpoint of musical rhetoric, two other notable accretions to his theory came in the form of brief instructions on musical analysis and on the study of models for imitation. Every student of Cicero and Quintilian would have instantly recognized the intended analogy between the disciplines of music and rhetoric.

The last sixty-nine folios of *Musica autoschediastike* consist of long sections called "additions" (*accessiones*):[18]

16 Burmeister apparently intended *climax* to replace his earlier, abandoned version of *palillogia,* namely, sequential repetition.

17 *Hypomnematum musicae poeticae,* fol. G2r.

18 Although Burmeister did not label them as such, he apparently counted as "first addition" all of the foregoing accretions mentioned above.

Accessio secunda continens paralipomena, ut quae brevitas iubebat in *Hypomnematum musicae poeticae synopsi* omittere.[19]	Second Addition: Containing remnant observations which for brevity's sake had to be omitted in *Hypomnematum musicae poeticae synopsis*.

This section again typifies the repetitive, "improvisatory" layout of the treatise. Here Burmeister reviews and redefines many terms used in the earlier work and provides schematic outlines of main topics.

Tertia accessio, videlicet chorudioecesis, hoc est, administratio chori, in quatuor sectiones distributa. Sectio prima: agens de sonis et modis musicis.[20]	Third Addition: *Chorudioecesis*, or choir direction, divided into four sections. First section: Concerning musical pitches and modes.

This long account on the notes of the scale and on the modes covers the period from Greek antiquity to Burmeister's time, citing material from Boethius, Guido d'Arezzo, Jacques Lefèvre d'Etaples, Gaffurio, Glarean, Heinrich Faber, and Eucharius Hoffmann. Zarlino is not mentioned, although his direct or indirect influence is evident.

Chorudioeceseos, hoc est, chori administrandi rationis sectio secunda de modulaminibus; de eorum generibus et antiphonis; de mensura, eiusque virtutibus, vitiis, ac usu agens.[21]	Second Section of *Chorudioecesis* or Choir Direction: Concerning melodies, their genera, and types of polyphony; mensuration, its virtues, pitfalls, and uses.

This section explains the numerical proportions of intervals and genera, the three types of counterpoint (simple, fractured, and colored),[22] mensuration, and the way for a cantor to indicate the beat.

Chorudioeceseos, hoc est, chori administrandi rationis sectio tertia, continens doctrinam de modulaminibus, earundemque transpositione.[23]	Third Section of *Chorudioecesis*, or Choir Direction, containing instruction on singing melodies and on their transposition.

19 Fols. N2r ff.

20 Fols. P2r ff.

21 Fols. Y2r ff.

22 Burmeister explains that in *harmonia fracta* voices interact simultaneously in unequal note values, as in the cast of motets. In *harmonia colorata*, smaller note values than in *fracta* are used, as in the case of madrigals and villanelle.

23 Fols. Bb2r ff.

For the proper performance of a musical piece, the organist, following Horace's appeal to the golden mean (*mediocritas aurea*),[24] must choose a moderate pitch level that is within the easy reach of the singers. The method of transposing the modes is explained.

Chorudioeceseos, hoc est, chori administrandi rationis sectio quarta, de vigore modulaminis comparato conservando, et de pronuntiatione agens.[25]	Fourth Section of *Chorudioecesis*, or Choir Direction: On acquiring and conserving strength in singing, and on performance.

Cicero and Quintilian are cited for their teachings on oral delivery. Vocal embellishments such as *mordantiae* and *coloraturae* are described.

Accessio quarta, videlicet, musica practica, sive artis canendi ratio, usui hodierno ita accommodata, ut priscorum quibusdam documentis maxime huc facientibus tanquam veris nonnullis rebus haud adeo necessarias praeceptiones tollendo, faciliorem canendi suppeditet modum, rerum interim fastigia, quam potest dexterrime definiens.[26]	Fourth Addition: Musical practice, or the art of singing, suited for present day use; relying on certain early documents that especially foster this, as well as on true and enduring principles, so that it may provide an easier method of singing by abolishing tedious and unnecessary rules regarding mutation and other matters, meanwhile defining the most important points of these matters as effectively as possible.

The same year, this section was reprinted as a separate treatise, entitled *Musicae practicae sive artis canendi ratio* (*Musical Practice, or the Art of Singing* [Rostock: n.p., 1601]). The symbols of musical notation are reviewed in detail, and seven-syllable solmization is endorsed and demonstrated (*ut, re, mi, fa, sol, la, se/si*).

In sum, *Musica autoschediastike* ranges through all three branches of *musica speculativa, practica,* and *poetica.* Although it offers the most extensive account of Burmeister's teaching, it suffers from an obvious redundance and circularity that make for tedious reading. This condition is of some historical value in that it documents the fluid and unsettled state of some of his most original ideas.

The third and final version of Burmeister's teaching on musical composition is *Musica poetica* (Rostock, 1606). Here, Burmeister consolidates material found in *Musica autoschediastike* as he continues to modify it. He tinkers with almost every chapter, inflating earlier diagrams of chord structures, coining new terms to desig-

24 Horace, *Carmina* 2.10.5.
25 Fols. Cc3v ff.
26 Fols. Dd4r ff.

nate types of meter, expanding the list of contrapuntal rules, and so on. He seizes every occasion to borrow vocabulary from grammar and rhetoric to demonstrate the affinity between these areas and music. A new musical figure, *anaploke*, is added to the collection, but that is hardly meant to be the end of the list. Burmeister reminds his readers not to expect a theory carved in stone. The system of musical figures is subject to so much variability, he says, that "it is hardly possible for us to ascertain their number."[27]

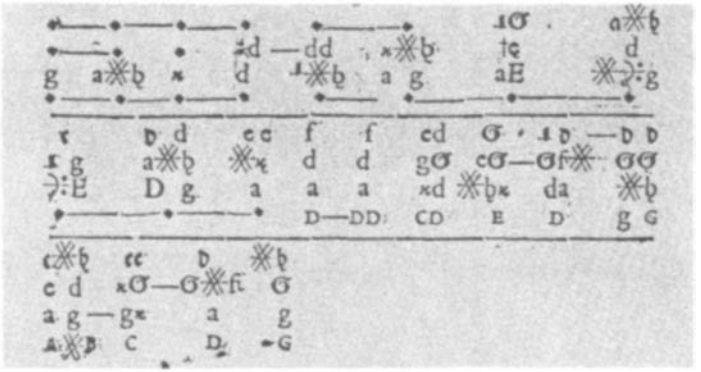
One can debate at length whether some of the revisions in *Musica poetica* have brought improvements or in fact regressions, whether they are the work of an intuitive mind or of a misguided pedant. What seems certain is that Burmeister saw the need for many of the changes. He was no idler, and at times we have to follow his tracks attentively from one version to the next to figure out some questionable passages in the final treatise. One notable case appears to stem in part from the author's deliberate rethinking of earlier ideas and in part from confused editing. To facilitate comparison, we first provide the complete texts and translations of all three versions. The passages involve the definition of the figures *metalepsis* and *hypallage* and the citation of musical works to exemplify them. It should be mentioned that in all three treatises the discussion of *hypallage* immediately follows that of *metalepsis*.[28]

Hypomnematum musicae poeticae

2. Metalepsis est fuga duplex, in qua vocum, quae simili, in modorum coniugio, sunt ambitu circumscriptae, altera alterius melodiam in fugam abripit, cui mox alterarum similiter ruminando adiicit. [ex. intro.5a]	2. *Metalepsis* is a double fugue in which one voice fugally imitates the melody of another, so that in their modal correspondence the two voices are delimited by the same ambitus; soon a different melody is likewise treated fugally in the other voices. [ex. intro.5b]
Similia sunt in *De ore prudentis* Orlandi et *Maria Magdalena* Clementis.	There are similar examples in Orlando's *De ore prudentis* and in Clemens non Papa's *Maria Magdalena*.
3. Hypallage est fugae submutatio. [ex intro.6a]	3. *Hypallage* is substitution of the fugal [subject]. [ex. intro.6b]

27 *Musica poetica*, p. [56].

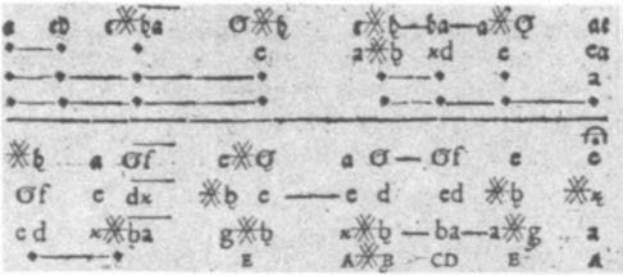
28 Burmeister uses the spelling *Benedicam Domino*. This has been emended to *Benedicam Dominum*, to conform with the modern edition of Lasso's motet.



example Intro.5a



example Intro.5b [In this transcription, m. 9 of the alto follows the emendation prescribed in Burmeister's list of errata. Nevertheless there remain the parallel fifths in mm. 5–6 and the parallel octaves in m. 7.]



example Intro.6a



example Intro.6b

Similia sunt in Orlandi *Benedicam Dominum* in priori parte et in *Legem pone mihi* in posteriori parte.

There are similar examples in the first part of Orlando's *Benedicam Dominum* and in the second part of his *Legem pone mihi.*

Musica autoschediastike

2. Metalepsis μετάληψις est talis habitus fugae, in qua voces duae, vel ex reliquis aliae voces inter se modulaminis initium sive simul, sive per intervallum facientes, diversas proferunt melodias, quas reliquae voces una cum illis primis duabus in harmonia hinc inde transsumunt et in fugam vertunt, ut apud Orlandum in *De ore prudentis* quinque vocum. [At this point the first fourteen measures of *De ore prudentis* appear in staff notation.] Simile est apud

2. *Metalepsis* is that manner of fugue in which two voices on the one hand, and the remaining voices on the other, present different melodies simultaneously or at a temporal distance. The second group of voices [then] exchange melodies here and there with the first pair and proceed in fugue, as in Orlando's *De ore prudentis.* [ex. intro.7] There is a similar example in the second part of Orlando's composition, *Congratulamini mihi omnes;* likewise in the first part

eundem Orlandum in cantilenae, *Congratulamini mihi omnes,* secunda parte. Item apud Clementem non Papam, in *Maria Magdalena* quinque vocum, priori parte. Item apud Orlandum, in *Benedicam* secunda parte.

of Clemens non Papa's five-voice *Maria Magdalena;* also in the second part of Orlando's *Benedicam.*



example Intro.7 [Lasso, *De ore prudentis,* exordium. Lasso, *Sämtliche Werke,* 7:38.]



example Intro.7 *Continued*

3. Hypallage ὑπαλλαγὴ est quando fuga converso intervallorum ordine introducitur. Ut apud Orlandum in *Benedicam Dominum.* [At this point the first 9½ measures of *Benedicam Dominum* appear in staff no-

3. *Hypallage* occurs when a fugue with a [melodically] inverted arrangement of intervals is introduced, as in Orlando's *Benedicam Dominum.* [ex. intro.8] More examples are found in the second part of



example Intro.8 [Lasso, *Benedicam Dominum,* exordium. Lasso, *Sämtliche Werke,* 9:174.]



example Intro.8 *Continued*

tation.] Plura inveniuntur apud Clementem non Papam in cantilenae *Maria Magdalena,* seconda parte; apud Orlandum in *In me transierunt* quinque vocum; item in *Legem pone* altera parte; apud Pevernagen in *Oculi omnium* sex vocum priori parte.

Clemens non Papa's composition, *Maria Magdalena;* in Orlando's five-voice *In me transierunt;* likewise in the second part of his *Legem pone;* and in the first part of Pevernage's six-voice *Oculi omnium.*

Musica Poetica[29]

2. *Metalepsis* is that manner of fugue in which two melodies are interchanged here and there in the polyphony and treated fugally. There is a very clear example in Orlando's five-voice *De ore prudentis.*

3. *Hypallage* occurs when a fugue with a [melodically] inverted arrangement of intervals is introduced. There is an example in the second part of Orlando's composition, *Congratulamini mihi omnes;* likewise in the first part of Clemens non Papa's five-voice *Maria Magdalena;* also in the second part of Orlando's *Benedicam;* in the second part of Clemens's composition *Maria Magdalena;* in

29 See chap. 12 for the original Latin version.

Orlando's five-voice *In me transierunt;* also in the second part of Orlando's *Legem pone;* and in the first part of Pevernage's five-voice [*sic*] *Oculi omnium.*

In the *Hypomnematum musicae* version, Burmeister ostensibly intended *metalepsis* to signify what today is understood to be double fugue. The untexted musical example (ex. intro.5) indicates the tenor and soprano sharing a subject, and the alto and bass soon entering with their own contrasting material. We do not know whether the example was composed by Burmeister himself; in any event, his explanation neglected to include one further detail. Measures 8–10 of the discantus replicate measures 2–4 of the altus, and measures 9–10 of the bassus resemble measures 4–5 of the discantus. In other words, on two occasions a voice that originally belonged to one pair has crossed over to assume the subject of the opposite pair. Burmeister apparently decided to highlight that maneuver in *Musica autoschediastike.* In this version, he abandoned the earlier term *double fugue* and defined *metalepsis* as a simultaneous or nearly simultaneous fugal presentation of two subjects by two distinct voice groups, followed by an eventual exchange of subjects between the groups. In the new notated illustration, namely, the opening of Lasso's *De ore prudentis* (ex. intro.7), the first tenor and bassus enter with a motive strikingly different from the one announced by the three other voices. What happens subsequently in the excerpt can be described more easily by referring to both the music and the underlying text. The phrase "De ore prudentis / procedit mel" is divided into two segments, each with its own assigned musical motive. By making the discantus, altus, and second tenor enter on the first segment of text, "De ore prudentis," but the first tenor and bassus on "procedit mel," the composer created the effect of two contrapuntally juxtaposed opening subjects. Eventually, however, the voices that intoned "De ore prudentis" would move on to "procedit mel," while at the same time the other group would conversely turn backward to "De ore prudentis," thus perpetuating the motivic overlap and occasioning an exchange of material between the two groups. In retrospect, it may have been this peculiar exchange or crossover that suggested to Burmeister the term *metalepsis,* which Latin rhetoricians had translated as *transsumptio.*[30] Both words mean, literally, "taking hold [of something] from across," and classical authors understood the label as "substitution of one word, with its separate connotations, for another."[31]

30 In his definition of *metalepsis,* Burmeister used the verb *transsumere.*

31 *Oxford Latin Dictionary,* ed. P. G. W. Glare (Oxford: Clarendon Press, 1985); cf. Quintilian, *Institutio oratoria* 8.6.37–38.

Burmeister's grammar and rhetoric teacher in Lüneburg, Lucas Lossius (1508–82), defined *metalepsis* in rhetoric as follows:[32]

Quid est metalepsis? Est cum non transfertur nomen a simili, ut in *metaphora*, sed sumitur a causa, aut effectu, ut pallida mors, quia facit pallere corpora, vinum calidum, quia calefacit corpora. (Latine *transsumptio*.)

What is *metalepsis?* It occurs when a word is exchanged not for something similar, as in *metaphor*, but for a cause or effect, as in "pale death," since death makes bodies pale, or "warm wine," because it makes bodies warm. (In Latin it is called *transsumptio*.)

The final version, in *Musica poetica*, treats the figure *metalepsis* concisely. Two melodic ideas fugally interchanged among voices—that was all that needed to be said. Also typical of the author's handling of many of the musical-rhetorical figures in this final treatise is the absence of notated musical illustrations, perhaps to keep down the cost of printing. Lasso's *De ore prudentis* is simply mentioned as an example worth studying, implying that students or their teachers should be able to find the exact locus themselves. But it is strange that only one instance of *metalepsis* is cited here, compared to four in *Musica autoschediastike*. On the other hand, the list of models for the next figure, *hypallage*, has been inflated from five in *Musica autoschediastike* to seven in *Musica poetica*. Before unraveling this little knot, it would be helpful to examine first the definitions of *hypallage*.

The definition of *hypallage* given in *Hypomnematum musicae* would baffle any reader lacking a background in classical rhetoric and would be unintelligible without Burmeister's accompanying musical illustration. Involved here is the fugal presentation of a subject *per arsin et thesin*—that is, in original and in inverted form. To understand Burmeister's cryptic explanation, it would help to know that Cicero, in his *Orator*, cited a line from Ennius, "Dread Africa trembled with terrible tumult,"[33] and identified it as an instance of *hypallage* (literally, *sub* + *change*), "because as it were words are substituted [*summutantur*] for words."[34] That is to say, the nation (Africa) is made to stand in place of its people. Taking up this

32 Lossius, *Erotemata dialecticae et rhetoricae Philippi Melanchthonis et praeceptionum Erasmi Roterodami* (Frankfurt: Petrus Brub, 1552), pp. 179–80.

33 "Horridam Africam terribili tremere tumultu." Ennius's actual words: "Africa terribili tremit horrida terra tumultu." *Remains of Old Latin*, ed. and trans. E. H. Warmington, vol. 1, Loeb Classical Library (Cambridge: Harvard University Press, 1935), p. 114.

34 "Quia quasi summutantur verba pro verbis." Cicero, *Orator* 27.93.

tradition, Burmeister called attention to the "substitution" (*submutatio*) of the inverted form of a fugal subject for its original. Apparently the terminology had a special appeal to him because of the spatio-directional connotation of the prefix *hypo-* (*sub-*); an originally ascending melody is made to descend, and vice versa.

Although Burmeister's first definition of *hypallage* displayed a clever allusion to Cicero, it was too opaque to be understood by the average reader. Hence the more explicitly spelled-out explanation in *Musica autoschediastike*, which eventually appeared again in *Musica poetica*. In place of the catchword *submutatio*, there the author used *conversio*, which musicians could more readily associate with melodic inversion. It appears that in reformulating his definition, Burmeister again had recourse to his former teacher Lucas Lossius, who had explained the rhetorical figure of *hypallage* as follows:[35]

Quid est *hypallage?* Est quoties oratio ordine rerum inverso effertur, ut apud Vergilium, date classibus austros, hoc est, date classes ventis. Et Cicero: non vidimus in urbe gladium vagina vacuum.

What is *hypallage?* It occurs whenever a sentence inverts the order of things, as in Virgil: "Give the winds to the fleet," which is to say, "Give the fleet to the winds"; and in Cicero: "We have not found in the city a sword empty of a sheath."

Burmeister had only to alter Lossius's phrase "ordine rerum inverso" to "converso intervallorum ordine." Nor did it matter that Cicero and Lossius were at variance with each other in their conception of *hypallage*. After all, rhetorical tradition was notoriously inconsistent in the dissemination of technical terms. The music theorist was content to borrow any word or idea that would enhance his own teaching.

To return to the discrepancy regarding the citation of musical examples for *metalepsis* and *hypallage*, the answer to this small riddle is simple and will come as an anticlimax after that circuitous journey through the various definitions of the two musical figures. Three items listed under *metalepsis* in *Musica autoschediastike* were moved to the listing *hypallage* in *Musica poetica* (table 1). Examination of the music in question will reveal which version is correct.[36]

35 Lossius, *Erotemata*, p. 118; examples from Virgil, *Aeneid* 3.61, and Cicero, *Pro Marcello* 17.

36 There is sufficient evidence to justify assuming that when Burmeister refers simply to the first part or second part of a motet, he means the opening phrase of the first part or the opening phrase of the second part. A few exceptions to this rule will be found, but not in the compositions presently under consideration.

Table 1 Examples of *Metalepsis* and *Hypallage* Cited in *Musica autoschediastike* and *Musica poetica.*

Musica Autoschediastike	**Musica Poetica**
Metalepsis	
1. Notated example: *De ore prudentis*, 1st pt	Example cited: *De ore prudentis*
2. Examples cited:	
[a *Congratulamini*, 2d pt]	
[b *Maria Magdalena*, 1st pt]	
[c *Benedicam*, 2d pt]	
Hypallage	
1. Notated example: *Benedicam*, 1st pt	Examples cited:
2. Examples cited:	[a *Congratulamini*, 2d pt]
a *Maria Magdalena*, 2d pt	[b *Maria Magdalena*, 1st pt]
b *In me transierunt*	[c *Benedicam*, 2d pt]
c *Legem pone*, 2d pt	d *Maria Magdalena*, 2d pt
d *Oculi omnium*, 1st pt	e *In me transierunt*
	f *Legem pone*, 2d pt
	g *Oculi omnium*, 1st pt

Note: Three items that were transferred are indicated by brackets.

The "second part" of Lasso's *Congratulamini* (ex. intro.9) and the "second part" of his *Benedicam* (ex. intro.10) clearly exemplify *metalepsis* rather than *hypallage*. On the other hand, the "first part" of Clemens non Papa's *Maria Magdalena* (ex. intro.11) displays a single fugal subject that is uniform in all voices. It should have been excluded from both headings. In the final analysis, the clerical errors involved here may stem from faulty editing, for anyone who has worked at revising a text, particularly one that entailed a dry enumeration of items, will understand how the eye, the pen, and even the mind can easily be led astray.[37]

A broad view of the progressively developing list of musical figures in Burmeister's three treatises, coupled with their occasionally changing list of examples (table 2), will lend support to the picture of an innovator not quite ready to stop his

37 Observe also that in *Musica poetica* Pevernage's six-voice *Oculi omnium* is erroneously identified as a five-voice composition.



example Intro.9 [Lasso, *Congratulamini,* pt. 2, beginning. Lasso, Sämtliche Werke, 13:10.]



example Intro.9 *Continued*



example Intro.10 [Lasso, *Benedicam Dominum*, pt. 2, beginning.]



example Intro.10 *Continued*

ruminating. That should caution us against trying to pin him down to a settled and definitive system. To be sure, he himself probably strove for a method that would yield clear-cut solutions to many musical problems. But the art of musical composition was, as he had pointed out, too variable and subject to unforeseen factors. Besides, the pedagogical route he chose for his readers—a sustained partnership with the discipline of rhetoric—was still new territory.



example Intro.11 [Clemens non Papa, *Maria Magdalena*, exordium. Clemens non Papa, *Opera Omnia*, 9:16. The notes have been restored to their original time values.]

Table 2 List of Musical-Rhetorical Figures and Examples in Burmeister's Three Treatises.

Note: When only composer and title are cited, Burmeister provided no further information.
An asterisk = a notated example.
No asterisk indicates an example cited but not notated.
Unidentified examples are presumably by Burmeister.
*1 = one unidentified, notated example.
(*sic*) = error; compare with other treatises.

v = voices
pt = part
disc. = discant
quotation marks = specific text location
C. = Clemens non Papa
D. = Euricius Dedekind
H. = Jacob Handl
K. = Knöfel
L. = Orlando di Lasso
M. = Jacob Meiland
P. = André Pevernage
Pr. = Christoph Praetorius
R. = Jacob Regnart
Ri. = Francesco de Rivulo
V. = Ivo de Vento
W. = Giaches de Wert

Hypomnematum musicae poeticae	***Musica autoschediastike***	***Musica poetica***
1. Fuga realis *2 Fuga imaginaria *2	*Ornaments of Harmony* 1. Fuga realis *L., *Hierusalem plantabis vineam*, 5v, "Hierusalem" V., *Ite in orbem universum*, 5v Ri., *Sic Deus dilexit mundum*, 6v P., *Cor mundum crea in me Deus*, 6v	*Ornaments of Harmony* 1. Fuga Realis *1 L., *Legem pone mihi*, 5v V., *Ite in orbem universum*, 5v Ri., *Sic Deus dilexit mundum*, 6v P., *Cor mundum crea in me Deus*, 6v
2. Metalepsis *1 L., *De ore prudentis* C., *Maria Magdalena*		

3. Hypallage
   *1
   L., *Benedicam Dominum*, 1st pt
   L., *Legem pone mihi*, 2d pt
4. Apocope
   *1
   L., *Legem pone mihi Domine*, 1st pt
5. Palillogia
   *1
   L., *Confitemini*, "et invocate"
   L., *Omnia*, "in vero iudicio"
6. Parembole
   *1
7. Anaphora
   *1
   L., *Confitemini*, 5v
   L., *Omnia*, 5v
8. Noëma
   *1
9. Analepsis
2. Metalepsis
   *L., *De ore prudentis*, 5v, "De ore prudentis procedit mel"
   L., *Congratulamini mihi omnes*, 2d pt
   C., *Maria Magdalena*, 5v, 1st pt
   L., *Benedicam*, 2d pt
3. Hypallage
   *L., *Benedicam Dominum*, "Benedicam Dominum in omni tempore"
   C., *Maria Magdalena*, 2d pt
   L., *In me transierunt*, 5v
   L., *Legem pone*, 2d pt
   P., *Oculi omnium*, 6v, 1st pt
4. Apocope
   *L., *Legem pone mihi Domine*, 5v, "Legem pone mihi Domine"
   L., *Confitemini Domino*, 5v
   L., *Illustra faciem*, 6v
5. Noëma
   *L., *Exaudi Domine vocem meam*, 5v, "Adiutor meus es tu"
   L., *In principio erat verbum*, "Omnia per ipsum facta sunt"
2. Metalepsis
   L., *De ore prudentis*, 5v
3. Hypallage
   L., *Congratulamini mihi omnes*, 2d pt
   C., *Maria Magdalena*, 5v, 1st pt
   L., *Benedicam*, 2d pt
   C., *Maria Magdalena*, 2d pt
   L., *In me transierunt*, 5v
   L., *Legem pone*, 2d pt
   P., *Oculi omnium*, 5v (*sic*), 1st pt
4. Apocope
   L., *Legem pone mihi Domine*, 5v, exordium
5. Noëma
   L., *Exaudi Domine vocem meam*, 5v, 2d pt
   L., *In principio erat verbum*, "Omnia per ipsum facta sunt"
   L., *Nuptiae factae sunt in Cana*, 6v, "Et dixit ei Iesus"
6. Analepsis
   L., *Domine Dominus noster*, 6v, "in universa terra"

(*continued*)

Table 2 (*Continued*)

Hypomnematum musicae poeticae	*Musica autoschediastike*	*Musica poetica*
*1 L., *Domine Dominus noster*, ending	L., *Nuptiae factae sunt in Cana*, 6v, "Et dixit ei Iesus"	M., *O pulcherrima*, "sponsa mea" M., *Non auferetur sceptrum*, "de Iuda"
10. Mimesis *1 L., P., M., passim	6. Analepsis *"Tu solus Dominus" L., *Domine Dominus noster*, 6v, "in universa terra" M., *O pulcherrima*, "sponsa mea" M., *Non auferetur sceptrum*, "de Iuda"	7. Mimesis L., *Omnia quae fecisti nobis Domine*, 5v, "misericordiam tuam" L., *Quam benignus*, 5v, 2d pt, "spes eius in te Domino Deo ipsius" P., *Verbum caro factum est*, "et vidimus gloriam eius" P., *Cor mundum*, 6v, "a facie tua" M., *Gaudete*, 6v, "amore langueo"
11. Anadiplosis *1 L., *Omnia quae fecisti nobis Domine*, "misericordiam tuam"	7. Mimesis *L., *Omnia quae fecisti nobis Domine*, 6v (*sic*), "misericordiam tuam" L., *Quam benignus*, 5v, "spes eius in te Domino Deo ipsius" P., *Verbum caro factum est*, "et vidimus gloriam eius" P., *Cor mundum*, 6v, "a facie tua" M., *Gaudete*, 6v, "amore langueo"	8. Anadiplosis L., *Omnia quae fecisti nobis Domine*, "misericordiam tuam" W., *Transeunte Domino*, 5v, "miserere mei fili David" H., *Benedictio et claritas* L., *Congratulamini*, 6v, "Surrexit sicut dixit"
12. Symblema *2 L., *Omnia quae fecisti nobis Domine*, 5v, "in vero iudicio"	8. Anadiplosis L., *Omnia quae fecisti nobis Domine*, "misericordiam tuam"	
13. Syncope *1		
14. Pleonasmus *4		

L., *Heu quantus dolor*
K., *Laetifica nos Deus*

15. Auxesis
*"Deus me respice"
motets using word "Alleluia"

16. Congeries (*synathroismos*)
*1
L., *Tempus est*, "cum assumptus"
R. (*sic*), *Vergangen ist mir*, "verlassen dich"

17. Fauxbourdon
*1
L., *Omnia quae fecisti nobis*

18. Parrhesia
*1
L., *In me transierunt*
K., *Converte nos Deus*

19. Hyperbole
L., *Benedicam Dominum*, "in ore meo"
L., *Fremuit spiritus*, "clamabat"
W., *Transeunte Domino*, 5v, "miserere mei fili David"
H., *Benedictio et claritas*
L., *Congratulamini*, 6v, 2d pt, "Surrexit sicut dixit"

9. Symblema
*L., *Quam benignus es Domine*, 5v, 1st pt, "salutare tuum"
C., *Hierusalem*, 5v
L., *Peccata mea Domine*, "poenitentiae"
P., *Iam non estis hospites*, "super fundamentum"

10. Syncope or Syneresis
*1
P., *Invocavit me*, 1st pt, "et glorificabo eum"
L., *Quam benignus*, 2d pt, "cui tu protector es Domine"

11. Pleonasmus
L., *Heu quantus dolor*, within 4 tactus
K., *Laetifica nos Deus*, within 3 tactus

9. Symblema
L., *Quam benignus es Domine*, 5v, 1st pt, "salutare tuum"
*1 example of minus symblema

10. Syncope or Syneresis
L., *Quam benignus*, 2d pt, "cui tu protector es Domine"

11. Pleonasmus
L., *Heu quantus dolor*, "restat amore dolor," within 4 tactus
K., *Laetifica nos Deus*, within 3 tactus

12. Auxesis
L., *Veni in hortum*, "aromatibus meis"
L., *Veni in hortum*, "et bibite"
L., *Hierusalem*, 5v, "plantabis vineam"

13. Pathopoeia
L., *Surrexit pastor bonus*, "mori dignatus est"
L., *Quam benignus*, 5v, 1st & 2d pt
L., *Heu quantus dolor*, 5v
L., *Iesu nostra redemptio*, 5v, "crudelem mortem"

(*continued*)

Table 2 (*Continued*)

Hypomnematum musicae poeticae	*Musica autoschediastike*	*Musica poetica*
	12. Auxesis	L., *Domine deduc me*, 6v, "dolose agebant"
20. Pathopoeia	*L., *Veni in hortum*, 5v, "cum aromatibus meis"	L., *Congratulamini*, 6v, 2d pt, "Mulier quid ploras?"
L., *Surrexit pastor bonus*, "mori dignatus est"	L., *Veni in hortum*, "et bibite"	L., *In convertendo*, 8v, 2d pt, "et flebant"
L., *Exaudi Domine*, "miserere mei"	L., *Hierusalem*, 5v, "Hierusalem"	
	L., *Hierusalem*, "plantabis vineam"	14. Hypotyposis
21. Hypotyposis		L., *Benedicam Dominum*, 2d pt, "et laetentur"
L., *Deus qui sedes*, "laborem et dolorem"	13. Pathopoeia	L., *Confitemini*, 2d pt, "et laetetur cor"
L., *Benedicam*, "laetentur"	*L., *Surrexit pastor bonus*, "mori dignatus est"	L., *Deus qui sedes*, "laborem et dolorem"
L., *Confitemini*, "et laetetur cor"	L., *Quam benignus*, 5v, 1st & 2d pt	L., *Sicut mater*, 5v, "et gaudebit cor vestrum"
L., *Sicut mater*, "et gaudebit cor vestrum"	L., *Heu quantus dolor*, 5v	
	L., *Iesu nostra redemptio*, 5v, "crudelem mortem"	15. Aposiopesis
22. Aposiopesis	L., *Domine deduc me*, 6v, "dolose agebant"	L., *Angelus ad pastores*, 5v
L., *Angelus ad pastores ait*	L., *Congratulamini*, 6v, 2d pt, "Mulier, quid ploras?"	L., *Surgens Iesus, 5v*
	L., *In convertendo*, 8v, 2d pt, "et flebant"	L., *Christe patris verbum*, 6v (*sic*)
		L., *In principio erat verbum*, 3d pt

14. Hypotyposis
    *L., *Benedicam Dominum*, 5v, "audiant mansueti"
    L., again, *Benedicam Dominum*
    L., *Confitemini*, 2d pt
    L., *Deus qui sedes*
    L., *Sicut mater*, 5v
15. Aposiopesis
    *L., *Angelus ad pastores*, 5v, "pastores ait"
    L., *Surgens Iesus*, 5v
    L., *Christe patris verbum*, 5v
    L., *In principio erat verbum*, 3d pt

Ornaments or Figures of Melody

1. Parembole
   L., *Surrexit pastor*, 2d disc., beginning
   L., *Sicut mater*
2. Palillogia
   *1
   *L., *Mirabile mysterium*, 5v, "Deus homo factus est"
   L., *Surrexit pastor bonus*, 5v
16. Anaploke
    L., *Deus misereatur nostri*, 8v, "et metuant eum"
    H., *Quam dilecta tabernacula*, "qui sperat in te"

Ornaments or Figures of Melody

1. Parembole
   L., *Surrexit pastor*, 2d disc.
   L., *Sicut mater*
2. Palillogia
   *"Et sanctum nomen eius"
   *L., *Mirabile mysterium*, 5v, "Deus homo factus est"
3. Climax
   *1
   C., *Maria Magdalena*
   L., *Angelus ad pastores*, 5v, "Alleluia," disc. and others
4. Parrhesia
   L., *In me transierunt*
   L., *Surrexit pastor bonus*, 5v
   K., *Converte nos Deus*

(*continued*)

Table 2 (*Continued*)

Hypomnematum musicae poeticae	*Musica autoschediastike*	*Musica poetica*
	3. Climax *2 L., *Angelus ad pastores* L., *Ecce Maria*, 5v, "Alleluia" in bass C., *Maria Magdalena*, "Alleluia" in disc. and bass	
	4. Parrhesia *L., *In me transierunt*, beginning *K., *Converte nos Deus* and parody Mass, 5v	
	5. Hyperbole *L., *Benedicam Dominum*, "semper laus eius in ore meo," in bass L., *Angelus ad pastores*, "gaudium magnum" L., *In me transierunt*, twice L., *Fremuit spiritus*, especially in bass; sometimes also in other voices	
	6. Hypobole L., *In me transierunt*, disc., beginning L., *In me transierunt*, "dereliquit me virtus mea," bass	
		5. Hyperbole L., *Benedicam*, "semper laus eius," bass
		6. Hypobole L., *In me transierunt*, disc., beginning L., *In me transierunt*, "dereliquit me virtus mea," bass
		Ornaments of Both Harmony and Melody
		1. Congeries or *Synathroismos* L., *Tempus est*, "cum assumptus" V., *Vergangen ist mir glück und heil*, "verlassen dich unschuldiglich"
		2. Fauxbourdon L., *Omnia quae fecisti nobis, Domine*, "peccavimus tibi" L., *Quam magnificata sunt opera tua Domine*, 6v, "docueris eum"
		3. Anaphora L., *Surrexit pastor bonus*, "qui animam suam," bass

Ornaments of Both Harmony and Melody

1. Congeries or *Synathroismos*
   *1
   L., *Tempus est*, 6v, "cum assumptus"
   V., *Vergangen ist mir*, "verlassen dich"
2. Fauxbourdon
   *L., *Omnia quae fecisti nobis Domine*, "peccavimus tibi"
   L., *Quam magnificata sunt opera tua Domine*, 6v, "docueris eum"
3. Anaphora
   *L., *Veni in hortum*, 5v, "soror mea sponsa"
   L., *Surrexit pastor bonus*, "qui animam suam," bass
   L., *In me transierunt*, "conturbaverunt me"
4. Fuga Imaginaria
   *1
   Pr., book on *musica practica*
   D., 2d pt of *Periochae Dominicales*

L., *In me transierunt*, "conturbaverunt me"

4. Fuga Imaginaria
   *2
   Pr., book on *musica practica*
   D., 2d pt of *Periochae Dominicales*

In the dedicatory preface of *Hypomnematum musicae,* Burmeister only faintly hinted at his new method of teaching music: "I have also made it possible for those elements which are special and notable in this art, hitherto in need of proper names so to speak, to be given their proper names so that our discourse, aimed at illuminating the matter through comparison, may not be rendered ineffective because of a lack of terminology."[38] Following the preface are two letters of endorsement from two academicians in Rostock, who are more explicit in spelling out Burmeister's unique achievement. Johannes Simonius, professor of oratory at the university, compliments Burmeister for "eruditely and ingeniously" elucidating a wide range of musical matters with the aid of "what are known as grammatical and oratorical labels and terms." Statius Olthoff, vice-rector of the town school, points out the advantage of the new method: "You also present all elements by means of appropriate and convenient labels taken from the discipline of rhetoric and other arts, so that fewer errors and doubts arise from the ambiguity of words." He urges Burmeister to ignore those who would resist the "new terminology," because there will be many more who will thank him for it. Other testimonies that convey an awareness of Burmeister's unprecedented achievement in systematically allying music with rhetoric are presented in appendixes A1 and A2 of this book.

In the three treatises discussed above, the following authors are quoted or cited: Homer, Phocylides, Aristoxenus, Plato, Aristotle, Euclid, Plutarch, Horace, Cicero, Quintilian, Vitruvius, Lucian, Martianus Capella, Macrobius, Boethius, Guido d'Arezzo, Jacques Lefèvre d'Etaples, Franchino Gaffurio, Erasmus, Andreas Ornithoparchus, Heinrich Glarean, Heinrich Faber, Sebald Heyden, Johann Zanger, Christoph Praetorius, Eucharius Hoffmann, Basilius Faber, Johannes Scapula, and Nicodemus Frischlin. This is hardly an exhaustive list of sources for Burmeister's teachings. In fact, the ones that are probably most important are conspicuously absent. Even if our evidence is only from association, we can be almost certain that Burmeister drew much of his material on rhetoric from Lucas Lossius's *Erotemata Dialecticae et Rhetoricae Philippi Melanchthonis,* published at least four times between 1552 and 1558.[39] Lossius, the author of many pedagogical treatises on various disciplines, including one on *musica practica,* was one of Burmeister's teachers during his young days in Lüneburg. Likewise, Burmeister was surely familiar with, and strongly influenced by, the writings of Melanchthon, known as the "teacher of Germany." As a general rule, therefore, when Burmeister's borrowings from grammar or rhetoric can be plausibly documented with cita-

38 See app. A1.

39 Frankfurt, 1552; Leipzig, 1562; Leipzig, 1578; n.p., 1588.

tions from Lossius or Melanchthon, we have opted, in the footnotes, to identify them as the probable sources. But one should keep in mind that the number of classical and Renaissance authors on grammar and rhetoric was legion, and the typical humanist had access to many of these sources. Hence, we felt free to have recourse to other authors when our first choices failed us. The main goal is to recognize the probable literary allusions in Burmeister's teaching, not to identify the precise books from which he drew them.

Acquiring proficiency in an art by analyzing and imitating works of the masters is a method that has been taught and practiced over the centuries.[40] Although music theorists before the time of Burmeister rarely made explicit reference to this important strategy, they must have assumed both analysis and imitation whenever they illustrated certain points of their teaching by citing the works of known composers. We can only conjecture whether most teachers followed an established procedure of analysis. Perhaps Gioseffo Zarlino's set of instructions on how to compose a motet, madrigal, or any other kind of vocal music can also be construed as an implied procedure for analysis: "He should first consider the subject matter, that is, the given words, and then choose the mode suitable to the nature of these words. Having done this, he should take care that the tenor proceeds regularly through the notes of the mode and makes cadences where the completion of the meaning and the end of the sentences of the text demand."[41] To put it another way, in the context of analysis, the student should examine the underlying text to understand the various affections conveyed, identify the mode of the musical setting, and then, after finding the cadences that mark the beginning and end of each section, proceed to details.

Gallus Dressler subsequently paved the way for developing a more consciously humanistic approach to analysis when he partitioned a musical composition into an *exordium, medium,* and *finis,* thus recalling the scheme that Aristotle had established in his *Poetics.*[42] Furthermore, Dressler distinguished four genera of poly-

40 For a recent account of the practice of imitation among sixteenth-century composers, with valuable references to early treatises that discuss imitation in various disciplines, see Howard M. Brown, "Emulation, Competition, and Homage: Imitation and Theories of Imitation in the Renaissance," *Journal of the American Musicological Society* 30 (1982):1–48.

41 Zarlino, *On the Modes,* trans. Vered Cohen (New Haven: Yale University Press, 1983), chap. 31.

42 Dressler, *Praecepta musicae poeticae* (MS, Magdeburg, 1563), ed. Bernhard Engelke, in *Mitteilungen des Vereins für Geschichte und Altertumskunde des Herzogtums und Erzstifts Magdeburg,* 49 (1914), chaps. 12,

phonic style, in apparent analogy to the three classical genera of orations, and cited representative composers for each group. Without giving technical labels, he distinguished the four genera according to whether a composer used a transparent (*nuda*) type of fugal writing, fractured counterpoint, fully sonorous (*plena*) imitative polyphony, or a more versatile style that adjusted to the changing requirements of the underlying verbal text. Josquin Desprez, Heinrich Isaac, Ludwig Senfl, Nicolas Gombert, Thomas Crecquillon, and especially Clemens non Papa and Lasso were named as masters worthy of study and imitation.

For Burmeister, rhetorical theory beckoned to be exploited in formulating a method of studying musical works. In a chapter devoted to analysis, he provided a checklist for students to use when examining a piece: mode, genus of tuning, type of counterpoint, system of accidentals, and finally the disposition of the various segments of the piece. He then analyzed accordingly Lasso's five-voice motet, *In me transierunt.* In terms of its disposition, he explained, the work consisted of nine segments called affections or periods. He did not identify these nine segments, but on the basis of the types of musical-rhetorical figures that he attributed to each segment, we can infer the following division:[43]

Affection or Period	Text
1	In me transierunt irae tuae,
2	et terrores tui
3	conturbaverunt me:
4	cor meum conturbatum est.
5	Dereliquit me virtus mea.
6	Dolor meus in conspectu meo semper.
7	Ne derelinquas me
8	Domine Deus meus;
9	ne discesseris a me.

13, and 14. According to Aristotle, a tragic drama or an epic poem, to be a unified whole, must have a beginning (*arche*), middle (*meson*), and end (*teleute*). *Poetics* 7.3 and 23.1.

43 This list follows the analysis given in Claude V. Palisca, "*Ut oratoria musica:* The Rhetorical Basis of Musical Mannerism," in *The Meaning of Mannerism,* ed. Franklin W. Robinson and Stephen G. Nichols, Jr. (Hanover, N.H., 1972), pp. 41ff. Martin Ruhnke offers a slightly different analysis. He combines "ne derelinquas me" with "Domine Deus meus," counting them as one period. He then designates "ne discesseris a me" as the eighth period and reckons the concluding eight-tactus (four-measure) cadential extension, which continues to intone the words "ne discesseris a me," as the epilogue or ninth period. Ruhnke, *Joachim Burmeister* (Kassel, 1955), p. 164.

Cicero had defined *affectio* as "a temporary change in mind or body due to some cause: for example, joy, desire, fear, vexation, illness, weakness, and other things which are found in the same category."[44] In the "Second Addition" within *Musica autoschediastike,* Burmeister described a musical affection as follows:[45]

Affectio musica est in melodia vel in harmonia periodus clausula terminata, quae animos et corda hominum movet et afficit. Eine Bewegung oder was dem alten Adam wol oder wehe thut (ut Basilius Faber reddit) oder lieb / angeneme und gefellig oder missgefellig und nicht angeneme ist / beyde dem Gehör und Hertzen.

A musical affection is a period in a melody or in a harmonic piece, terminated by a cadence, which moves and stirs the hearts of men. It is a movement or something that brings joy or sadness to the old Adam (as Basilius Faber puts it), being either agreeable, pleasing and welcome, or unwelcome and displeasing to the ears and to the heart.

Thus each separate segment (period) in a composition has a distinct expressive content identifying it as a unit. Within this context, a period does not have to entail a complete sentence or even a dependent clause, as is evident in periods two, three, and eight of the example. It suffices that each unit is articulated by some type of cadential gesture. According to Burmeister, the first period in Lasso's motet functioned as the exordium, while the following seven resembled the confirmation of a rhetorical speech, leading to the final epilogue. Each segment was generated with the aid of specific musical figures, which he carefully identified.[46]

Musica poetica concludes with a chapter that extols the importance of learning through imitation. The author has already shown the way through his indefatigable citing of examples to bolster his teaching. He now singles out twelve composers as worthy of emulation, and, invoking the rhetorical analogy till the very end, he classifies their individual styles as follows:[47]

---

44 "Affectio est animi aut corporis ex tempore aliqua de causa commutatio, ut laetitia, cupiditas, metus, molestia, morbus, debilitas et alia quae in eodem genere reperiuntur." *De inventione* 1.25.36.

45 *Musica autoschediastike,* fol. O2v. The citation from Basilius Faber is found in his *Thesaurus eruditionis scholasticae* (Leipzig: G. Voegelin, 1587), p. 214. Faber's definition ends with the words "wehe thut." The source of the remainder of Burmeister's German citation remains unaccounted for.

46 For a thorough discussion of Burmeister's analysis of *In me transierunt* and an authoritative account of its humanistic background, see Palisca, "*Ut oratoria musica.*"

47 The works of most of these composers await thorough study. As Ruhnke has pointed out, each master usually wrote in more than one style. *Joachim*

Lowly style (*Genus humile*)
Jacob Meiland
Johann Dressler
Antonio Scandello

Middle style (*Genus mediocre*)
Clemens non Papa
Ivo de Vento
Jacobus Regnart
André Pevernage
Luca Marenzio

Grand style (*Genus grande* or *sublime*)
Alexander Utendal
Johannes Knöfel
Leonhardt Lechner

Mixture of middle and grand styles
Orlando di Lasso

The allusion to the classical low, middle, and high categories—or genera—of literary style is obvious. It is interesting that Lossius had cited certain writers as models for each heading: Terence for the lowly, Ovid and Cicero for the middle, and Livy for the grand. Further, Lossius remarked that "these three genera are also mixed with one another, just as musicians mix the modes."[48]

The ties of music with rhetoric—and for that matter, with grammar, logic, and poetics, for all these disciplines were familiar neighbors who freely borrowed from and lent to each other—have been known to exist since the earliest days of theorizing.[49] Burmeister's achievement was to find new and sustained ways to harness that vast communal resource for understanding musical works of art. This introduction

Burmeister, p. 169. Probably Burmeister had in mind only some specific works by each individual.

48 Lossius, *Erotemata*, p. 205.

49 Pseudo-Longinus had remarked how poetic composition (*synthesis*), "which is a kind of melody (*harmonia*) in words . . . turns our thoughts towards what is majestic and dignified and sublime and all else that it embraces, winning a complete mastery over our minds" (*On the Sublime* 39.3). According to Quintilian, the knowledge of music was indispensable to the poet, the orator, and the grammarian (*Institutio oratoria* 1.10.9–18).

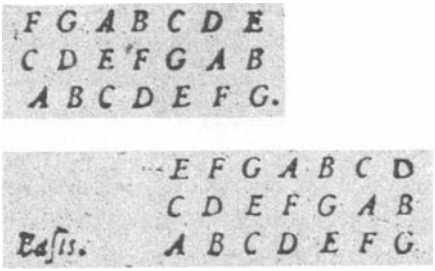
and the footnotes that accompany the translation of *Musica poetica* cannot come close to giving a comprehensive account of Burmeister's remarkable transformation of the language of music theory, which resulted from that conscious symbiosis. To paraphrase Burmeister's exhortation, it is hoped that future readers will continue what has just been begun.

With regard to the purely musical aspect of his work, Burmeister made no pretense of breaking new ground. His primary objective was to transmit generally accepted doctrine to aspiring choir directors and composers. From his vantage point, the novelty of his teaching was in its sustained interdisciplinary thrust, not in the actual musical practice it presented. If some of his observations strike us today as being forward-looking and modern, we must realize that he lived at a time when the *seconda prattica* was increasingly spreading its influence over Europe. The thorough-bass was becoming a part of established convention. His designation of the bass part as the governing principle of harmony and his technique of building triadic sonorities from the bass upward have a precedent in a treatise by Johannes Avianius, published in Erfurt in 1581, which bears a title that seems to foreshadow the books mentioned above: *Isagoge in libros musicae poeticae . . . propediem edendos* (Introduction to books of musical poetics . . . soon to be published). At the beginning of his treatise, Avianius declares an important premise for his method of building harmonies: "We call 'harmonic base' that voice which at any given moment has the lowest note. . . . The base rules the entire harmony and is not led by any other."[50] That principle finds a sufficiently recognizable echo in Burmeister's humanistically worded version: "The letter of the lowest note will be called the conjugate base. It serves as the leader for judging which pitches can best be conjugated and which less so."[51] Furthermore, the way both authors have chosen to illustrate triadic patterns built on every step of the scale (see exx. intro.12 and 13) strongly suggests that if Burmeister did not actually know of Avianius's teaching, there must have been a widely disseminated pedagogical practice that made such a coincidence possible.

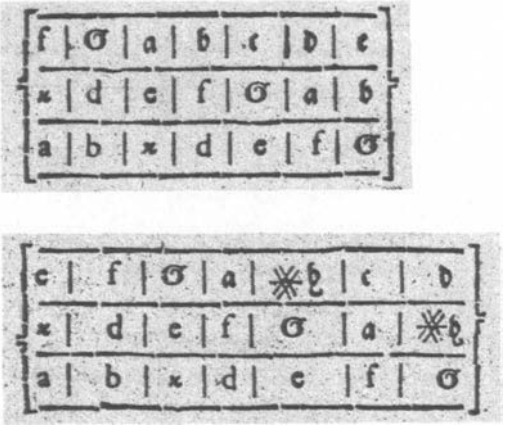
---

50 Avianius, *Isagoge*, fol. A6v.

51 *Musica poetica*, p. [22]. This is a bold revision of the medieval and Renaissance axiom that the *tenor* "is the part that governs and regulates the composition and maintains the mode upon which it is based." See Gioseffo Zarlino, *The Art of Counterpoint*, trans. Guy A. Marco and Claude V. Palisca (New Haven: Yale University Press, 1968), chap. 58. The concept of pitch conjugation is explained in chap. 4, n. 10, this vol.



example Intro.12 [Avianius, *Isagoge*, fols. B1r and B3r.]



example Intro.13 [Burmeister, *Hypomnematum musicae*, fol. C3r.]

In *Musica poetica* Burmeister goes on to differentiate various three-note sonorities according to the qualities of their component intervals. Instead of using the terms *major* and *minor* to measure imperfect intervals, he borrows from rhetoric the words *plenus* (complete) and its opposite, *non plenus*. Thus the major third and major sixth are *tertia plena* and *sexta plena*, and the corresponding minor *tertia non plena* and *sexta non plena*. According to Cicero, an orator who commands a wide range of styles and subjects deserves to be called perfect and complete:[52]

Oratorem plenum atque perfectum esse eum dicam, qui de omnibus rebus possit varie copioseque dicere.	I will say that the complete and perfect orator is he who can speak on all subjects with fullness and variety.

52 Cicero, *De oratore* 1.13.59.

The resulting classification of three-note chords in *Musica poetica* is as follows:

"perfect combined with complete-imperfect" = five-three chord (perfect fifth, major third)

"perfect combined with incomplete-imperfect"[53] = five-three chord (perfect fifth, minor third)

"purely incomplete-imperfect"[54] = six-three chord (minor sixth, minor third)

"purely complete-imperfect" = six-three chord (major sixth, major third)

In an introductory verse poem in *Hypomnematum musicae*, Burmeister had used the word *triad* to extol certain musical manifestations of the Divine Trinity.[55] He points out that there are three types of clefs (C, G, F), three pitches in a chord, three functional notes in every mode (final, fifth, and third), and three main pitch locations for cadences (modal final, fifth, and third). But after that he never employs the word *triad* again. He prefers the grammatical term *conjugation*, that is to say, the combination of notes and intervals. The names he gives to the various chord types (see above) refer to the component intervals within the sonorities rather than to the sonorities as unified entities.[56] It should also be noted that if Burmeister were to use triadic terminology, he would probably label as a major triad what we today call a first-inversion minor triad, because of its component major sixth and major third. Conversely, he would label as minor what we call a first-inversion major triad. This calls to mind Zarlino's observation that a chord consisting of a major sixth and a major third connotes cheerfulness, whereas one consisting of a minor sixth and a minor third evokes sadness.[57]

Burmeister's teaching on the modes can be traced back to Zarlino through Seth

53 Another word that Burmeister uses for *incomplete-imperfect* is *semi-imperfectus*.

54 The original edition erroneously reads *pleni imperfecti cum semi-imperfectis* (*complete-imperfect combined with incomplete-imperfect*). But the examples clearly show both thirds and sixths to be minor.

55 See app. A1.

56 A word of caution is in order. Here we are only analyzing Burmeister's terminology. The fact that his terminology focuses on intervals rather than on "triads" should not be taken to mean that he and his contemporaries were *necessarily* incapable of grasping three-note sonorities as unified entities. Oftentimes we still use figured-bass terms such as *five-three* and *six-three*, yet we clearly think of such chords as single units.

57 Zarlino, *The Art of Counterpoint*, chap. 10.

Calvisius.[58] One of the distinctive features of this system is the functional priority it assigns to a quasi-triadic cluster of pitches within each of the twelve modes: (1) the modal final, (2) the fifth above the final, (3) the third above the final, and (4) either the octave above the final (in authentic modes) or the octave below the fifth (in plagal). These four triadic pitches serve as the joists that support the span of a melodic line and help it stay within the strictures of its mode. Consequently, they should be given pivotal emphasis in a composition. Furthermore, according to Zarlino, they function as the "natural" and regular locations for positioning cadences. A cadence on any other pitch, while admissible, would be considered irregular. Zarlino probably also implied a ranking among the regular cadential pitches, according to modal priority. He had established earlier that the nearer a harmony was to the proportion of equality, the higher it ranked in the order of perfection. That hierarchy can consequently be translated in modal terms:

1 final = 1:1
2 octave above final = 2:1
3 fifth above final = 3:2; by inference the octave below the fifth occupies this same rank.
4 third above final = 5:4 or 6:5

When Seth Calvisius published his *Melopoiia* in 1592 as a simplification of Zarlino's teaching, he drew up the following hierarchy of cadences:[59]

1 *propria* or *primaria* = on the modal final, representing a period
2 *secundaria* = on the fifth above the final, representing a colon or question mark
3 *tertia* = on the third above the final, representing a comma
4 *peregrina* = on any other pitch, punctuational equivalent not specified

Calvisius made no specific mention of cadences on the octave above the final or below the fifth.

58 For a detailed exposition of Zarlino's modal theory, see the introduction by Claude V. Palisca in Gioseffo Zarlino, *On the Modes*, trans. Vered Cohen.

59 Concerning modifications of this scheme in Calvisius's later treatises, see Benito V. Rivera, *German Music Theory in the Early Seventeenth Century: The Treatises of Johannes Lippius* (Ann Arbor: UMI Research Press, 1980), pp. 208–10.

Burmeister took the four pivotal notes of the mode, established by Zarlino, and gave them the following classical-sounding names:

1 *principium* = lowest note of the modal octave

2 *sonus emmesepistrophus* (midpivotal note) = fifth above the *principium* in authentic modes; fourth above the *principium* in plagal modes

3 *emmeles* = third above the *principium* in authentic modes; third above the *sonus emmesepistrophus* in plagal[60]

4 duple of the *principium* = octave above the *principium*

Burmeister's use of the term *principium* is misleading in that it seems to connote priority of rank, when in fact it does not represent the *final* in plagal modes. His classification of cadential pitches, similarly problematic, comes in two versions:

Musica autoschediastike (fol. 03v)

1 *finis principalis* = on lowest note of modal octave
2 *finis minus principalis* = on middle note (fourth or fifth) of modal octave
3 *finis affinalis* or *peregrinus* = on third that divides fifth

Musica poetica (p. 52)

1 *finis principalis* = on the *principium*
2 *finis minus principalis* = on the *sonus emmesepistrophus*
3 *finis affinalis* = on the *emmeles*
4 *finis peregrinus* = on any other pitch

It appears that Burmeister was aware of the potential problem in his terminology, namely when applied to plagal modes. He realized that some might object to calling a cadence "less principal," when it actually occurred on the modal *final*.[61] Nev-

60 The adjective *emmeles* literally means "melodious." In Greek theory, any interval other than the fourth or fifth that is suitable for melodic singing is termed *emmeles*. See Boethius, *De institutione musica*, ed. Gottfried Friedlein (Leipzig: Teubner, 1867), 5.10–11. Some Renaissance theorists took the word to designate all the imperfect consonances, namely, major and minor thirds and sixths. See Nicolaus Burtius, *Musices opusculum* (Bologna, 1487; facs. ed., Bologna, 1969), fol. 35v.

61 It is of interest that the terms *clausula principalis, minus principalis,* and *peregrina* were used by Gallus Dressler in the ninth chapter of his unpublished manuscript treatise *Praecepta musicae poëticae*, dated 1563. But his list of cadence pitches for each of the eight—not twelve—modes is

ertheless he held fast to his schema, while at the same time acknowledging in two subsequent observations that there is a crucial difference between authentic and plagal modes.[62] One wonders whether Burmeister, given another chance, would have revised his list once more.

Given the structural primacy of the modal final and the fifth and third above the final, we will find a certain elegance in Burmeister's method of assessing the affect of the various modes. The determining factor is the location of the semitones in relation to the three primary notes. When the *emmeles* pitch is a semitone away from its lower neighbor, the mode (Dorian or Hypodorian) suggests serious and weighty matters. When the *emmeles* pitch is a semitone away from its upper neighbor, as in the case of the Mixolydian and Hypomixolydian, the music is happy and uplifting. Semitones immediately below both the final and the fifth produce a Lydian or Hypolydian mode that expresses tragedy and turbulence. The opposite arrangement, with semitones immediately above both the final and the fifth, results in a Phrygian or Hypophrygian mode that evokes lamentation and sorrow. When the location of the two semitones exhibits a balance of conflicting patterns, as when one is *below* the final (thus resembling the Lydian or Hypolydian) whereas the other is *above* the *emmeles* (thus resembling the Mixolydian or Hypomixolydian), the mode (Ionian or Hypoionian) is likewise balanced toward moderate affections (presumably between happiness and turbulence). Except for the disconcerting fact that Burmeister forgot to explain the Aeolian and Hypoaeolian,[63] this scheme achieves a remarkably integrated theory of modal affect, in which semitones as well as triadic structural notes are given equal attention. This theory also seems to favor the grouping of modes in terms of major versus minor or hard versus soft, while at the same time recognizing important nuances that differentiate members of each modal group from one another.

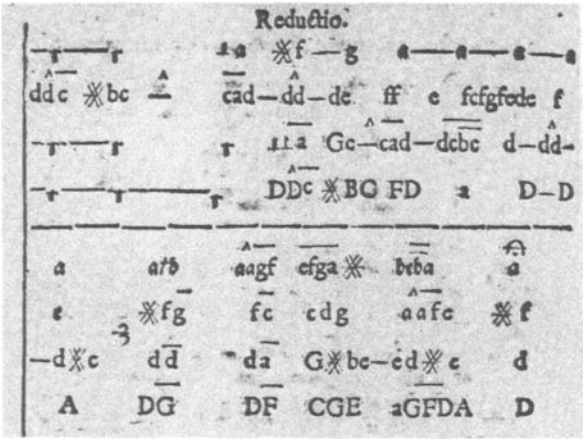
---

clearly unrelated to the pattern established by Zarlino, and his usage of the three terms is not eccentric, as Burmeister's is. In Dressler's version, each mode has more than one *clausula principalis*, namely, those occurring on the most important notes of the mode, including the modal final and the reciting note.

62 See the first two *hypomnemata* in *Musica poetica*, p. [52].

63 Presumably Aeolian and Hypoaeolian would also represent "moderate" affections (between Dorian-Hypodorian seriousness and Phrygian-Hypophrygian sorrow) because of the balance of conflicting locations of the semitones (*below* the *emmeles* and *above* the fifth).

Although a facsimile edition of *Musica poetica* is available to many scholars,[64] a modern edition that includes corrections and emendations is nevertheless desirable. The original print, with its small characters, crowded format, and defective impress, is hard on the eyes and liable to be misread. Sometimes only repeated, careful study will reveal crucial errors not listed in the corrigenda. It is hoped that the present edition will enhance the usefulness of the facsimile. At any rate the convenience of being able to consult the Latin on the facing page is sufficient reason for reprinting the work. Editorial corrections that involve alteration of grammatical syntax, or even more substantial material, are indicated in footnotes. Changes in spelling or punctuation, however, are made without comment. For instance, *j*'s (as in *ejus*) and *c*'s (as in *spacium*) have routinely been changed to *i* and *t*, respectively. Emendations that are prescribed in the corrigenda list at the end of the original edition are incorporated into the modern edition without comment.



example Intro.14 [Burmeister, *Musica poetica*, p. [14].]

The peculiar letter notation that appears in many pages of Burmeister's three treatises deserves mention. Example intro.14 is a polyphonic passage for four voices, written in what amounts to two systems of a musical score. (The line under the fourth horizontal row of letters separates the first system from the second.)

64 Joachim Burmeister, *Musica poetica* (Rostock, 1606); facs. ed., ed. Martin Ruhnke (Kassel: Bärenreiter, 1955).

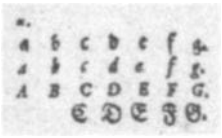
Exactly the same music, written in staff notation, appears in example intro.15. On first encounter, modern readers may find the first specimen cumbersome and obfuscating, accustomed as they are to their own ways. What purpose could be served by crowding letters together in this manner? Burmeister recommends this format for its more compact layout (*compendiosior*).[65] Although he may have had in mind the economical use of space, it is more likely that he valued this method of notation because he was able to display the simultaneous progress of vocal parts. In other words, it was a poor man's musical score, used to facilitate the composition and analysis of polyphony.



example Intro.15 [Burmeister, *Musica poetica*, p. [13].]

65 *Musica poetica*, p. [2].

Example intro.16 displays the various characters that cover the entire range of pitches in letter notation.



example Intro.16 [Burmeister, *Musica poetica*, p. [4].]

The lowest pitches, represented by the uppercase Gothic letters, are c2-g2 in our modern system. The uppercase and lowercase italics stand for a2-g3 and a3-g4, respectively; the lowercase Gothic, a4-g5; the highest pitch, Greek alpha, a5. The original characters are retained in the present Latin edition, but in the translation the following are substituted for easier reading: *CC-GG* for Gothic uppercase, *A-G* for italic uppercase, *a-g* for italic lowercase, *aa-gg* for Gothic lowercase, and *aaa* for alpha. In *Hypomnematum musicae* and *Musica autoschediastike*, Burmeister had used *x* in place of italic *c*. It is unfortunate that he discontinued this in *Musica poetica*, for it was an effective way of avoiding confusion with Gothic *c*.

The task of translating Burmeister's work into English necessitated certain hard choices suited to the idiosyncracies of the treatise. The ultimate objective was, of course, to convey as accurately as possible the ideas expressed in the original text. That objective stood as the absolute point of reference, giving direction to every stage of the translation. What gave special challenge and interest, however, was Burmeister's peculiar Latin style. At times deceptively simple, and at other times downright labyrinthian, it called for a constant weighing of alternatives—namely, whether to use literal or free translation in sundry forms. There were cases where a literal approach sufficed to convey Burmeister's ideas accurately, clearly, and idiomatically. But other instances were not so simple. Certain patterns of word order and overlapping of phrases could not be duplicated in English. More important, Burmeister seemed to have intended that his readers in school earn their keep through hard work. Often he expressed the simplest ideas in the most recherché and convoluted manner possible. It would have been sheer vanity to try to preserve that turgidity through translation.

The following two excerpts from *Musica poetica* will show why Burmeister's Latin syntax had to be translated with considerable flexibility if the substance of his message was to be represented accurately. In the first quotation, he explains the error made when dissonances are not properly "concealed." As "relative" struc-

tures, dissonances are dependent on foregoing and ensuing consonance and should therefore be "concealed" in a manner befitting their relative status:

> [1] κακόκρυψις dissonantiarum est constructio consonantiarum quarundam, [2] quibus admixta est dissonantia, [3] quae speciem syntaxeos relativae habet, [4] propterea, quod destituta est artificiosa sui occultatione, [5] cuius causa pure absolutam redolet constructionem, non relativam. [6] Ratio: omnis fere cantus vel harmonia non perpetuo consonantias consonantiis admixtas et coniunctas habet, [7] sed nonnunquam dissonantias cum consonantiis, idque quodam artificio. [*Musica poetica*, p. 31.]

Translated almost literally, this would be:

> [1] *Kakokrypsis dissonantiarum* [improper concealment of dissonances] is a combination of certain consonances [2] in which a dissonance is mingled. [3] This dissonance has the property of a relative structure, [4] since it lacks artful concealment, [5] and because of this it smacks of absolute rather than relative structure. [6] Explanation: almost every composition or harmonic piece does not perpetually have consonances that are mixed and combined with consonances, [7] but sometimes it has dissonances mixed with consonances in some artful manner.

In the above translation, segments 1 and 2 fall short of an accurate definition of *kakokrypsis dissonantiarum*, for obviously not every mixture of dissonance with consonance is necessarily erroneous. In turn, segments 3, 4, and 5 abound in logical contradictions. The supposed causal link between 4 and 3, expressed by the word *since*, is patently false, because a relative structure is, according to Burmeister's understanding, one that is "artfully concealed," which is to say, resolved. Furthermore, segment 5 explicitly contradicts segment 3. The ensuing explanation in segment 6 and 7, which is satisfactorily translated the literal way, provides the context for the preceding segments. Still, in a preferred translation of segment 6 (see below) certain minor changes can be introduced to enhance the English style and bring out the author's idea more effectively.

The preferred, nonliteral translation is:

> [1] *Kakokrypsis dissonantiarum* [improper concealment of dissonances] is a combination of certain consonances [2] in which a dissonance is mingled [improperly]. [3] A dissonance should by nature be a relative structure, [4] [but in the present situation], because it lacks artful concealment, [5] it smacks of absolute rather than relative status. [6] Here is an explanation: almost every composition or harmonic piece does not perpetually have consonances that are mixed and combined with still more consonances. [7] Sometimes it has dissonances mixed with consonances in some artful manner.

The second version captures Burmeister's intended meaning more accurately than the first. In segment 2, the word *improperly* is enclosed in brackets, because it constitutes a substantial interpolation. The word has no counterpart in the original text, although it is indispensable to the proper meaning of the text. The same applies to the bracketed words in segment 4. Interpolations that merely smooth or clarify the text, as in the case of the first three words in segment 6 and the phrase "still more" in that same segment, are written in without any ado. The radical liberties taken in translating segments 3, 4, and 5 have effected a veritable reversal of the earlier literal translation. The contrast is striking, but there should be no doubt as to which version represents the true sense of the original text.

In the next example, Burmeister instructs the composer to choose a suitable location for the clef so as to enable the five-line staff to accommodate the given melody without resorting to ledger lines. Burmeister's wording of one phrase creates an ambiguity that typifies many passages in the treatise:

> [1] Consideretur sonus, qui in melodia aut supremus aut infimus est; [2] et is sonus, cui affinitas cum clave est, [3] hoc est clavis ille sonus, in sonorum ordine aliquo, quemadmodum id in primo huius libelli capite notum fecimus, [4] clavi assignatur, [5] ut nunc hic et alter illorum a se invicem distant, [6] sic facile videre est, qui fuerit conveniens locus in scala, cui clavis commode inscribatur, qui vero minus. [*Musica poetica*, pp. 34–35.]

Close to a literal translation:

> [1] The highest and lowest pitches of the melody must be taken into consideration. [2] Then a pitch which has an affinity with a clef—[3] for a clef is a pitch belonging to a particular octave rank, as we explained in the first chapter of this book—[4] should be assigned to that clef, [5] just as now this and another pitch are distant from one another. [6] Thus it is easy to see which place on the staff would be suitable for writing the clef and which would not.

Much of the above translation is straightforward and unproblematic, except for segment 5, which injects an idea that supposedly clarifies what went before, but instead creates an apparent non sequitur. The reader will be hard put to understand what the choice of clef in segment 4 has to do with the distance from one pitch to another in 5.

In the following preferred, nonliteral translation, observe that the word *sic* (thus) in segment 6 of the Latin text is now made to govern the sense of segment 5 also:

> . . . [4] should be assigned to that clef. [5] Thus, given the distance between this [lowest] and that [highest] pitch, [6] it is easy to see which place on the staff would be suitable for writing the clef and which would not.

The two examples should stand as sufficient demonstration that many of Burmeister's ideas can be accurately conveyed only through free, nonliteral translation.

At the end of the facsimile edition of *Musica poetica* (Kassel, 1955), following the list of corrigenda and the colophon, there are two separate leaves containing a poem by Sebastianus Angerus. The poem is a tribute to a certain author of a *methodus*, that is, a method book on music. Twice the author is addressed in the vocative: "Bontempe." It is highly improbable that this poem has anything to do with Burmeister. More likely it is a reference to Giovanni Andrea Bontempi, who wrote *Nova quattuor vocibus componendi methodus* (Dresden, 1660). My suspicion that the two leaves in question do not belong to the original edition of *Musica poetica* was confirmed by two scholars, Jeanice Brooks, of Southhampton University, and Susan Clermont, music specialist of the Library of Congress, each of whom, at my request, examined the Library of Congress copy of *Musica poetica*. The latter kindly wrote me the following report: "The four-page poem by Sebastianus Angerus does *not* appear in our copy of the treatise [MT6.A2B96]. Beginning with the recto opposite the *corrigenda* and colophon and extending through to the verso opposite the back flyleaf, there are two, original, blank leaves. Having examined the book's binding, I saw no evidence that any additional pages (which might have contained Angerus's poem) had ever been excised from this work." Because of her findings, I decided not to include the poem in this edition.

To my knowledge, many of the grammatical and rhetorical sources that I cite in footnotes have never been translated into English. When translations are available, such as those published in the Loeb Classical Library and others listed with the names of specific translators, I have used them freely, making slight alterations in wording when I saw fit.

In this volume, bracketed numbers are used to indicate the pagination of the original edition of *Musica poetica;* the same system is followed in footnote citations.

Musical Sources Cited

Clemens [non Papa], Jacobus. *Opera omnia*, 21 vols. Ed. K. Ph. Bernet Kempers Rome: American Institute of Musicology, 1951–76.

Handl, Jacob. *Opus musicum*. In *Denkmäler der Tonkunst in Oesterreich*, vol. 40, ed. Emil Bezecny and Josef Mantuani. Vienna: Oesterreichischer Bundesverlag, 1913.

Lasso, Orlando di. *Sämtliche Werke*, 21 vols. Ed. F. X. Haberl and A. Sandberger. Leipzig: Breitkopf and Härtel, 1894–1926.

Lossius, Lucas. *Psalmodia, hoc est cantica sacra veteris ecclesiae selecta*. Wittenberg: Antonius Schön, 1580.

Meiland, Jacob. *Cantiones sacrae*. Nuremberg: Theodoricus Gerlach, 1573.

Osthoff, Helmuth. *Die Niederländer und das deutsche Lied (1400–1640)*. Tutzing: Hans Schneider, 1967.

Pevernage, André. *Cantiones aliquot sacrae*. Douai: Jean Bogard, 1578.

Wert, Giaches de. *Collected Works*. Ed. Carol MacClintock and Melvin Bernstein. Rome: American Institute of Musicology, 1961–.

Zahn, Johannes, ed. *Die Melodien der deutschen evangelischen Kirchenlieder*, 6 vols. Gütersloh: C. Bertelsmann, 1889–93.

This page intentionally left blank

Musical Poetics

MUSICA POETICA

definitionibus et divisionibus breviter delineata,
quibus in singulis capitibus sunt hypomnemata
praeceptionum instar συνοπτικῶς addita,
edita
studio et opera

Magistri Joachimi Burmeisteri Lunaeburgi,
Scholae Rostochiensis Collegae Classici

Rostochii
Excudebat Stephanus Myliander,
Anno M. DC. VI.

briefly delineated with definitions and classifications
whereby in individual chapters observations are
synoptically included in the manner of precepts;
brought forth
with attentiveness and care by

Master Joachim Burmeister of Lüneburg,
Teaching Colleague in the School of Rostock

Rostock
Engraved by Stephan Myliander
in the year 1606

Viris amplissimis, doctrina, virtute, rerum usu maxime eximiis, praeclarissimis, peritissimis, inclytae reipublicae Rostochii dominis consulibus et senatoribus prudentissimis, dominis patronis et maecaenatibus meis, observantia et honore perpetuum colendis, salutem plurimam dico.

Viri amplissimi, doctrina, virtute, rerum usu maxime eximii, praeclarissimi, peritissimi, arte hac musica eiusdemque tertia parte, poetica dicta, denuo mihi privatim explicanda veniente, fides, quae in iis requiritur, qui artem in manus sumunt explanandam, me concitavit, ut praeceptis id certis praestarem, aures meas vellens et admonens nullam artem liberalem sine praeceptis tradi posse ulli, ut ut natura quemque imitatione et exercitio, vel si non, compendio tamen ipsam arripere posse mihi persuaderi paterer. Dum ne natura, imitatio, et exercitatio ad fastigia rerum, quae in arte tractantur, sine artificii documentis contendere possint; imo ne id, in quo compendii illius rationem consistere arbitrer, praeceptionibus careat, imo etiam, quod in arte minimum est, de quo institutio suscipitur, nisi formatio ex certis de eo praeceptis sumatur, non percipi, ita nec artis praesidia quisquam habere possit perfecta. Unde hoc consequenter necessum fit, ut ars, si eius aliqua pars praetermittitur, integre non communicetur; aut certe si praeceptis necessariis locum non damus, nec ea cognoscere volumus, non plene percipiatur, et non leve vel invidentiae,[a] vel socordiae signum subsit. Nam cum in arte sit hoc vel illud, quod sic se habet, vel minus; idipsum autem cur ita fiat, cur non; cur item hoc observandum, illud negligendum; cur hoc laudabile sit et ad imitandum aptum, illud vituperabile et fugiendum, si reticetur, nec cuiquam revelatur, cui, quaeso, praeter invidiam, sit tribuendum? Et certe si tandem alicui idipsum monstratur, quomodo praeter morem id praeceptionum fieri potest? Hae vero si ignorantur nemo negabit necesse esse, ut multa perperam, multa non decore, multa vituperio digna fiant. Quam verum in hac

a Emended (hereafter Em.) from: *invidenriae*.

To the most honorable men, outstanding in learning, virtue, and practice, most renowned and most skilled, wisest consuls and senators of the glorious government of Rostock, my lord patrons and benefactors, eternally worthy of respect and honor, I give my many greetings.

Most honorable sirs, outstanding in learning, virtue, and practice, most renowned and most skilled: As I finally arrive at the task of explaining to some individuals this art of music and its third branch which is called musical poetics, I feel impelled by a faith which all must feel who take it upon themselves to explain an art. Faith bids me to present the subject by providing definite rules, pulling at my ears and reminding me that no liberal art can be handed on to anyone without rules. It bids me open myself to make believe that with or without the aid of nature, imitation, and practice, anyone can acquire a grasp of the art, provided he has the use of a compendium; but that on the other hand, nature, imitation, and practice, without instruction books, cannot lead to a mastery of those things that pertain to art, nor will mastery be achieved in the absence of rules which I consider essential to every compendium. Unless definite rules concerning it are formulated, the art for which the instruction is intended will not be achieved even minimally, and thus no one will acquire a perfect mastery of it.

Hence it happens perforce that if any one of its aspects is neglected, the art will not be completely communicated. Or else, for sure, if we do not allot space for necessary precepts, or if we are unwilling to recognize them, then the art will not be fully learned, and there will creep in the unmistakeable sign of envy or negligence. For in every art this or that has to be one way or another. But if one does not mention and explain to another why something should be so and not otherwise, why this should be observed and that ignored, why this is laudable and worthy of imitation while that is censurable and to be avoided, then to what, I ask, is this to be attributed if not to jealousy? Indeed, if the matter is taught to someone, how can it result in anything contrary to the rules? For if they are ignored, no one can deny that there will inevitably follow many erroneous, many improper, and many vituperable results. This is so patently true in this art of music that it will not escape those who

arte id sit, adeo perspicuum est, ut id recte instructos non praetereat, nedum rerum musicarum instructissimos, peritissimos, doctissimos. Quis enim non videt (ut exempli vice aliquid aspergam) quod multum absit, ut is, qui spreta modorum musicorum determinatione, priscorum musicorum placitis immoto fundamento nitentibus astructa clausulas formales (uti vocant) ubicumque locorum tumultuarie introducit, fundamenta huius artis se probe iecisse iactare possit, nedum artificis nomen? Vereor ne erronum numero annumeretur multas regiones pervagantium et putridas ac putidas suas merces multis bonis viris causa aeris ab his ipsis extorquendi, omni pudore neglecto, offerentium. Quorum gratia haec ars iniquae contemptus sorti non leviter exposita est, et etiamnum subiecta esse (proh dolor) cogitur. A quo, quoad fieri, et quoad a me aliquid opis huc accedere potest, ut vindicetur, haec praecepta, quantum Deo suggerente iam longa observatione notavi posse hanc artem plenius communicari, eodem cooperante conscribere, et in accuratioris ordinis formam redigere, ac ad auditorum meorum placitum edere non detrectavi, cum ut ea ipsis fide debita constaret tradita esse, tum etiam ut eadem testarentur, quod, humillime de me sentiens nulloque invidiae oestro percitus bonum publicum pro virili iuvare, et qui uberiora[b] et meliora praestare possit, eum exemplo meo incitare vellem. Quod autem vobis, viri amplissimi, doctrina, virtute, rerum usu maxime eximii, praestantissimi, peritissimi, hoc, quicquid est, opusculi, consecro, dico, et sub nominum vestrorum auspicio evulgo, quaeso, detis mihi hanc veniam, animoque feratis aequo, ut erga vos idipsum gratitudinis testificandae meae publicum extet testimonium. Ita enim optime meriti estis de me, ut vestro iure vobis, si quid est in me industriae, id vindicetis. Pariamini quoque idem animi mei et voluntatis esse testificationem musicum studium et exercitium sive in schola, sive in templo, sive quocumque in loco et quando possit, ut ut iam multos annos cantoris munus deposuerim, prompte iuvandi. Animis ergo benevolis, ut id accipere; contra malevolos valido vestri patrocinii clypeo defensare; vobisque me commendatissimum esse dignemini summa animi conten-

b Em. from: *ubetiora.*

are properly taught, much less those who are most highly informed, most expert, and supremely learned in matters musical. For who does not see (if I may draw one example) that one can hardly claim to have a properly laid foundation in the art, much less claim the title of master composer, if he ignores the guiding authority of the musical modes which was established according to solid principles by older musicians, and if he haphazardly introduces formal cadences (as they are called) in any location? I am afraid he will be numbered among those vagabonds who wander to many regions selling their putrid and disgusting wares to many good people in order to extort their livelihood from them, putting aside all shame. It is because of them that this art is in no small degree open to an unfair verdict of contempt, and it is even now (alas) being subjected to it.

In order to redeem music from that fate as much as I can—for after long consideration and listening to God's prompting I realized that this art can be communicated more fully—I did not delay in writing these precepts with His help and in arranging them in precise order for the benefit of my audience. Thus may it be known that these rules have been passed on to them with due fidelity, and may the same rules be witness to the fact that I regard myself humbly and wish only to serve the public good to the best of my ability, without any spirit of selfishness. And if anyone can present something richer and better, I want to encourage him with my example.

Now that I consecrate, dedicate, and publish under the auspices of your names this small work, whatever its worth, most honorable sirs, outstanding in learning, virtue, and practice, most renowned and most skilled, I beg that you grant me this indulgence, that you be patiently disposed, so that this public testimony of my gratitude may duly show itself to you. Then you will receive the best from me, and by your lawful right you will lay claim to whatever industry there is in me. May you accept this testimony of my intention and determination to help zealously in enhancing the study and practice of music, be it in school or in church, or wherever else and whenever possible, just as for many years I have fulfilled the duty of cantor. Therefore with most fervent eagerness I beg you to receive this benevolently and to protect it with the strong shield of your patronage against the evil-minded. Deign to find me commendable to you. Farewell, and with God ruling beside you as you

tione rogo. Valete, et annos Nestoreos in pacifica et placida reipublicae administratione Deo conregnante vivite.

Viris Amplissimis et Praeclarissimis
Observanter colens vestrae scholae
Collega Classicus
Magister Ioachimus Burmeisterus Lunaeburgi

ΙΩΑΝΝΟΥ ΤΟΥ ΠΟΣΣΗΛΙΟΥ ΕΙΣ ΣΥΝΤΑΞΙΝ ΜΟΥΣΙΚΗΝ ΙΩΑΧΕΙΜΟΥ ΒΟΥΡΜΕΙΣΤΗΡΟΥ, ΕΠΙΓΡΑΜΜΑ.

ΜΟΥσικὸς ἱμερόεις τέρπει θεὸν, ἠδὲ καὶ ἄνδρας
Εὐφραίνει, στοναχῇ βεβαρημένον ἦτορ ἔχοντας.
Τούνεκέν ἐσσι θεῷ φίλος, ἠδὲ σοφοῖσι βροτοῖσι
ΒΟΥΡΜΕΙΣΤΗΡΕ, μέλος καλόν τε καὶ ἐσθλὸν ὑφαίνων,
Εὐμεθόδως τ' ἐκδοὺς, σποράδην ἔγραψαν ἃ ἄλλοι.
Ξφης δηρὸν ἐνὶ ΧΡΙΣΤΩ γλυκύθυμε ΣΥΝΕΡΓΕ,
ΧΡΗστὰ θεῷ, καὶ ΧΡΗστὰ βροτοῖσιν ἀοιδὸς ἀείδων.

Sic est profecto, dulcior
In orbe; nec praestantior
Ars invenitur musica.
Quam recte Olympi dixeris
Venisse summis sedibus.
Quae saxa dura, et robora
Mollire callet, et asperos
Ursos leones, tigrides.
Huic quoniam te consecras
Joachime Pieridum decus,
Doctisque eandem regulis,
Doctis simul hypomnematis
Lustras, polo gratissimum

govern the state in peace and tranquility, may you live years as numerous as those of Nestor.

To the most honorable and renowned men,
I am, devotedly serving your school
As teaching colleague,
Master Joachim Burmeister of Lüneburg

Epigram by Johannes Posselius for Joachim Burmeister's *Musical Composition*

The skilled musician pleases God and
gladdens men whose hearts are laden with sorrow.
For this reason you are loved by God and by wise mortals,
Burmeister, as you weave the lovely and artful song
rendered in good order, while others have randomly written theirs.
May you live long in Christ, dear colleague,
minstrel, singing good things to God and good things to mortals.

Indeed it is true, no sweeter art
on earth, none more eminent
than music will be found.
Rightly you might have said
that from Olympus's highest seat it came.
Hard stone and wood
it can soften, likewise savage
bears, lions, and tigers.
Since to this you devote yourself,
Joachim, pride of the Pierides,
since with learned rules
and learned observations
you make it lucid, and since to heaven you bring forth

Edis, solo utilissimum
Opus, unde perpetuus tibi
Splendor resultat nominis.
Eia ergo perge gnaviter,
Et aspidorum Zoilum,
Qui cuncta dente livido
Rodunt ad instar murium,
Rictus, susurros clanculos,
Atrasque morsiunculas
Contemne forti pectore.

Petrus Hoppenerus, Cantor and Divum Petrum

Huc gressus deflecte tuos o dia juventus,
Flectere cui blando mens est praecordia cantu:
Dulcisonus Pheobus siquidem cultaeque Camoenae
Hic gracili filo connectunt carmina docta,
Imparibusque canunt numeris, et pectora mulcent.
Sepositis ergo curis componito mentem
Aonioque choro, et claris te dedito musis:
Sic hominum atque Dei tibi conciliabis amorem.

Petrus Fabricius, Holsatus

Orpheus mirantes tenuit testudine rupes,
Fibrasque flexit corneas,
Quem sibimet tantum laudis servavit honorem,
Talem haud relinquens Orphea:
At maius laudis tua BURMEISTERE merentur
Vulgata scripta encomium:
Queis homines potis est Philomusus flectere quivis,
Usus modo his accesserit.

a work most pleasing and on earth most useful,
endless glory
to your name has come.
Carry on diligently therefore,
and disdain with steadfast heart
the evil talk, secret muttering,
and dark malevolence
of venomous critics,
who with spiteful envy
gnaw like mice at everything.

Peter Hoppener, Cantor of St. Peter's

Hither direct your steps, noble youth,
whose mind and heart can be moved by enchanting song.
Sweet sounding Phoebus and the elegant Camenae
here are weaving with graceful strands their learned songs,
singing in unequal numbers and soothing the soul.
Put aside therefore all care, turn your mind
to the Aonian choir, and devote yourself to the renowned muses.
Thus you will gather for yourself the love of men and of God.

Petrus Fabricius of Holstein

Orpheus with his lyre entranced the rocks
and made the cornel trees to bend.
Such noble fame the Orphic art has won for itself,
that it left nothing more for others.
And yet more worthy of praise, Burmeister,
are your published writings.
For with them any musician can sway humans,
if only he but use them.

Ede igitur fausta, ut suesti, coeloque soloque,
Comitante vita et gloria.

Daniel Spalchauerus, Rostochiensis

JOACHIMUS BURMEISTERUS
ἀναγραμ.
MUSICUS MIRE VIROS BEAT.

Si qua meret laudes ars, quovis tempore laudes
MUSICA grata polo grata soloque meret.

Haec vario mentes hominum demulcet amore,
Haec removet curas, laeticiamque movet.

MUSICA defunctos revocat, lucemque perosos
Exhilarat, MIRE MUSICA quemque BEAT.

Praeripit excellens aliis sibi MUSICUS omnem
Laudem, prae reliquis dignus honore viris.

Hunc iuvenes laudant, laudatque recurva senectus,
Hunc laudant nuptae, virgineusque chorus.

Tu quoque non minimam tibi BURMEISTERE parasti
Laudem, dum vincis carmine longe alios.

Ut modo capisti, si perges scribere, fama
Post mortem celebris, laus quoque maior erit.

Joachimus Lipermannus Rostochiensis
In Labore Requies.

ΘΕσπεσίην δύναμιν τοῦ θέλξαι ἤτορα ἀνδρῶν
Ἁρμονίης ἔμεναι ὁμοφώνοις ἠδὲ ἱμερτῆς
Αγγελος ἐσσομένων Ελισαῖος μάρτυρός ἐστι,
Χεὶρ Θεοῦ ὑψίστοιο ἐφ' ὃν, ψάλλοντος, ἵκανε
ψάλτεω. Εὖ τοίας, Μούσης πεφιλημένος ἀνὴρ

Bring out therefore your auspicious works, and in heaven and on earth life and glory will be your companions.

Daniel Spalchauer of Rostock

JOACHIMUS BURMEISTERUS
ANAGRAM
MUSICUS MIRE VIROS BEAT [The Musician Gladdens Men in Wondrous Ways.]

If any art at all deserves praise, then, always,
music dear to heaven and to earth is deserving of praise.

It soothes the hearts of men with manifold love,
it takes away cares and inspires joy.

Music summons back the dead and cheers those
who shun the light. Music gladdens everyone in wondrous ways.

The musician excels others and gathers all glory
to himself, worthy of honor above all other men.

Youth praises him, and so does bent old age;
those in wedlock and the virgin chorus praise him.

And you, Burmeister, have won for yourself no little praise,
for you far surpass others with your song.

If you continue to write as you began, your fame
and praise, renowned even after death, shall all the greater be.

Joachim Lipermann of Rostock
In labor there is rest.

That the divine power of moving men's hearts
abides in concordant and sweet harmonies,
to this Elisha, herald of things to come, is witness;
for the hand of God most high came upon him when the harper played.[1] A man thus well loved by the nine

1 2 Kings 3:15–17.

Εννέα, μουσουργὸς πολλῶντ' ἀντάξιος ἄλλων,
ΒΟΥΡΜΕΙΣΤΗΡΟΣ, ἐῇ ἐνὶ δέλτῳ τῇδε διδάσκει
Ποιῆσαι νομίμοις μέτροις χαρίεντί τε κόσμῳ.
Τοῖο χάριν δ' ὠνερ καλὲ, αἴνου ἀξιός, ἐσσι
Πολλοῦ. Νῦν δ' ἄγε, τοιαύτας πόνεε πρὸ φόωσδε
Πλείονας ἐξαγαγεῖν βίβλους καὶ ἐλεύσῃ ὀδόνδε
Τὴν φανερὰν, κῦδός τε μετ' ἀνδράς' ἀγήραον ἕξεις.

Lucas Vogelmannus, Rostock

ΚΥριος ὑψιμέδων ποιεῖσθαι θέσπιν ἀοιδὴν
Ωπασέτοι, περὶ κῆρι μακάρτατε, ἔξοχε ἄλλων:
Οὐ τρόπον οὐ κρύπτεις θυμὸν κατὰ, οὐδ' ἐπικεύθεις.
Ατρεκέως τά με θυμὸς ἐνὶ στήθεσσι κελεύει,
Ειπω, τῶν ἄλλωντε πολὺ[c] προφερέστερον εἶναι
Φήμι, ὅσοι νῦν εἰσὶν ἐπὶ χθονὶ σῖτον ἔδοντες
Εμμουσ', οὔπως μηδέν' ἀναίνομαι οὐδ' ἀθερίζω.
Πᾶσιν ἐν ἀνθρώποισιν ἐπιχθονίοισιν ἀοιδοὶ
Τιμῆς ἔμμοροί εἰσι, ἐνὶ φρεσὶν οἷσι μεμήλει,
Ασματα καὶ μολπὴ' γλυκεροῦ θελκτήρια θυμοῦ.
Νῦν ἀνδρὶ κραδίη γε σιδηρέη ἔνδοθέν ἐστι
Πολλάκις, ὃς λιγυρῆς μολπῆς ἀέκητι ἀκούει.
Δάκρυσιν οὖν στοναχῇσι καὶ ἄλγεσι θυμὸν ἐρέχθων
Ἐρρέτω, ἄφρων γὰρ καὶ οὐτιδανός πέλει ἀνὴρ.
Αυτὰρ ἄνερ πολὺ φίλτατ', εἰ ἄγριος οὐδὲ δικαιὸς
Λοιδορέει[d] τεὰ ἔργα λέγων ἀνεμώλια: ἔμπης
Χαῖρε, ἐνὶ στήθεσσιν ἔχει ταλαπενθέα θυμὸν

c Em. from: τολὺ.
d Em. from: Λειδορέει.

muses, musician worth many others combined,
Burmeister, let it be recorded, teaches the way
to compose music according to lawful limits and with pleasing order.
Because of this, O esteemed man, you are worthy of much praise.
Now strive to bring your treasure of books
to light, place them out in the open,
and you shall reap undying glory among men.

Lucas Vogelmann of Rostock

The gift of creating inspired song the Lord, ruler on high,
has bestowed on you, most happy at heart, most exalted of all.
You do not obscure the mode, nor do you conceal the affection.
Truly the spirit summons these things in my heart;
I say you are far superior to all others,
I say that of those who now live on earth and eat bread,
the musician I shall not spurn or belittle.
Among all men who live on earth, singers
are worthy of praise; in hearts where there is caring,
hymn and song enchant the tender soul.
But oftentimes a hardened heart dwells within that man,
who hears the lilting song against his will.
He besets his soul with tears, sighs, and groans;
away with him, for he has become a senseless and worthless man.
And now, dearest friend, if the malignant and unjust
should slander your works and utter words of wind, nevertheless
take courage, for in his heart he harbors wretchedness

Μὴ παύων: οὕτω σοι ἐϋκλείη τ' ἀρετήτε
Εσται ἐν ἀνθρώποις ἅμα τ' αὐτίκα καὶ μετέπειτα.

Daniel Praetorius Pasw. Pom.

[1] *Musica Poetica*

definitionibus et divisionibus breviter delineata, quibus ad singula rerum capita sunt hypomnemata praeceptionum instar συνοπτικῶς addita.

Musica poetica, quam Euclides μελοποιίαν nominat, definitque esse usum harmonicae tractationi subiectorum, ad decorum propositi argumenti, est illa musicae pars, quae carmen musicum docet conscribere, coniungendo sonos melodiarum in harmoniam, variis periodorum affectionibus exornatam, ad animos hominum cordaque in varios motus flectenda.

Haec definito tria proponit consideranda: (1) sonos, (2) concentus ex sonorum connexione exortos, (3) harmoniam affectuosam. Quia vero soni absque certis figurativis considerari discernique nequeunt, literae diversorum ordinum sunt inventae, quae quando inter se connexione vel copulatione commiscentur, characterismum pariunt, qui primo loco in hoc opere consideratur. Deinde, ne soni perperam connectantur, sed ex eorum connexione legitimi concentus proveniant, oportet operationem syntaxeos certa ratio dirigat. Tertio ut concentus cum mente soni fiant, et harmoniae corpus sit ad animos permovendos moderatum, oportet figuris non destituatur, nec legibus terminorum sit solutum, quae ipsi harmo-

without end. Even so your fame and excellence
will be in the minds of men, now and hereafter.

Daniel Praetorius of Pasewalk

[1] *Musical Poetics*

briefly outlined through the enumeration and definition of its parts. Each chapter includes synoptic observations that may serve as precepts.

Euclid calls musical poetics *melopoiia* and defines it as the use of materials subject to harmonic treatment, for the purpose of elaborating upon a given theme.[2] It is that part of music which teaches how to put together a musical piece by combining melodic lines into a harmony adorned with various affections of periods, in order to incline men's minds and hearts to various emotions.[3]

This definition entails three points for consideration: (1) pitches, (2) concords arising from the combination of pitches, (3) affective harmony. Because pitches cannot be studied and discerned without the aid of specific symbols, alphabet letters of varying rank have been employed.[4] When letters are combined or grouped together, they yield a system of notation, which will be discussed at the outset of this treatise.

Next, in order that pitches not be haphazardly combined but instead that proper concords result from their connection, a reasoned method must guide the process of construction.

Third, in order that the blending of pitches take place intelligently, and that the body of the harmony be directed toward moving men's souls, there should be no lack of musical figures or of boundaries prescribed by rules. These boundaries

2 The "Euclid" treatise is now attributed to Cleonides. The Latin definition cited is found in: Euclid, *Rudimenta musices . . . Ioanne Pena . . . interprete* (Paris: Andreas Wechel, 1557), fol. 1r.

3 Burmeister often uses the term *affectio* in association with *periodus*. At times he even treats them as synonyms. For the definition of *affectio*, see the Introduction, this vol.

4 That is to say, Gothic, Italic, Greek, capital, or lowercase letters, to distinguish the various octave registers.

niae modum finesque statuunt, quos ultra citraque non vagetur. Haec sunto veluti periocha huius libelli, quae hisce capitibus persequemur, quorum agit

1 de characterismo.

2 de vocibus.

3 de doctrina sonorum.

4 de consonantiarum syntaxi.

5 de clausulis.

6 de modis.

7 de transpositione.

8 de ratione inchoandi modulamina.

9 de fine melodiarum et harmoniarum.

10 de applicatione textus.

11 de orthographia.

12 de figuris seu ornamentis.

13 de generibus carminum et antiphonorum.

14 de analysi.

15 de imitatione.

provide mode and set goals for the harmony itself, and one should not stray beyond them.

Let this be a summary of the contents of this book, which we shall treat under the following chapter headings:

Chapter 1 concerns notation.

Chapter 2 concerns the vocal parts.

Chapter 3 concerns the system of pitches.

Chapter 4 concerns the combination of consonances.

Chapter 5 concerns cadences.

Chapter 6 concerns the modes.

Chapter 7 concerns transposition.

Chapter 8 concerns the method of beginning a musical piece.

Chapter 9 concerns the closing of melodies and harmonies.

Chapter 10 concerns the alignment of the text.

Chapter 11 concerns orthography.

Chapter 12 concerns figures or ornaments.

Chapter 13 concerns genera of melody and types of polyphony.[5]

Chapter 14 concerns analysis.

Chapter 15 concerns imitation.

---

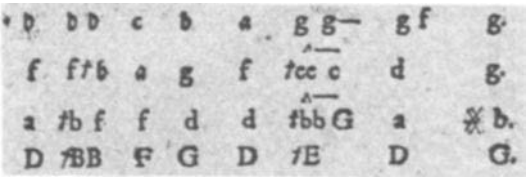
5 In the body of the treatise, types of polyphony are discussed in chap. 14, and the last two headings fall under chaps. 15 and 16.

De Characterismo

Characterismus est characterum quorundam, formis scripturae nonnihil discrepantium, perpendicularis apparentia in columnas lineis vel spatiis conspicuis a se invicem semotas, et ex certa mensura constantes divisa et distincta, in qua, velut in tabella, soni coniuncti uno intuitu conspiciuntur an harmonice vel secus cohaereant, iuxta peculiares ad id cognitu necessarias observationes.

Characterismus est duplex: notarum et literarum. Notarum est in quo soni characteribus notarum musicalium lineis decem aequali distantia a se invicem semotis, et claves sibi in initio inscriptas representantibus concepti exhibentur.

Literarum characterismus est, in quo ad connexionem[a] sonorum literarum est usus, cuius haec est quaedam apparentiae designatio.



example 1.1

Hic quia compendiosior est, nostro instituto serviat, in quo quae consideranda veniunt ordine et quoad eius fieri potest, paucis delibabimus.

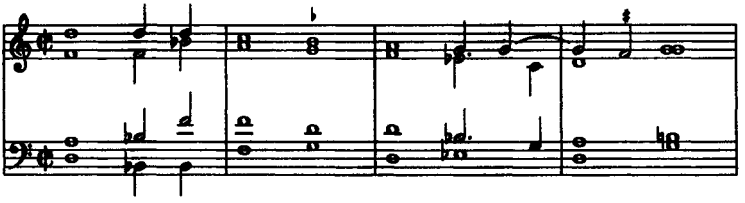
---

a Em. from: *connexione*.

Notation[1]

Notation consists in a perpendicular array of certain characters that differ in some graphic form, appearing in columns that are separated from one another by lines or discernible spaces. The columns have a definite measurement that is divisible and distinct, wherein the combined pitches can, in the manner of a chart, be viewed at one glance to see whether they blend harmoniously or not, according to certain criteria that one must know for that purpose.

There are two kinds of notation: staff notes and alphabet letters. In notation by staff notes, the intended pitches are represented by the symbols of musical notes separated from one another by means of ten equidistant lines. These lines have clefs inscribed at the beginning. In alphabet letter notation, letters are used to indicate pitch combinations. Example 1.1 is an illustration:



example 1.1

Since this second method of notation is more compact, let it serve for our undertaking, so that we may deal with the subject in due order and with as few means as possible.

---

1 Publius Rutilius Lupus lists *characterismus* as a rhetorical figure and explains it as follows: "Just as the painter draws figures with the aid of colors, so also, by means of this figure, the orator depicts the vices and virtues of those about whom he speaks" (Carolus Halm, *Rhetores Latini Minores* [Leipzig, 1863; repr. Frankfurt, 1964], p. 16). Quintilian (*Institutio oratoria* 9.3.99) is aware of Rutilius's teaching but maintains that *characterismus* is not a rhetorical figure. Burmeister, on his part, simply needed a classic-sounding term to designate notation.

De Scala

Scala est aliquot linearum, sive earum quinque, sive plures fuerint, et inter illas existentium spatiorum congeries sive series, idonea ad sedem reliquis symbolis musicis praebendam.

Hypomnema. In scala unaquaeque linea et unumquodque spatium ex septem literis vel etiam syllabis certum aliquod nomen sibi vendicat, id videlicet, quod unicuique competit et ab ordine confertur, quo literae se invicem sequuntur ad situm clavis in initio scalae positae: ut cui *a* competit, linea vel spatium vocetur *a*; cui *b*, linea illa seu spatium vocetur *b*, et sic consequenter.

[3] De Clavibus

Clavis est symbolum dispositionis, quo in musica practica, eiusdemque illa parte praesertim, quae melodidascalia nuncupatur, sub scalae initio alicubi posito, lineae et spatia in scala disponuntur, et proprium nomen vel ex syllaba vel ex litera sibi adsciscunt, ad quam soni vicissim per notas in scala manifestati ad literas in characterismum converti et reduci possunt. Haec triplex est: CE, 𝄡 EF, 𝄢 GE, 𝄞.

Hypomnemata. 1. Claves quibus sonis in characterismo competunt, probe tenendum est, ne qua in eo sonorum fiat confusio. CE 𝄡 clavis competit literae *c* ordinis meson sive tertii. 𝄢 competit literae *F* ordinis parhypaton sive secundi. 𝄞 competit literae *g* ordinis meson vel tertii. Hoc ipsum facit ad cantum, notis descriptum

The Staff

A staff is a series of five or more lines with spaces in between, suitable for accommodating other musical symbols.

Observation.[2] On the staff, each line and space is assigned a name corresponding to one of seven letters or to one of the solmization syllables. That is, each line and space is given an appropriate, ordered designation whereby the letters proceed according to the position of the clef at the beginning of the staff. For instance, where the letter *a* is appropriate, let that line or space be called *a;* where *b* is appropriate, let that line or space be called *b;* and so on.

[3] Clefs

A clef is a symbol that indicates a specific arrangement. In *musica practica,* especially in that part of it which is called the art of singing, a clef is positioned somewhere at the beginning of the staff, and by means of this the lines and spaces are ranked, and each acquires an individual name, in the form of either a syllable or a letter. Thus the pitches that appear as notes on the staff can be converted and translated to letters. There are three kinds of clefs: the C clef 𝄡, the F clef 𝄢, and the G clef 𝄞.

Observations. 1. One must duly observe which pitches correspond to the clefs, lest there be confusion of the pitches. The C clef 𝄡 corresponds to middle [*meson*] or third-order *c*.[3] The F clef 𝄢 corresponds to the next-to-lowest [*parhypaton*] or second-order *F*. The G clef 𝄞 corresponds to middle or third-order *g*. This makes it possible to convert correctly into alphabet letters a composition that was written in staff notes, and again to convert it from alphabet letters to staff notes.

---

2 "An observation (*hypomnema*, a reminder; something that calls back to memory, setting a thing to memory, from *hypomimnesko*, meaning I recall to memory, I remind) is a proposition or statement [*thesis sive positio*] about a thing, prescribed for memory, as a reminder of something" (*Musica autoschediastike*, fol. N2r). A good translation of *hypomnema* in the context of *Musica poetica* would be *note*. To avoid confusing this with musical notation, however, *observation* was deemed preferable. *Hypomnema* also means *commentary.* A number of early Greek commentaries on Aristotle bore the designation *hypomnema* in their titles. See, for example, the works by Alexander of Aphrodisias, Ammonius Hermiae, and Simplicius in the twenty-three-volume *Commentaria in Aristotelem Graeca* (Berlin: Georg Reimer, 1882–1909).

3 The various pitch orders are illustrated on p. [4].

in characterismum recte redigendum, et rursus ex characterismo ad notas reducendum. Nam notae in ea linea haerentes, cui clavis est infixa, ad istum characterem characterismi reducuntur, a quo nomen ipsi mutuatum est et inditum. Ab hac litera vel clave initium fit sonos in scala considerandi cuius sint ordinis, et quomodo in ea dispositi. Nisi enim certi alicuius in scala loci prima haberetur observatio et agnitio, reliqua loca confusam vel plane aut nullam, aut certe obscuram sui conciliarent notitiam cognoscenti.

2. Lineis et spatiis supra clavis locum in scala sursum elevatis, vel deorsum depressis aut remissis nomina attribuenda esse ratio dictitat, pro ut clavem in ordine sursum vel deorsum sequuntur, verbi gratia  in aliqua scalae linea posito, linea ipsa erit nominanda *c* meson sive tertii ordinis; et nota quae illi inhaeret ad *c* meson reducenda. Spatium huic *c* proximum sursum accipit nomen *d* meson, et nota quae in ipso est locata, ad *d* est reducenda. Vicinum spatium deorsum inclinans *b* vocabitur, et nota in eo posita ad *b* reducetur. Idem sit iudicium de reliquis ordine in scala sequentibus lineis vel spatiis, ultra citraque locum clavi proprium aut elevatis, aut depressis. Et hoc quidem de cantu ad literas characterismi reducendo aut resolvendo intelligitur. Quod idem de characteristicis sonorum adhuc in characterismo contentis, et ad notas in contextum notarum describendis, eodem sensu est accipiendum.

De Literis

Litera est elementum ex grammatica in hanc artem translatum, inventa ad sonum in characterismo denotandum.

[4] Ea septuplex est: A, BE, CE, DE, E, EF, GE. Harum quinque sunt ordines scripturae diversitate a se invicem variantes.

Soni ordinis	Hyperboleon	vel	quinti	α.	
	Parameson		quarti	a b c d e f g.	
	Meson		tertii	*a b c d e f g.*	
	Parhypaton		secundi	*A B C D E F G.*	
	Hypaton		primi	𝔄 𝔅 𝔈 𝔇 𝔊.	

Hypomnemata. 1. Literae diversitate scriptionis distinctae sint, oportet. Sunt enim soni, in octavae spatio distantes, de nomine sibi quidem similes, et ob id similibus literis describendi et notifi-

For the notes that occupy a line to which a clef is affixed are converted to that alphabet letter which shares with and bestows upon the clef its name. From this alphabet letter or clef one begins to figure out to which octave rank the pitches on the staff belong and how they are arranged on it. For unless one first observes and recognizes a specific position on the staff, the other positions will yield to the learner a confused knowledge of themselves, possibly none at all, or certainly an obscure one.

2. Reason dictates that names should be given to the lines and spaces that are set above or below the clef on the staff, according to the order in which they follow the clef in ascent or in descent. For example, when  is placed on a certain line of the staff, that line should be named middle or third-order *c;* and the note that lies on it should be rendered as middle *c*. The space that is immediately above this *c* takes the name middle *d*, and the note that is placed in it should be rendered as *d*. The space lying immediately below will be called *b*, and the note that is placed in it will be rendered as *b*. The same reckoning should apply to the other lines or spaces as they follow in order on the staff, be they above or below the position that is proper to the clef. This is to be kept in mind when converting or transcribing a composition into alphabet letter notation. The same is to be understood in the case of pitches represented by alphabet letters, when they are to be transcribed into staff notes.

Alphabet Letters

An alphabet letter is an element taken from grammar and applied to this art of music, and it has been devised to represent a pitch in letter form.

[4] There are seven such alphabet letters, namely, A, B, C, D, E, F, G. They have five ranks which differ from one another according to their graphic form:

Pitches	of the highest	or	of the fifth rank	aaa.
	of the next-to-middle		of the fourth rank	aa bb cc dd ee ff gg.
	of the middle		of the third rank	*a b c d e f g.*
	of the next-to-lowest		of the second rank	*A B C D E F G.*
	of the lowest		of the first rank	CC DD EE FF GG.

Observations. 1. The alphabet letters should be distinguished by different graphic forms. For there are pitches that are octaves apart but similar to each other in name. Hence they have to be written and notated with similar letters;

candi; verum, quia locis et intentionis ac remissionis qualitate diversi sunt, diversitas in scriptione est manifestanda, ne qua sonorum confusio suboriatur.

2. Soni quicunque quibus literis notificandi sunt, eas surrogant, ex omnibus omnium literarum ordinibus literae, quibus cum clavibus est affinitas, cuius paulo ante mentionem fecimus.

De Disparatis

Disparatum musicum (quantum ad poesin) est tam in notarum, quam literarum contextu figura certa, et notae et literae apposita, indicans, quod aut semitonii de tono detractio, vel ad semitonium additio sit facta, quodque sonus ille aliam sui pronuntiationem poscat, quam quae ipsi alias competit. Id duplex est: unum diezeugmenorum, alterum synemmenorum.[b]

Synemmenorum est figura ♭ in contextu notarum; in contextu vero literarum est figura exilis crucis †.

Diezeugmenorum utrobique est figura ♯ Be cancellati vel ♮ quadrati.

Hypomnemata. 1. Quando in contextu notarum alicui notae est praeposita figura ♭ rotundi, ea (nota) reducitur ad suam literam, ♭ vero ad crucis figuram literae apponendam. Similiter cum ♯ agendum est, nimirum, nota cui praepositum est, reducitur ad sui soni characteristicam, cui characteristicae in characterismo figura cancellata praemittitur.

2. Sonus in contextu characterum disparati signo figuratus idem ius obtinet [5] (quando est ad notam reducendus et conver-

b Em. from: *synnemenorum;* likewise in the next paragraph.

but because they differ in terms of height and depth, this difference should be shown in various graphic forms, lest there arise a confusion of pitches.

2. When determining which alphabet letters are to represent certain pitches, the letters should be chosen from among all the ranks of letters according to their bearing in relation to the clefs, as we said a short while ago.

ACCIDENTALS [*DISPARATA*][4]

A musical accidental (when used in composition) from the standpoint of staff notes as well as alphabet letters is a certain figure placed beside a note or letter, indicating the subtraction of a semitone from a tone or its addition to another semitone. It also indicates that that pitch requires a different performance from what it would otherwise entail. There are two accidentals: one is the *diezeugmenon*, the other the *synemmenon*.[5]

The *synemmenon* is the figure ♭ in the context of staff notes; in the context of letters it is the figure of a small cross (†).

The *diezeugmenon* in both cases is the figure of a cancelled b (♮) or of a square b (♮).

Observations. 1. When in the context of staff notes the round ♭ figure is placed before a note, that note is converted to its corresponding alphabet letter, but the round ♭ is then converted to the figure of a cross placed beside the letter. The same is done in the case of ♮; that is, the note to which it is prefixed is converted to its corresponding pitch letter, and to that letter is prefixed the cancellation [♮] figure.

2. A pitch figured with a disparity sign in the context of alphabet letters has the same significance as one in the context of staff notes (when it is transcribed and

4 A literal translation of *disparatum* would be "dissimilar." In *De inventione* 1.28.42, Cicero defines *disparatum* as "that which is distinguished from something by a prefix [*praepositio*] meaning 'not,' as intelligent, *un*intelligent [*sapere et non sapere*]." Thus a word appears the same except for the negative prefix. Burmeister's musical analogy is clarified in *Hypomnematum musicae*, fol. B2v, and in *Musica autoschediastike*, fol. B2v, where he explains that "disparate" notes are represented by the same alphabet letter but are marked with added distinguishing signs.

5 The terms *synemmenon* and *diezeugmenon*, meaning "conjunct" and "disjunct," respectively, go back to Greek music theory and were widely used in Renaissance treatises. Simply put, a conjunct arrangement of tetrachords entails a b ♭, while a disjunct requires a b ♮.

tendus) quod in contextu notarum. Ut cum crucis figura literae in characterismo assistit, indicio sit ea ipsa, ♭ rotundum notae apponi debere. Si vero ♯ cancellata figura, vel haec[c] ♮ quadrata literae adhaeret, eandem esse notae apponendam.

De Notis Mensurae ὁμοιομερέος

Nota est soni symbolum, cuius quantitatem et valorem aestimat et notat, quae duplex est: tactum continens, et tactu contenta. Haec aliquoties tactu recipitur, et rursus quadruplex est:

Minima	est figura sonum notans, qui a tactu reciptur	bis.
Semiminima		quater.
Fusa		octies.
Semifusa		sedecies.

Illa quae integrum tactum aliquoties recipit itidem quadruplex est:

Maxima	est figura sonum notans, qui tactum in se continet sub signo imperfecto	octies	sub signo perfecto	duodecies.
Longa		quater		sexies.
Brevis		bis		ter.
Semibrevis		semel		semel.

c Em. from: *hac.*

converted to a staff note).[6] [5] For example, when a cross stands beside a letter, it is an indication that a round ♭ should be placed beside the staff note. If a cancellation figure (♮) or square b (♮) accompanies a letter, then the corresponding sign should be placed beside the corresponding staff note.

Notes in Equally Halved Measurement [*Homoiomereos*][7]

A note is a symbol for a pitch whose quantity and value it assesses and notates. There are two kinds: that which is tactus-containing, and that which is tactus-contained. The latter is contained in the tactus a number of times, and again there are four varieties:[8]

A minim	is a figure denoting a pitch that is contained in the tactus	twice.
A semiminim		four times.
A fusa		eight times.
A semifusa		sixteen times.

A note which contains a tactus a number of times also has four varieties:

A maxima	is a figure denoting a pitch, which in imperfect mensuration contains a tactus	8 times	and in perfect mensuration	12 times.
A long		4 times		6 times.
A breve		twice		thrice.
A semibreve		once		once.

6 Hereafter, the term *disparity sign*, instead of *accidental*, will be used to translate *disparatum*.

7 *Homoiomereia*, in the philosophy of Anaxagoras, means the homogeneousness of the elements or first principles. In *Metaphysics* 984a14 Aristotle reports that according to Anaxagoras "all things which are, like fire and water, homoeomerous, are generated and destroyed . . . by combination and differentiation." Burmeister calls duple measurement homoeomerous, because it contains parts of equal duration.

8 A tactus, not to be confused with the modern German *Takt*, has the duration of a semibreve; two semibreves make one measure or perfection.

Hypomnema.[d] Haec mensura notatur vel significatur figura huius signi ϕ vel ¢ vel C. Soni iisdem nominibus notarum appellabuntur in characterismo, quarum valorem in eo referunt et repraesentant.

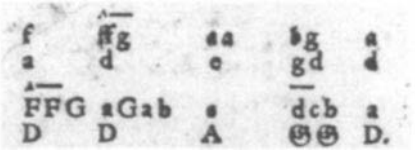
De Reductione

Reductio est conversio sive replicatio notae ad literam, vel literae ad notam.

In reductione memorabiliora sunt haec: (1) columna, (2) linea intercalaris, (3) circumflexus, (4) linea capitalis.

Columna est omnium vocum earundemque sonorum, sive ii sint eiusdem valoris sive diversi, in integro tactu consonantium, iuxta etiam respective dissonantium, connexa coniunctio ad perpendiculum quasi facta, ut receptaculum sit tot sonorum in qualibet voce, quot unico tactu mensurari possunt.

[6] *Hypomnemata.* 1. Columna valorem habet integri tactus. Colligentur itaque tot soni et ponentur in columna, quot a tactu recipiuntur. Verbi gratia:



example 1.2

2. Columnae quo magis conspicuae sint in characterismo, oportet inter eas intercedat aliquod spatium, quo eae ipsae a se invicem intervallo, tanquam manifesta distantia secernantur. Res ex praecedenti vel praemisso exemplo est plana.

Linea intercalaris est exilis figura (talis videlicet linea ——) latitudine parum praedita, in longitudinem vero paululum extensa, quae integrae notae in partes resolutae, cuius in characterismo in-

d Em. from: *Hypomnemata 1*. There is no second *hypomnema* following the first.

Observation. This measurement is notated or indicated by these signs: ϕ, ϕ, or C. In the context of alphabet letters, pitches will be called by the same note names as above to indicate and represent their duration.

Notational Change

Notational change is the conversion or transcription of a staff note into an alphabet letter, or of an alphabet letter into a staff note.

In the process of conversion the following are to be kept in mind: (1) the column, (2) the intercalary line, (3) the circumflex, (4) the superscript line.

A column is the grouping of the mutually consonant or even dissonant pitches of all the vocal parts that occur within a complete tactus, be they of the same or of different duration. The grouping is done on a perpendicular, as it were, so that it functions as a receptacle for as many pitches of any voice as can be measured within a single tactus.

[6] *Observations.* 1. A column has the value of a whole tactus. Thus, as many pitches are gathered and placed in a column as are contained in a tactus. For example:



example 1.2

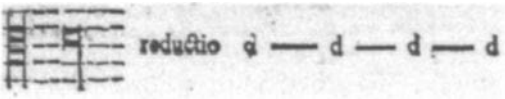
2. In order that columns be more discernible in alphabet letter notation, there should be some space between them so that they can be separated from one another by a perceptible distance. This matter is obvious from the previous discourse or from the preceding example.

An intercalary line is a small figure (namely, a line such as ——), narrow in width but somewhat extended in length. In alphabet letter notation it is an indication of an integral note divided into parts; or it is a sign for divided parts that are to be

dex est; vel resolutae in integram unam figuram (quod fit in notarum contextu) contrahendae, signum est.

Hypomnemata. 1. Quoties nota aliqua, quae tactum in se continet resolvitur, eius partes (hoc est integri eius tactus, vel dimidii) ad quas resoluta est, linea intercalari inter columnas ducta annectantur, idque duplici ratione:[e]

a) Primum, nota tactum in se continens, si cum depressione occurrit, resolvitur ad tot partes, quae reducuntur ad suas characteristicas, quot in se tactus recipit; quaelibet earum characteristicarum columnae inseritur, a prima protenditur vel ducitur lineola intercalaris ad proxime sequentem characteristicam proxime sequentis columnae, idque fit tantisper, donec omnes characteristicae omnium unius notae tactuum conspiciuntur connexae, verbi gratia occurit in scala ubi *d* locum habet, nota longa, et quidem ad mensurae depressionem, ea nota ad quatuor partes, hoc est characteres, in characterismo resolvitur vel reducitur, tanquam eius notae partes integrales, sibique in valore similes, quarum partium quaelibet litera *d*, cuilibet columnae inseritur, et lineola inter quatuor columnas, et in iis contentis quatuor *d* literis intercalatur, ut hic videre est:



example 1.3

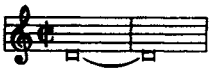
[7] b) Deinde si nota tactum continens ad elevationem mensurae vel tactus, occurrit, tunc resolvitur ea ad tot characteres, quot dimidios in se recipit tactus. Istorum dimidiorum tactuum prima characteristica fit columnae, quam ordine attingit, posterior dimidia pars; secunda characteristica fit sequentis columnae prior pars; tertia characteristica fit proxime in ordine sequentis columnae posterior pars. Inter illas columnas inseritur linea intercalaris. In columnis vero ambabus dimidiorum tactuum characteristicis imponitur figura circumflexi.

e Em. from: *duplici ratione, primum:*.

compressed into the duration of one note figure (and this occurs in the context of staff notes).[9]

Observations. 1. Whenever a tactus-containing note is divided, the parts (that is, its integral tactus or their halves) into which it is divided are connected by an intercalary line drawn between the columns. This is done in two ways.[10]

a) First, if the tactus-containing note falls on the downbeat, it is divided into as many parts (that are transcribed as alphabet letters) as the number of tactus it contains. Each of those letters is placed within [its own separate] column, and an intercalary line is extended or drawn from the first letter up to the next in the following column. This is repeated until all the letters representing all the tactus of one note are visibly linked together. For example, if a long note *d* occurs on the staff and falls on the downbeat, it is converted or transcribed in four parts, namely, alphabet letters, in such a way that they pertain to the note as integral parts of equal value. Each of these parts will be represented with the letter *d* and will be placed in each column, and a small line will be drawn between each of the four columns and between each of the four *d*'s that are contained in the columns. For example:

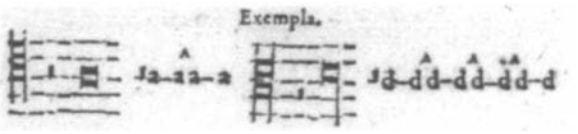


example 1.3

[7] b) Next, if a tactus-containing note falls on the upbeat of the measure or tactus, it is transcribed into as many letters as there are halves in the tactus. The first letter representing the first of these half beats lies in that part of the column which a second half normally occupies; the second letter becomes the first part of the next column; the third letter becomes the second part of that column. An intercalary line is placed between those columns. Within the columns, however, a circumflex sign is placed over the two half-beat letters.

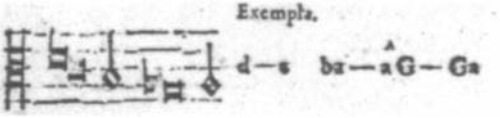
9 An intercalary line is the equivalent of a tie in modern notation; but when it connects different pitches, it designates a ligature, that is, a group of notes intended for one syllable of text.

10 Burmeister's initially vague explanations are often clarified by subsequent illustrations.



example 1.4

2. Ligatae notae, (quae sunt ex notis longis, vel brevibus, vel utrisque conflatae figurae, aptae ad residuos sonos textuum syllabis applicandos) eodem iure cum notis simplicibus tactum continentibus utuntur.

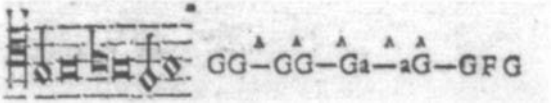


example 1.5

3. Notae minimae, semiminimae, vel fusae,[f] si pari modo occurrunt ut resolvendae sint in duas partes aequales, quae diversarum proxime vicinarum columnarum angulares esse debent, hae connexione lineolae intercalaris cohaerent.

Circumflexus est grammaticalis illa figura, quae, ex acuto et gravi tonis conflata, syllabis istis vocalarum quae ex duabus in unam coaluerunt, conferri solet, in hac arte hunc habet usum, quod unius notae vel soni dimidias aequales partes in columna positas connectat, vel indicet, punctum notae alicui, praesertim semibrevi adhaerere debere.

Hypomnemata. 1. In genere connectit circumflexus in columna et intra columnas se intercalari lineae imposito, dimidias partes integri tactus, quando sonus, ex pluribus quam uno tactu constans, ad dimidias sui partes erit resolvendus. Ut hic videre est:



example 1.6

f Em. from: *minima, semiminima, vel fusa.*



example 1.4

2. Ligatures (which are connected figures consisting of longs, breves, or both, intended for applying extra pitches to text syllables) follow the same rule as simple tactus-containing notes.

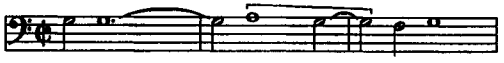


example 1.5

3. Minims, semiminims, or fusae, if they occur in the same way so that they have to be transcribed in two equal parts occupying the extremities of separate neighboring columns, are joined by a connecting intercalary line.

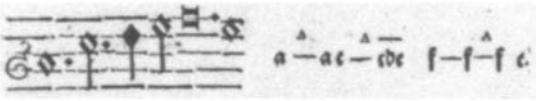
A circumflex is a grammatical sign, consisting of a high and a low tone, which usually unites two syllables into one. In this art of music it is used to connect the equal halves of one note or pitch within a column, or to indicate that a dot should accompany a note, especially a semibreve.

Observations. 1. In general, a circumflex connects the halves of a full tactus within a column, or between columns when it is placed over an intercalary line. This is done when a pitch, consisting of more than one tactus, has to be divided in halves, as is shown here:



example 1.6

2. Sic et nota et punctum notae annexum in characterismum convertitur, si sonus per notam in contextu notarum expressus, et huic alius similis per punctum, cohaerent, quorum ille praecedentem unum vel plures tactus aut elevationem mensurae, hic vero sequentem unum vel plures tactus aut depressionem sibi vendicat. Quod his exemplis declaratur.



example 1.7

3. In columna connectit circumflexus sonum minimum cum semiminimo vel semiminimum cum fuso; vel fusum sonum cum semifuso, quorum hic punctum, ille notam denotat, vel eorundem valorem. Exemplum hoc sit:



example 1.8

Linea capitalis est exilis lineola, quae characteristicas semiminimorum, fusorum et semifusorum in capite signat, ad discernendos istos sonos ab iis, qui his in valore sunt maiores. Ea triplex est: simplex, quae imponitur characteri, cuius sonus exprimitur nota semiminima; duplex, cuius sonus exprimitur fusa; triplex semifusa, ut in hoc praemisso exemplo apparet.

Hypomnemata. 1. Minima nota a reliquis minoribus notis discernitur, quod nullum gerat signum.

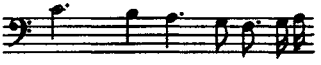
2. Quando duae minimae, quatuor semiminimae, octo fusae, sedecim semifusae in uno tactu concurrunt, nulla lineola inter se discernuntur, propterea quod sunt unius et eiusdem valoris soni.

2. In this way a note and the dot affixed to it are converted to alphabet letter notation, if the pitch represented by the note goes together with another pitch similar to it represented by the dot. The former will receive the preceding one or more tactus or the upbeat of the measure, while the latter will receive the following one or more tactus or the downbeat. This is illustrated in the following examples:



example 1.7

3. Within a column, a circumflex connects a minim pitch with a semiminim, or a semiminim with a fusa, or a fusa with a semifusa. The latter member denotes a dot while the former a note, or the value of either. Here is an example:



example 1.8

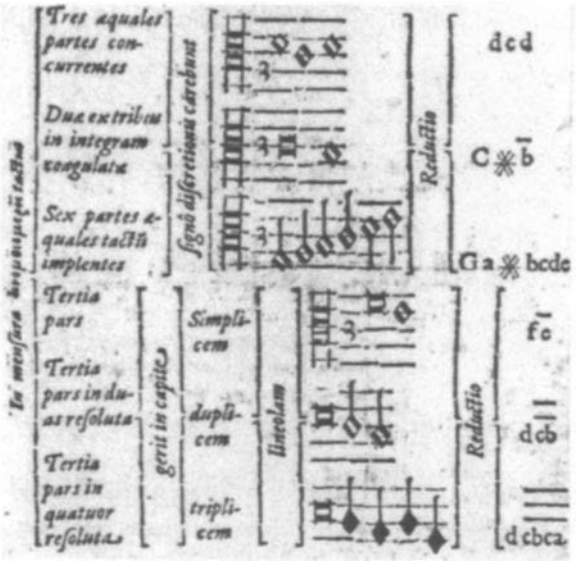
A superscript line is a small line that stands above the letters of semiminims, fusae, and semifusae in order to distinguish these sounds from those that have a greater value than they. There are three varieties of superscript lines: the simple, which is placed above a letter whose sound is represented by a semiminim; the double, whose sound is represented by a fusa; and the triple, represented by a semifusa. This is shown in the preceding example.

Observations. 1. A minim is distinguished from other smaller notes, because it bears no sign over itself.

2. When two minims, four semiminims, eight fusae, or sixteen semifusae occur in one tactus, they are not differentiated among themselves by any small line, since they have one and the same value.

[9] De Reductione Notarum sive Characteristicarum in Mensura ἀνομοιομερεῖ Cantilenis Saltatoriis, Praesertim Earum Proportionibus Convenienti.

Hypomnemata. Haec mensura vel sonorum valor significatur signo tali: 3.



example 1.9

De Punctis

Punctum est minutus apex ex impressione instrumenti et materiae, quibus scribitur, exoriens, qui notae apponitur, ut valorem eius ad dimidium augeat.

[10] *Hypomnemata.* 1. Punctum[g] ad eandem characteristicam reducitur, ad quam nota cui adhaeret, reducenda est.

2. Punctum, pro ut notis apponitur, ita valorem habet, ita etiam nunc unius, nunc plurium fit particeps columnarum. Quomodo autem id fit, ex antecendentibus iam satis constat.

---

g Em. from: *Punctus;* likewise in the next paragraph. The correct form appears in the preceding paragraph.

[9] The Conversion of Staff Notes or of Alphabet Letters, Specifically in Terms of Their Proportions, in Unequally Divided [*Anomoiomeros*] Measure Which Is Suited for Dance Pieces

Observations. This measure or value of sounds is represented with the [numerical] sign 3.



example 1.9

Dots

A dot is a tiny point produced by the impress of pen and ink wherewith it is written. It is placed beside a note in order to increase its value by one half.

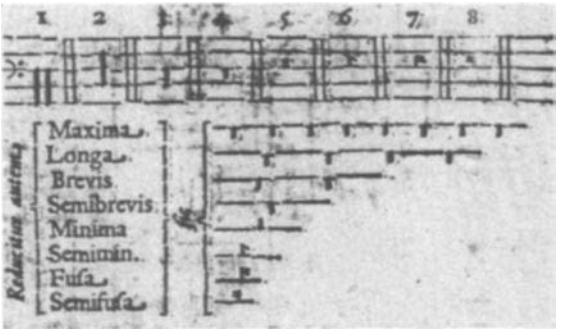
[10] *Observations.* 1. A dot is converted to the same alphabet letter as the note to which it belongs.

2. When a dot is placed beside a note, it has such a value that it occupies now one, now several columns. How this happens is already clear from the preceding.

De Pausis

Pausa est silentii in voce index, quae duplex est, generalis et specialis. Generalis est, quae omnibus harmoniae vocibus simul silentium indicat, et in notarum contextu notatur hac figura ⏑ vel linea perpendiculariter per omnes scalae lineas et spatia ducta, in characterismo, hac forma 𝄽 etc. solum.

Specialis est, quae uni voci seorsum silentium indicat, et est octuplex: (1) maxima, (2) longa, (3) brevis, (4) semibrevis, (5) minima, (6) semiminima, (7) fusa, (8) semifusa, quarum figurae sunt hae:



example 1.10

Caput II

De Vocibus

Vox est Melodiae corpus ex sonorum coacervatione concretum atque conflatum, quorum arses et theses sunt paratae ad modulamen. [11] Vox duplex est: primaria et secundaria.

Primaria vox est cuius primus et potior in primo musices initio fuit usus.

Haec quadruplex est: (1) discantus, (2) altus, (3) tenor, (4) bassus.

Discantus (ex *dis* et *cantus* composita dictio idem denotare videtur, ac valde sit elevatus et intensus hac voce cantus. *Dis* enim

Rests

A rest is an indication of silence in the voice. It is twofold: general or specific. A general rest is that which indicates a simultaneous silence among all the harmonic voices, and in the context of staff notes it is notated with the figure or with a line drawn perpendicularly through all the lines and spaces of the staff. In alphabet letter notation, it is indicated only with the figure ~.

A specific rest is that which indicates silence for one voice alone, and it is eightfold: (1) maxima, (2) long, (3) breve, (4) semibreve, (5) minim, (6) semiminim, (7) fusa, (8) semifusa. Their signs are the following:



They are converted [into tablature] as follows:

Maxima

Longa

Breve

Semibreve

Minim

Semiminim

Fusa

Semifusa

example 1.10

Chapter 2

The Voice Parts

A voice part is a melodic line that is made up of a collection of pitches, whose ascent and descent are intended for singing.

[11] There are two classes of voice parts: primary and secondary. A primary voice part is that first and principally used during the early beginnings of music. It has four categories: (1) discant, (2) alto, (3) tenor, and (4) bass.

The discant. (The word, which is a composite of *dis* and *cantus*, seems to signify that by virtue of this prefix [*dis*], the cantus is *very* high and *very* elevated,

in compositione intendendi vim nonnunquam innuit) est vox illa primaria, quae inter omnes suprema est, propterea quod in modorum temperamento suprema διαπασῶν vel octava supra tenorem elevata circumscribitur, et aetati puerili femineaeque voci convenit.

Altus (alias dicta contratenor, quasi ea quae systema vel constitutionem suam contra harmoniae tenorem habet. Vel, quia *altus, a, um* dicitur id quod sublime tum profundum quid denotat; hinc haec vox altus quoque dicitur, quod vox sit quae tenore sit altior et discantu profundior. Item quia profunditas maris in medio, non autem prope ripas littoris vel labra maris consistit, sic inde quoque altus dictus videtur, quod medium inter discantum et tenorem tenet) est illa vox primaria, cui ambitus vel circuitus sonorum in διαπασῶν est meta ea constituta, quae media est in modorum temperamento inter discantum et tenorem, aetati juvenili conveniens.

Tenor (a τόνος deductum nomen esse Quintilianus testatur libro 1, capite 5. Idipsum significat accentum. Ut enim accentu vocabuli quasi naturam metimur, sic harmoniae naturam consideramus potissimum in tenore. Deinde (ut Erasmus Roterodami explicat) significat rei progressum; statum continuatum nihil immutati sapientem vel habentem, qui sibi continua serie eademque perpetua similis manet) est vox illa primaria a fundamento harmoniae proxima, ad statum modi, quo harmonia vel ἡ μέλος circumscribitur, servandum apta, aetatique consistenti ac viris conveniens.

Bassus (a βάσις fundamentum dicitur, quod totius harmoniae sit fulcrum) est vox inter primarias infima, fulcri sive fundamenti partes in harmonia gerens, ac apta aetati virili, et quidem humanis

because in composite words *dis* sometimes suggests an intensive connotation.)[1] It is that primary voice part which is the highest of all. For in the disposition[2] of the modes it is bounded by the highest diapason or octave above the tenor, and it is suited for the voice of a boy or a woman.

The alto. (It is otherwise called contratenor, because it is that which places its system or scale against the tenor part of the harmony; or because the adjective *altus, a, um* is said to be that which denotes both *sublime* and *deep;* hence this voice is also called alto because it is a voice that is higher than the tenor and lower than the discant; also because the sea's depth lies in the middle, not near the banks of the shore or edge of the beach; and so the alto seems to be thus called because it occupies the middle between the discant and the tenor.)[3] It is the primary voice part whose ambitus or range of pitches is bounded by the octave which, in the modal disposition [*temperamentum*], is between the discant and the tenor, and is suitable for youths.

The tenor. (Quintilian, book 1, chapter 5, reports that the word is derived from *tonos*. It has the same meaning as *accent*. For just as we determine the nature of a word according to its accent, so also we judge the nature of the harmony mainly according to the tenor. Furthermore—as Erasmus of Rotterdam explains—it signifies the progress of a thing, a continuous state of knowing or having nothing unchanged, where one remains similar to oneself in continual and perpetually identical sequence.)[4] The tenor is the primary voice part which is next to the foundation of the harmony and is suitable for maintaining the state of the mode by which the harmony or melody is defined. It is appropriate for someone of mature age and for men.

The bass. (It is called the foundation, from *basis*, because it is the fulcrum of the total harmony.)[5] It is the lowest of the primary voice parts. In the harmony it

---

1 In his fanciful etymologies for the names of the four voice parts, Burmeister apparently ignored their medieval origin and concocted quasiclassical explanations. The medieval term *discantus* was originally intended to translate *diaphonia*, meaning sounding apart, and therefore singing apart. *Discantus* eventually referred to the highest voice in polyphony, but that had no bearing upon the prefix *dis*.

2 *Temperamentum*, which we translate as disposition, is defined in chap. 6.

3 The medieval *contratenor altus* was so named to indicate that it was above the tenor. It also happened to be below the *discantus*, but the word *altus* was not meant to indicate that.

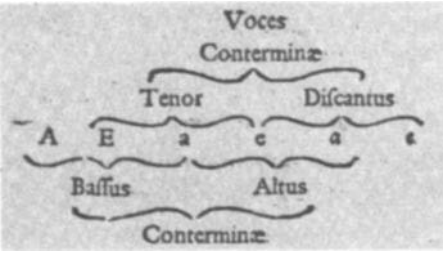
4 Attempts to locate the Erasmus citation have been unsuccessful. In medieval polyphony, the tenor was the voice that "held" the preexistent melody.

5 The medieval *contratenor bassus* was the voice below the tenor.

vocibus virilibus, quae gravius aut remissius pronuntiare et canere valent.

Primariarum vocum quaedam dicuntur conterminae, quaedam disterminae.

Conterminae voces sunt, quae unum et eundem habent sonum, [12] quo in modorum coniugio aut temperamento sui terminum positum habent, et sic finitimae fiunt. Tales sunt discantus et tenor, altus et bassus. Subiectum schema rem declarat.



example 2.1

Disterminae sunt, quorum ambitus octavarum in uno eodemque sono non fiunt finitimi. Omnes voces a prima ad secundam, a secunda ad tertiam, et sic deinceps facta collatione, habent se ut disterminae voces, hoc est, quae sibi inter se propinquissimae vel vicinae sunt, non autem finitimae. Sed quae in uno eodemque sono suum terminum ponunt, eae dicuntur et sunt conterminae.

Secundaria vox est, quae in musices incremento ad numerum vocum accessit, et eandem cum aliqua ex quatuor primariis constitutionem, naturam et systema habet. Eiusmodi sunt discantus, altus, tenor, bassus secundus, vel tertius.

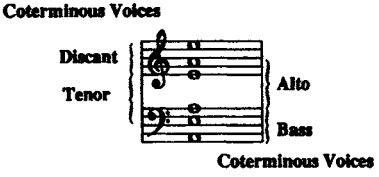
Hypomnemata. 1. A basso voce, vel quae bassi, hoc est fundamenti, vices in harmonia gerit, tutissima fit reductio.

2. Vocum singularum reductio in latitudinem, omnium vero in longitudinem columnarem ad perpendiculum | quasi factam, extenditur.

plays the part of the fulcrum or foundation. It is suitable for men, indeed for men's voices that can perform and sing lower and more deeply.

Some of the primary voice parts are said to be coterminous, others disjoint.[6]

Coterminous voices are those that have a common pitch [12] which they use as a boundary to govern the combination or disposition of the modes, and thus they are joined. Such are the discant-tenor and the alto-bass. The following figure illustrates the pattern.



example 2.1

Disjoint voices are those whose octave ambitus are not joined through one and the same pitch. When voices are arranged from first to second, second to third, and so on, they become disjoint voices. That is, they are the closest or next to each other, but not joined. It is those that place their boundary on one and the same pitch that are said to be and are coterminous.

A secondary voice part is that which serves to increase the number of voices and make the music fuller. It has the same constitution, nature, and system as one of the four primary voices. Examples of this are the second or third discant, alto, tenor, or bass.

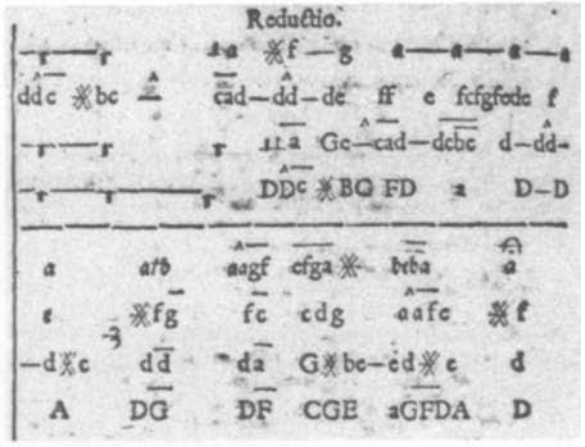
Observations. 1. The most reliable method of transcribing music is to begin from the bass voice or from the voice which takes the place of the bass or harmonic foundation.

2. The transcription of individual voices is drawn horizontally. The transcription of all the combined voices, on the other hand, is drawn in a vertical column at a perpendicular |, as it were.

---

6 The terms *conterminus* and *disterminus* are synonymous with *coniunctus* and *disiunctus*. Burmeister reserves the latter pair of terms for other aspects of music. See pp. [4] and esp. [72].





example 2.2 Praxis praecedentium duorum capitum in quatuor vocum concinnitate ostensa. [13–14]



example 2.2 Application of the preceding two chapters, illustrated in a setting for four voices. [Transcription from staff and letter notation.] [13–14]

Caput III

De Sonorum Consonantium et Dissonantium Doctrina

Sonus est qualitas a chorda plectri attactu vibrata, sive a vocis emissione orta, aërem indissolute frangens usque ad auditum.

Soni sunt 28 in quinque ordines distributi. De his consulatur huius libelli primum caput, ubi de literis agitur.

Sonorum alii dicuntur primitivi, alii derivativi.

Primitivus sonus est quilibet sonus ex sonorum ordine parhypaton, ut *A B C D E F G*. A Boetio[a] dicitur primus.

Sonus derivatus est quilibet sonus in universo sonorum numero consideratus, cum primitivo in diapason vel disdiapason distantia constitutus. Exempli gratia, sonus ℭ cum *C* in diapason distantia dicitur sonus derivatus, ita nil minus *c* cum *C* et ɛ cum *C*.[b] A Boetio[c] dicitur secundarius.

[15] Sonus derivatus rursus triplex est: simplex, compositus, et decompositus.

---

a Em. from: initial preposition *a* missing.
b Em. from: et *c* cum *C*, which merely repeats the previous pair.
c Em. from: initial preposition *a* missing.

Chapter 3

Instruction on Consonant and Dissonant Pitches

A pitch is a quality resulting from a string made to vibrate by the plucking of a quill, or from the projection of a voice, continuously moving the air until it is heard.

There are twenty-eight pitches, grouped in five ranks. To see this, one should consult the first chapter of this book, where alphabet letter notes are discussed.

Some pitches are called primal [*primitivus*], others derived.[1]

A primal pitch is any pitch belonging to the next-to-lowest [*parhypaton*] rank of pitches, namely, *A B C D E F G*. A primal pitch is called primary by Boethius.

A derived pitch is any pitch taken from the total universe of pitches that stands at the distance of a diapason or double diapason from a primary pitch. For example, the pitch *CC* is said to be a derived pitch one diapason away from *C*. The same is true in the case of *c* in relation to *C*, or *cc* in relation to *C*. A derived pitch is called secondary by Boethius.[2]

[15] Again there are three classes of derived pitch: simple, composite, and doubly composite.[3]

---

1 The terms *primitivus* and *derivatus* are much used in grammatical treatises: "There are two species of verbs [*verborum*], the primal [*primitiva*] and the derived [*derivativa*], which are found in almost every part of a sentence [*partibus orationis*]. Thus a primal verb by its very nature is one that takes precedence, such as *lego, ferveo, domo, facio, garrio, albo*. Derived verbs are those which are built upon the original ones, such as *lecturio, fervesco, domito, facesso, garrulo, albico*." (Priscian, *Institutionum grammaticarum libri 18*, ed. Martin Hertz [Leipzig: Teubner, 1855–59], 2:427; hereafter cited as Priscian/Hertz). Because the cited passage occurs in a section dealing with verbs, I have avoided translating *verborum* as "words" and *partibus orationis* as "parts of speech."

2 Boethius does not classify pitches in the manner reported by Burmeister. Burmeister was probably thinking of *De institutione arithmetica*, where Boethius distinguishes between numbers that are prime and incomposite (*primus et incompositus*) and those that are secondary and composite (*secundus et compositus*). See Boethius, *De institutione arithmetica*, ed. Gottfried Friedlein (Leipzig: B. G. Teubner, 1867), 1.14–15.

3 In grammar: "Figures are also accidents of verbs, as they are of nouns. For some verbs are simple [*simplicia*], such as *cupio, taceo;* others are composite [*composita*], such as *concupio, conticeo;* others are double composite [*decomposita*], that is, derived from the composite, such as *concupisco, conticesco*." Priscian/Hertz, *Institutionum grammaticarum*, 2:434.

Sonus derivatus simplex est, qui cum primitivo per simplicem diapason, quemadmodum *a* cum *A*, *b* cum *B*, *c* cum *C*, etc.; compositus per duplicem diapason, ut 𝔞 cum *A*, 𝔟 cum *B*, 𝔠 cum *C*, etc.; decompositus per triplicem, ut α cum *A*, connectitur.

Hypomnema. Sonorum haec divisio locum habet in doctrina de Modis, quae si recte et perspicue ibi explicari et tradi debet, hic ista non est praetereunda.

Sonus item alius consonans, alius dissonans est.

Consonans, qui cum alio aliquo consonat, ad creandam consonantiam.

Dissonans, qui cum alio aliquo dissonantiam parit.

Consonantia (quae et concordantia, concentus vel harmonia dicitur) est (ut Boetius libro 1, capitibus 3 et 8, definit) dissimilium inter se vocum in unam redacta concordia; vel consonantia est acuti gravisque soni mixtura, auribus suaviter uniformiterque accidens; vel (ut nos eam definire conati sumus) consonantia est qualitas ex collisione duorum sonorum orta, aures suaviter afficiens.

Haec duplex est: alia perfecta, alia imperfecta.

Perfecta consonantia est, cui ne comma, nedum semitonium addas vel detrahas. Species eius sunt diapente, hoc est quinta, et diapason, sive simplex vel composita, quae est disdiapason.

Imperfecta consonantia est, cui semitonium nunc addi, nunc detrahi potest. Species eius sunt: (1) semiditonus vel ditonus, videlicet tertia non plena et tertia plena; (2) diapente cum hemitono et diapente cum tono, hoc est sexta non plena et sexta plena.

Utraque (et perfecta et imperfecta consonantia) triplex est: simplex, composita et decomposita. Simplex est, quae se extra διαπασῶν non extendit. Composita, quae se extra diapason extendit. Decomposita, quae se extra disdiapason extendit.

A simple derived pitch is one which is related to a primal by a simple diapason, such as *a* to *A*, *b* to *B*, *c* to *C*, and so on. A composite derived pitch is related by a double diapason, such as *aa* to *A*, *bb* to *B*, *cc* to *C*, and so on. A doubly composite derived pitch is related by a triple diapason, namely, *aaa* to *A*.

Observation. This classification of pitches is relevant to instruction on the modes. Although it should be properly and clearly explained and discussed there, it ought not be neglected here.

One pitch can be consonant, another dissonant.

A consonant pitch is one that combines consonantly with another in order to create consonance.

A dissonant pitch is one that begets dissonance with another.

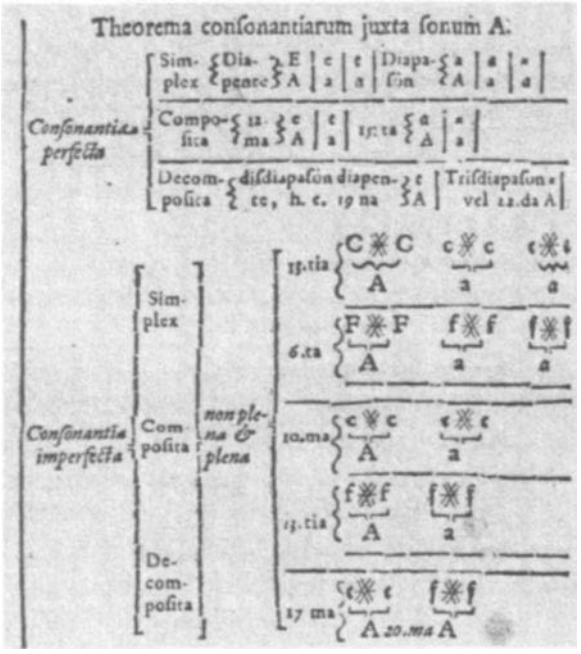
A consonance (which is also called a concord, concent, or harmony) is (as Boethius defines it in book 1, chapters 3 and 8) a concord of dissimilar pitches joined as one; or, a consonance is a mixture of a high and a low pitch sweetly and uniformly reaching the ears; or (as we have tried to define it) a consonance is a quality arising from the collision of two pitches, sweetly affecting the ears.

Consonance is of two kinds: perfect or imperfect.

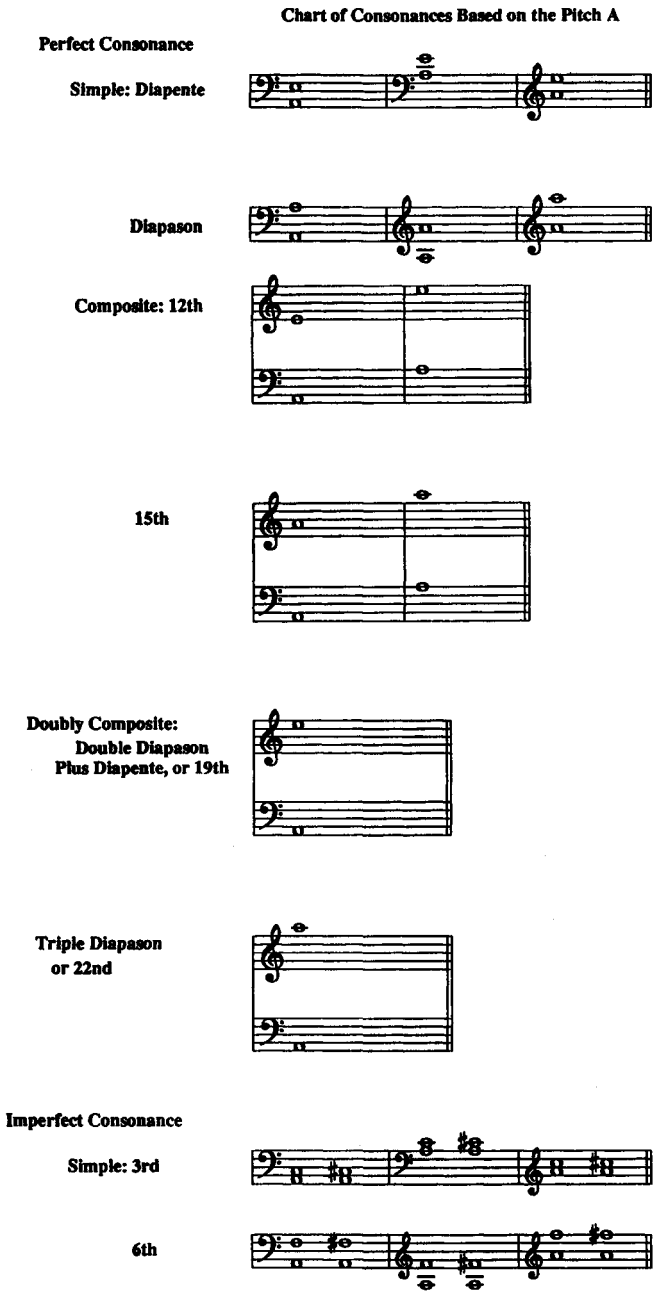
A perfect consonance is that to which a comma or a semitone cannot be added or subtracted. Its species are the diapente or fifth and the simple diapason or its composite, which is the double diapason.

An imperfect consonance is that to which a semitone can be added or subtracted. Its species are: (1) semiditone or ditone, that is, incomplete third or complete third, (2) diapente-plus-semitone or diapente-plus-tone, that is, the complete sixth or incomplete sixth.

Both perfect and imperfect consonances are of three classes: simple, composite, and doubly composite. A simple consonance is one which does not extend beyond a diapason. A composite is one which extends beyond a diapason. A doubly composite is one which extends beyond a double diapason.



example 3.1 [16]



example 3.1 Chart of consonances based on the pitch A. [16]

Dissonantia (quae et discordantia et diaphonia nominatur) est duorum sonorum sibi permixtorum ad aures veniens aspera atque iniucunda percussio.

Hypomnemata. 1. Soni, praeter eos qui perfectas et imperfectas consonantias pariunt, omnes pro dissonantiis habebuntur. [17] 2. Nomina haecce: semitonium vel secunda dimidia; tonus vel secunda; semiditonus vel tertia non plena; ditonus vel tertia plena; diatessaron vel quarta; tritonus vel quinta non plena;[d] diapente vel quinta; diapente cum semitonio vel sexta non plena; diapente cum tono vel sexta plena; diapente cum semiditono vel septima non plena; diapente cum ditono vel septima plena; diapason vel octava; et quae ex hac, videlicet diapason, et illis omnibus componuntur et decomponuntur, in poetica sunt concentuum nomina. Quocirca quoties ea deinceps occurrent, quod saepissime fiet, de concentibus, non de intervallis, erunt accipienda.

d Em. from: *quarta non plena.*

Composite: 10th



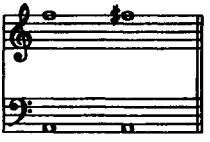
13th



Doubly Composite: 17th



20th



example 3.1 *Continued*

A dissonance (which is also called a discord or diaphony) is that which strikes the ear as a harsh and unpleasant clash of two mingled pitches.

Observations. 1. All pitches other than those which produce perfect and imperfect consonances will be considered dissonant.

[17] 2. These names: semitone or half-second; tone or second; semiditone or incomplete third; ditone or complete third; diatessaron or fourth; tritone or incomplete fifth; diapente or fifth; diapente-plus-semitone or incomplete sixth; diapente-plus-tone or complete sixth; diapente-plus-semiditone or incomplete seventh; diapente-plus-ditone or complete seventh; diapason or octave; and whatever are compounded or doubly compounded with the diapason and all those other intervals—these are the names of the simultaneities in musical poetics. Whenever they occur—and this is often—they are to be understood as simultaneities, not intervals.

Caput IV

De Consonantiarum Syntaxi in Harmoniam

Syntaxis musica est ratio coniungendi sonos duarum aut plurium melodiarum in harmoniam ad modulamen.

Melodia est pro intervallorum ratione sonorum se invicem subsequentium affectio, ad modulamen, affectus in homine non plane amuso creans, parata, vel facta.

Harmonia est carmen musicum ex plurium vocum melodiis in harmoniam devinctis ad modulamen constructum. Species connumerari possunt tot, quot se cantiones nunc in paucitate, nunc in pluralitate vocum offerunt.

Hypomnemata. 1. Observandum est, quod septem sonorum musicalium A, BE, CE, DE, E, EF, GE, cuiusque ordinis inter se iuxta utramque qualitatem in diatonico modulaminum genere, respectu ad characteristicam coniugatam basin habito, haec est naturarum comparatio, quod ad unum ex ordinibus istis datum sonum, tanquam tertium vel etiam primum, duo alii a se invicem et a dato primo diversi, tanquam ad fundamentum suae structurae consonant, idque nunc perfecte et imperfecte simul, nunc in totum non plene imperfecte, vel plene imperfecte simul. Qui autem ipsi sunt, et quomodo omnes definiantur, id verbis comprehendere nimis longum foret, forte etiam huius artis studiosis taediosum. Idcirco

Chapter 4

Combination [Syntaxis] *of Consonances into a Harmony*

Musical syntax is the method of combining the pitches of two or more melodic lines into a harmony to produce musical movement.[1]

A melody is an affection[2] consisting of an intervallic sequence of pitches, devised or made to produce musical movement that will evoke affections in a man who is not altogether unmusical.

A harmony is a musical piece made up of the melodies of several voices that are combined into a harmony to produce musical movement. The species of harmony can be as many as the variety of songs that present themselves in few or in many voices.

Observations. 1. It should be noted that this is the way of combining among themselves the natures of the seven musical pitches A B C D E F G from any octave rank, in either of the two qualities of the diatonic genus.[3] Let the conjugate alphabet letter[4] in the bass be used as the point of reference. One given pitch [is chosen] from the [letter] series, as for example the third pitch or even the first. Two others that are different from each other and from the given first pitch will form a consonance with the foundation, as it were, of their structure. Sometimes a perfect consonance will occur simultaneously with an imperfect, and at other times the whole will be made up of simultaneous incomplete-imperfect consonances,[5] or of complete-imperfect ones.[6] To explain in words what these combinations are and how they are all defined would take too long and perhaps would be tedious even for those dedicated to this art. Therefore in the interest of brevity we have provided charts wherein consonant pitches are displayed and can be observed and studied.

---

1 In grammar: "The Greeks call syntax, while our [Latins] call construction, the method of assembling a statement and combining words, so that they clearly represent a particular idea." ("Syntaxin Graeci, nostri constructionem vocant, rationem contexendae orationis, & coniungendarum vocum: ita, ut certam sententiam dilucide repraesentent.") Melanchthon, *Latinae grammatices elementa; Syntaxis, sive de constructione liber; Dialectices, libri quatuor* (Strasbourg: Johannes Albrecht, 1533), p. 144.

2 That is to say, a phrase or period. See pp. [71–72].

3 The two qualities are *mollis* and *durus*. See p. [72].

4 For the meaning of the adjective *conjugate*, see pp. [21–22].

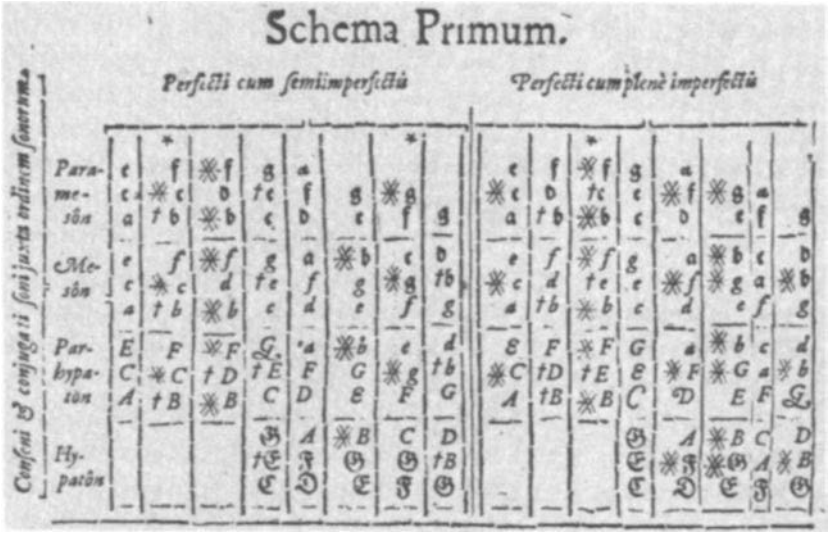
5 Minor third and minor sixth.

6 Major third and major sixth.

brevitati studentes schemata quaedam producimus, in quibus consoni isti soni ad oculos positi lustrentur et considerentur, ac concepta in ipsis de his quasi idaea, compendio velut citius memoriae infigentur et inhaerebunt, quam copia praeceptorum. Quae ipsa schemata sive tabellae ad hoc etiam [18] conducunt, quod ex sonorum coniugatorum sive eorundem characteristicarum in iis cohaerentiae apparentia, quam exhibent, quaque sonus alius alii per omnes sonorum ordines, quasi ad perpendiculum, adhaeret, constructionis modus et via tyronibus sternitur et monstratur, ac ii iuxta harum tabellarum ductum melodias melodiis et melodiarum sonos sonis annectere absque ullo labore cognoscant, atque ita comperiant, quomodo mira facilitate et compendio suavissimae harmoniae concentusque fingantur et componantur. In voce enim basso, verbi gratia melodiae suae sono *C* ordinis parhypaton posito, alterius vocis, et quidem basso proxime vicinae tenoris sonum iuxta perpendicularem in schemate sonorum coniugatorum coniunctionem, sive illud fiat intra, sive extra octavae spatium, pro voto et voluntate ex ipsis schematibus connectere sciet. Si libuerit tenoris sonum in octavae spatio cum bassi sono *C* coniungere, schemata exhibebunt *c* ordinis meson. Si intra diapason arctius, eadem facilitate offendetur *E* vel *G* vel *a*. Deinde in alto melodiae sonus invenietur eodem negotio, quem intervalli aptitudo et motus eiusdem compositus pronuntiationique conveniens, quo priorum duarum vocum, bassi videlicet et tenoris peracta syntaxi factum est, admittet. Ultimo loco melodiae sonum in discantu pari dexteritate et commoditate cum reliquis vocibus in harmoniam devincire notitiam hauserit. Verbi gratia, si *C* bassi, tenoris sonum propinquissimo concentus interstitio, quod est tertia, annectere lubet, a bassi sono oculos sursum nonnihil levo et conspicio in ipsa distantia *E* parhypaton; hos sonos, ut infallibiliter et indubitanter veros coniugatos, copulo, et sic consequenter reliquarum vocum melodias in harmoniam devincio. Ex quo colligere est, quod iucundum et gratum in ipsis schematibus sit comprehensum syntaxeos compendium. Et profecto, quando doctrinarum de clausulis formandis et modis cognitio accesserit, nescio quid intercedere difficultatis possit, quominus artis huius iucunditate conditam suavitatem cognoscendi desiderium philomusus non expleat. Quo nomine etiam utriusque rei doctrina esset praemittenda syntaxi. Verum quia cognitio coniugatorum sonorum tyroni sit ante perspectissima, non im-

Once the prototype of consonances, so to speak, has been grasped through the charts, the consonances will be implanted and ingrained in the memory more quickly in the manner of a compendium than by a multiplicity of rules. These charts or tables are also conducive to this end, [18] because from a visual illustration of the relationship of conjugate pitches or their alphabet letter equivalents, a manner and method of construction is exposed and revealed to novices. They are shown how one pitch combines with another in all pitch ranks, as though at a perpendicular. Thus with the guidance of these tables novices may learn to combine without any difficulty melodies with melodies and melodic pitches with melodic pitches. They may also learn how to create and compose the sweetest harmonies and concords with wondrous ease and simplicity. For, having placed the low *C* in the bass, one will know how to add the pitch of another voice, namely, of the tenor, which is the closest to the bass, following the perpendicular array of pitches in the chart. It will be one's option whether the pitch will be within or beyond the interval of an octave. If one wishes to combine the pitch of the tenor to the *C* of the bass at the interval of an octave, the charts will indicate the middle *c*. If one prefers something more compact within a diapason, *E*, *G*, or *a* will be available with the same ease. Then the pitch for the alto will be found by the same procedure as in the combining of the two previous voices, namely, the bass and tenor. The choice will depend on what is allowed from the standpoint of the aptness of the interval and its well-ordered and singable movement. Lastly, with equal dexterity and ease one will learn to combine the pitch of the discant in harmony with the other voices. For example, if to a *C* in the bass I wish to add a tenor pitch by introducing the nearest consonance, namely, a third, I will direct my eyes to slightly above the bass pitch and find in that distance the low *E*. I will combine these pitches knowing that they are infallibly and indubitably true components. In the same way I will subsequently add into the harmony the melodies of other voices. From this, one can gather that a felicitous and welcome compendium of syntax is embodied in these charts. Indeed, when an understanding of the instruction on cadence formation and on the modes is attained, I cannot imagine what difficulty can stand in the way and prevent a music student from satisfying the desire to learn with pleasure the savory sweetness of this art. Even the instruction pertaining to both of the said subjects should be prefixed with the word *syntax*. But because a novice's understanding of conjugate pitches should first be very clear, it is not without reason that we have deemed it necessary that the novice

merito eundem in concinnendorum sonorum et cognoscendarum eorundem characteristicarum coniugatarum exercitio continendum esse statuimus, idque ut factu res fiat perfacillima, aliud insuper theorema addimus, quo omnibus modis optime sibi consultum esse tyro cognoscat et fateatur, cui isti (theoremati) haec schemata sic nunc praemittere lubet.



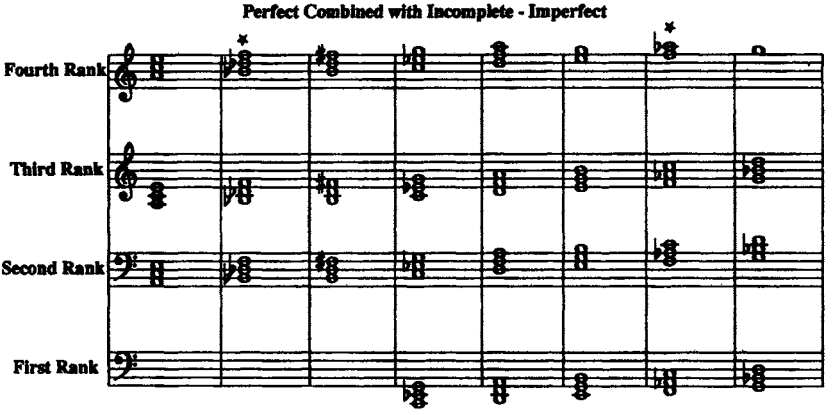
example 4.1 [19]

be enclosed in the exercise of harmonizing pitches and recognizing their conjugate alphabet letters. Furthermore, to make the task very easy to perform, we have added another illustration, so that the novice may know and attest that he has learned all the methods very well. Hence, prior to that illustration we would like to present the following charts.

First Chart

Consonant and Conjugate Pitches Arranged According to Pitch Rank

Perfect Combined with Incomplete - Imperfect

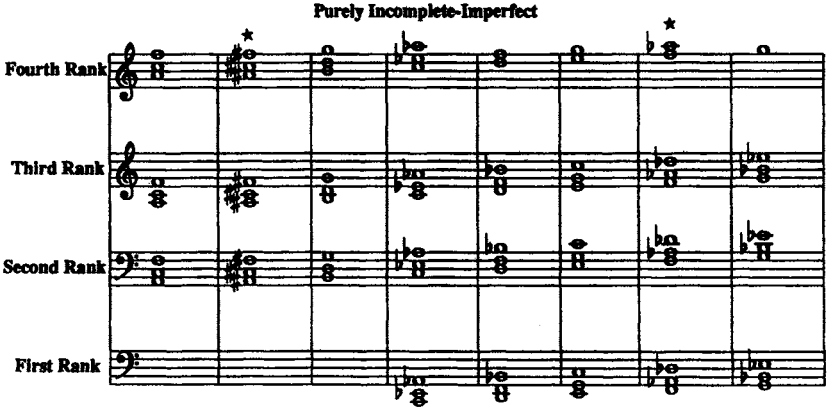


example 4.1 First chart. Consonant and conjugate pitches arranged according to pitch rank. [19]

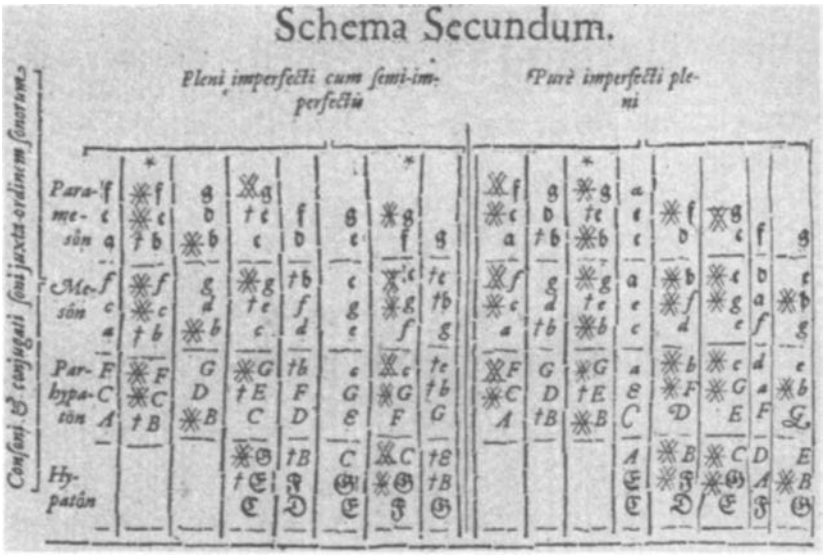
Second Chart

Consonant and Conjugate Pitches Arranged According to Pitch Rank

Purely Incomplete-Imperfect

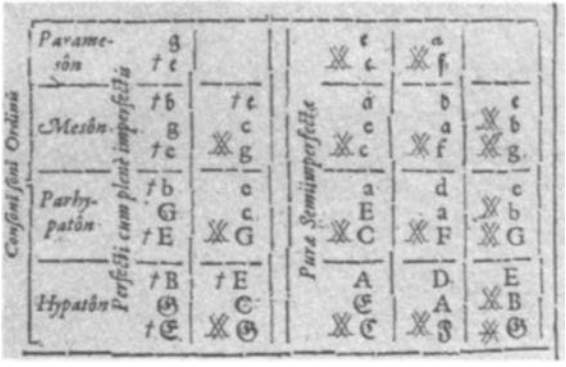


example 4.2 Second chart. Consonant and conjugate pitches arranged according to pitch rank. [20]

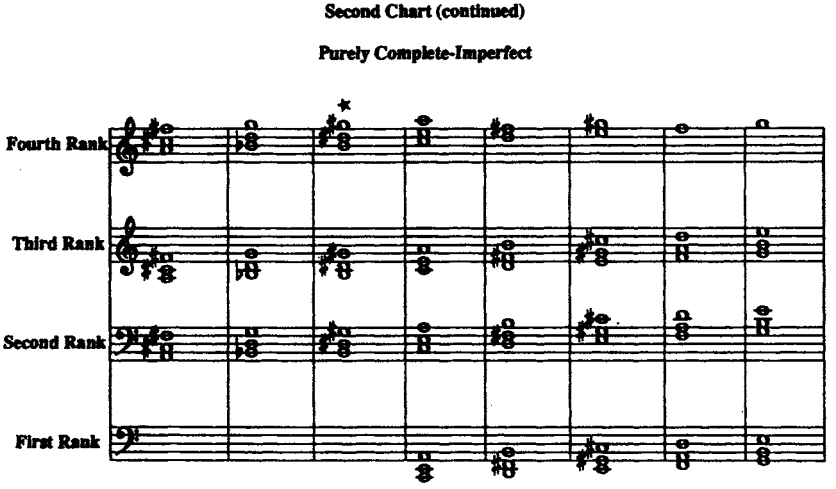


example 4.2 [The label above the first group of chords should be emended from *Pleni imperfecti cum semi-imperfectis* to read: *Pure semi-imperfecti.*] [20]

[21] Ex chromatico genere modulaminum et hae consonantiae imperfectae in diatonum genus inseruntur respectu habito ad basin coniugatam.

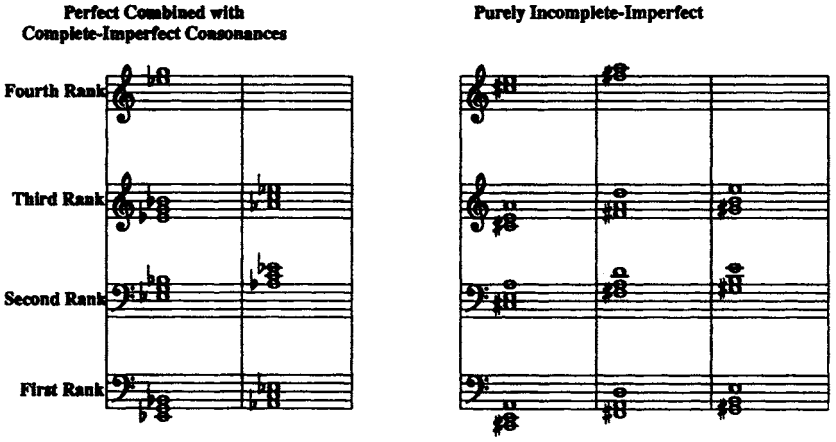


example 4.3



example 4.2 *Continued*

[21] The following imperfect consonances, taken from the chromatic genus of melody, are also introduced in addition to the diatonic, using the conjugate bass as the point of reference.[7]



example 4.3

7 Concerning the genera, see p. [72].

Hic iuxta sciendum est, quod in hisce praemissis schematibus soni suis characteristicis absque appositione harum figurarum ♯ et †, quas signa disparatorum nominamus, notificari potuissent: verum, quia non omnes soni inter se perfecte consonant, non etiam imperfecte plene et non plene, quod omne ex modulaminum genere chromatico, de quo in sequentibus suo loco agemus, profluit, perfectitudo ab imperfectitudine, et huius plenitudo a defectu certis fuit discernenda signis.

2. Quodlibet praemissum schema dividitur in quatuor partes, quarum quaelibet infima characterum serie certum refert sonorum musicalium ordinem. Infima pars refert infima sui serie ordinem sonorum hypaton; altera, parhypaton; tertia, meson; quarta, parameson. In qualibet parte cuiuslibet ordinis sonus aliis duobus sonis, quos a se sursum aspicit, vel sibi impositos gerit, aut etiam deorsum respicit, coniugatus est vel connexus, idque fit aut perfecte et semiimperfecte, vel plene imperfecte. Ut (sit exemplum in ordine parhypaton) *A*, *C* vel ♯*C*, *E*; aut pure semiimperfecte, ut *A*, *C*, *F*; aut plene imperfecte, ut *A*, ♯*C*, ♯*F*. Unde characteristicae, [22] quae ita cohaerent, dicuntur coniugatae. Ex quibus infimo semper sono primus debetur aspectus, ut qui fulcrum est reliquorum in harmoniam devinctorum, cuius etiam causa eius ipsius characteristica vocabitur coniugata basis, et velut coriphaeus ad indicandum qui soni coniugati possint esse, qui vero minus; altera media; tertia suprema. Ex quo consequenter haec earum descriptio et divisio nascitur.

Coniugata characteristica est litera, quae soni alicuius certi character est, qui cum alio, qui fundamenti vices in harmonia gerit, et velut in coniugio ceteros arripit et amplectitur, certam consonantiam parit.

It should also be kept in mind that in these charts the pitches could have been notated through alphabet letters without addition of the signs ♯ and ♭, which we call signs of disparity [namely, accidentals]. However, because not all pitches produce perfect, or even complete- or incomplete-imperfect, consonances with each other, and because in such cases everything depends on the chromatic genus, which we shall discuss in due time, perfection therefore has to be distinguished from imperfection, and complete imperfection from incomplete, by means of certain signs.

2. Each of the preceding charts is divided into four areas. Each area, in its lowest [horizontal] series of pitches, belongs to a certain octave rank of musical pitches. The lowest area, in its lowest [horizontal] series, belongs to the lowest [*hypaton*] rank; the second belongs to the next to lowest [*parhypaton*]; the third, to the middle [*meson*]; the fourth, to the next to middle [*parameson*]. In each area of any octave rank a pitch is conjugated or joined with two other pitches which it gazes up to, or carries mounted on top of itself, or also views down from above. The resulting combination is either perfect plus semi-imperfect[8] or perfect plus complete-imperfect.[9] For example (to take a case in the *parhypaton* rank), *A-C-E* or *A-C♭-E*. Or the combination can be purely semi-imperfect, *A-C-F;* or purely complete-imperfect, *A-C♭-F♮*. Hence the alphabet letters [22] which come together in this fashion are called conjugates. When viewing them, one should first refer to the lowest pitch, inasmuch as it is the fulcrum for the others that are joined in harmony. Furthermore, because of this the letter of the lowest note will be called the conjugate base. It serves as the leader for judging which pitches can best be conjugated and which cannot. The second pitch is called the middle, and the third the top. Our description and classification of pitches arise from these observations.

A conjugate alphabet character is a letter representing a certain pitch that creates a certain consonance with another pitch; that other pitch functions as the foundation of the harmony, grasping and embracing the others as though in wedlock.[10]

---

8 Perfect fifth with a minor third. Semi-imperfect is equivalent to incomplete-imperfect.

9 Perfect fifth with a major third.

10 Note the special meaning of the adjective *conjugate*, which is encountered many times in the treatise. Priscian/Hertz, *Institutionum grammaticarum*, 2:442, helps to clarify the meaning of the word in the field of grammar: "*Conjugation* is named after conjugate (*coniugatae*) or cognate (*cognatae*) consonants. On them is based the pattern for many Greek conjugations. In other words, a group of verbs are conjugated according to the same method of inflection, and this is even more applicable to Latin verbs." In his

Coniugata est triplex: basis, media, suprema.

Basis characteristica est, quae infima est inter tres coniugatas cuiuscunque ordinis sonorum.

Media, quae medium inter tres coniugatas simplices obtinet, et a basi per tertiam distat.

Suprema, quae supremum locum habet, et a basi per quintam[a] distat vel sextam.

3. In praemissis schematibus coniugatarum connexiones, hac figura ⋆ supra connexionis columna notatae, rarum in harmoniis habent usum. Idcirco huius artis studiosi sunt monendi, ne iis iudicio nondum satis confirmato in suis carminibus utantur. Sciant nihil minus, eas posse in harmonias introduci, modo id tempestive, et intervallis fiat compositis. Sed hoc usu rectius quam praeceptis addiscitur. Quae autem usu receptae sint,[b] et quomodo iis ipsis figuris plenitudo vel defectus rectissime et tempestive conferri sonis possit, id palam fiet ex doctrina de soloecismis, ubi de κακοσυνθεσία, soloecismo sic dicto, agitur.

4. Characteristicae in qualibet schematis praemissi parte, ita propinquissimis intervallis coarctatae dicuntur simplices.

5. Data unius in praemisso schemate partis coniugata basi, alterae, quae extra diapason ipsi superstruuntur coniugatae, dicuntur compositae. Quae vero extra disdiapason, decompositae coniugatae. Hae cum basi aeque consonant, ac eae quae intra diapason cum basi consonant, et simplices dicuntur.

---

a Em. from: *per tertiam.*

b Em. from: *sunt.*

A conjugate pitch is threefold: base, middle, and top.[11]

The base is that alphabet letter which is the lowest of the conjugate pitches in any octave rank.

The middle, which occupies the middle of three simple conjugates, is a third away from the base.

The top, which occupies the highest position, is a fifth or sixth away from the base.

3. In the above charts, the groups of conjugates marked with the sign ⋆ on top of the column are rarely used in compositions. Therefore students of this art should be warned lest they use them in their works when their judgment has not yet been sufficiently developed. Nevertheless they should know that such combinations can be introduced into a composition, provided that it is the appropriate time, and the intervals are well ordered [*compositi*].[12] But this is learned more properly from practice than from rules. Which of them are accepted through usage, and how pitches can rightly and appropriately be raised or lowered by such signs, will become clear from the instructions on solecisms, where we will deal with the so-called solecism of *kakosynthesia*.

4. The alphabet letters clustered in any area of a given chart, when intervals among them are as close together as possible, are said to be simple.

5. Given the conjugate base of one area in a given chart, the other conjugates which are placed above it by more than a diapason are said to be composite. Those that exceed a double diapason are called doubly composite conjugates. They make the same consonance with the base as those which concord with it within a diapason and which are called simple.

---

subsequent comments Priscian shows how certain Greek verbs are inflected similarly depending on the affinity of the final consonants of their roots. Verb roots ending in *b*, *p*, or *ph* have a conjugation in common, and so do those ending in *g*, *k*, or *ch*, and so on. Letters belonging to the same group are said to be conjugate or cognate. Thus by analogy Burmeister calls *conjugate* the three pitches of a consonant chord. In his explanation it is not clear why he specifically identifies the "other" pitch as the foundation of the harmony. Perhaps he goes too far; probably he intends to say only that every chord has a harmonic foundation.

11 Concerning an earlier, similar use of the terms *basis*, *media*, and *suprema*, see: Benito V. Rivera, "The *Isagoge* of Johannes Avianius: An Early Formulation of Triadic Theory," *Journal of Music Theory* 22 (1978): 43–64.

12 For the terms *compositus*, *incompositus*, see p. [26].

6. Observandae sunt et firmiter memoriae infigendae characteristicae coniugatae. Hoc autem fit quam facillime, si saepius imo saepissime vel saltem oculis [23] eae in praemisso schemate aspiciuntur, vel alias describuntur. Quo facto, dimidium laboris in componendo carmine musico futurus μελοποιητὴς exantlatum esse deprehendet.

7. Characteristica, quae in syntaxi diaphoniam parit, est illa quae cum coniugatis in praemisso schemate non habet commercium, vel in coniugium non est adscita. Verbi gratia *a* habet *c* vel *e* vel *f* pro suas coniugatas. Si intervenerit aut *b* aut *g* aut *d*, illae ut illegitimae repudiabuntur.

Operatio Syntaxeos

Etsi absque cognitione doctrinae de modis coniungendarum consonantiarum syntaxis frustra suscipitur, propterea quod ipsa structurae opus dirigit et intra terminos continet, ac eo nomine hic perstricta[c] esset; tamen, quia nobis de ea certo capite, quantum in hac compositoria arte opus fuerit, integre est agendum, nos ab eius tractatione hic adhuc malumus abstinere. Quantum autem ex ea huc requiri videbitur, id, dum nos in confinio continere nobis mens est, theoremate praestabimus, quo monstrabitur, quibus consonantiarum nexibus, et eorum spatiis sive intervallis, vocum melodiae coniungendae sint et cohaerere possint. Fiet autem id hac de causa, ut studiosi huius artis sensim et pedetentim assuefiant ad consonantiarum connectendarum laborem, tum etiam ut ex hoc sibi familiariter notas reddant sonorum coniugatorum characteristicas, qui, quibusve intercapedinibus distantiarum consonantiae cohaerere possint.[d] Erunt quoque in theoremate partes connexionum non ex numero, quot videlicet connexiones dari possint (possunt enim viginti et plures dari) sed ex usu, quomodo in eo receptae sint, efformatae. Interim dum operationem coniungendorum sonorum consonantium philomusus suscipere conatur, patietur se legibus syntacticis duci, quae mox, ubi legis syntacticae definitio est praemissa, subsequentur.

---

c Em. from: *perstringa.*

d Em. from: question mark.

6. The conjugate alphabet letters should be studied and securely memorized. This will be accomplished very easily, if rather often—in fact, very often—they are at least [23] read or actually copied in writing. If this is done, the aspiring composer will find already accomplished half of the labor involved in composing a musical piece.

7. An alphabet letter that produces a dissonance in syntax is one that is not compatible with the conjugates in [any of] the given chart[s] or is not fit to combine with them. For example, *A* takes *C*, *E*, or *F* as its companions; if *B*, *G*, or *D* intrudes, it will be rejected as illegitimate.

The Process of Syntax

The syntax of conjugate consonances would be undertaken in vain if one had no knowledge of the theory of modes, because it is the theory of modes that guides the building of the structure and keeps it within bounds. On that account the theory is slightly called to mind here. Nevertheless we prefer to refrain from discussing mode at this point, because we have to deal with it in a special chapter as thoroughly as is required by this art of composition. But at the same time, if it appears necessary to introduce an aspect of mode here, we shall do so while keeping in mind that we must limit ourselves. We shall provide a chart where it will be shown with what collection of consonances and at what intervals or distances the vocal melodies are to be combined so as to be coherent. In this way students of this art will slowly and step by step get used to the task of combining consonances. Then also, from this they will easily become familiar with the alphabet letters of conjugate pitches and tell which pitches can go together or at what intervallic distance they can do so. In the chart various combination types [*partes connexionum*] are written out, not so much to indicate the total number of combinations that are possible (for there can be twenty or more), but to indicate how they are employed in practice. In the meantime, while the music lover is trying to accomplish the task of combining consonant pitches, he should patiently allow himself to be guided by the laws of syntax. These will follow after a definition of law of syntax has been given.

Lex syntactica est decretum, regula, vel statutum aliquod musicum, quo constructio sonorum regitur, ut suavisonans harmonia efformari possit.

Leges Syntaxeos

1. In ipso concinnandarum consonantiarum opere, componista non sit uni eidemque voci, cui operationis primas perpetuo deferat, mancipatus vel adstrictus.

2. Si ea vox, cui primae constructionis[e] operae dantur, vel a qua syntaxeos primum fit initium, non fuerit bassus, bassus[f] ipsi loco secundo oportet substernetur.

[24] 3. Tenoris melodia certo aliquo διαπασῶν ambitu vel circumferentia aut circuitu circumscribatur, illiusque nec temeraria; nec ad plures vices, fiat transgressio. Quomodo autem reliquae voces huic adordinari absque negotio poterunt, id hoc sequenti theoremate, cuius paulo ante meminimus, palam fiet.

---

e Em. from: *primae in constructionis*.

f Em. from: *basis, basis*. See n. to English translation.

A law of syntax is a musical decree, rule, or statute by which the combination of pitches is governed, to produce a pleasing harmonic piece.

The Laws of Syntax

1. In the actual process of arranging consonances, the composer should not be obligated or restricted to one and the same voice part as that to which he would always have to direct his first attention.

2. In the work of construction, if the voice first attended to or which initiates the process of syntax should be other than the bass,[13] then the very next step should be to establish the bass underneath.

[24] 3. The melody of the tenor should be confined to the ambitus, circumference, or span of a particular diapason, and that should not be transgressed arbitrarily or often. As to how the other voices may be joined to the tenor without difficulty, that will be shown in the following chart which we alluded to a short while ago.[14]

A Chart, by Way of an Outline, Wherein Is Shown through Numerals the Harmonic Combination of Four Voices

[Nine] Combination Types

I If the bass and tenor are apart by a third, there are five possibilities:

1 the tenor will be a third from the alto,
and the alto will be a fourth from the discant;

2 or the tenor will be a fourth from the alto,
and the alto will be a third from the discant;

3 or the tenor will be a sixth from the alto,
and the alto will be a fifth from the discant;

---

13 Burmeister uses the word *basis*. From the context it is clear that the more appropriate word would be *bassus*. What is specifically at issue here is a voice part (*bassus*), not the bottom pitch (*basis*) of a chord.

14 Now following is a translation of the wording of the Latin chart in ex. 4.4. Its equivalent in modern musical notation is given in ex. 4.4 of the English text.

Chart continued

4 or the tenor will be a tenth from the alto,
and the alto will be a fourth from the discant;

5 or the tenor will be a thirteenth from the alto,[15]
and the alto will be a fifth from the discant.

II If the bass and tenor are apart by a fifth, there are three possibilities:

1 the tenor will be a fourth from the alto,
and the alto will be a third from the discant;

2 or the tenor will be a sixth from the alto,
and the alto will be a sixth from the discant;

3 or the tenor will be an eleventh from the alto,[16]
and the alto will be a third from the discant.

III If the bass and the tenor are apart by an octave, there are three possibilities:

1 the tenor will be a third from the alto,
and the alto will be a third from the discant;

2 or the tenor will be a fifth from the alto,
and the alto will be a sixth from the discant;

3 or the tenor will be a tenth from the alto,
and the alto will be a third from the discant.

IV If the bass and the tenor are apart by a tenth,

the tenor will be a third from the alto,
and the alto will be a fourth from the discant.

V If the bass and the tenor are apart by a twelfth,

the tenor will be a fourth from the alto,
and the alto will be a third from the discant.

---

15 The original chart erroneously has a 14 instead of a 13.
16 The original chart erroneously has a 12 instead of an 11.

Chart continued

The combination pattern of the simple or compound sixth in relation to the bass is the following. The sixth can be in seven various locations:

[VI] If the bass and the tenor are apart by a third,

the tenor will be a fourth from the alto,
and the alto will be a third from the discant.

[VII] If the bass and the tenor are apart by a sixth,

1 the tenor will be a third from the alto,
and the alto will be a third from the discant;

2 or the tenor will be a fifth from the alto,
and the alto will be a sixth from the discant;

3 or the tenor will be a tenth from the alto,
and the alto will be a third from the discant.

[VIII] If the bass and the tenor are apart by an octave,

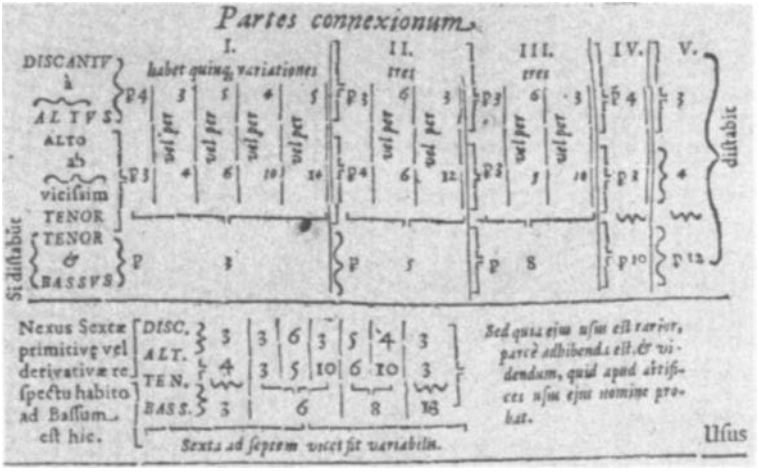
1 the tenor will be a sixth from the alto,
and the alto will be a fifth from the discant;

2 or the tenor will be a tenth from the alto,
and the alto will be a fourth from the discant.

[IX] If the bass and the tenor are apart by a thirteenth,

the tenor will be a third from the alto,
and the alto will be a third from the discant.

But because this use of the sixth is rather rare, it should be employed sparingly, and one should observe what its usage among composers reveals.

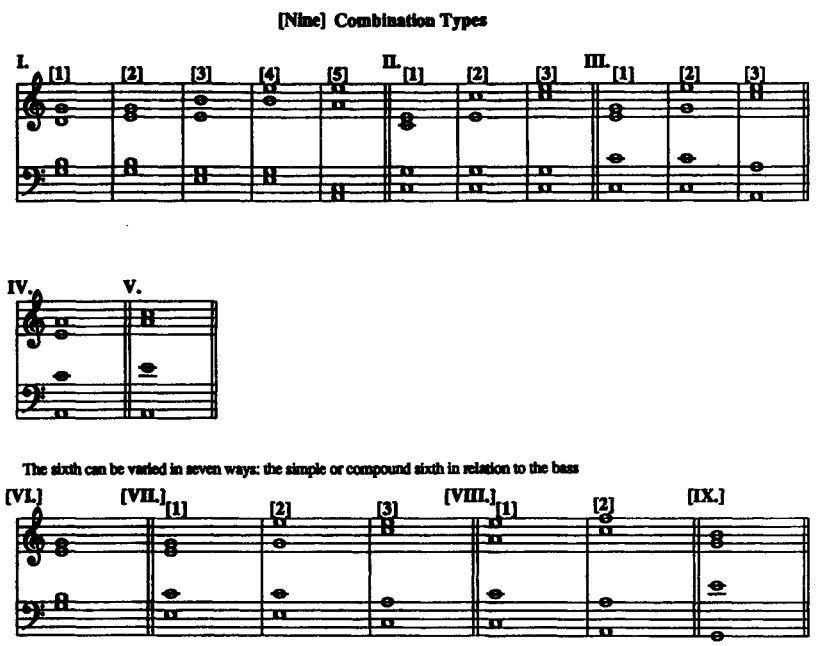


example 4.4

[25] Usus Theorematis

In opere syntactico praemissum theorema hunc habet usum. Prima fronte exhibet nomina DISCANTUS, ALTUS, TENOR, BASSUS, quae monstrant, voces harmoniae primarias, per eam, quam characteres numerorum inter binas voces positi notant, distantiam esse coniungendas. Deinde monstrat sui quasdam partes, quas connexionum partes vocamus, iuxta earum quamlibet binae voces coniungi possunt, pro ut numerus inter eas positus interstitium sive distantiam indicat. Quando nunc sonos sonis melodiarum connexurus est μελοποιητὴς, faciat idipsum confidenter, prout in quacunque connexionum parte numeri ipsum quasi manu ducent, et monstrabunt quo intervallo vox a voce distabit. Res perfacilis est cognitu. Quocirca usum eius exemplis declarare uti prolixitatis haud necessariae id argumentum erit, ita supervacaneum[g] esse arbitramur. Quid enim facilius est, quam ex oculari inspectione scire, si verbi gratia sonum discantus α cum reliquarum vocum sonis, ut ipsius coniugatis, connectere volo, eundem iuxta certum inter sonos nexus ductum coniungere? Nam si iuxta tertiam connexionis partem (non

g Em. from: *supercaneum*.



example 4.4

[25] The Use of the Chart

The chart given above has the following function in composition. At the beginning it displays the words *discantus, altus, tenor,* and *bassus*. These indicate that the primary voices of the harmony should be combined at the interval which the numerals, positioned between paired voices, designate. The chart displays several sections which we call combination types [*partes connexionum*]. Under any one of them, paired voices can be combined at the interval or distance which the number between them indicates. When the composer is about to combine pitches, he can do so confidently, wherever the numbers under any of the combination types will lead him by the hand and show him, so to speak. They will indicate by what interval a voice will be distant from another. The matter is very easy to understand. Since to demonstrate its use by means of examples would entail a needlessly extended discourse, we think that to do so would be superfluous. If, for example, I want to connect the pitch *aa* in the discant with pitches in the other voices as its companions, what would be easier than to learn by visual inspection to combine it according to a certain pitch combination pattern? For if someone wants to link it in harmony with the combined pitches of the voices according to the third

enim ad ordinem partium connexionis in praemisso theoremate μελοποιητὴς est adstrictus. Nam licitum est voces harmoniae connectere, nunc iuxta primam, nunc iuxta quartam, nunc iuxta secundam, mox iuxta aliam connexionis partem, tantum ut soloecismi praecaveantur) ipsum cum reliquarum vocum sonis coniugatis in harmoniam devincire placet, in discantu *a*[h] soni nexum fieri cum alti sono *f* per tertiam, alti *f* cum tenoris *d* per tertiam; tenoris *d*[i] cum bassi *D*[j] per octavam, et sic vice versa, et consequenter alterarum partium connexiones usumque earum in theoremate videt.

4. Discantus et tenoris melodiae habebunt intervalla propinqua, ita ut haec per medium harmoniae spatietur, illa ad arduum scandat, utraque per propinquos intervallorum gradus mota.

5. Bassi melodia per remotiora potius quam per propinqua intervalla perget.

6. Tenoris melodia subsistet in suae διαπασῶν infimo sono.

7. Sonorum perfectius concinnorum creberrimus in harmonia erit usus; imperfectae sextae rarior, imo rarissimus.

8. Bassus[k] et alia vox in sextae cuiuslibet nexu ultra valorem integri tactus non cohaerebunt. Concedatur ei potius dimidium[l] integri tactus, vel etiam quarta eius pars, et praecedat sequaturque ipsam vel quinta vel octava.

[26] 9. Quarta non admittitur in numerum consonantiarum earum, quae fundamentum harmoniae struunt. Propterea non substernitur aliis concentibus, sed potius illis, qui fundamenti vices recte subeunt, superstruitur.

10. Vitentur soloecismi motu suo incomposito seu improbato, harmoniam obscuritati involventes, et elegantiam ipsi derogantes.

Hypomnema de Motu Musico. Motus musicus est operatio, qua connexioni consonantiarum praecedenti confectae mox alius sequens adordinatur, in quo intervallorum motus de sono in sonum fiunt ad existentiam melodiae. Qui duplex est: compositus sive

h Em. from: *discantu a.*
i Em. from: *tenoris c.*
j Em. from: *bassi C.*
k Em. from: *Basis.*
l Em. from: *dimium.*

combination type (for in the given chart a composer is not restricted to a fixed sequence of combination types; one is allowed to combine harmonic pitches according to the first, or fourth, or second, or any other combination type, so long as errors are avoided), he will find that in the discant pitch *aa* there is the relation of a third with the alto pitch *f;* in the alto *f,* the relation of a third with the tenor *d;* in the tenor *d,* the relation of an octave with the bass *D,* and vice versa. Thus in the chart he will see other combination types and their usage.

4. The melodies of the discant and tenor will employ small intervallic motions in such a way that the latter may move about in the middle range of the harmony, while the former may climb high, both of them moving by adjacent steps.

5. The melody of the bass will proceed by large rather than small intervals.

6. The melody of the tenor will end on the lowest pitch of its octave.

7. The more perfect pitch combinations will be the most frequently used in harmony. Imperfect sixths will be used more rarely, in fact very rarely.

8. The bass in conjunction with another voice will not form any sixth for the duration of more than one complete tactus. Preferably, this combination is allowed for only half or even just a quarter of a tactus, and a fifth or octave should precede and follow it.

[26] 9. The fourth may not be counted among the consonances that provide a foundation to the harmony. Therefore it is not placed below other combinations; rather, it should be placed above those which properly function as the foundation.

10. Solecisms should be avoided, which by their awkward or unpleasant motion shroud the harmony in obscurity and diminish its elegance.

Observation concerning Musical Motion. Musical motion is the process whereby a previously formed combination of consonances is closely followed by another. In this way the motion of intervals from pitch to pitch gives rise to *melodia.*[17] This motion is of two kinds: well ordered [*compositus*] or proper, and

17 As will become evident in the ensuing discussion, Burmeister is referring not just to a single-line "melody" but to a composite of contrapuntal lines.

approbatus, et incompositus sive improbatus. Compositus motus est, quando quaedam intervallorum species ita formantur, ut alter eorum sonus sursum, alter deorsum feratur. Incompositus, quando utrique soni simul aut sursum aut deorsum feruntur.

Obiter. Ferri motu phrasis musica est, quae idem, quod aut elevari, aut deprimi denotat. Hoc fit, quando mens in operatione connectendi et construendi consonantias ab uno sono ad alterum, qui aliquam dant consonantiam, per gradus sonorum discurrit, effingitque duos sonos certa intercapedine a se invicem distantes, et coniungit eosdem ad certam consonantiam. Deinde simili modo alium concentum producit, qui illum sequitur, ut concentus, cuius uterque sonus (concentus enim ex duobus sonis constat) deprehendatur esse simul a primi concentus sonis aut elevatus, aut depressus. In eo opere si uterque pariter elevatur,[m] aut pariter deprimitur, tunc motus incompositus et improbatus, ac inde consequenter soloecismus committitur.

Soloecismus autem est duorum concentuum, quorum alter alterum gradu proximo sequitur, tortuosus flexus, qui habita solum duarum vocum ratione motu suo incomposito harmoniam tecte obscurat.

Species sunt: (1) tautoëpia, (2) strophe, (3) syzygia praeceps, (4) catachresis quartae, (5) symploke[n] disparatorum, (6) ἄσπετον intervallum, (7) diplasis concentuum imperfectorum, (8) κακόκρυψις dissonantiarum, (9) disparatorum κακοσυνθεσία, (10) ἔλλειμμα, (11) tonoparatasis. Ii soloecismi partim melodiis, partim harmoniis iniurii sunt. Qui melodiis noxii sunt, sunt hi: ἄσπετον intervallum, disparatorum κακοσυνθεσία [27] positio et tonoparatasis. Reliqui harmonias solum infestant.

---

m Em. from: *elevatus.*

n Em. from: *simploce;* likewise hereafter.

awkward [*incompositus*] or improper.[18] Well-ordered motion is that wherein certain types of intervals are formed as one voice goes up while another goes down. Awkward motion is that wherein both voices go up or down together.

Incidentally, *motion* is a musical term which denotes ascent or descent. This occurs when in the process of combining and arranging one pitch with another to produce a consonance, the mind surveys the steps between pitches, forms two pitches that lie a certain distance from one another, and combines them into a particular consonance. Next, the mind likewise produces another consonance to follow the preceding so that the pitches of both members of the consonance (because a consonance consists of two pitches) will be found ascending or descending from the pitches of the first. In that process, if both voices ascend or descend together, the motion will be awkward and improper, and thus a solecism is committed.

A solecism is the tortuous twisting of two consonances, one following immediately after the other.[19] From the standpoint of the two voices alone, the solecism obscures [*obscurat*] the harmony because of the awkward motion.[20]

The types of solecism are: (1) *tautoëpia*, (2) *strophe*, (3) *syzygia praeceps*, (4) *catachresis quartae*, (5) *symploke disparatorum*, (6) *aspeton intervallum*, (7) *diplasis concentuum imperfectorum*, (8) *kakokrypsis dissonantiarum*, (9) *disparatorum kakosynthesia*, (10) *elleimma*, (11) *tonoparatasis*. Some of these solecisms are offenses against melody, others against harmony. The following are offenses against melody: *aspeton intervallum*, the use of *disparatorum kakosynthesia*, [27] and *tonoparatasis*. The remainder affect only harmony.

---

18 The terms *compositus* and *incompositus* are taken from rhetoric: "To be in fullest measure suitable to the speaker's purpose, such a style should have three qualities: taste, artistic composition [*compositio*], and distinction" ([Pseudo-]Cicero, *Ad Herennium* 4.12.17). "The above remarks will, I think, suffice as a brief summary of the points which require notice in connection with order. If the order is faulty, our language will be deservedly liable to the charge of lacking artistic construction [*incomposita*], however compact and rhythmical it may be." Quintilian, *Institutio oratoria* 9.4.32.

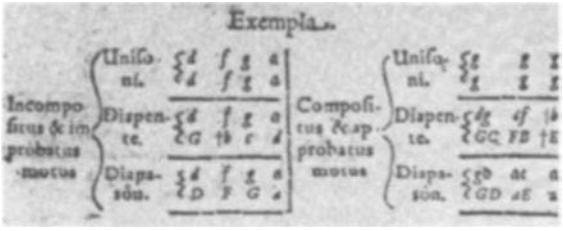
19 The term *solecism* is familiar to grammarians and rhetoricians. "For the present, I will define *barbarism* as an offense occurring in connection with single words" (Quintilian, *Institutio oratoria* 1.5.6). "All other faults in speaking are concerned with more words than one; among this class of faults is the *solecism*, although there have been controversies about this as well" (1.5.34).

20 Quintilian, *Institutio oratoria* 8.1–2, lists *obscuritas* as a fault in style, just as Latinity, clarity, and elegance are its chief virtues.

1. Tautoëpia est repetitio consonantiarum perfectarum eiusdem speciei secundum parem sonorum motum.

Species sunt (1) unisonus, (2) diapente vel quinta, (3) diapason simplex, composita, et decomposita.

Soloecismus tautoëpia	Unisonus	est in duabus vocibus duorum sonorum concentum parientium motus incompositus ex	Unisono uno in alium.
	Diapente		Diapente una in aliam.
	Diapason		Diapason una in aliam.

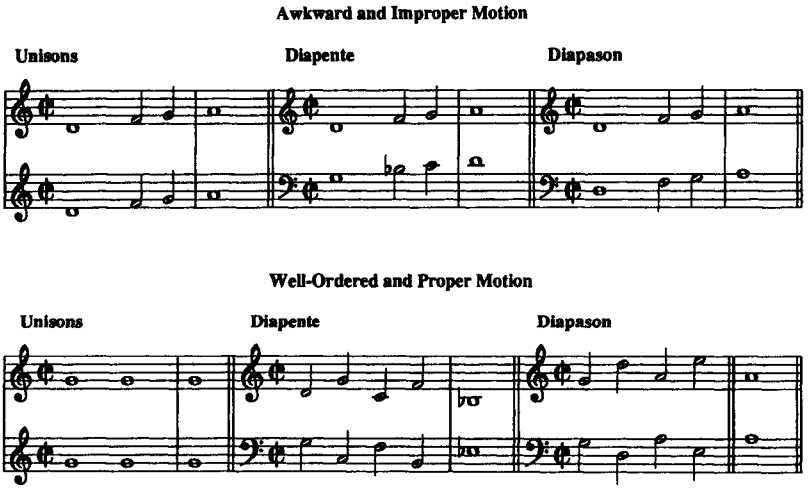


example 4.5

1. *Tautoëpia* [tautological utterance] is the repetition of perfect consonances of the same kind through parallel movement of pitches.[21]

The various kinds of *tautoëpia* involve (1) the unison, (2) the diapente or fifth, (3) the simple, composite, or doubly composite diapason.

The solecism of *tautoëpia* at the	unison	is the awkward motion of two pitches forming concents in two voices, the motion being from one	unison to another.
	fifth		fifth to another.
	octave		diapason to another.

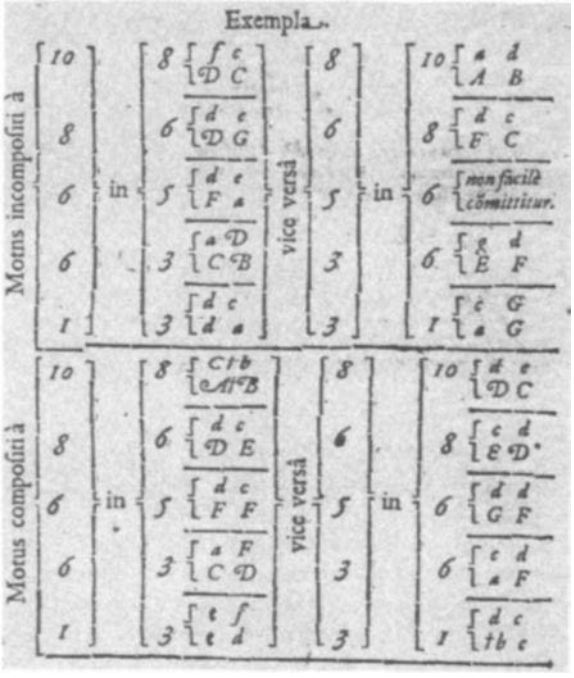


example 4.5

21 Hesychius of Alexandria (late fourth or early fifth century A.D.) lists *tautoëpia* as a synonym for *tautologia*, the more familiar term used in rhetoric. Hesychius Alexandrinus, *Lexicon*, ed. Mauricius Schmidt, 2d ed. (Jena: Hermann Dufft, 1867); the *Lexicon* was printed in Venice in 1514. "But *meiosis* may be deliberately employed, and is then called a figure as is also *tautology*, which means the repetition of a word or phrase. The latter, though not avoided with special care even by the best authors, may sometimes be regarded as a fault" (Quintilian, *Institutio oratoria* 8.3.50–51).

Hypomnema de Unisono. Unisonus, etsi inter consonantias non numeratur, propterea quod duo coniuncti unisoni harmoniam non pariunt, et hac gratia inter soloecismos unisonus non est et ponendus, tamen, quia usitatum est, quod duo unisoni in vocibus diversis connectantur, et in ea connexione, non praemoniti quod unisoni duo diversi se sequi non debent, harmoniae damnum inferre possint, non injuria inter soloecismos consequentia duorum diversorum unisonorum incomposita numeratur, et quidem inter perfectas consonantias, ut eas, quae incrementum additione semitonii, aut decrementum detractione semitonii non patiuntur.

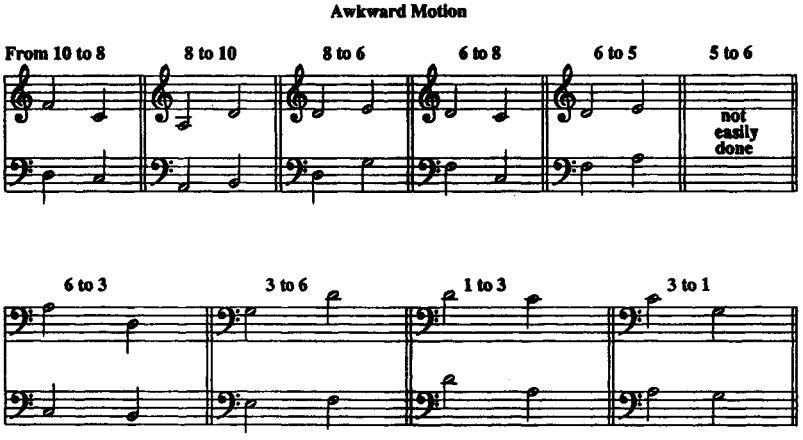
2. Strophe (Latini odiosum exercitii genus vertunt) est tam perfectarum consonantiarum quam imperfectarum inter se versura ex motu incomposito proveniens, quae etsi speciem verae et bonae [28] harmoniae habet, a vero tamen abest, et harmoniam obscurat. Species sunt: (1) decima in octavam, (2) octava in sextam, (3) sexta in tertiam, (4) unisonus in tertiam, et vice versa.



example 4.6

Observation concerning the Unison. It is true that the unison is not numbered among the consonances, because two unison pitches combined do not produce a harmony, and for this reason the unison should not be listed among solecisms. However, it is the usual practice to combine two unison pitches in different voices, and with that combination, if there is no precaution that two different unisons should not follow one another, they can cause detriment to the harmony. Therefore there is no harm in counting as a solecism the awkward succession of two different unisons, or indeed in counting them among the perfect consonances, since they allow no augmentation through the addition of a semitone and no diminution through subtraction of the same.

2. *Strophe* [deviant turn]—the Latins construe it as an offensive way of acting—results from an awkward motion that involves the mutual alternation of perfect and imperfect consonances.[22] Although this has the appearance of true and good harmony, [28] it is in fact far from true, and it obscures the harmony. Various instances of it are: (1) tenth to octave, (2) octave to sixth, (3) sixth to third, (4) unison to third, and vice versa.



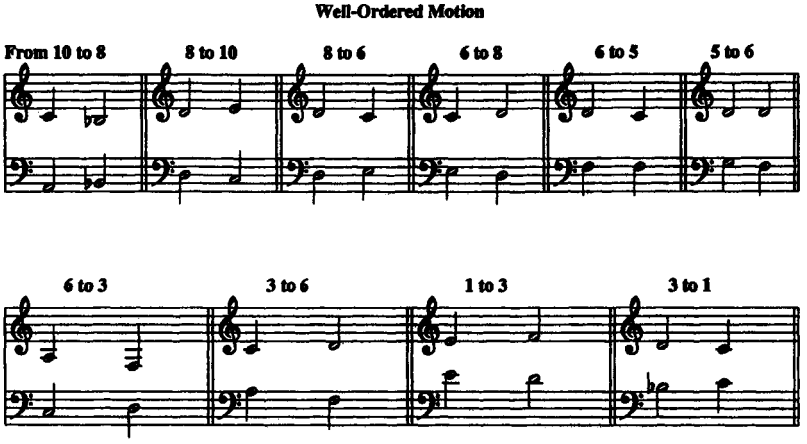
example 4.6

22 In *Musica autoschediastike*, fol. O2r, Burmeister writes: "*Strophe* (from *strepho*, which means I turn, I twist, I distort . . .)." Dionysius of Halicarnassus suggests that students of metrical composition should learn to permute [*strephein*] the order of words: "The prime factor here too, just as in the case of poetical prose, is the collocation of the words themselves; next the composition of the clauses; third, the arrangement of the periods. He

Hypomnemata. a. Haec exempla motus compositi non sunt de essentia soloecismi strophes [29] sed concentus, qui harmoniam legitime ingrediuntur, quique si usurpantur, magis concinnam fore harmoniam, eandemque ab artificio non plane alienam iudico.

b. Ratio strophes est: intervallum exempli alicuius ad strophen pertinentis remotius, si de priori eiusdem sono ad posteriorem sonum per minores in valore sonos resolvitur, quod apud modulantes, qui coloraturis (ut vocant) gaudent, fieri consuevit, et etiamnum fit, ipsa resolutione tautoëpia spe citius committitur. Qui cum soloecismus est, qui omnium maxime cavetur, hic, qui ipsum facillime procreat, non minus habeatur suspectus, necesse est.

3. Syzigia praeceps est quando unisoni vel octavae in carminum vel fugarum exordiis nunc citius iusto concurrunt, nunc longius sub mensura commorantur. Species sunt unisoni et octavae coniunctae.



example 4.6 *Continued*

Observations. a. The latter examples do not involve the solecism of *strophe*. [29] Rather, they show consonances which legitimately enter into the harmony, and if they are used, I judge the harmony to be more pleasing and not at all unbecoming of a work of art.

b. The explanation of *strophe* is as follows. If an interval found in an example pertaining rather remotely to *strophe* is, from its first pitch to the next, fragmented into quicker notes, as is the custom among singers who delight in so-called colorations, then in the process of fragmentation *tautoëpia* will be committed sooner than one would expect. Since *tautoëpia* is a solecism that should be avoided most of all, this procedure which very easily leads to it must necessarily be viewed with no less suspicion.

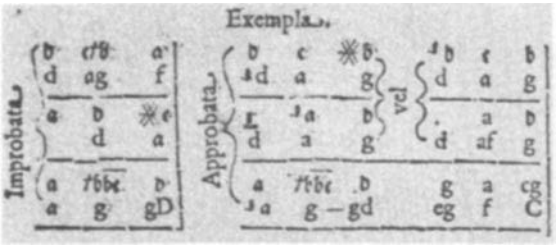
3. *Syzigia praeceps* [haphazard combination] is that in which unisons or octaves, [normally found] at the beginning of songs or fugues, occur more frequently than is fitting or are sustained longer from the standpoint of mensuration.[23] The various kinds of *syzigia praeceps* involve combinations of unisons and octaves.

---

who wishes to succeed in this department must change the words about [*ta tes lexeos moria . . . strephein*]." Dionysius of Halicarnassus, *On Literary Composition*, ed. and trans. W. Rhys Roberts (London: Macmillan, 1910), chap. 26.

23 The term *syzygia* means *conjugation* in Greek grammar. See Apollonius Dyscolus, *Syntax*, trans. Fred W. Householder (Amsterdam: John Benjamins, 1981), p. 39. It can also mean *combination:* "My view is that the science of composition has three functions. The first is that of observing

Ratio huius soloecismi est: quando harmonia in solis similibus sonis concinnata esse auditur, quod tum aures rem concipiunt odiosam, praesertim cum connexio tactui integro annumeratur, vel plus ultra perdurat. Ipsae enim sonos in unisono vel octava auscultantes praeter unum eundemque fere non audiunt sonum, et propterea non ita, quam alias oblata varietate sonorum, eae ipsae afficiuntur.



example 4.7

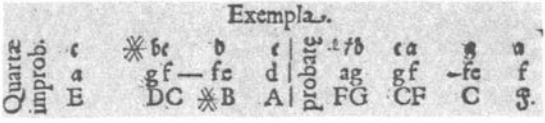
The explanation of this solecism is as follows. When a harmony is heard to be made up only of similar pitches, the ears find it offensive, especially when the combination lasts for an entire tactus or even longer. For those who hear unison or octave pitches hear nothing more than one and the same pitch, and therefore they are offended by no other than the lack of variety in pitches.



example 4.7

what is naturally adapted to produce a beautiful and agreeable combination (*syzygia*)" (Dionysius of Halicarnassus, *On Literary Composition*, chap. 6). "*Syzygia praeceps* (*syzygia*, meaning conjunction, from *zeugnumi*, meaning I combine; *praeceps* is one who does not weigh and consider matters and does not deliberate before embarking on something, but mindlessly rushes into action and thus hurries through before the time is ripe) is the untimely combining of two voices at the unison or the octave, or also dwelling upon them longer than is appropriate within the tactus [*plus iusto sub tactu commorans*], without regard for the harmony" (*Musica autoschediastike*, fol. O2r).

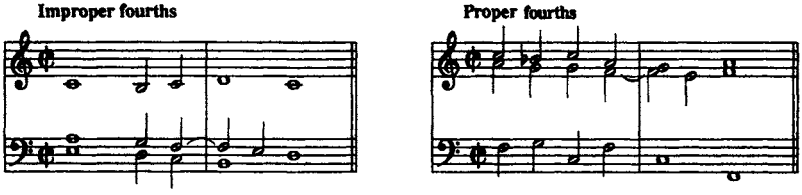
4. Catachresis quartae est suppositio quartae, quae vices fundamenti gerens, in harmonia sonis quibusdam substernitur, cui tamen propter sui debilitatem non est ferendo. Ratio huius soloecismi [30] est: quarta fundamenti loco nonnunquam ponitur. Quando autem hoc fit, tunc quarta ad reliquos harmoniae concentus respectum habet relativae syntaxeos, non absolutae.



example 4.8

5. Symploke est disparatorum enuntiandorum ♭ aut † et ♯ appositio vel actu vel potentia permixta, omnem consonantiarum perfectarum, tum etiam suam ipsius naturam invertens, uniusque concentus naturam naturae alterius complicans. Ratio huius soloecismi est quod ♭ vel eius characteristica † et ♯ notis, in notarum contextu, tum et in ipso characterismi contextu characteristicis sonorum apponuntur, in indicium quod ille vel ille sonus maiorem euphoniam

4. *Catachresis quartae* [misuse of the fourth] is the placing of the fourth at the bottom so that it functions as a foundation.[24] It is placed underneath some pitches in the harmony, when this ought not to be because of its instability. The rationale behind the solecism is this: [30] the fourth is sometimes positioned as a foundation; but when this happens, the fourth has a bond of relative rather than absolute compatibility with the other consonances of the harmony.[25]



example 4.8

5. *Symploke* [complication] is the actual or potential juxtaposition of the disparity signs ♭ or † with ♯, thereby perverting the nature of perfect consonances and complicating the nature of one consonance with the nature of another.[26] The cause of this solecism is that ♭ (or its equivalent symbol †) and ♯ are [both at once] affixed to notes in staff notation, or to letters in letter notation, to indicate [supposedly] that

---

24 "What is *catachresis?* It is the misuse [*abusus*] of a noun, as when we say parricide [*parricida*] to refer to someone who kills a relative [*propinquus*]; likewise when in place of virtues we name related faults or the other way around, for example, strictness [*severitas*] for cruelty [*crudelitas*], or frugality [*parsimonia*] for greed [*avaritia*]. (In Latin it is called *abusio.*)" (Lossius, *Erotemata*, p. 181). "Catachresis quartae (*katachresis*, abuse, from *katachraomai*, which means I misuse) . . . " (*Musica autoschediastike*, fol. O2r).

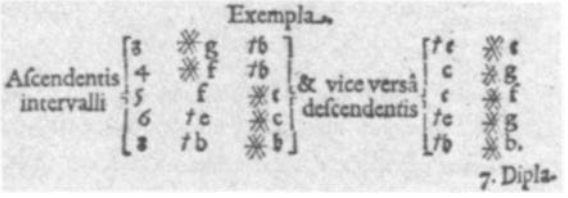
25 For an explanation of relative and absolute consonance, see chap. 12, on *syncope*.

26 In rhetorical theory: "*Complexus* is related to the aforementioned figures and it consists of a repetition in each phrase, such as, 'Who proposed the law? Rullus. Who chose the decemvirs? Rullus. Who drew lots for the tribes? Rullus.' The Greeks by and large call this *symploke*" (Melanchthon, *Institutiones rhetoricae* [Strasbourg: Johannes Hervagius, 1523], p. 20r; the example is from Cicero, *De lege agraria* 2.9.22). "*Symploke disparatorum* (a compound word derived from *pleko* which means I interweave [*necto*], I fold [*plico*]; in Latin they use the word *complicatio*)" (*Musica autoschediastike*, fol. O2r).

de se sit editurus. Ne itaque quisquam tyronum hoc ubicunque locorum et semper liberum esse arbitretur, pro certo habeat, si in aliqua connexione † cum ♯ duobus sonis promiscue apposuerit, se hoc ipso harmoniae multum derogaturum ire.

Hypomnema. Si concentus cuiusdam perfecti alteri sono altera apponitur disparatorum, alteri vero sono minus, tunc committitur symploke disparatorum, et imperficitur consonantia, cui ne comma quidem nedum semitonium adimi vel etiam addi potest aut debet.

6. ἄσπετον intervallum est a sono ad sonum distantia, cuius sonum, ad quem primo enuntiato intervallum fit, vox humana assequi et efferre nequit.



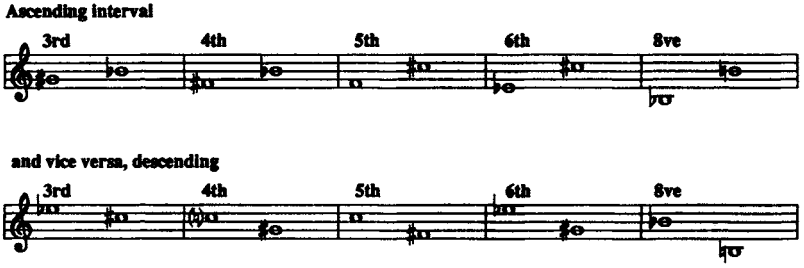
example 4.9

[31] 7. Diplasis consonantiarum est imperfectarum consonantiarum perfectis admixtarum geminatio. Ratio huius soloecismi est, quod imperfectae consonantiae plures quam perfectae connexae, et

this or that pitch will thereby produce greater euphony. Therefore, so that no novice will think that this may arbitrarily be done anywhere and at anytime, let him be assured that if in any combination he promiscuously juxtaposes ♭ with ♯ in two pitches, he will by this very act greatly vitiate the harmony.

Observation. If one of the accidentals is applied to one pitch of any perfect consonance, but not to the other, then the error of *symploke disparatorum* is committed and the consonance is vitiated, since a comma or semitone cannot be and should not have been subtracted or added.

6. An *aspeton intervallum* is the distance from one pitch to another wherein the human voice cannot obtain or produce the pitch that forms the interval with the first that has been sung.[27]



example 4.9

[31] 7. *Diplasis consonantiarum* [doubling of consonances] is the doubling of imperfect consonances that have been mingled along with perfect ones.[28] The cause of this solecism is that when the imperfect consonances that are combined and inserted into the harmony are greater in number than the perfect, the imperfect consonances

27 The adjective *aspetos* means "unspeakable," "unutterable." In *Hypomnematum musicae* and *Musica autoschediastike* Burmeister uses the longer designation *diadoche fa et mi inepta* instead of the label *aspeton intervallum*. "*Diadoche fa et mi inepta* (*diadoche*, from *diadechomai* which means I follow [*succedo*], signifies succession) is the succession of pitch after pitch, one of them fixed on *mi* and the other on *fa* or vice versa. From this there results a certain interval that cannot be sung by the voice." *Musica autoschediastike*, fol. O2r–2v.

28 "*Diplasis* means duplication; *diplazo* means I duplicate, I double" (*Musica autoschediastike*, fol. O2v). "The doubling of imperfect consonances (namely, the third and the sixth) should not be done unless dire necessity so demands. This doubling or duplication occurs mainly when pieces have to be composed for eight or more voices" (*Musica autoschediastike*, fol. D3r).

harmoniam ingressae, eam non tam sonoram reddant ut perfectae. Quo itaque plures imperfecti concentus coniunguntur, hoc minus suavior existat harmonia, necesse est.



example 4.10

Hypomnema. Hic soloecismus locum habet ut plurimum in trium, quatuor, quinque, et sex vocum compositione.

8. κακόκρυψις dissonantiarum est constructio consonantiarum quarundam, quibus admixta est dissonantia, quae speciem syntaxeos relativae habet, propterea, quod destituta est artificiosa sui occultatione, cuius causa pure absolutam redolet constructionem, non relativam. Ratio: omnis fere cantus vel harmonia non

do not render it as sonorous as the perfect would have done. Therefore, the greater in number the imperfect consonances are, the less pleasing the harmony will necessarily be.



example 4.10

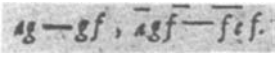
Observation. This solecism occurs mostly in three-, four-, five-, and six-voice composition.

8. *Kakokrypsis dissonantiarum* [improper concealment of dissonances] is a combination of certain consonances in which a dissonance is mingled [improperly]. A dissonance should by nature be a relative structure, [but in the present situation], because it lacks artful concealment [*occultatio*], it smacks of absolute rather than relative status.[29] Here is an explanation: almost every composition or harmonic

29 "An improper *krypsis* or concealment of dissonances occurs when they are introduced into the harmony in the manner of a suspension [*syncope*] or of a passing-note dissonance [*symblema*], but contrary to their nature" (*Musica autoschediastike*, fol. D3r). Concerning "relative" and "absolute" dissonances, see chap. 12, on *syncope*. Dionysius of Halicarnassus uses the verb *epikryptein* to describe the technique of concealing awkward words: "I think the following rules should be observed in composition by a writer who looks to please the ear. Either he should link to one another melodious, rhythmical, euphonious words . . . or he should intertwine and interweave those which have no such natural effect with those that can so bewitch the ear that the unattractiveness of the one set is overshadowed by the grace of the other. We may compare the practice of good tacticians when marshaling their armies: they mask [*epikryptousi*] the weak portions by means of the strong" (Dionysius of Halicarnassus, *On Literary Composition*, chap. 12). Burmeister subsequently uses the expression *inepta occultatio* to translate *kakokrypsis*. In *Ad Herennium* 4.27.37, the figure of *occultatio* is said to occur "when we say that we are passing by, or do not know, or refuse to say, that which precisely now we are saying. . . . This figure is useful if employed in a matter which it is not pertinent to call specifically to the attention of others, because there is advantage in making only a hidden reference [*occulte admonuisse*] to it, or because the direct reference would be tedious or undignified, or cannot be made clear, or can easily be refuted."

perpetuo consonantias consonantiis admixtas et coniunctas habet, sed nonnunquam dissonantias cum consonantiis, idque quodam artificio, quod ex doctrina de clausulis formandis scaturit, in cuius imitatione tyro μελοποιητὴς ad haec tria mentem semper intendat hypomnemata:

a. Sonus ille, qui fit relativa consonantia, sit pars unius integri soni, cuius valor congruat vel cum integro tactu, vel cum dimidio, et qui divisibilis, et rursus, qui contractus sit, aut actu vel potentia. Actu ut hic:



example 4.11

Potentia ut hic:



example 4.12

b. Eum sonum sequens sonus sequatur ad proximum a se inclinans intervallum ut:



example 4.13

piece does not perpetually have consonances that are mixed and combined with still more consonances. Sometimes it has dissonances mixed with consonances in some artful manner, and this will become apparent in the instruction on cadence formation. When imitating these cadences, the novice composer should keep in mind the following three observations.

a. The pitch which becomes a relative consonance would be part of one integral note whose value would equal an integral tactus or one half.[30] The said integral note can be divided [into two notes on the same pitch] and then compacted again [by an intercalary line], actually or potentially.[31] It is actually divided and then compacted as follows:



example 4.11

It is potentially divided and then compacted as follows:



example 4.12

b. The pitch following it should proceed to the next interval by descending. For example:

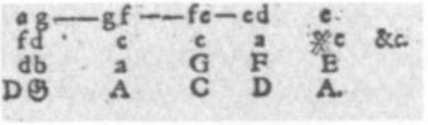


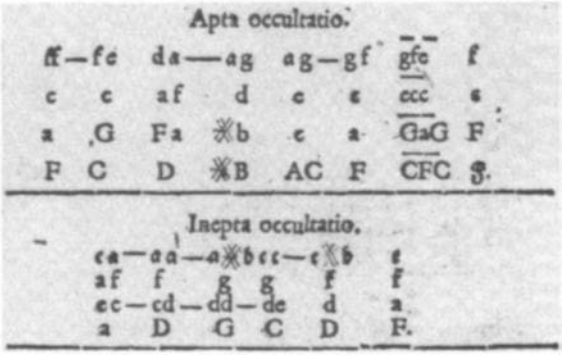
example 4.13

30 The suspended note is said to form a relative consonance, because half of the note produces a consonance, and the other half produces a dissonance.

31 On compacted notes, more will be said in chap. 12 during the discussion of *syncope*.

c. Hic ipse sonus, qui contractum sonum ita sequitur, constituat cum sono vocis, quae fundamenti vices in harmonia gerit, consonantiam aliquam ex imperfectis, aut solam perfectam octavam, ut:





example 4.14 [32]

9. Disparatorum κακοσυνθεσία est collocatio vel appositio disparati enuntiandi ad sonum, a quo et ad quem fit intervallum, quod voce humana pronuntiari commode nequit.

c. Also, the pitch which thus follows the compacted pitch must form an imperfect consonance or a perfect octave with the pitch which functions as the foundation of the harmony. For example:



Proper concealment



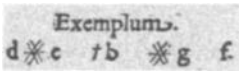
Improper concealment



example 4.14 [32]

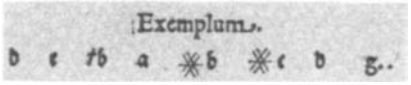
9. *Disparatorum kakosynthesia* [improper placement of accidentals] is the application or assignment of a disparity sign to a pitch that forms, with the preceding or subsequent pitch, an interval which cannot be sung conveniently by the human voice.[32]

32 In grammar, *kakosynthesia* means "bad collocation." "*Kakosyntheton* is the faulty collocation [*vitiosa compositio*] of words, such as *versaque iuvencum terga fatigamus hasta* ['with spear reversed we goad our bullocks' backs']." Probus Donatus Servius, *De arte grammatica libri*, ed. Heinrich Keil (Leipzig: Teubner, 1864), p. 395; hereafter cited as Donatus/Keil; the example, cited for its deliberate lack of euphony, is from Virgil's *Aeneid* 9.609–10.



example 4.15

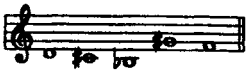
Hypomnema. Disparata apponuntur alteri duorum sonorum, qui conficiunt consonantiam imperfectam. Quando autem apponitur eorum alteri, necesse est ipsum sequatur pausa vel alius sonus per semitonii, toni aut semiditoni intervallum, tum etiam diatessaron (quoad usus probat) intervallum. Quando eiusmodi intervallum datur in ascensum, ei sono, a quo idipsum fit, hoc disparati ♯ signum, si vero fit in descensum hoc † rectissime apponitur, idque potissimum in genere modulaminum diatonico.



example 4.16

10. ἔλλειμμα coniugati est constructio in tribus, quatuor, pluribusve vocibus non omni ex parte, hoc est, non omnium coniugatorum plena.

[33] *Hypomnema.* Constructio consonantiis plena est, quando tres illi soni, qui sunt inter se diversi, quosque coniugatos nominavimus, sive eorum simplices cum simplicibus, sive simplices cum compositis et decompositis, harmoniam sunt ingressi cum quadam diapason vel octava.



example 4.15

Observation. A disparity sign is applied to one of two pitches which together form an imperfect consonance. But when a disparity sign is applied to one of them, it must be followed by a rest or another pitch that is a semitone, tone, or semiditone away, or even a diatessaron (as is the practice). When this type of interval ascends, the ↕ sign is applied to the initial pitch. If the interval descends, the † sign is used, mainly within the diatonic genus.



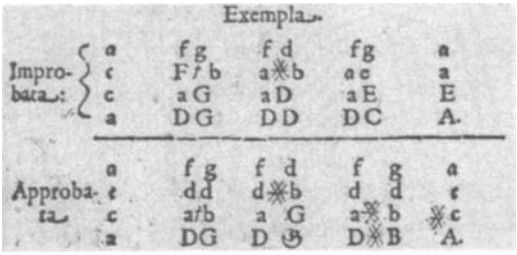
example 4.16

10. *Elleima coniugati* [omission of a conjugate] is a three-, four-, or many-voiced structure that is not complete in all its parts, namely, in all its pitch elements.[33]

[33] *Observation.* A combination of consonances is complete when the three pitches which are different from one another, and which we call conjugates, enter into harmony with some diapason or octave. Simple intervals may be combined with simple, or simple may be combined with composite or doubly composite.

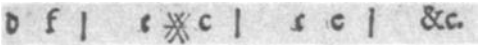
---

33 *Elleimma,* meaning "deficiency," is not a common term in rhetoric. Burmeister may have intended to relate it to *elleipsis* which, depending on the context, can be a defect or a figure of speech. "Some also apply the term *synecdoche* when something is assumed which has not actually been expressed . . . ; when such omission creates a blemish, it is called an *ellipsis*." Quintilian, *Institutio oratoria* 8.6.21.



example 4.17

11. Tonoparatasis est extensio intervalli remoti ad quod exprimendum vix ullus assuefieri potest, ut:



example 4.18

Quod harmonia gratiam amittat, quando intervalla non rite exprimuntur, nemo ambigit. Si iam abstrusa et nimis remota intervalla dantur, ac ea ipsa voce humana non recte exprimuntur, quaeso, quo pacto harmonia alicui arridere possit?

Haec ita de soloecismis. Quorum praecepta sive doctrinas, nisi ad usum revocabuntur, parum profuturas esse, et eius gratia parvi aestimatum iri, non dubito. Quocirca brevem, si non omnium eorum, saltem aliquorum praxin addemus, iuxta quam reliqua diiudicabuntur.

Improper



Proper



example 4.17

11. *Tonoparatasis* [tonal extension] is the extension of a wide interval to the point where hardly anyone can succeed in performing it.[34] For example:



example 4.18

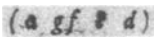
No one doubts that harmony loses its charm when intervals are not performed properly. If abstruse and excessively wide intervals are used and they are not properly sung by the human voice, then, I ask, how can the harmony satisfy anyone?

So much for solecisms. If the precepts and instructions regarding them are not put into practice, I am sure that they will be of no use and will consequently have little worth. Therefore we will add an exercise on at least some, if not all of them. The rest can be deduced.

---

34 *Paratasis* means "extension." In Greek grammar the imperfect tense is called *chronos paratatikos*, meaning "prolonged time." See Dionysius Thrax, *Ars grammatica*, ed. Gustav Uhlig (Leipzig: Teubner, 1883), p. 53.

Sit haec melodia discantus in harmoniam devincienda.



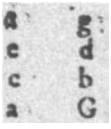
example 4.19

Constructionis opus sic peragitur. Primum istius sonum ꝛ iuxta primam partem connexionum cum aliis vocibus ita coniungo:



example 4.20

In qua connexione concurrunt consonantiae tam perfectae quam imperfectae. Si iam datae melodiae secundum sonum, videlicet *g* iuxta eandem connexionem coniunxero, talis producetur syntaxis, et utriusque [34] cohaerentiae characterismus.



example 4.21

Hanc aspicio, perlustro, considero, inque ea perfectas et imperfectas consonantias concurrere video. Video autem motum fieri incompositum in discantu et basso, item in alto et basso. In his enim vocibus, fit motus de quinta una in aliam quintam; in illis, de octava una in aliam octavam. Quo facto committitur soloecismus tautoëpia. Deinde in priori consonantiarum isto nexu *a* et *c* est consonantia semiditonus, hoc est tertia, et quidem semiimperfecta, eius sono *c* addi vel apponi posset disparatum enuntiandum ♮. Verum, quia sonus sequens descendit, fieri id non potest, propter soloecismum κακοσυνθεσίαν, qui ipsa disparati additione vel ap-

Let the following discant melody be set to harmony:



example 4.19

The process of construction is as follows. Following [the model of] the first combination type, I conjugate the first pitch, *aa*, with the other voices [as in example 4.20].



example 4.20

In this combination, perfect as well as imperfect consonances occur together. If I then conjugate the second pitch of the given melody, namely, *g*, according to the same arrangement, the following syntax will result, [34] which is represented in alphabet letter notation for both combinations [as in example 4.21].



example 4.21

I watch, inspect, and study this, and in it I see perfect as well as imperfect consonances occurring together. But I see that the motion between the discant and bass, as well as between the alto and bass, is awkward. For in the latter voice pair there is motion from one fifth to another fifth, and in the former from one octave to another octave. Thus the solecism of *tautoëpia* is committed. Then in the first set of consonances *a* and *c* form the consonance of a semiditone, that is, an incomplete-imperfect third. To its pitch *c* the disparity sign ♯ could be added or applied. But since the subsequent pitch descends, that alteration should not be made in order to avoid the solecism of *kakosynthesia*, which would be committed through the addi-

positione committeretur. Emendo itaque secundam coniunctionem iuxta aliam connexionum partem, eiusdemque, quam volo, variationem, si ea pars plures una exhibuerit in theoremate de syntaxi consonantiarum ante dato. Sit ea nobis connexio, facta secundum partis connexionum secundae primam variationem, et appareant duae primae columnae in hoc characterismo:



example 4.22

In eius secunda columna videt μελοποιητὴς tyro in tenore disparatum ♯ appositum characteristicae *b*, quod fieri oportuit, ne soloecismus symploke disparatorum committeretur. *E* enim in Basso et *F* constituunt intervallum semitonium. Si *b* in tenore non notaretur signo disparatorum eo, quo perspicere liceret, semitonium semitonio ad perficiendam quintam esse additum, concentus *E* et †*b* non reputaretur pro perfecto, qualis hic esse debet. Appositio itaque disparati ♯ ad *b* tenori incubuit natura integrae quintae id postulante.

Hypomnema de Harmonia ex Characterismo ad Contextum Notarum Describenda. Ut sonus in melodia supremus lineam vel spatium supremum, tum etiam infimus melodiae eiusdem sonus infimam lineam vel spatium in scala occupet, ne usitatis quinque scalae lineis plures addere necesse fit, clavis in initio scalae ponenda erit in loco convenienti et ad id apto, qui est linea in scala clavem recipiens, ut eo rectius melodia, quae ut plurimum diapason ambitu circumscribitur, inscribi scalae possit.

Quod ita fit: consideretur sonus, qui in melodia aut supremus aut infimus est; et is sonus, cui affinitas cum clave est, hoc est clavis ille sonus, in sonorum ordine aliquo, quemadmodum id in primo huius libelli capite notum fecimus, [35] clavi assignatur,[o] ut nunc hic et alter illorum a se invicem distant, sic facile videre est, qui

o Em. from: *assignatus*.

tion or application of the disparity sign. I therefore emend the second combination by using another type of construction. Or I can use one of its alternate forms if I wish, when the combination type in the chart of consonances, given earlier, displays more than one possibility. Let our choice now be a combination patterned after the first variety of the second type of combination, and let the first two columns be displayed in this alphabet letter notation:



example 4.22

In the second column the novice composer sees the disparity sign ♯ applied to the alphabet letter *b* of the tenor, and this should be so in order that the solecism of *symploke disparatorum* not be committed. For *E* and *F* in the bass constitute the interval of a semitone. If *b* in the tenor were not notated with that disparity sign (whereby, as one can see, a semitone is added to another semitone in order to make the fifth perfect), the sonority of *E* and †*b* would not be considered perfect as it should be. Therefore it behooves the tenor to apply the disparity sign ♯ to the *b*, since the nature of the complete fifth demands it.

Observation about Transcribing a Composition from Alphabet Letters to Staff Notation. A clef must be placed at the beginning of the staff in a suitable and apt location so that the highest pitch of a melody will occupy the highest line or space and the lowest pitch of the same melody will occupy the lowest line or space on the staff, thus making more than the usual five lines of the staff unnecessary. The staff line that bears the clef should be such that the melody, which very often covers the range of an octave, can be written within the staff.

That is done as follows. The highest and lowest pitches of the melody must be taken into consideration. Then a pitch which has an affinity with a clef (for a clef is a pitch belonging to a particular octave rank, as we explained in the first chapter of this book) [35] should be assigned to that clef. Thus, given the distance between this

fuerit conveniens locus in scala, cui clavis commode inscribatur, qui vero minus.



example 4.23

In hoc exemplo extremus supremus melodiae sonus est ♭, extremus infimus *c*. Sonus conveniens clavi, vel cui cum clave est affinitas et convenientia, nullus alius est, quam *g*. Erit itaque clavis *G* praefigenda notis in scala.

G nec infimae lineae, nec infimae proximae, propter sonum melodiae infimum *c* competere potest. Scribitur enim *G* vel in infima, vel in proxima infimae, vel in media scalae linea. Ut itaque melodia capacitati quinque linearum commode inscribatur, ne novae lineae addantur, quod rarissime necesse fit, *G* in media scalae linea, oportet scribatur vel signetur.

Caput V

De Clausulis

Clausula (a claudendo nomen habens) est tractulus musicus ex tribus partibus (puta sonis) constans, initio, scilicet, medio et fine, usum habens ad melodiarum affectiones (hoc est periodos) terminandum ipsamque harmoniam finiendum.

Clausula est duplex: τοῦ μέλεος sive melodiae, et τῆς ἁρμονίας sive harmoniae. Melodiae est unius vocis clausula ex syntaxi clausulae harmoniae exorta, constans initio, medio et fine, parata ad melodiae periodos, ipsamque melodiam terminandam.

Clausula melodiae originem trahit ex syntaxi clausulae harmoniae, hac ratione: clausula harmoniae triphona (de qua paulo post)

[lowest] and that [highest] pitch, it is easy to see which place on the staff would be suitable for writing the clef, and which would not.

Transcription



example 4.23

In this example the highest pitch of the melody is *dd*, and the lowest is *c*. The pitch suitable for the clef, or that has an affinity with the clef, is no other than *g*. Therefore the *G* clef should be written before the notes on the staff.

G cannot belong to the lowest line nor to the second lowest, because of what the lowest pitch of the melody is. *G* is usually written on the lowest, the second lowest, or the middle line of the staff. Therefore, in order that the melody be written conveniently within the limit of five lines without adding new lines except in very rare cases of necessity, *G* should be written or designated on the middle line of the staff.

Chapter 5

Cadences

A cadence (*clausula*, a word derived from "closing") is a musical passage consisting of three parts (or pitches), namely, the beginning, the middle, and the end. It is used for terminating the affections (that is, the periods) of melodies and for ending the harmony itself.

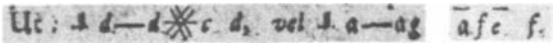
There are two types of cadence: *tou meleos*, or that pertaining to melody, and *tes harmonias*, pertaining to harmony. A melodic cadence is the cadence of one voice extracted from the combined structure of a harmonic cadence. It consists of a beginning, middle, and end and is aimed at terminating the melodic period and the melody itself.

A melodic cadence takes its origin from the combined structure of a harmonic cadence in the following way. The *triphonic* harmonic cadence (concerning which

in quatuor primariarum vocum syntaxi constructa habet quatuor melodias coniunctas, primam competentem discantui, secundam alto, tertiam tenori, quartam basso. Ex his vocibus primariis unius vocis melodia extra syntaxin cum reliquis vocibus sola considerata, [36] est clausula melodiae. Resoluta itaque triphona τῆς ἁρμονίας clausula ad quatuor voces, quadruplex τοῦ μέλεος istius resolutione existit clausula.

Melodiae clausula est quadruplex: (1) discantalis, (2) altualis, (3) tenoralis, (4) baseos.

Discantalis clausula est tractulus musicus in melodia, constans ex tribus sonis, quorum primus est secundo in valore semel maior, et ita comparatus, ut ex duabus partibus per syncopen in unum totum aut actu aut potentia conflatus esse videatur; secundus ita, ut a primo in proximum sequentem intervallorum gradum declinet, et ad induendum semitonium habilis sit; tertius a secundo in eum gradum elevetur, in quo primus sonus fuit constitutus, ad periodum terminandam aptus. Ut:



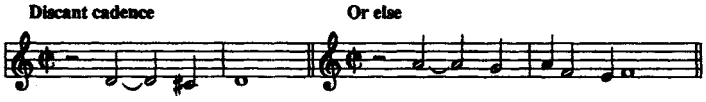
example 5.1

Altualis clausula est tractulus musicus in melodia, qui constat ex tribus sonis in eodem intervalli gradu haerentibus periodum claudens et terminans. Ut:

later)[1] is constructed out of a combination of four primary voices. It has four combined melodies, the first suitable for the discant, the second for the alto, the third for the tenor, the fourth for the bass. The melody of any one of these primary voices, taken alone and apart from its bond with the other voices, [36] is a melodic cadence. Therefore, when a triphonic harmonic cadence is divided into four separate voices, four melodic cadences result.

There are four types of melodic cadence: (1) discant cadence, (2) alto cadence, (3) tenor cadence (4) and bass cadence.[2]

A discant cadence is a melodic passage consisting of three pitches, the first of which is twice the second in duration and is so arranged that it seems to be made up of two parts through actual or potential syncopation, but put together as one whole.[3] The second pitch is so arranged that from the first pitch the voice descends to the nearest following intervallic step and is capable of assuming a semitone. From the second pitch to the third the voice rises to the same level where the first pitch had been placed, suitable for terminating the period. For example:



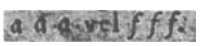
example 5.1

An alto cadence is a melodic passage terminating and closing a period with its three pitches fixed on the same intervallic level. For example:

1 See p. [37].

2 A similar, earlier classification of cadences in terms of the four voice parts is found in Stephano Vanneo, *Recanetum de musica aurea* (Rome: Valerius Doricus, 1533; facs. ed., Kassel: Bärenreiter, 1969), bk. 3, chap. 31. However, instead of using quasitechnical terms such as *discantalis, altualis*, and so on, Vanneo simply refers to the cadence "of the soprano" (*suprani*), "of the contralto" (*contralti*), and so on.

3 Because of ambiguity in the Latin syntax, "actual or potential" could be understood to modify either "syncopation," as reflected in the above translation, or "whole," in which case the end of the sentence would read: ". . . so arranged that it seems to be made up of two parts through syncopation, but put together as one actual or potential whole." I have chosen the former version because of an analogous and less ambiguous statement in the forthcoming section on harmonic cadences.



example 5.2

Tenoralis est, cuius trium sui partium vel sonorum flexio fit per tres proximos intervallorum sibi propinquissimorum gradus, ad finiendum affectionem sive periodum inventa. Ut:



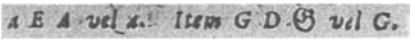
example 5.3

Vel in morem discantus extra syncopam primi soni, ut:

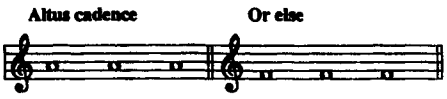


example 5.4

Baseos est, cuius primus sonus, sive initium sui ab extremitate octavae (intervalli nimirum, non concentus) suprema initium sumit, et inde ad medium sui (secundum videlicet sonum) per quartam descendit. Finisque sui, qui tertius eius est sonus, vel ad extremitatem octavae eiusdem infimam delabitur et declivis fit, vel ad initium sui relabitur vel acclivis fit, formatus ad affectionem vel periodum sonorum claudendum. Ut:

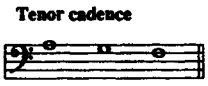


example 5.5



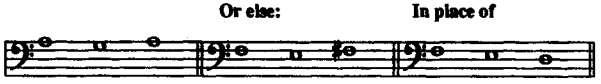
example 5.2

A tenor cadence is [a passage] whose three parts or pitches move by three neighboring steps of very closely neighboring intervals, designed to end an affection or period. For example:



example 5.3

Otherwise it can proceed in the manner of the discant, but without the syncopation of the first pitch. For example:



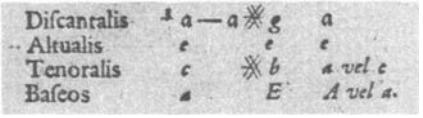
example 5.4

A bass cadence is [a passage] whose first pitch or beginning starts at the top extremity of the octave (that is, the octave interval, not the sonority) and then descends by a fourth to its middle (that is, the second pitch). Its ending, which is the third pitch, either drops and falls to the lowest extremity of the same octave or returns and slopes upward to the original pitch. It is so formed in order to close an affection or period of pitches. For example:



example 5.5

Hypomnema. Quaelibet earum idonea est et parata ad melodiae periodum vel etiam ad ipsam melodiam claudendum, non ut, ubi et quocunque tactu placuerit componistae, eas promiscue harmoniis inserat ad harmoniae peculiarem ornatum addendum. Ad id enim clausula non sufficiens meo esse iudicio videtur. [37] Et licet unaquaeque certae voci propria sit, fit tamen, ut voces omnes, omnes clausulas inter se communes habeant, quod tamen appellationi cuiuslibet clausulae nihil deroget.



example 5.6

Clausula triphona, τρίφωνος	est tractulus musicus idemque harmonicus ac in nexu plurium vocum ἀμφίμακρος, constans initio, medio et fine, habens	tertia	finem sui syncopa vacantem et initio parem, nonnunquam similem, ad id
Clausula hexaphona, ἑξάφωνος[a]	melodiam unam ex omnibus, quae sonum exhibet sive actu sive potentia syncopatum, et hunc mox subsequentem cum basi harmoniae suae	sexta	constitutus, ut se introducto affectiones vel periodi in harmonia, ipsaque harmonia terminetur et finiatur.
Clausula octophona, ὀκτόφωνος	constitutum in non variabili concentu	octava	

a Em. from: εξαφωνον.

Observation. Any of the cadence types is suitable and apt for closing a period of melody or even a melody itself. The idea is not that a composer may haphazardly introduce these cadences wherever or on whichever tactus he fancies for the sake of adding a particular ornament to the harmony. For in my judgment a cadence is not suited for that purpose. [37] Although each cadence type is characteristic of a certain voice, nevertheless it happens that all the voices may have all the cadences in common among themselves; but this does not alter the name of any cadence.



example 5.6 Example of cadences

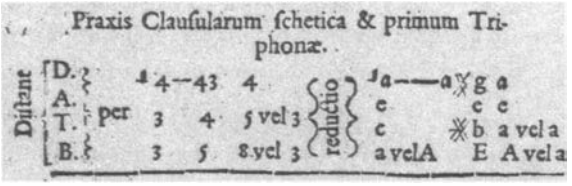
A triphonic (*triphonos*) cadence is a musical, harmonic passage for many voices of equal duration [*amphimakros*], consisting of a beginning, middle, and end. One of its melodies displays a pitch that is syncopated either in actuality or in potency. Immediately following is another pitch that is constituted with the *basis* of the harmony in a nonchangeable concord[4] of a third.

A hexaphonic (*hexaphonos*) cadence ... sixth. The ending moves away from the syncope and corresponds to, and is sometimes similar to, the beginning. This cadence is formed in order that the affections or periods of the harmonic piece, or the harmonic piece itself, be concluded and finished.

An octophonic (*octophonos*) cadence ... octave.

4 Burmeister is here describing the "middle" of the cadence. For the meaning of "nonchangeable," see the following "Observations," no. 2.

Clausula harmoniae est tractulus harmonicus, in quo melodiae clausularum harmonice cohaerent, paratus ad affectionem harmonicam, ipsamque harmoniam terminandam.



example 5.7



example 5.8 [On the basis of the corresponding letter notation, the first three numbers measuring the distance between the discant and the alto should be emended to read: *5 vel 8 vel* 8.] [38]

A harmonic cadence is a polyphonic passage wherein melodic cadences combine harmonically, and it is formed in order to conclude the affection of a harmonic piece or the harmonic piece itself.

Distance from one voice to the next:

Discant / Alto	⊥ 4 —	4 3	4
Alto / Tenor	3	4	5 or 3
Tenor / Bass	3	5	8 or 3

Transcription of the chart

Another version



example 5.7 Chart showing the use of cadences. First, the triphonic cadence. [This type is characterized by the interval of a third in the penultimate sonority between the bass and whichever voice displays the discant cadence.]

Distance from one voice to the next:

Discant / Alto	5 or 8 or 8	10 or 3	5 or 10
Alto / Tenor	⊥ 4 ———	5 4	6 or 4
Tenor / Bass	3	3	3 or 5

Three transcriptions of the chart



example 5.8 [Chart showing the use of cadences, continued.] The hexaphonic cadence. [This type is characterized by the interval of a sixth in the penultimate sonority between the bass and whichever voice displays the discant cadence.] [38]



example 5.9 [The corrigendum in the original edition indicates that the numerals representing the distance between the bass and tenor should read: 3, 8, 1. The truly correct form, however, should read: 8, 3, 8.]

Hypomnemata. 1. Nulla harmonia clausulis carere potest. Est enim clausula in harmonia, velut in corpore animato, anima. Quocirca, ne tyro committat, ut sua carmina quasi vita videantur orbata, clausulas in syntactico opere nunquam praetereat. Quando autem sunt introducendae, hoc patet ex definitione ipsarum, nimirum, cum textus distinctionem sui exhibet, sive ea sit[b] facta commate, sive duobus punctis, sive uno. Tum enim terminus ad quem (ut dialecticorum vocibus utamur) praecedenti affectioni sive periodo statuitur, et ipso momento novae vel sequenti affectioni aut periodo terminus a quo datur. Post in quibus locis clausulae introducantur, hoc docetur in doctrina [39] de modis. Meminerint ergo tyrones non artis esse clausulas tumultuarie et confusim introducere, adeo ut vix tactus sit, quo non audita fuerit clausula integra. Introducuntur ab auctoribus nonnullae vocum connexiones in medio affectionum

b Em. from: *fit*.

Distance from one voice to the next:

Discant			
	⊥ 3	— 5 4	3
Alto			
	3	5	3
Tenor			
	8	3	8
Bass			

Transcription of the chart

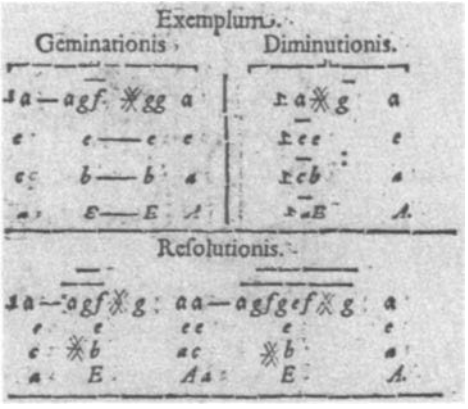


example 5.9 [Chart showing the use of cadences, continued.] The octophonic cadence. [This type is characterized by the interval of an octave in the penultimate sonority between the bass and whichever voice displays the discant cadence.]

Observations. 1. No harmonic piece should be devoid of cadences. For cadence is to a composition as soul is to an animate body. Therefore, lest the novice make his song seem lifeless, he should never neglect cadences in his compositional work. The time for introducing them is clear from their very definition, that is, when the text displays a division, whether this happens with a comma, colon, or period. For then the *terminus ad quem*—to use logicians' terminology—of the foregoing affection or period is established, and at that same moment the *terminus a quo* is provided for the new or subsequent affection or period. Next, as to where cadences should be introduced, this will be taught in [39] the instruction on modes. Novices should remember, therefore, that it is not artful to introduce cadences haphazardly and confusedly, so that there is hardly a tactus where a complete cadence is not heard. Some voice combinations that have the appearance of ca-

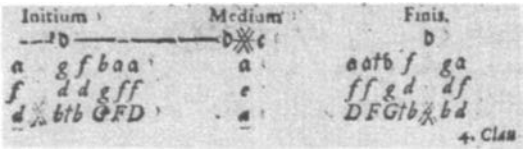
sive periodorum musicarum, quae speciem clausularum repraesentant et re ipsa non sunt integrae clausulae; inde non sequitur statim clausulas integras extra modum et locum iustum pro libitu esse introducendas. Hoc quando fit, inertiae et non solertiae, illud autem artis est argumentum.

2. Medii omnium clausularum duplicatio, vel etiam diminutio et resolutio, non autem variatio et mutatio fieri committive potest.



example 5.10

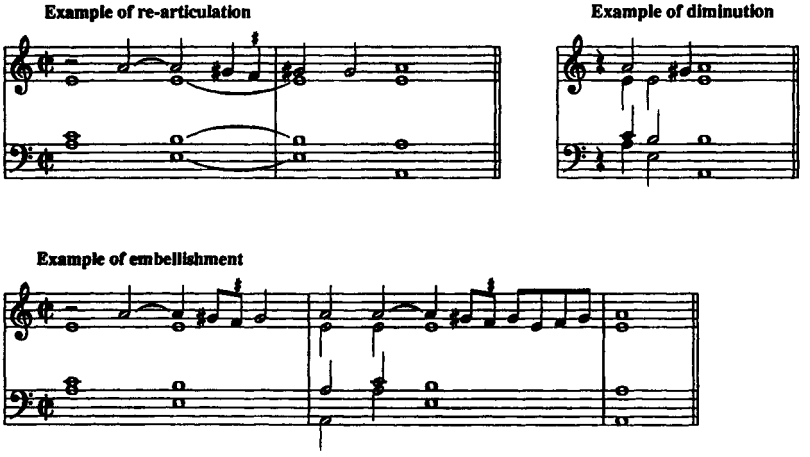
3. Initii et finis in clausula tam multiplex variatio fieri potest, quam multas in concordiam sibi adsciscunt consonantias, medii vero non item, ut:



example 5.11

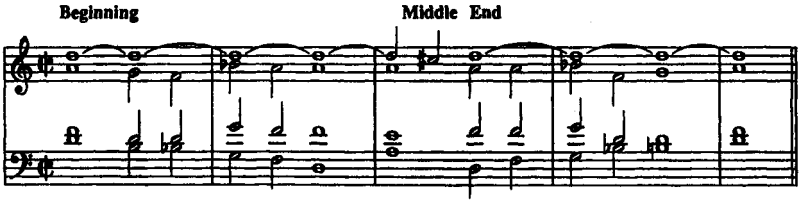
dences are introduced by composers in the middle of musical affections or periods. In actual fact these are not complete cadences. Therefore it clearly does not follow that complete cadences outside the mode and outside the proper place[5] may be introduced at will. This is a sign of laziness, not diligence. What we described earlier is an art.

2. The middle part of any cadence may be rearticulated, diminished, or embellished but not changed or altered.[6]



example 5.10

3. The number of varieties of cadence beginnings and endings depends on how many [different] consonances they can accommodate in concord. But not so in the middle [part of the cadence].

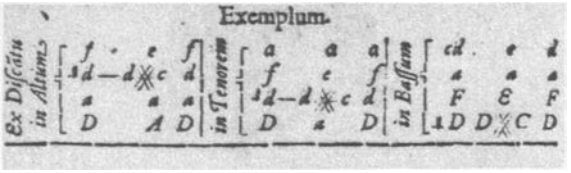


example 5.11

5 That is to say, not on the proper pitch or at the proper point in the text.

6 That is to say, melodic embellishments, but not harmonic changes, are allowed at the penultimate stage of the cadence.

[40] 4. Clausula unius melodiae in aliam transponitur, quo fit quaedam loci, non autem nominis, permutatio.



example 5.12

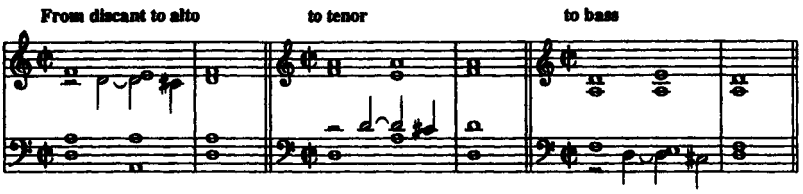
Caput VI

De Modis Musicis

Modus est quaedam carminis cuiusque musici μετριότης, consonantias octavarum (sicuti et ipsas diapason) in suavem coniugii complexum temperamento quodam deductarum, proportione inter se comparatas, ad modi naturam statumve conservandum certo systemate moderans et determinans.

Modus est duplex: melodimeter et harmonimeter. Melodimeter est, qui melodiis metas statuit. Harmonimeter, qui harmoniis.

[40] 4. When the cadence of one melody is transferred to another voice, there is a change of register but not of name.[7]



example 5.12

7 That is to say, a discant cadence remains a discant cadence even when it is found in the alto part.

Chapter 6

The Musical Modes

Mode is a means of regulating a musical piece. In a specific system,[1] mode governs and determines the consonances within the octave-species (as well as the octaves themselves). The octaves are brought into a pleasing complex combination according to a certain disposition [*temperamentum*], and the [said] consonances are arranged in proportion with one another, in order to safeguard the nature or state of the mode.

There are two types of mode: that which regulates melody [*melodimeter*] and that which regulates harmony [*harmonimeter*]. A mode that regulates melody is that which sets the boundaries of melodies. A mode that regulates harmony does likewise for harmonies.

1 *System* is defined in the "Observations" that follow.

Constitutio Modi, Eiusdemque Cognitio Quibusdam Hypomnematibus Inclusa

Sunt in diapason quatuor soni comprehensi, qui in eius spatio consonantias conficiunt, ob proportionem harmonicam sive analogiam quam inter se habent, quemadmodum Pythagoras, Boetius et alii id numeris proportionatis manifestissime declararunt. Ex iis ipsis sonis modi dependet constitutio, quae ut compendiosa sit, quibusdam sequentibus eam hypomnematibus includemus, quo ipso, quae rerum in hoc negotio sive doctrina definitiones et divisiones dari possint, sic eas attingemus.

Hypomnemata. 1. Primus ex istis dictis et inter se harmonice comparatis sonis, qui semper unus est ex ordine sonorum parhypaton (nos exemplum ab *A* sumemus) dicitur (*A* sonus videlicet) principium modi.

2. Secundus, qui consonantiam diatessaron, et tertius, qui diapente [41] consonantiam cum modi principio constituunt, dicuntur soni emmesepistrophi, et sunt in diapason ab *A* ad *a*, *D* et *E*.

3. Quartus principii duplus vocabitur, qui est *a*.

4. Consonantia ex principio modi et altero[a] sonorum emmesepistrophorum exsurgens basis temperamenti nuncupatur, eo quod ex principio modi et altero emmesepistrophorum, ad consonantiam temperatis inter se sonis, diapason producantur, quae ad modi systema temperantur, coalescunt, sive coniugio quasi cohaerent. Quae basis ex quinta constat, orthia; quae vero ex quarta, plagia nominatur. Exemplum huius est *A*, *D*, illius *A*, *E*. Temperantur *a* ita, ut tenor in modi principio infimum suae diapason terminum sive sonum in duplo, derivato scilicet simplici sono, supremum statuat,[b] in quo discantus suae diapason initium sumit, et

a Em. from: *et* missing.
b Em. from: *statuant*.

The Constitution of Mode and Its Identifying Features Summed Up through Some Observations

A diapason contains four pitches that produce consonances within its span. This is because they have a harmonic proportion or ratio among themselves, as Pythagoras, Boethius, and others show by means of numerical proportions. The constitution of mode depends on those same pitches. To put this succinctly, we will sum it up in the following observations. Thus we may arrive at those definitions and classifications that pertain to the elements of this subject or instruction.

Observations. 1. Among those said pitches that are joined harmonically with one another, the first, which is always in the next-to-lowest [*parhypaton*] rank of pitches (the pitch *A*, for example), is called the *principium* of the mode (namely, the pitch *A*).

2. The second and third pitches, which [41] together with the *principium* of the mode constitute the consonances of the diatessaron and diapente, respectively, are called the midpivotal pitches [*emmesepistrophi*]. In the case of the octave *A* to *a*, the midpivotal pitches are *D* and *E*.

3. The fourth pitch will be called the duple of the *principium*, that is, *a*.

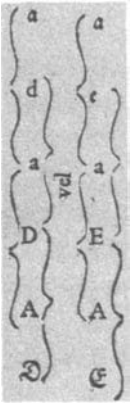
4. The consonance formed by the modal *principium* and one of the midpivotal pitches is called the base of the modal disposition [*basis temperamenti*], because when the pitches consisting of the modal *principium* and one of the midpivotal pitches are blended together into a consonance, diapasons that are disposed according to a system of mode are produced. They coalesce or, as it were, hold together as a unit. When the base consists of a fifth, it is called authentic [*orthia*]; when it consists of a fourth, it is called plagal [*plagia*].[2] *A-D* is an example of the latter; *A-E*, of the former. They are blended with *a*, so that the tenor sets the lowest boundary or pitch of its diapason on the *principium* of the mode, and its highest pitch on the duple, which is derived from the simple.[3] From that [highest] pitch the discant takes

---

2 *Orthos* and *plagios* mean "upright" and "oblique," respectively. In grammar, the nominative case is said to have the *orthos* form of the noun, while the remaining cases are *plagia*: ". . . I mean, in the case of nouns, whether they will offer a better combination if used in the singular or the plural; whether they should be put in the nominative [*orthos*] or in one of the oblique [*plagios*] cases." Dionysius of Halicarnassus, *On Literary Composition*, chap. 6.

3 That is to say, the highest pitch is set on the octave above the *principium*.

cum tenore fit finitima sive contermina. Bassus et altus ex sono emmesepistropho temperamenti suarum diapason, et quod in eo conterminae fiunt, originem trahunt, iuxta hanc regulam: ubi unius vocis fit mediatio,[c] ibi alterius determinatio. Haec consonantiarum, et ex iis enatarum diapason cohaerentia sive permixtio temperamentum dicitur, inque eo cuiuslibet vocis diapason, ambitus; ut in hoc theoremate videre est.



example 6.1

5. Meta ea, quae ex isto temperamento a bassi infimo sono ad discantus supremum numerando exoritur, systema dicere musici consueverunt, et ea ipsa circumscriptum et comprehensum modulamen, modum. Exemplum eius sequens mox typica deumbratio ostendit.

6. Systema quod melodiam terminat melodiorizomenum vocabitur. Hoc duplex est: maius et minus. Minus est spatium illud sonorum, quo basis temperamenti terminatur. Cuius exemplum est: (1) *Veni maxime Spiritus tuorum,* (2) *Vitam quae*[d] *faciunt beatiorem,* (3) *Was lobes sollen wir dir O Vater singen,* etc., (4) *Christe qui lux es et dies,* etc. Maius, est tenoris diapason in sono parhypaton et eius derivato simplici, hoc est duplo principii terminata. Exempla sunt omnes fere cantus plani, vulgo chorales dicti, inte-

c Em. from: *meditatio.*

d Em. from: *vitamque.*

the beginning of its own diapason and is joined or coterminous with the tenor.[4] The bass and alto derive their beginning from the midpivotal pitch of their diapason's disposition, and at that pitch they are coterminous. This is in accordance with the following rule: where one voice has its mediation, there another has its boundary. This cohesion or mixture of consonances and of the diapason that is generated from them is called disposition [*temperamentum*], and the diapason of each voice in it is called *ambitus*. This can be seen in the following illustration.



example 6.1

5. The delimited pitch area, which in the illustrated disposition rises from the lowest pitch of the bass to the highest pitch of the discant, has usually been called by musicians a system. They call mode the material for melody which is circumscribed and contained in the system. A forthcoming schematic representation will show an example of this.

6. A system which delimits melody will be called a melodic span [*melodi-orizomenum*].[5] There are two types: the greater and the lesser. The lesser is that span of pitches to which the base of the disposition is confined. For example: (1) *Veni maxime Spiritus tuorum* [app. B.1]; (2) *Vitam quae faciunt beatiorem* [app. B.2]; (3) *Was lobes sollen wir dir O Vater singen* [app. B.3]; (4) *Christe qui lux es et dies* [app. B.4]; and so on. The greater span is a tenor diapason that is bounded by a next-to-lowest-rank pitch [*parhypaton*] and by its simple derivative, namely, the duple of the modal *principium*. Practically all plainchants commonly called chorales are

4 See p. [12] of *Musica poetica* for the definition of coterminous voices.

5 In Greek grammar the verb *horizein* is used to describe the technique of curtailing the span of a clause: ". . . limiting [*horizousa*] the length of a clause so that it is neither shorter nor longer than the right mean." Dionysius of Halicarnassus, *On Literary Composition*, chap. 23.

graque certa octava circumscripti, quales sunt: (1) *In dich habe ich gehoffet* [42] *Herr,* (2) *O Herr Gott begnade mich,* (3) *Nun frewet euch lieben Christen gemein,* etc. Hoc maius systema, quod integra octava cantiones planos sic comprehendit, totale dicitur, cuius exemplum est *Wir glauben*;[e] quod vero integram octavam ad semitonium, tonum sive ditonum, et plus minus non attingit, particulare, ut *Erbarm dich meiner O Herre Gott*; quod extra octavam vergit, superparticulare non immerito vocabitur, et refertur ad id exemplum: *Vater unser im Himmelreich.*

7. Systema harmoniam terminans harmoniorizomenum nuncupamus. Quod nunc in quarumlibet primariarum vocum integra diapason meta, in qua melodiarum intervalla secundum arses et theses fiunt, terminari solitarum, temperamento exsurgit, id acmeum; quod unam vocem in octavarum temperamento diapason integritate destitutam habet, particulare; si denique plus per diatessaron, diapente, vel diapason unam, duas, et plures ad acmeum accesserit, superparticulare non iniuria vocatur. Primi exemplum est *Benedicam Dominum,*[f] Orlandi; secundi *Verbum caro factum est,* Pevernage; tertii *Iam non estis hospites,* eiusdem Pevernage. Item, *In convertendo* Orlandi, ex quo exemplo, et similibus, nonnulli modum connexum producere voluerunt, cum ne unica harmonia occurrat in systemate acmeo constituta, quae connexum (uti vocant) modum in binis et quidem in temperamento diapason conterminis vocibus non representet. Fit enim, si voces primariae ad certum modum coniugio quasi coniunctae et connexae esse debent, uti debent, quod modus authenta cum suo plagio, vel plagius cum suo authenta connectatur, ita tamen ut alter eorum et non utrique simul harmoniam vel melodiam moderentur.

8. Dum ergo quilibet primitivorum sonorum, hoc est, ordinis parhypaton, id iuris habet, ut in constitutione modi sit primus et praecipuus, atque ita origo et fons modi, se quoque et cum ipso emmesepistrophorum sonorum altero dato, certa basis proveniat, eaque nunc orthia nunc plagia, atque ita duplex temperamenti basis, parique negotio duplex modi principium sit, facta inde supputatione quatuordecim in universum modi colliguntur, quorum septem

e Em. from: *Wir gleuben.*

f Em. from: *Domino.*

examples of this. They are circumscribed by a complete, definite octave, such as: *In dich habe ich gehoffet Herr* [app. B.5]; [42] *Herr Gott begnade mich* [app. B.6]; *Nun frewet euch lieben Christen gemein* [app. B.7]; and so on. This greater system, which contains the plainchant in a complete octave, is also said to be total, and an example of it is *Wir glauben* [app. B.8]. But that which falls short of a complete octave by a semitone, tone, or ditone is said to be particular, such as *Erbarm dich meiner O Herre Gott* [app. B.9]. That which goes beyond an octave is not inappropriately called superparticular, and an example pertaining to it is *Vater unser im Himmelreich* [app. B.10].

7. We call a system that delimits a harmonic composition a harmonic span [*harmoniorizomenum*]. Each of the primary voices is normally bounded by the limits of a complete octave. Their melodies proceed in ascending and descending intervals within the octave. [When that is the case,] the harmonic span is said to be complete [*acmeum*]. When the octave disposition has one voice falling short of a complete diapason, the harmonic span is called particular. Finally, if the disposition has one, two, or more voices exceeding a complete [*acmeum*] range by a diatessaron, diapente, or diapason, the harmonic span is without difficulty called superparticular. An example of the first type is *Benedicam Dominum,* by Orlando [app. B.11]; of the second type, *Verbum caro factum,* by Pevernage [app. B.12]; of the third type, *Iam non estis hospites,* by the same Pevernage [app. B.13] and likewise Orlando's *In convertendo* [app. B.14]. In that [last] example and in similar ones, some people say that they produce a combined mode [*modus connexus*], although there is not a single harmonic piece in the complete system that does not represent a combined mode (as they call it) in pairs of voices, each pair being coterminous in the disposition of the diapason. For it happens that if the primary voices have to be combined and connected in the way they should, then an authentic mode will be combined with its plagal, or a plagal with its authentic. This is done in such a way, however, that only one of them and not both together will rule the harmony or melody.

8. Any one of the primal pitches, namely, those in the next-to-lowest [*parhypaton*] rank, can have the privilege of being first and foremost in the constitution of a mode and therefore of being the origin and source of the mode. Given that pitch and one of the midpivotal pitches, a specific base is established,[6] which is either authentic or plagal, so that there is a twofold base of disposition as well as a twofold modal *principium*. Because of all this, by computation a total of fourteen modes are

6 To recall the meaning of base, see observation no. 4, above.

dicuntur authentae, nominibusque hisce a populis, apud quos in frequenti usu fuerunt, mutuatis indigitantur, ad ordinem suorum principiorum se sic sequentes: *A*, Aeolius; *B*, Hyperaeolius; *C*, Ionicus; *D*, Dorius; *E*, Phrygius; *F*, Lydius; *G*, Mixolydius.

Reliqui septem dicuntur plagii: *A*, Hypodorius; *B*, Hypophrygius; *C*, Hypolydius; *D*, Hypomixolidius; *E*, Hypoaeolius; *F*, Hyperphrygius; *G*, Hypoionicus.

[43] 9. Ex his duo appellantur nothi, propterea quod diapente, altera eorum diapason consonantia, sui perfectitudine destituatur ad semitonium; et ea de causa legitimum in systemate diapason temperamentum fieri nequeat, atque ita legitimam modorum copulam et connexionem ad coniugium ipsi non ingrediantur. Ii sunt Hyperaeolius et Hyperphrygius.

10. Ad cuiuslibet modi constitutionem acquisiverunt musici alium quoque sonum, eum videlicet qui in spatio consonantiae diapente quam principium et emmesepistrophus, vel emmesepistrophus et principii duplus conficiunt, consonat, et diapente istam velut dissecat aut dividit. Is dicitur emmeles.

11. Hi soni, quoniam ita corpus constituunt symmetria pollens, et modo sunt velut membra, quibus ipse cohaeret et constat; in melodiis tum etiam in harmoniis omnium maxime et plurimum poni, occurrere et repeti; in iisdem melodiarum exordia fieri; musicae affectiones sive periodi inchoari et terminari; ac clausulae, si non omnes, praesertim triphonae, saltem eae, quae locum ibi habere possunt, ut hexaphonae, formari debent. Quod si fit, modus in suo tenere et statu manet, ac tam melodia quam harmonia cuiuscunque artificis ad suum modum absque multo negotio referri potest. Qui itaque philomusorum sollicitus est de recta ratione, qua harmoniam in lucem editam ad suum modum referre possit, ille hanc ut facillimam tenebit: observet qui soni omnium frequentissime fuerint in melodia et harmonia obvii, ii infallibile ipsi τεκμήριον et signum erunt, eos ipsos esse illos, in quibus constitutio modi residet et consistit, ac melodiam, tum etiam harmoniam, ad illum vel illum modum pertinere, verbi gratia (quod ad melodiam) *Wol dem der in Gottes Furchten stehet* melodia est, quae iuxta qualitatem diezeugmenorum sonorum in *C* et *c* terminatur, in qua sonus *C* et *c* tanquam diapason termini, omnium maxime fiunt obvii. Ad eos sonos accedit *G* inter intermedios melodiae dictae sonos sonus emmesepistrophus, tum etiam *E*, sonus emmeles. Ex

arrived at, seven of which are called authentic, and they are referred to by the names derived from the tribes among whom they were in frequent use. Following the order of their *principia*, they are: *A*, Aeolian; *B*, Hyperaeolian; *C*, Ionian; *D*, Dorian; *E*, Phrygian; *F*, Lydian; *G*, Mixolydian.

The remaining seven modes are called plagal: *A*, Hypodorian; *B*, Hypophrygian; *C*, Hypolydian; *D*, Hypomixolydian; *E*, Hypoaeolian; *F*, Hyperphrygian; *G*, Hypoionian.

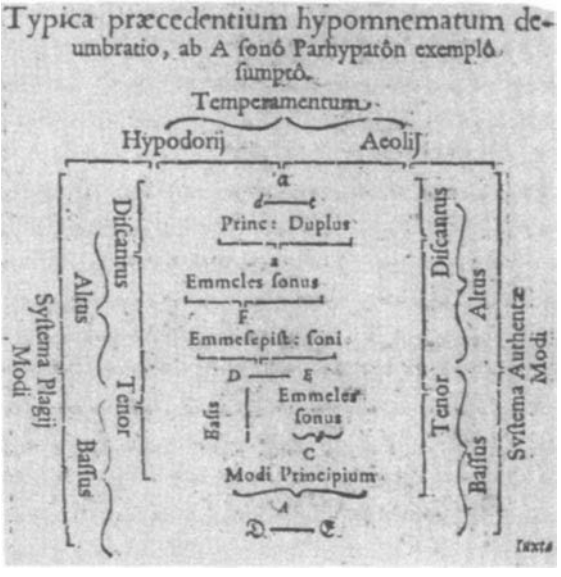
[43] 9. Two of those modes are called spurious, because the diapente, one of the consonances in the diapason, falls short of a semitone from its perfection, and for that reason there can be no legitimate disposition in the system of the diapason. Therefore these modes do not achieve a legitimate modal link and connection for the conjugation. They are the Hyperaeolian and the Hyperphrygian.

10. For the constitution of any mode, musicians had another pitch, namely, one that blended within the space of the diapente consonance which the *principium* and the midpivotal pitch, or the midpivotal pitch and the duple of the *principium*, had created. This third pitch dissects or divides that diapente, so to speak. It is called *emmeles*.

11. Because these pitches constitute a body that has symmetry and are, as it were, the members through which a mode coheres and stays together, they ought to be deployed, used, and repeated very often and above all others, in melodies as well as in harmonies. The beginnings of melodies should occur on them. Musical affections and periods should commence and terminate with them; and if not all types of cadences, especially the triphonic, can be formed on these pitches, at least those that can be, such as the hexaphonic, should be so formed. If this is done, the mode will remain in its proper state and being, and any composer can without much difficulty correlate a melody or harmony with its mode. If any music student is interested in the correct way of correlating a published harmonic piece with its mode, let him follow this very easy procedure: let him observe which conspicuous pitches occur most frequently in the melody and harmony; they will be the infallible evidence and sign that they are the very ones in which the constitution of the mode resides and abides, and that the melody as well as the harmony belongs to this or that mode. For example, take the melody *Wol dem der in Gottes Furchten stehet* [app. B.15]. The melody is one which uses the *diezeugmenon* quality of pitches and is bounded by *C* and *c*. In it the pitches *C* and *c*, as the boundaries of the diapason, are the most conspicuous of all. To those pitches is added *G*, which is the midpivotal pitch among the intermediate pitches of the said melody, as well as *E*, the *emmeles* pitch. Those

iis sonis, qui inter ceteros diapason sonos maxime ita occurrunt, quinque clausulis locum praebent, dubio omni relicto colligitur, melodiam ad modum Iocum pertinere. Quod ad harmoniam attinet, sit nobis exemplo harmonia Orlandi, *In te Domine speravi* sex vocum. In eius tenore altero[g] (tenorem enim in applicatione harmoniae ad modum primo loco considerare solemus; post, discantum; deinde, bassum; ultimo altum) *G* ut principium, *c* ut emmesepistrophus, *e* ut emmeles, *g* ut principii duplus omnium maxime occurrunt, et clausulae in iis exhibentur. Reliquae voces iuxta basin ad modi systema temperamento combinatae, similes sonos, sive ii fuerint compositi, sive decompositi exhibebunt. Ex quo philomusus, omni dubio semoto, colligit harmoniam istam [44] Hypoionici moderatione in qualitate diezeugmenorum esse terminatam, et ad modum Hypoionicum referendam.

12. Ne autem confusio modorum fiat, praesertim eorum, qui propter sonorum distantias a modi principio ad emmesepistrophum, vel ab emmesepistropho ad principii duplum parum discriminis habere visi fuerint, discriminis loco semitonium in diapason musici

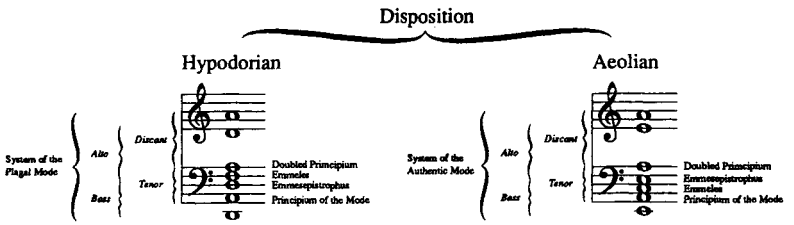


example 6.2

g Em. from: *altera*.

pitches occur more often than the other pitches of the diapason and provide a place for five cadences, removing all doubt that the melody belongs to the Ionian mode. With regard to harmony, let our example be Orlando's composition, *In te Domine speravi,* for six voices.[7] In its second tenor—for we usually look first to the tenor for the correlation of the harmony with the mode, then to the discant, then the bass, and lastly the alto—the pitches that occur most often are *G* as the *principium, c* as the midpivotal pitch, *e* as the *emmeles,* and *g* as the duple of the *principium,* and the cadences are found built on them. The remaining voices that are combined in disposition according to the base of the mode's system exhibit similar pitches, even if they are composite or doubly composite. From this the music student gathers without any doubt that the piece [44] is delimited under the control of the Hypoionian with *diezeugmenon* quality and should be assigned to the Hypoionian mode.

12. So as not to confuse modes, especially since they seem hardly to differ in terms of the distance between the modal *principium* and the midpivotal pitch or between the midpivotal pitch and the duple of the *principium,* musicians assigned to the semitone in the diapason the role of discriminator. Through it one mode may be



example 6.2 Schematic illustration of the preceding observations, basing the example on the second-rank pitch *A*.

7 Orlando di Lasso, *Sämtliche Werke,* ed. Haberl and Sandberger (Leipzig: Breitkopf and Härtel, 1894–1926), 17:87.

constituerunt, ut eo ipso modus a modo discerneretur; id modi differentiam nobis inscribere placuit. Verbi gratia, inter Mixolydium et Ionicum a principio modi ad emmesepistrophum eadem est de sonis ad sonos habitudo intervallorum [sed non][h] ab emmesepistropho ad principii duplum. Nam in Ionico intervallum semitonium alio loco habetur, quam in Mixolydio. Locus igitur ille, quo inter sonos semitonium occurrit, modos hosce inter se differre facit, et propterea differentia appellabitur.

[45] Iuxta hunc typum reliquorum modorum ad reliquos sonos parhypaton *B* scilicet, *C, D, E, F, G,* constitutio et cognitio a quolibet philomuso marte (ut aiunt) proprio examinari et delineari poterit.

Hypomnemata de Usu Modorum. 1. Etsi modorum quaelibet melodiae diapason suae terminum non immerito non transgredi debent, tamen, quia necessitas excessum vel transgressionem nonnunquam, hoc est, semel atque iterum, flagitat, et eo nomine melodiarum metae solvuntur, modo, quod ad suam proprietatem nihil inde decedit, iuxta illud: μία χελιδὼν ἔαρ οὐ ποιεῖ, una hyrundo non facit ver.

2. Modus omnis non omni materiae Aristotelis, Aristoxeni, Plutarchi, aliorumque ex sententiis convenit et congruit. Qui igitur ad moerorem, moestitiam, lamentaque inclinant, non sunt rebus et materiis laetis accommodandi, et contra. Conveniunt autem rebus seriis et gravibus ii modi, quorum sonus emmeles semitonium claudens maxime inter sonos diapason intermedios, exceptis emmesepistrophis, occurrit et reciprocus est. Tales sunt Dorius et Hypodorius. Quorum autem sonus emmeles semitonium incipit et frequens in melodia est, ii laetis et incitantibus rebus congruunt, et sunt ipsi Mixolydius et Hypomixolydius. In quibus principium modi, eius duplus et emmesepistrophus semitonium claudunt et

h See n. to English translation.

distinguished from another. We like to call this the difference of the mode. For example: within the Mixolydian and the Ionian there is the same intervallic pattern from the mode's *principium* to the midpivotal pitch. [But such is not] the case from the midpivotal pitch to the duple of the *principium*.[8] For in the Ionian the semitone interval is in a different location than in the Mixolydian. Therefore that position where the semitone between pitches occurs causes these modes to differ from each other, and so it is called the difference.

[45] Following this schema, the constitution and identifying features of the remaining modes built on the other next-to-lowest-rank pitches, namely, *B, C, D, E, F, G,* can be examined and traced by any music lover on his own steam (as they say).

Observations concerning the Use of the Modes. 1. Although in principle the melodies of the modes should not transgress the boundary of their diapason, nevertheless—because sometimes, namely, once or twice, necessity calls for an exception or transgression—the boundaries of the melodies are loosened on account of necessity, so long as there is no offense against propriety. This is in accordance with the saying, *mia chelidon ear ou poiei*—one swallow does not make a spring.

2. According to Aristotle, Aristoxenus, Plutarch, and others, not every mode is appropriate or suitable for every subject. Therefore those that lean toward mourning, sorrow, and lamentation should not be applied to happy subjects and topics, and vice versa. Appropriate for serious and weighty matters are those modes whose *emmeles* pitch closes the semitone and, with the exception of the midpivotal pitch, occurs and participates the most among all the inner pitches of the diapason. Such modes are the Dorian and Hypodorian.[9] On the other hand, those whose *emmeles* begins the semitone and occurs frequently in the melody are suited for happy and arousing subjects. They are the Mixolydian and Hypomixolydian.[10] Those whose modal *principium*, duple of the *principium*, and midpivotal pitch close the semitone and are repeated often are apt for tragic and turbulent subjects, such as the Lydian

8 I believe that the bracketed words have erroneously been left out in the Latin text. Without them, the Latin syntax and the theoretical argument make little sense.

9 That is to say, in Dorian and Hypodorian the *emmeles* (*F*) is the upper note of the semitone and therefore "closes" the semitone in ascent. Burmeister uses the word *close* to designate the second note of an ascending melodic interval.

10 That is to say, in Mixolydian and Hypomixolydian the *emmeles* (*B*) is the lower note of the semitone and therefore "begins" the semitone in ascent. The word *begin* designates the first note of an ascending melodic interval.

saepenumero repetuntur, ii tragicis et turbulentis materiis competunt, ut Lydius et Hypolydius. In quibus semitonium iidem ipsi soni inchoant, et ad plures vices iterant, ut in Phrygio et Hypophrygio, ii modi lamentosas et flebiles exigunt materias. Illi ipsi soni, si promiscue reciprocantur, eorum modi ad medias res sunt parati, quales sunt Ionicus et Hypoionicus.

Caput VII

De Transpositione Modorum

Transpositio (proprie hic considerata) est modi systematis unius qualitatis in qualitatis alterius systema conversio.

Transpositio duplex est: una elevata aut intenta, altera depressa vel remissa.

Elevata aut intenta est, quando modi alius systema in aliud convertitur, ad distantiam diatessaron elevatae, qua systematum permutatione et qualitas pariter mutatur. Depressa vel remissa est,

and Hypolydian.[11] Where the very same pitches [namely, the *principium*, the duple of the *principium*, and the midpivotal pitch] begin the semitone and occur many times, as in the Phrygian and Hypophrygian, those modes require lamentful and doleful subjects. If the above-mentioned pitches are arranged in a mixture of [conflicting] patterns [*promiscue reciprocantur*], their modes are disposed toward moderate subjects, and such are the Ionian and Hypoionian.[12]

11 Recall that in the Lydian mode, *principium* = *F*, midpivotal pitch = *c*, duple of the *principium* = *f*; and in the Hypolydian mode, *principium* = *C*, midpivotal pitch = *F*, duple of the *principium* = *c*. All these pitches "close the semitone."

12 There are two ways of interpreting *illi ipsi soni*, which I translate as "the above-mentioned pitches." The phrase could refer to the *principium*, the duple of the *principium*, and the midpivotal pitch, since Burmeister was focusing on those most recently in dealing with Lydian, Hypolydian, Phrygian, and Hypophrygian. Thus he would now be referring to the fact that in Ionian and Hypoionian, the pitch class C closes the semitone, while G forms no semitone. But what about the *emmeles* (E)? It is clear that Burmeister regards the position of the semitones as crucial, and the Ionian and Hypoionian have *two* semitones that border two important pitch classes, namely, C and E. Therefore it is more probable that the phrase "the above-mentioned pitches" refers to all or any of the triadic pitches that have been mentioned *in the entire paragraph*, that is, including the *emmeles*. Ionian and Hypoionian have a moderate *ethos*, because of the conflicting (and therefore mutually restraining, as it were) positions of the semitones: in Ionian they are *below* the *principium* (*C*), but *above* the *emmeles* (*E*); in Hypoionian they are *below* the midpivotal pitch (*C*) but *above* the *emmeles* (*E*).

Chapter 7

The Transposition of Modes

Transposition (here considered in the proper sense) is the transfer of the mode from one system to another, the systems being of different qualities.

There are two varieties of transposition: one raised or upward, the other lowered or downward.

A raised or upward transposition is that wherein the system of a certain mode is converted to another at the distance of a raised diatessaron, and by that permutation of systems the quality is likewise changed. A lowered or downward transposition is

[46] qua illa modi et eiusdem qualitatis conversio fit per diapente distantiam remissam in descensum. Qualitas autem est, quae melodiis aeque ac harmoniis ex intervallo ab *a* ad *b* dat esse, et duplex est: diezeugmenorum et synemmenorum[a] tetrachordorum sive sonorum. Diezeugmenorum qualitas est illa sonorum consequentia, cuius inter *a* et *b* integer tonus sit, et a *b* tetrachordum initium sumat, quaque tam melodiis quam harmoniis quaedam quasi naturae proprietas conferatur. Synemmenorum est, quae ab *a* ad *b* semitonium habet, et in qua tetrachordum ab *a* initium sumit, ad certam quasi naturae proprietatem melodiis et harmoniis acquirendam. Haec ex vulgari consuetudine BE mollaris; illa BE duralis nominata est.

Hypomnemata. 1. Transpositionem hanc quod causetur, nihil aliud est quam qualitatum illa in melodiis et harmoniis diversitas. Si itaque μελοποιητὴς harmoniam in illa qualitate, quae usu recentior est, quamque synemmenorum vocamus, vulgo dictam BE mollarem, (BE duralis enim antiquior est) constructurus, eam necesse habet, ut in certo modi systemate includat.

Modi enim, quotquot numero sunt, aeque in dicta synemmenorum qualitate harmonias moderantur, ac in altera antiquiore illa qualitate. Quocirca accedente nova qualitate, novorum modorum constitutione et accessione non opus fuit. Et μελοποιητὴς libertatem habet, carmina sua in qua vult qualitate effingendi et construendi. Doctrinae artis compositoriae maxima ex parte ad primam et antiquiorem illam qualitatem, quam diezeugmenorum tetrachordorum sive sonorum vocamus, accommodari solent, praesertim quae de modis agit. Qui iam in altera illa et nova vel recentiore qualitate carmen sive harmoniam musicam excogitaturus et compositurus est, is eas huc repetere et transpositionis normam praemissamque divisionem probe cognitam habere opus habet.

2. Transponitur autem modus qualitatis diezeugmenorum in qualitatem synemmenorum ascendendo per quartam, descendendo per quintam, et manet idem modus. Rursus, melodia vel harmonia qualitatis synemmenorum transponitur in contrarium ad qualitatem diezeugmenorum per quartam in descensum et per quintam in ascensum.

---

a Em. from Burmeister's frequent misspelling: *symnemenorum* here and *synnemenorum* later.

[46] that wherein the conversion of the mode and of its quality occurs at the distance of a lower diapente. Quality is that which determines melodies as well as harmonies in terms of the interval from *a* to *b*. There are two qualities: that of the *diezeugmenon* tetrachord or pitches and that of the *synemmenon*. *Diezeugmenon* quality produces that succession of pitches which has a whole tone between *a* and *b* and begins the tetrachord from *b*, and by this a certain natural property is conferred upon melodies as well as upon harmonies. *Synemmenon* is that which produces a semitone from *a* to *b*, and wherein the tetrachord begins on *a* in order to achieve for the melodies and harmonies a certain natural property, as it were. According to common custom, the latter quality is called *B mollaris*, the former *B duralis*.

Observations. 1. What would bring about this transposition is nothing other than that change of quality in melodies and in harmonic pieces. Therefore, if a composer is about to construct a harmonic piece in that quality which is of more recent origin and which we call *synemmenon*, commonly referred to as *B mollaris* (because *B duralis* is older), he must understand that it is necessary to put it in a certain system of mode.

The modes, however many they are, govern harmonic compositions equally in the said *synemmenon* quality as well as in that other, older quality. Therefore, given the new quality, there has been no need for the constitution and addition of new modes. The composer has the freedom of making and constructing his song according to the quality that he wants. Instructions on the art of composition are usually for the most part geared toward the first and older quality, which we call that of the *diezeugmenon* tetrachord or pitches, especially where the modes are involved. One who is about to think out and compose a musical piece or harmony in the other, new, or more recent quality must adjust the work to this quality and duly know the norm and preestablished type of transposition.

2. A mode with *diezeugmenon* quality is transposed to *synemmenon* quality by being raised a fourth or lowered a fifth, and the mode remains the same. A melody or harmonic piece with *synemmenon* quality is transposed to the opposite *diezeugmenon* quality by a fourth below or by a fifth above.

3. Transponunt etiam artifices systema alicuius modi per diapason in [47] eadem qualitate, quando illud comprehensum est sonis inferiorum ordinum, et eius gratia ad gravitatem remissione; vel superiorum ordinum est terminatum, et eo nomine ad acumen intentione nimium est proclive. Exemplum videre licet in harmonia *Surge propera* sex vocum Orlandi. Ea referenda est ad modum Hypodorium qualitatis diezeugmenorum. Cuius cum systema ex ipsa modi constitutione comprehensum debeat esse sonis 𝅘𝅥 hypaton et 𝅘𝅥 parameson, idipsum terminantibus; elevatum vero sit ad *D* parhypaton et α hyperboleon sonos, transpositionem hanc ipsam, quam hic innuimus, eo exemplo factam esse nemo non videt.

4. Qualitatum habitudo et discrimen hoc fundamento astruitur. Tetrachordi cuiuscunque ratio ita comparata est, ut in ipso sit ordo sive comprehensio quatuor sonorum, quorum primi duo in genere modulaminum diatonico, semper semitonii; secundus et tertius, similiter et tertius et quartus toni intervallum conficiant. Quo nunc sono prima musica tetrachordum absolvit, initium primi tetrachordi a ♭*B* parhypaton sumens, in eo novum inchoare fuit gavisa. Ubi autem ad *a* et *b* ipsa crevit, deprehensum est fieri ibi in sonorum consequentia ab *a* ad *b* disiunctionem tetrachordorum quam diazeuxin[b] illa dixit et vocavit. Postquam autem cognitum est, posse in illo toni spatio fieri divisionem, et in *a* novum tetrachordum inchoari, atque ita ordinem sonorum *a, b, c, d* propius coniungi, coniunxit cum secundo tetrachordo tertium, quam coniunctionem synaphen[c] nominavit. Et quia etiam animadversum est, tam disiunctione illa quam coniunctione ordinibus sonorum novam acquiri proprietatem naturae ac qualitatem, illam, quae ab *a* ad *b* toni intervallum, qualitatem diezeugmenorum sonorum; hanc quae ab *a* ad *b* semitonii intervallum habet, qualitatem synemmenorum dicere voluit. Earum haec in contextu notarum indicatur BE (ut vocant) rotundo et in initio scalae praesente; in contextu vero characterum figura parvae crucis, qualis haec est †. Illa autem indicatur in contextu notarum ♭ rotundi absentia, at in contextu characterum hac figura ♮, quas figuras disparata enuntianda nobis vocare placuit.

b Em. from: *diezeusin.*

c Em. from *synepham.*

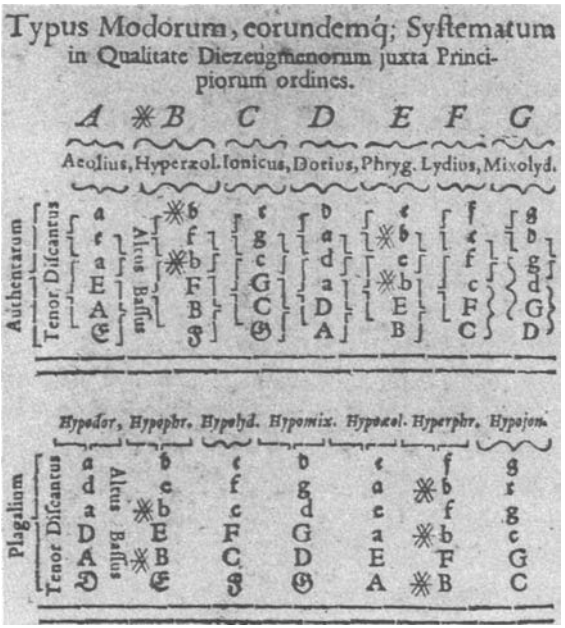
3. Composers also transpose the system of a certain mode by a diapason with [47] the same quality, when it is bounded by pitches in a lower rank and therefore prone to descend too low, or when it is delimited by pitches in a higher rank and therefore prone to ascend too high. An example can be seen in Orlando's composition *Surge propera,* for six voices.[1] This work is to be assigned to the Hypodorian mode with *diezeugmenon* quality. While according to the very constitution of the mode its system should be contained between lowest-rank *DD* and next-to-middle-rank *aa* as its boundaries, nevertheless it was placed higher between next-to-lowest-rank *D* and top-rank *aaa*. No one will fail to see that the transposition we have been discussing here is realized in that example.

4. The relationship and distinction between qualities is based on the following principle. The pattern of any tetrachord is arranged in such a way that in it there is an order or collection of four pitches, the first two of which always produce the interval of a semitone in the diatonic genus of melodizing, while the second and third as well as the third and fourth always produce a tone. The first tetrachord began on *B parhypaton*. On the pitch where it ended, there it pleased ancient music to add a new tetrachord. But when the music reached up to *a* and *b*, it was noticed that in that succession of pitches from *a* to *b* there was a disjunction of tetrachords which music named and called a *diazeuxis*.[2] After it was learned that within that space of a tone a division could be made and a new tetrachord could be initiated on *a*, thus aptly combining the series of pitches *a, b, c, d,* music connected a third tetrachord to the second and named the conjunction a *synaphe*.[3] Furthermore, it was noticed that by disjunction or by conjunction the order of pitches acquired a new quality and natural property. Music decided to call *diezeugmenon* pitch quality that which has the interval of a tone from *a* to *b*, and *synnemenon* quality that which has the interval of a semitone from *a* to *b*. In the context of notes the latter is indicated with a round ♭ (as they call it) displayed at the beginning of the staff. In the context of alphabet letters, this is done with the figure of a small cross, as follows: †. *Diezeugmenon* quality is indicated, in the context of staff notes, by the absence of the round ♭. In the context of alphabet letters, it is done with the figure ♮. We like to call these figures disparity signs.

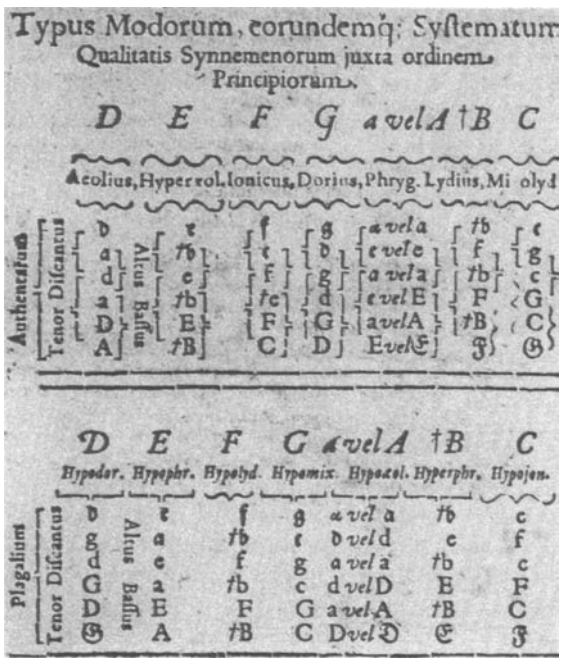
1 Lasso, *Sämtliche Werke,* 13:158.

2 "It is called a *diazeuxis,* or disjunction, whenever two tetrachords are separated by a tone between them." Boethius, *De institutione musica* 1.25.

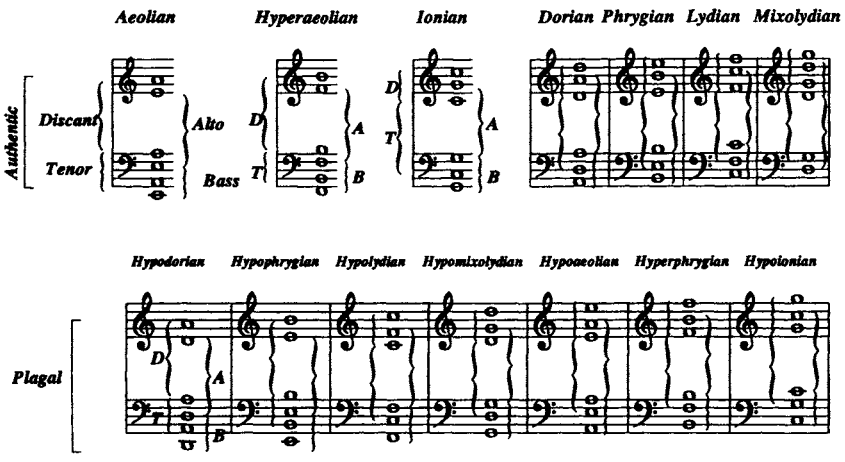
3 "A *synaphe,* which is called a conjunction, is the middle pitch that connects two tetrachords." Ibid. 1.24.



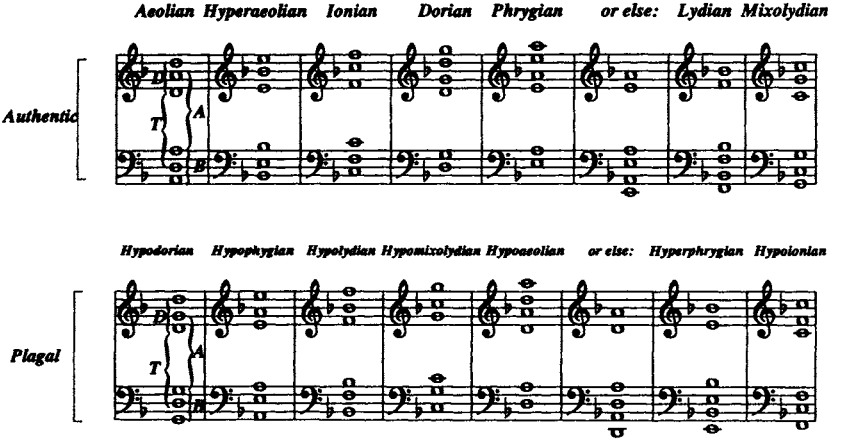
example 7.1 [48]



example 7.2 [49]



example 7.1 Chart of modes and their systems with *diezeugmenon* quality, arranged according to the order of their *principia*. [48]



example 7.2 Chart of modes and their systems with *synemmenon* quality, arranged according to the order of their *principia*. [49]

De Ratione Inchoandi Modulamina

Etsi haec doctrina de modulaminibus recte inchoandis ad musicam practicam pertinet, tamen, quia auditoribus meis, et forte aliis quoque huius artis studiosis me non ingratam rem facturum cognovi, si eam hic breviter traderem, peculiari de ipsa in hoc tractatu capite agere mecum constitui, cuius rei hanc definitionem sic praemittimus.

Ratio inchoandi modulamen est norma modulamen dextre instituendi et inchoandi ad mediocritatem, qua illud ipsum nimis intentum non sit, non quoque nimis remissum, et tam modulaminis acumen, hoc est intentio, quam gravitas, hoc est remissio, voce humana efferri possit.

Hypomnemata. 1. Ad mediocritatem sive medium in modulando tenendum accommodatae sunt inter septem diversas octavas diapason *C-c, D-d, E-e,* cuius gratia pro tenoris diapason omnibus omnium modorum, ut ut quilibet eorum proprio systemate sit comprehensus, ipsae erunt reputandae.

2. Qui nunc cantor rectam normam quodlibet modulamen ad mediocritatem referendi non defugit, is sit illis ipsis octavarum sonis intentus; quando autem melodiam solum decantaturus est, ad diapason *D-d* omnium maxime, nonnunquam ad *E-e* mentem intendat. Ad harum diapason alteram, cuius mediocritatem vel ex organo, vel ex ecclesiastico canentium, et quidem mediocriter, hoc est non intente nimis, neque nimis remisse canentium coetu, crebra observatione, vocisque suae ipsius propriae vocem intendendi et remittendi facultate addiscet, melodias reliquarum diapason quorumcunque modorum; ad illas tres, harmonias accommodet, quam maxime etiam a syllabica sui pronuntiatione, quam vulgus musicorum solmisationem nominare consuevit, soni eorum videantur alieni.

3. *D* sonus (plenioris explicationis gratia) syllaba *re* effertur, *E* per syllabam *mi,* et sic iuxta rationem notas efferendi ex practica cognitam, reliqui soni consequenter. Si iam cantor melodiam inter alios systematis sonos comprehensam quam inter *D-d,* ut est: *Ein feste Burg ist unser Gott,* etc., quam modus cuius systema est *C-c*

How to Start Singing a Composition

Although this instruction on the proper way to start singing a composition pertains to *musica practica,* nevertheless, because I know that it would not be unappreciated by my listeners and perhaps even by other devotees of this art if I briefly explain it here, I have decided to deal with its peculiar aspect in this chapter. I present the following definition of the subject.

The way to start singing a composition means the norm for correctly starting and beginning a composition at a moderate level, so that it is neither too high nor too low, and the height of the melody, namely, its ascent, and its depth, namely, its descent, can be reached by the human voice.

Observations. 1. To maintain moderation or a proper mean in music making, the diapasons on *C-c, D-d,* and *E-e* are made to accommodate the seven different octave patterns. Those three diapasons should be assigned to the tenor in any mode, so that any mode can be contained within the proper system.

2. The cantor who does not neglect the proper way of gearing every melody toward moderation should attend to the said octave pitches. When he is about to sing a melody only, he should fix his mind on the diapason *D-d* most of all, and sometimes on *E-e.* He should adjust the melodies of other modal diapasons to one of these preferred diapasons, mindful of his singers who should sing in moderate pitch with organ or without accompaniment, and considerate of their ability as a group to bring their voices to high or low pitches. He should accommodate the harmonies to those three diapasons, even if their notes seem very alien to their syllabic rendition, which common musicians are accustomed to call solmization.

3. The pitch *D* (for the sake of fuller explanation) is sung with the syllable *re, E* with the syllable *mi,* and so on with the remaining pitches, following the method learned from the practice of singing notes. If a melody entails pitches belonging to a system other than *D-d,* as in the case of *Ein feste Burg ist unser Gott,*[1] which is governed by the mode whose system is *C-c,* and the cantor wants to take it to the

---

1 Johannes Zahn, *Die Melodien der deutschen evangelischen Kirchenlieder* (Gutersloh: C. Bertelsmann: 1889–93), no. 7377.

moderatur, ad mediocrem illum modulaminis modum *D-d* referre vult, tunc *D-d* in *C-c* convertere proprietatem opus habebit, et pronuntiationem quae *C* competit *D* [51] attribuet. Quae autem melodia non a sonis octavam terminantibus, quales sunt modorum principia, principiorumque dupli, initium sive exordium suum sumit, sed ab emmesepistropho, eius ipse pronuntiationem a sonis mediocrem istam octavam *D-d* terminantibus ad emmesepistrophum per sonorum gradus discurrens facile invenerit. Sit exemplum: *Nun frewet euch lieben Christen gemein*, etc. Istam melodiam moderatur modus Hypoionicus systemate *G-g*; eiusdem initium fit in emmesepistropho sono. Ut nunc eius diapason mediocritatem ex *D-d* vel etiam *E-e* noverit cantor, ita ab istis extremis diapason sonis ad emmesepistrophum per reliquos sonos discurrendo initiali sono dictae melodiae ipsam facile conciliabit. Harmonias pari negotio ad mediocritatem referre poterit, transponendo unamquamque vel ad *C-c*, vel ad *D-d* vel ad *E-e*, prout viderit systemata modorum esse aut acuta nimis aut remissa. Nonnunquam additur *F* et *f* sed rarissime.

4. Ex quo unusquisque facillime colligit modulaminum instituendorum normam variis transpositionum modis peragi, quos ratio discriminat, ita ut quae fit nulla suboriente vel interveniente in sonorum intervallis dissimilitudine, mutata autem qualitate per intervallum diatessaron, ut in transpositione diapason *G-g* qualitatis synemmenorum ad *D-d* qualitatis diezeugmenorum fit analoga; quae ex parte similes intervallorum gradus retinet, ut fit ab *A-a* ad *D-d* manente qualitate, vel ab *G-g* ad *F-f* mutata qualitate, semianaloga; quae vero in totum dissimilis fit, ut a *C-c* ad *D-d*;[a] vel a *D-d* ad *E-e* vel ad *F-f*, paraloga transpositio vocari possit.

5. Quibus ita cognitis et perceptis, si cantor ab organista requisiturus erit in organo modulationis mediocritatem, quo rectius chorum suum ad organum attemperare possit, praescribet organistae mediocritatem faciendo saltem principii mentionem istius modi, qui ad mediocritatem maxime inclinat et accommodus est, si modulamen pertinuerit ad modum authentam; si vero ad plagalem, emmesepistrophi tenoris.

---

a Em. from: *ut a* C *ad* D.

moderate pitch level of the mode on *D-d*, he will have to convert the property of *D-d* into that of *C-c* and pronounce on *D* the syllable that is proper to *C*. [51] On the other hand, there is the type of melody that does not take its beginning or exordium from the pitches that delimit the octave, namely, the modal *principium* and the duple of the *principium*, but rather from the midpivotal pitch. One will easily find a moderate performance for such a melody by reckoning the pitches bounding the moderate octave *D-d* and tracing from them the steps toward the midpivotal pitch. Take for example: *Nun frewet euch lieben Christen gemein*, etc. [app. B.7]. The Hypoionian governs this melody within the system *G-g*. Its starting point is on the midpivotal pitch. Now, in order that the cantor know how to obtain the moderate placement of its diapason on *D-d* or *E-e*, let him, from the outer ends of the diapason, trace his way through the other pitches toward the midpivotal pitch. Thus he will easily adjust the diapason to the initial pitch of the above-mentioned melody. In like manner he can adapt polyphonic pieces to moderate pitch by transposing each of them to *C-c*, *D-d*, or *E-e*, when he sees that the modal system is too high or too low. Sometimes *F-f* can be an added possibility, but very rarely.

4. From this, everyone may very easily gather that the norm for pitching melodies is achieved through various types of transposition. What may be called analogous transposition occurs when no difference in the pattern of pitch intervals arises or intervenes despite a change of quality at the interval of a diatessaron, as in the transposition of the diapason *G-g* with *synemmenon* quality to *D-d* with *diezeugmenon* quality. Semi-analoguos transposition, as it may be called, retains only in part the same intervallic steps, as happens in the shift from *A-a* to *D-d* without change of quality, or from *G-g* to *F-f* with change of quality. When a total dissimilarity occurs, as in the shift from *C-c* to *D-d*, or from *D-d* to *E-e* or *F-f*, this may be called paralogous transposition.

5. Now that these matters are known and understood, the cantor may want the organist to provide on the organ a moderate pitch for the composition, so as to be able to attune his choir to the organ. If such is the case, he should, if the piece belongs to an authentic mode, indicate the moderate pitch to the organist by simply sounding out the tenor's modal *principium* where it is most conducive and suited to moderation. If the piece belongs to a plagal mode, he should sound out the midpivotal pitch of the tenor.

Caput IX

De Fine Melodiarum et Harmoniarum

Finis, tam melodiarum, quam harmoniarum, omnis est, iuxta regulam musicorum, diapente chorda sive sonus vel potius consonantia. Vel: finis est ultimus[a] modulaminis tractulus in melodia clausulam potissimum tenoralem vel etiam discantalem habens; [52] in harmonia vero est nexus et cohaerentia consonantiarum praedita aliqua clausula, potissimum triphona, qua ultimus modulamini vel modulationi terminus statuitur, et a modulando quies datur.

Finis quadruplex est: (1) principalis, (2) minus principalis, (3) affinalis, (4) peregrinus.

1 Principalis est, quando quies a modulando fit introductione clausulae, cuius tertia pars, proprie finis dicta, in modi principio, tenoris diapason infimo sono, datur.

2 Minus principalis est, qui a sono emmesepistropho excipitur.

3 Affinalis, qui fit in sono qui emmeles dicitur.

4 Peregrinus, qui in alio aliquo sono ex intermediis diapason sonis introducitur.

Hypomnemata. 1. Finis principalis ideo dicitur principalis, quod in modi principio locum occupat, ibique hoc dato intendi aut poni diapente chorda potest. Hic autem finis competit modis authentis.

2. Minus principalis sic propterea vocabitur, quod eo quidem loci finis fit ubi principalis, sed inverso modorum systemate. Nam sonus is, qui modis authentis principium est, in modis plagalibus est emmesepistrophus, qui principalis non est et primus in constitutione modi, sed secundarius, atque ita minus principalis.

3. Affinalis propterea id nomen gerit, quod, quia ad principium et emmesepistrophum tum etiam ad emmesepistrophum et duplum alius sonus assumitur qui cum illis consonat, is affinitatem in harmonia acquirit. Hic introducendus est raro, commodissime

---

a Em. from: *ultimas*.

Chapter 9

The Ending of Melodies and Harmonies

It is a rule among musicians that the ending of a melody or harmonic piece is in the form of a diapente chord [*chorda*], sound, or consonance.[1] Also, the ending is the final passage of a composition. In a melody it will have a tenor cadence most of the time, or else a discant cadence. [52] In a harmonic piece it will be a series or combination of consonances having the mark of a particular cadence, especially a "triphonic" cadence, whereby the final termination of the piece or composition is established, and the song is brought to silence.

There are four types of ending: (1) principal, (2) less principal, (3) affinal, (4) peregrine.

1. A principal ending is that wherein the cessation of music occurs at the introduction of a cadence whose third stage [*tertia pars*], properly called the ending, is located on the modal *principium*, the lowest pitch of the tenor's diapason.

2. A less principal ending is that which is concluded on the midpivotal pitch.

3. An affinal ending is that which occurs on the pitch that is called *emmeles*.

4. A peregrine cadence is that which is introduced on some other pitch within the diapason.

Observations. 1. A principal cadence is called thus, because it occupies the location of the modal *principium*, and when it is so positioned, the diapente chord can be heard or placed there. But this ending applies [only] to authentic modes.

2. A less principal cadence is thus called because the conclusion occurs at the place where the principal cadence is when the modal system is reversed.[2] For the pitch which is the *principium* in an authentic mode is midpivotal in the plagal, where it is not principal and first in modal constitution but secondary and thus less principal.

3. An affinal cadence takes its name from the fact that in addition to the *principium* and midpivotal pitch, as well as to the duple of the *principium*, another pitch is admitted, which is consonant with them and therefore acquires an affinity within the harmony. This cadence should be introduced infrequently. Nevertheless

---

1 In modern terms, that the final chord be in five-three position.

2 Namely, from authentic to plagal.

autem introducetur ibi, ubi textus harmoniam expetit ex pluribus quam una partibus constantem.

4. Peregrinus hac de causa illud nomen habet, quod in horum ante commemoratorum sonorum fit nullo, sed alio quopiam sono, quemadmodum id apud Orlandum in Missae super *Veni in hortum* eiusdem aliqua parte perspicuum est.

5. Fundamento, rationibusque finium dandorum, et eorundem appellationum ita datis, meminerint huius artis studiosi, quod nemini ab metis et a requisitis ad constituendum finem sit temere discedendum. Si vero libertate poetica usuri quidam erunt, et finem non ibi, ubi eum fieri debere monstratum [53] est, immissuri, illi libertatem certa fulciant ratione ex textus sensu petita qua se salvare possint, quemadmodum Orlandus ipsis in harmonia, *Frölich zu sein ist mein Manier,* etc. quinque vocum, exemplum reliquit.

6. Finem cuiuslibet operis ibi verum esse, in confesso est, ubi nihil amplius quod ad eius absolutionem requiratur, restat: et ratio dictitat, tum et experientia verum est, quod ibi opus iudicatur absolutum, ubi eius finis verus existit. Eo itaque nomine melodia vel harmonia nullibi unquam finem sortiatur (ut saepius etiam generale aliquod silentium detur) quam ibi, ubi de harmonia nihil est reliquum, ibique ea, quae de fine harmoniis conferendo monuimus, usum habeant. Sed textus saepenumero harmonia explicandi veniunt, quorum periodi sunt verborum serie nimis vel diductae, vel numero multae, ut uni parti omnes includi nequeant. Quocirca, si utraque, cum textus, tum harmoniae a sui initio ad finem non dividerentur, nimium forent extensae et diductae longaeve, adeo ut quasi finis nesciae et pene oblitae, gratiam, quam nacta erant, amittant. Eius ergo causa usu venit, ut artifices textum in duas, tres, pluresve partes partirentur, harmoniamque similiter dividerent.

it is introduced very appropriately where the text requires a harmonic setting consisting of more than one section.[3]

4. A peregrine cadence[4] takes its name from the fact that it falls on none of the previously mentioned pitches but on a different one, as is manifest in one part of Orlando's *Missa super Veni in hortum.*[5]

5. Now that the basic principle and the methods of forming and identifying endings have been given, students of this art should remember that no one should haphazardly learn the limits and requirements pertaining to the constitution of an ending. But if some are to use poetic license and introduce an ending where it ought not to be, [53] they may defend the license and justify themselves by finding an explanation in the sense of the verbal text. Orlando has provided them an example in his harmony *Frölich zu sein ist mein Manier,* for five voices.[6]

6. It is obvious that the true ending of any work is reached when nothing more is needed for its conclusion. Reason dictates, and experience confirms, that a work is judged finished where its true ending occurs. Therefore by virtue of the terminology itself, a melody or harmonic piece acquires its ending nowhere else (not even when there is a general silence, as often happens) except where nothing more remains of the harmony, and where our instructions on how to end harmonic pieces are fulfilled. But oftentimes a harmonic piece has to express texts whose periods are either so prolonged by a series of words, or are so many, that they cannot all be contained within one part. Thus, if both the text and harmony were not subdivided from beginning to end, they would be overextended and long drawn out, so that, being, as it were, ignorant and almost oblivious of endings, they would lose the grace which they could have achieved. For this reason it has become the custom among composers to divide the text into two, three, or more parts and to divide the

---

3 This probably refers to the fact that in a relatively long composition, cadences should fall on a greater variety of pitches.

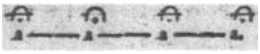
4 Early in his discourse regarding style, Quintilian transmits certain norms regarding the proper usage of foreign words (*verba peregrina*) in Latin oratory (Quintilian, *Institutio oratoria* 1.5.55–64). Dressler (*Praecepta* 1563, chap. 9) divides cadences into principal, less principal, and peregrine. See the Introduction, this vol.

5 Orlando di Lasso, *Sämtliche Werke: Neue Reihe,* ed. Siegfried Hermelink (Kassel: Bärenreiter, 1965), 5:185. (All other citations of *Sämtliche Werke* in this volume refer to the Haberl and Sandberger edition.)

6 Lasso, *Sämtliche Werke,* 18:38. This piece is clearly in G-Hypomixolydian, but it concludes with a chord on A because, if one follows Burmeister's reasoning, the text mentions drunkenness.

Quod quando id faciunt, finium tunc praedictas species permutant, ita ut prima et ultima pars principalem, reliquae partes, alteras finium species participent. Introducitur autem finis plerumque clausula triphona, cuius ultima pars est constructa ex iis concordantiis, quae suae ipsius syntaxeos pro basi seu fundamento habent infimum sonum, qui secum diapente introductam representet.

Fine dato, nonnunquam adiecta reperitur affectio sive tractulus, qui vocem unam, vel plures voces inter plurimas, ad quas harmonia excrevit, in sono illo qui fini dando competit, sive hic primarius, sive secundarius sit, habet consistentes, et a modulamine quiescentes, circa quas reliquae voces in harmonia circum circa ambulant ad duos, tres, quatuor, pluresve tactus; nihil autem aliud praestant, quam ut variationes harmonicas, quae uni sono attribui possunt, ostendant, finemque introductum esse maxime planum faciant, quod tyrones ab artificibus mutuabuntur, imitabuntur, et praeceptionum instar habebunt, ad usum quandolibet convertendarum. Hunc tractulum vocant harmoniae supplementum, quod est finalis soni vocis consistentis cum variis secum consonantibus sonis reliquarum vocum cum se in harmoniam unitarum expolitio, finem carmini musici illatum esse et datum docens. Id hac ratione fit. Sono ambitus in tenore infimo vel emmesepistropho consistenti annectendi sunt tam diu, ut placuerit, concordes et coniugati soni donec tandem eadem datae clausulae ultima pars in sua harmonia attexta esse videatur, [54] in qua finaliter tota modulatio sive harmonia quiescat. Sit verbi gratia sonus ille tenoris ambitus infimus, hoc est principium modi, in quo clausulae introductio finem harmoniae suppeditat, hic subsistat ad quinque tactus in hunc modum:



example 9.1 [This example erroneously displays four instead of five tactus.]

Ei affingi possunt hae concordantiae in quatuor vocum syntaxi Aeolio modo principaliter, Hypoaeolio minus principaliter, Lydio vel Hypolydio affinaliter accommodatae.

harmony likewise. When they do this, they alternate the aforesaid types of endings, so that the first and last parts use a principal ending, while the remaining parts use other types of endings. An ending is often established by means of a triphonic cadence, whose ultimate part consists of concords which have as the base or foundation of their combination a bottom pitch that displays a diapente built upon it.

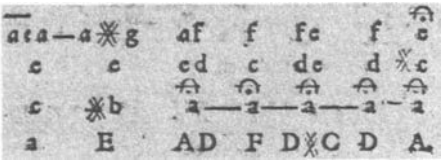
After the ending has been established, sometimes there is found an additional affection or passage. Of the many voices that comprise the harmony, one or more come to a stop on a primary or secondary pitch that is apt for providing an ending. Around those voices the others move in a circle within the harmony for two, three, four, or more tactus, producing nothing more than harmonic variations that can be strewn over the single pitch. These make it very clear that the ending has arrived. Novices should learn this procedure from master composers, imitate them, and let their examples serve as rules for practice at every appropriate time. They call such a harmonic passage a *supplementum*, and it is the elaboration of a final pitch in a stationary voice; the various pitches of the other voices, which are united in harmony with it, create consonances with it. This tells us that the ending of the musical piece is present and at hand. It is effected in the following manner. While either the lowest or the midpivotal pitch of the tenor's *ambitus* remains stationary, various concords and conjugate pitches are to be joined to it for as long as one wishes. When the last stage of the given cadence seems to be established in its harmony, [54] then the total music or harmony will finally come to rest. For example, let the bottom of the tenor's ambitus, namely, the *principium* of the mode, be the pitch on which the cadence enters to bring an end to the harmony. This pitch should remain stationary for up to five tactus, thus:



example 9.1

To it the following concords can be added to form a four-voice combination. Such a combination suits a principal cadence in Aeolian mode, a less principal cadence in Hypoaeolian, and an affinal cadence in Lydian or Hypolydian.[7]

7 These classifications are problematic. See the Introduction, this vol.



example 9.2

Caput X

De Textus Applicatione

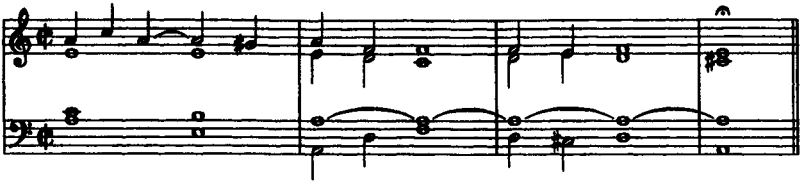
Applicatio textus est sub notis textus conveniens suppositio, qua vocalarum accentus observatur, ne syllaba, quae ex pronuntiatione voculae agnoscitur longa, notae attribuatur minorem habenti valorem; et quae agnoscitur brevis, apponatur tali notae quae auctiorem habet valorem.

Hypomnemata. Textus notis applicatur modis potissimum tribus:

1. Notae { longae / brevi } vel quantitatis { maioris / minoris } ex pronuntiatione cognitae respondeat { longa / brevis } syllaba.

2. Pluribus notis in valore minoribus, potissimum caudatis coloratis, nonnunquam unica sufficit syllaba, quae desinit in notam iis minoribus aliquanto maiorem.

3. Minoribus notulis tam longae quam breves substernuntur syllabae, ex pronuntiatione non ita perspicuae.



example 9.2

Chapter 10

The Alignment of the Text

Text alignment means the appropriate placement of the text under the notes. Thus the accent of the words is observed, so that a syllable which is pronounced with a perceptibly long vowel should not be assigned to a note of smaller value; and that which is known to be short should not be applied to a note of greater value.

Observations. The text is aligned with the notes in three main ways:

1. A { long / short } syllable should correspond to a note which in performance is recognized to be of { long / short } or { more / less } value.

2. Sometimes one single syllable suffices for several notes that are of lesser value, especially when they are stemmed and colored. That syllable will end on a note somewhat longer than the short ones.

3. Syllables that are not so prominent in pronunciation, be they long or short, are positioned under shorter notes.



example 10.1 [55]

Caput XI

De Orthographia

Orthographia est, quae cantum recte describere docet.

Hypomnemata. Orthographia consistit potissimum in tribus:

1. in eo, ut syllaba directe sit notae subposita, cui proprie competit;
2. in notarum conspicua distantia, ut syllaba textus cuique illarum commode attribui possit;
3. in integri tactus absolutione, quae ibi, ubi cuiuslibet scalae ultima nota ponitur, fieri debet.

Caput XII

De Ornamentis sive de Figuris Musicis

Ornamentum sive figura musica est tractus musicus, tam in harmonia, quam in melodia, certa periodo, quae a clausula initium sumit et in clausulam desinit, circumscriptus, qui a simplici compositionis ratione discedit, et cum virtute ornatiorem habitum assumit et



example 10.1 [Note: The patently erroneous text underlay in the original edition is emended here.] [55]

Chapter 11

Orthography

Orthography[1] is that which teaches the correct way of writing out a piece of music.

Observations. Orthography has three main requirements:

1. the exact placement of a syllable under the note to which it properly belongs;
2. the clear separation of notes so that a text syllable can be easily assigned to any of them;
3. the completion of the whole tactus so that it occurs where the last note of any staff is placed.[2]

1 Orthography, as a branch of grammar, deals with spelling.

2 Stated more clearly, the last note of every staff should constitute the completion of a tactus.

Chapter 12

Musical Ornaments or Figures

A musical ornament or figure[1] is a passage, in harmony as well as in melody, which is contained within a definite period that begins from a cadence and ends in a cadence; it departs from the simple method of composition, and with

1 "What is a figure? It is, as Quintilian defines it, an artfully novel form of speech." Lossius, *Erotemata*, p. 178.

induit. Id duplex est: alterum harmoniae, alterum melodiae. Harmoniae est, quo periodus aliqua harmoniae ex quotenis etiam ea confecta sit vocibus, novum induit habitum, alienum a simplici consonantiarum absolutarum nexu. Huius connumeramus sedecim species: (1) est fuga realis, (2) metalepsis, (3) hypallage, (4) apocope, (5) noema, (6) analepsis, (7) mimesis, (8) anadiplosis, (9) symblema, (10) syncopa [56] vel syneresis, (11) pleonasmus, (12) auxesis, (13) pathopoeia, (14) hypotyposis, (15) aposiopesis, (16) anaploke.[a]

Melodiae ornamentum est, quod unicae saltem voci ornatum addit. Cuius species connumeramus sex: (1) est parembole, (2) palillogia, (3) climax, (4) parrhesia, (5) hyperbole, (6) hypobole.

Utriusque quatuor se offerunt figurae communiter: (1) congeries, (2) ὁμοστιχάοντα, hoc est simul procedentia sive ὁμοιοκινεόμενα,[b] simul mota, vel fauxbourdon, (3) anaphora, (4) fuga imaginaria.

Neminem μελοποιητῶν tyronum, praecepta formandorum ornamentorum sive figurarum musicarum hic spectaturum spero. Siquidem varietas omnium cuiusque magna et multiplex apud auctores deprehenditur, ut vix numerum eorum nobis liceat indagare. Et si aliqua eorum attentaverimus constituere, nihil in eo novum et diversum a legibus syntacticis musicis produceremus, nisi ut significaremus quod unumquodque habitum peculiarem indueret, similem exemplis artificum, non in iisdem intervallis et concentibus, sed similibus elaboratum. Ut tamen quadam velut manuductione tyronem ducamus, definitiones vel descriptiones ornamentorum expromimus. Quae si in fideli memoria circumferentur, praeceptorum vices haud insufficienter supplebunt. Usus in hac parte palmam obtinet, qui praeceptis anteferendus est. Ubi vero necessitas ornamenti praxin flagitat, ibi officio nostro non erimus defuturi. Exempla item apud auctores obvia non damus ad oculum, sed tantum indicamus textum, qui eorum ornatu utitur, et facimus id saltem, ut tyronem ad crebram resolvendarum cantilenarum exercitationem invitemus et incitemus, tum ut opusculum hoc nimis non excrescat. Insuper et hoc addimus, si forte philomusus sollicitus

a Em. from: *anaploce;* likewise hereafter.
b Em. from: ὁμιοκινεομένα.

elegance [*virtus*][2] assumes and adopts a more ornate character. There are two types of ornament: one pertaining to harmony, the other to melody. In an ornament of harmony a harmonic period consisting of any number of voices adopts a new character that is incompatible with a simple arrangement consisting purely of consonances. We enumerate its sixteen species: (1) *fuga realis*, (2) *metalepsis*, (3) *hypallage*, (4) *apocope*, (5) *noëma*, (6) *analepsis*, (7) *mimesis*, (8) *anadiplosis*, (9) *symblema*, (10) *syncopa* [56] or *syneresis*, (11) *pleonasmus*, (12) *auxesis*, (13) *pathopoeia*, (14) *hypotyposis*, (15) *aposiopesis*, (16) *anaploke*.

An ornament of melody pertains to only one individual voice. We enumerate its six species: (1) *parembole*, (2) *palillogia*, (3) *climax*, (4) *parrhesia*, (5) *hyperbole*, (6) *hypobole*.

Four figures belong to both types: (1) *congeries*, (2) *homostichaonta*, which means simultaneous progression, or *homoiokineomena*, which means simultaneous movement, or fauxbourdon, (3) *anaphora*, (4) *fuga imaginaria*.

I hope that the novice composer is not expecting here to find rules for forming musical ornaments or figures. Their variety is known to be so wide and great among composers that it is hardly possible for us to determine their number. Furthermore, even if we should attempt to define some of them, we would not come up with anything new or different from the syntactical rules of music. We would only observe that each one of them bears a particular characteristic similar to examples found among master composers. They may not be made up of exactly the same intervals and sonorities, but they will be similar. Nevertheless, to give the novice some guidance, we present definitions and descriptions of ornaments. If these are faithfully learned by heart, they will serve quite sufficiently in place of rules. Here custom has the upper hand and takes precedence over rules. But where necessity demands practice in ornaments, there we shall not neglect our duty. We will not actually provide [notated] examples by composers but simply cite the texts which employ such ornaments. We do this only to urge and encourage the novice toward the frequent practice of transcribing compositions, to keep this book from becoming too lengthy. Furthermore, we should also add that if a music student is eager to learn when and where to adorn harmonic pieces with the flourish of these figures and

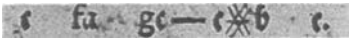
2 The terms *virtus* and *vitium* occur frequently in rhetoric. "Style has three kinds of virtues: correctness, lucidity, and elegance. . . . Its faults [*vitia*] are likewise threefold, namely, the opposites of the above." Quintilian, *Institutio oratoria* 1.5.1.

foret scire, quando et quo loco harmoniae flosculis harum figurarum sint exornandae, et quando eae[c] adhibendae, ibi philomusus textum alicuius harmoniae cuiusdam auctoris, et praesertim, quae alicuius ornamenti cultum et ornatum induisse videtur, probe consideret, arbitreturque sibi similem textum eadem figura esse exornandum quo ille alterius artificis textus est exornatus. Quod cum fecerit, textus ipse ei praeceptorum instar erit, et philomusus a praeceptorum copia moleque liber, quod sibi ingratum fore non speramus.

De Ornamentis Harmoniae[d]

1. De Fuga Reali. [57] Fuga realis φυγὴ οὐσιώδης est talis harmoniae habitus, in quo omnes harmoniae voces aliquam alicuius vocis in suo coniugio affectionem imitantur intervallis iisdem vel paribus. Quam compositionem velut μεμιμημένον, tam in exordiis cantilenarum, quam in medio exhibere liberum est. Apud Orlandum habetur exemplum in *Legem pone mihi* quinque vocum, quod unum pro multis examinari et perpendi, ac in usum transferri potest.

Praxis Fugae Realis. Melodia imitative ruminanda prius producitur. Verbi gratia sit haec melodia in fugam vertenda:



example 12.1

Ea prius in charta vel assere scribendo ponitur et extenditur. Deinde habita ratione determinationis modorum et formationis clausularum vox μιμητικὴ eidem substernitur eo loci, ubi quam primum alicui ex reliquis vocibus pro concentuum convenientia licebit. Post reliquarum vocum quae continuant imitamen, aliae aliis substernuntur, sicut monstratum est ante. Hoc palam faciemus in quatuor vocum ἐμμελείᾳ ubi hanc divisionem vocum in fugis prius fecerimus. In fugis vox alia dicitur προφωνεούσα alia ὑστερόφωνος. Vox quae melodiam producit in fugam converten-

c Em. from: *ea.*

d Em. from: *De Ornamentis Harmoniae, et Primum de:.*

when to use them, he should carefully examine the text of a master composer's harmonic work, especially a work which evidently uses the elegance and sophistication of a particular ornament. Then let him think to himself that a similar text should be adorned with the same figure with which the text of that master composer was adorned. If the music student does this, the verbal text itself will serve him in place of rules, and he will be unencumbered by a bothersome host of precepts. We hope that this will not displease him.

The Ornaments of Harmony

1. Fuga Realis. [57] *Fuga realis* (*fuge ousiodes*) is that disposition of harmony wherein all the voices imitate, by using identical or similar intervals, a certain subject [*affectio*] drawn from one voice in the combination.[3] One is free to display such an imitative [*memimemenon*] combination both at exordia as well as in the middle of pieces. There is an example in Orlando's *Legem pone mihi* [app. B.16] for five voices, which can be examined and considered as one instance out of many and then put into practice.

The Procedure in Fuga Realis. First a melody that is to be treated imitatively is laid out. For example, this melody is to be turned into a fugue:

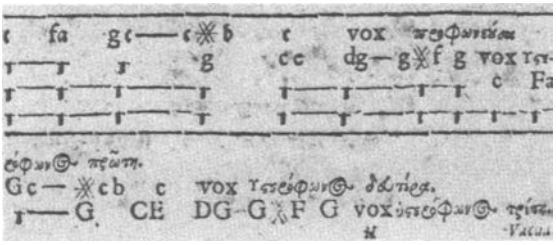


example 12.1

The melody is written and drawn on paper or on a slate. Then, after consideration has been given to determining the mode and forming the cadences, an imitating voice, which is one of the remaining voices, is placed underneath it. This is done as early as the convergence of concords will allow. Afterward the remaining voices that carry out the imitation are positioned, some below others, as already explained. We shall illustrate this with a four-voice harmonic setting, after first giving the following classification of fugal voices. One type of fugal voice is called the leader [*prophoneousa*], another a consequent [*hysterophonos*]. The voice which presents the melody that is to be turned into a fugue is that which is called the leader,

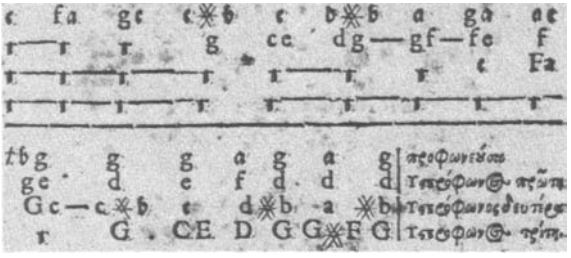
3 "Real" fugue (i.e., free imitation) is so named to distinguish it from "imaginary" fugue (strict canon). In the latter, all the voice parts can be imagined even with only one written part. In the former, all have to be actually written out.

dam est illa quae dicitur προφωνεούσα, ut ea quae primo loco fugae affectionem adornat. Quae autem inter reliquas προφωνεούσα sit, perinde est. Υστερόφωνος est, quae affectionem fugam parantem ruminat, ut ea quae posterior editur. Υστερόφωνος tam multiplex fit, quam multas fuga representat voces, quarum prima dici potest πρώτη, subaudi ὑστερόφωνος vox; secunda δευτέρα tertia τρίτη, etc. His ita positis exemplum realis fugae hoc esto.



example 12.2

[58] Vacua ulterius loca aptis et appositis concordibus coniugatis characteristicis sonorum complebuntur, quo spontaneum, vix cum labore, incrementum consequetur syntaxis, hoc modo:



example 12.3

inasmuch as it is the first to display the fugue subject [*affectio*]. That is what determines which among the voices is the leader. A consequent is that which conforms to and ruminates the fugue subject. It is a subsequent product. The number of consequent voices depends on the number of fugal voices. The first is called the *prote*, that is to say, first consequent voice; then the second is called *deutera*, the third *trite*, and so on. Now that these have been established, here is an example of *fuga realis:*



example 12.2

[58] The remaining vacant places will be filled with apt and fitting concords made up of conjugate alphabetical pitch letters,[4] so that the setting will achieve a natural and effortless growth [*incrementum*]. Thus:



example 12.3

4 To recall the meaning of the term *coniugata*, see pp. [21–22].

Aptae et appositae sonorum coniugatae locis concordantibus vacuis imponendae, non omnes sunt appositae, sed eae, quae ex bona intervallorum consequentia aptae in melodia fiunt. Fiunt autem aptae, si intervalla sonorum non introducuntur nimis remota, praesertim in superioribus vocibus. Quo enim propiores fuerint in iis gradus intervallorum, hoc elegantior exstiterit melodia, et harmonia laboris non eguerit multum.

Exempla sunt: (1) apud Ivonem de Vento in *Ite in orbem universum* quinque vocum; (2) apud Franciscum de Rivulo, in *Sic Deus dilexit mundum* sex vocum; (3) apud Pevernagen *Cor mundum crea in me Deus* sex vocum; et apud alios perplurima.

2. De Metalepsi. Metalepsis μετάληψις est talis habitus fugae, in quo duae melodiae in harmonia hinc inde transsumuntur et in fugam vertuntur. Exemplum luculentissimum est apud Orlandum, in *De ore prudentis* quinque vocum.

3. De Hypallage. Hypallage ὑπαλλαγὴ est quando fuga converso intervallorum ordine introducitur.

Exemplum est apud eundem Orlandum in cantilenae, *Congratulamini mihi omnes*, secunda parte; item apud Clementem non Papam in *Maria Magdalena* quinque vocum, in priori parte; item apud Orlandum in *Benedicam* secunda [59] parte; apud Clementem in cantilenae *Maria Magdalena* secunda parte; apud Orlandum in *In me transierunt* quinque vocum; item in *Legem pone* altera parte; apud Pevernagen in *Oculi omnium* sex vocum[e] priori parte.

4. De Apocope. Apocope ἀποκοπή est fuga, quae ex omni

e Em. from: *quinque vocum. Musica autoschediastike* correctly states *sex vocum.*

Not all conjugate pitches are apt and fit for filling vacant places with concords, only those which result in a good succession of intervals for the melody. They are apt when excessively wide pitch intervals are not employed, especially in the upper voices. The smaller the intervals in those voices, the more elegant the melodies will be, and the harmony will not require much effort.

Examples will be found in (1) Ivo de Vento's five-voice *Ite in orbem universum,*[5] (2) Francesco de Rivulo's six-voice *Sic Deus dilexit mundum,*[6] (3) Pevernage's six-voice *Cor mundum crea in me Deus* [app. B.17], and many more by others.

2. Metalepsis. *Metalepsis* is that manner of fugue where two melodies are interchanged here and there in the polyphony and treated fugally.[7] There is a very clear example in Orlando's five-voice *De ore prudentis.*[8]

3. Hypallage. *Hypallage* occurs when a fugue with a [melodically] inverted arrangement of intervals is introduced.[9] There is an example in the second part of Orlando's composition *Congratulamini mihi omnes;*[10] likewise in the first part of Clemens non Papa's five-voice *Maria Magdalena;*[11] also in the second part of Orlando's *Benedicam;*[12] [59] in the second part of Clemens's composition *Maria Magdalena* [app. B.18]; in Orlando's five-voice *In me transierunt* [app. B.19]; also in the second part of Orlando's *Legem pone* [app. B.20]; and in the first part of Pevernage's six-voice *Oculi omnium* [app. B.21].

4. Apocope. *Apocope*[13] (*apokope*) is a fugue that is not completed

---

5 Ivo de Vento, *Latinae cantiones, quas vulgo motteta vocant, quinque vocum* (Munich: Adam Berg, 1570).

6 *Thesauri musici tomus tertius continens cantiones sacras, quas vulgo motetas vocant, ex optimis musicis selectas* (Nuremberg: Montanus and Neuber, 1564).

7 Burmeister is describing double fugue. For a fuller discussion, see the Introduction, this vol.

8 Lasso, *Sämtliche Werke,* 7:38. The example is given in the Introduction, ex. intro.5, this vol.

9 That is to say, by contrary motion. For a fuller discussion, see the Introduction, this vol.

10 The example is given in the Introduction, ex. intro.7, this vol.

11 Example in the Introduction, ex. intro.9, this vol.

12 Example in the Introduction, ex. intro.8, this vol. In *Musica autoschediastike,* all the three just-mentioned examples were cited as illustrations of *metalepsis* rather than *hypallage.* See the Introduction, this vol.

13 *Apocope* means "a cutting off." In rhetoric: "What is *apocope?* It is, at the end of a word, the cutting off [*abscisio*] of a letter, as in *Achilli* instead of *Achillis,* or of a syllable, as in *do* instead of *doma,* in Homer." Lossius, *Erotemata,* p. 185.

parte per omnes voces non absolvitur, sed cuius affectionis, quae in fugam abrepta est, propter aliquam causam in una aliqua voce fit amputatio, ut in *Legem pone mihi Domine* exordio Orlandi quinque vocum.

5. De Noëmate. Noëma νόημα est talis harmoniae affectio, sive periodus, cuius habitus voces coniunctas habet in eadem sonorum quantitate, aures, imo et pectora suaviter afficiens et mirifice demulcens, si tempestive introducitur. Exempla sunt apud Orlandum in secunda parte *Exaudi Domine vocem meam* quinque vocum; in cantione, *In principio erat verbum*, ad textum: "Omnia per ipsum facta sunt"; in *Nuptiae factae sunt in Cana*, etc. sex vocum eiusdem sub textu: "Et dixit ei Iesus." Observatio: hoc ornamentum, prout ornamenti partes explet, non ex nudis hisce exemplis notescet, sed ex ipso integri carminis contextu. Quocirca perlustrandus erit eius integer contextus, vel integra harmonia suis vocibus decantanda, ac tum demum se hoc manifestabit ornamentum.

[6. De Analepsi].[f] Analepsis ἀνάληψις est tractuli harmonici

f In the original edition the numerical sequence is interrupted here. *Analepsis* and (forthcoming) *mimesis* are not highlighted with centered headings. They are subordinated to noëma and as such are numbered 1 and 2. Nevertheless the original numerical sequence resumes with *anadiplosis* under number 8.

in all the voices. Instead, its subject, interrupted in mid-fugue, is cut off in one voice for some reason, as in the exordium of Orlando's five-voice *Legem pone mihi Domine* [app. B.22].

5. Noëma. *Noëma*[14] is a harmonic affection[15] or period that consists of voices combined in equal note values.[16] When introduced at the right time, it sweetly affects and wondrously soothes the ears, or indeed the heart. There are examples in the second part of Orlando's five-voice *Exaudi Domine vocem meam;*[17] in his composition *In principio erat verbum,* at the words "Omnia per ipsum facta sunt" [app. B.23]; in his six-voice *Nuptiae factae sunt in Cana,* at the words "Et dixit ei Iesus" [app. B.24]. An observation: this ornament, inasmuch as it fulfills the function of an ornament, is made manifest not from these isolated passages, but from the context of the whole piece. Therefore the whole context must be examined. In other words, the whole piece should be sung by the voices, and then the ornament will reveal itself.

[6. Analepsis.] *Analepsis*[18] is the continuous iteration of a har-

14 *Noëma* means a "perception" or "thought." In rhetoric: "What is *noëma?* It is that which derives its wording from a commonplace [*ex loco communi*] that is fit for the occasion in such a way that it is tacitly understood to allude to a commonplace. For example: 'I have allocated the estate well, since I have assigned it to a man both outstanding and appreciative.'" Lossius, *Erotemata,* p. 200. The relevance of the above definition will become more understandable when Burmeister subsequently relates the musical *noëma* with aphorisms in a text. See p. [72].

15 For the definition of affection, see pp. [71–72] and the Introduction, this vol.

16 That is to say, homophonically.

17 Lasso, *Sämtliche Werke,* 7:158.

18 *Analepsis* means "a taking again or back." In rhetoric, as well as in grammar, the usual term is *epanalepsis.* "*Epanalepsis* is the repetition of a word, placed at the beginning and at the end of a verse. For example: 'ante etiam sceptrum Dictaci regis et ante/impia quam caesis gens est epulata iuvencis' ['before the Cretan king held sceptre, and before/a godless race banqueted on slaughtered bullocks']" (Donatus/Keil, *De arte grammatica,* p. 398; example from Virgil, *Georgics* 2.536–37). The fourth-century grammarian and rhetorician Tiberius lists *epanalepsis* as a rhetorical figure, but at the conclusion of his explanation uses the term *analepsis* instead: "*Epanalepsis* is when the same word is placed twice in the same clause or in the same sentence, with the same context. . . . Public speakers use *analepsis* at the beginning, in the same way as *palillogia,* but Homer used it also at the end, thus: τοῦ δ' ἐγὼ ἀντίος εἰμι, καὶ εἰ πυρὶ χεῖρας ἔοικεν,/εἰ πυρὶ χεῖρας ἔοικε, μένος δ' αἴθωνι σιδήρῳ ['Against him I will go forth, though his hands be like fire,/though his hands be like fire and his

in aliquot vocum syntaxi ex meris concordantiis contexti continua iteratio, et sic noëmatis repetitio et duplicatio, ac noëmati vicinum ornamentum. Exempla sunt apud Orlandum in *Domine Dominus noster* sex vocum ad verba: "in universa terra"; Meilandus in *O pulcherrima,* ad textum: "sponsa mea"; item in *Non auferetur sceptrum* sub textu: "de Iuda," etc.

[7. De Mimesi]. Mimesis μίμησις est quando in plurium vocum combinatione aliquae voces maxime propinquae aliis silentibus noëma introducunt, et hoc eae, quae silent et sibi invicem vicinae sunt ac propinquae depressius vel altius sublimiusve imitantur, ut apud Orlandum in *Omnia quae fecisti nobis Domine* quinque vocum, ad textum: "misericordiam tuam," etc.; in *Quam benignus* secunda parte quinque vocum, ad textum: "spes eius in te Domino Deo ipsius"; in Pevernagen *Verbum caro factum est,* sub verbis: "et vidimus [60] gloriam eius"; item, in *Cor mundum,* sub verbis: "a facie tua" sex vocum, etc.; item in Meilandi *Gaudete* sex vocum, ad textum: "amore langueo."

8. De Anadiplosi. Anadiplosis ἀναδίπλωσις est talis harmoniae decus, quod constat ex duplici mimesi, et est hoc ornamentum mimesi propinquum; geminat enim id, quod per mimesin semel est introductum. Orlandus in *Omnia quae fecisti nobis Domine,* ad textum: "misericordiam tuam;" item in Iaches Wert, *Transeunte Domino,* ad textum: "miserere mei fili David" quinque vocum; item in Handelii *Benedictio et claritas*; in *Congratulamini* Orlandi sex vocum, ad textum: "Surrexit sicut dixit."

monic passage that consists of bare concords in a combination of several voices. Hence it is the repetition and duplication of a *noëma*, and it is an ornament akin to *noëma*.

There are examples in Orlando's six-voice *Domine Dominus noster* at the words "in universa terra" [app. B.25]; in Meiland's *O pulcherrima*, at the words "sponsa mea" [app. B.26]; likewise in Meiland's *Non auferetur sceptrum* at the words "de Iuda," etc. [app. B.27].

[7. Mimesis.] *Mimesis*[19] occurs when in a combination of many voices some that are closest to one another introduce a *noëma* while others are silent, and then those that were silent and close to one another imitate it in a lower or higher range, as in Orlando's five-voice *Omnia quae fecisti nobis Domine*, at the words "misericordiam tuam," etc. [app. B.28]; in the second part of his five-voice *Quam benignus*, at the words "spes eius in te Domino Deo ipsius" [app. B.29]; in Pevernage's *Verbum caro factum est*, at the words "et vidimus [60] gloriam eius" [app. B.30]; likewise in Pevernage's six-voice *Cor mundum*, at the words "a facie tua" [app. B.31]; also in Meiland's six-voice *Gaudete*, at the words "amore langueo" [app. B.32].

8. Anadiplosis. *Anadiplosis*[20] is an ornament of harmony that consists in a double *mimesis*, and it is an ornament related to *mimesis*. For it duplicates what was presented [only] once through *mimesis*. For example, Orlando's *Omnia quae fecisti nobis Domine*, at the words "misericordiam tuam" [app. B.28]; Jaches Wert's five-voice *Transeunte Domino*, at the words "miserere mei fili David" [app. B.33]; Handl's *Benedictio et claritas*;[21] Orlando's six-voice *Congratulamini*, at the words "Surrexit sicut dixit" [app. B.34].

---

fury like flashing steel']" (Tiberius/Ballaira, *De figuris Demosthenicis*, p. 27, no. 26; example from the *Iliad* 20.371–72).

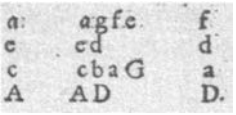
19 *Mimesis* means "imitation." In rhetoric: "The imitation of other persons' characteristics, which is styled *ethopoiia* or, as some prefer, *mimesis*, may be counted among the devices which serve to excite the gentler emotions. For it consists mainly in banter [*eludendo*]." Quintilian, *Institutio oratoria* 9.2.58.

20 *Anadiplosis* means "a doubling back." In rhetoric: "*Anadiplosis* is the duplication of a word occurring at the end of a preceding verse and at the beginning of the next. For example: 'sequitur pulcherrimus Astur,/Astur equo fidens.' ['there follows handsome Astur,/Astur, relying on his steed']." Donatus / Keil, *De arte grammatica*, p. 398; example from Virgil, *Aeneid* 10.180–81. Melanchthon equates *anadiplosis* with *palillogia*. See discussion of *palillogia* below.

21 Attempts to locate this work have been unsuccessful.

9. De Symblemate. Symblema σύμβλημα est concordantiarum et dissonantiarum commissura, quae hac ratione fit: omnes concordantiae se habent in omnibus harmoniae vocibus ut absolutae concordantiae, idque in principio, vel parte priori tactus dimidia. In fine vero vel parte tactus dimidia posteriori non omnes voces se in syntaxi habent ut concordantiae absolutae, sed quaedam tantum. Quae inter se concordes sunt, hae aut moventur, et quidem motu pari, aut prorsus ad aliquot tactus persistunt. Quod exemplo Orlandi in *Quam benignus es Domine* quinque vocum priori parte fit comprobatum, sub textu: "salutare tuum."

Id maius symblema dicitur; minus est quando talis commissura fit sub dimidio tactus, quod quia non ita afficit, pro figura et ornamento non reputatur. Exemplum hoc esto:



example 12.4

9. Symblema. *Symblema*[22] is a mixture of concords and dissonances which takes place in the following manner. At the beginning or first half of a tactus, all the concords occur as absolute concords in all the voices of the harmony. However, at the end or second half of the tactus, not all but only some of the voices relate as absolute concords. Of the voices that are concordant among themselves, some move together at the same rate, while others remain stationary for several tactus. This is exemplified in the first part of Orlando's five-voice *Quam benignus es Domine*, at the words "salutare tuum" [app. B.35].[23]

The above is called a major *symblema*. It is minor when such a mixture occurs within [*sub*] a half tactus;[24] and since this does not have much of an effect, it is not considered a figure or ornament. Here is an example [of minor *symblema*]:



example 12.4

22 *Symblema* means "a joining." The term does not appear in rhetorical treatises. In *Musica autoschediastike* Burmeister gives *commissura* (mixture) as the Latin equivalent. It is worth noting that *symblema* is a cognate of *symbole*, which in Greek rhetorical treatises denotes the harsh collision of sounds. "[The austere arrangement] does not in the least shrink from using frequently harsh sound-clashings [*symbolais*] which jar the ear." Dionysius of Halicarnassus, *On Literary Composition*, chap. 22.

23 Two other examples are in app. B.36–37, which are cited in *Musica autoschediastike*, fol. K3v. Example B.36 is from Lasso's *Peccata mea, Domine*, at the word "poenitentiae" (*Sämtliche Werke*, 9:3). Example B.37 is from Pevernage's *Iam non estis hospites*, at the words "super fundamentum" (*Cantiones aliquot sacrae*).

24 That is to say, a quarter-tactus consonance followed by a passing quarter-tactus dissonance.

10. De Syncope vel Syneresi. Syncopa συγκοπὴ contrario modo se habet ad symblema. Syncopa committit dissonantiam in initio tactus minoris, vel etiam maioris. Dissonantia autem illa est dissonantia relativa, et pars soni praecedentis tactus, cum qua illa est per syncopationem in unum aliquod integrum conglutinata. Diversae etiam partes in quoddam totum contrahuntur, quae ratione aequalitatis tactuum et [61] in eis connexionum concordantium dissolutae esse deberent. Exemplum est in Orlandi *Quam benignus*, secunda parte, ad textum: "cui tu protector es Domine." Deinde nulla clausula formatur quae clausulae nomen meretur, quin hoc ornamento fiat praedita. Differt autem hoc ornamentum a clausula, quod sonus in clausula tertius sit idem qui fuit eius primus, videlicet inde contractus; in hoc vero ornamento tertius a secundo, ut secundus a primo syncopato isto, declinet.

11. De Pleonasmo. Pleonasmus πλεονασμὸς est harmoniae, in formatione clausulae praesertim in eius medio abundantia, quae ex symblemate et syncopa conflatur, sub duplici, triplici, et ultra tactu, etc. Sub quadruplici apud Orlandum in *Heu quantus dolor*, ad

10. Syncope or Syneresis. *Syncope*[25] is the opposite of *symblema*. A *syncope* makes a dissonance at the beginning of a half or full tactus. But that dissonance is only a relative dissonance and partially continues the pitch of the preceding tactus. By means of syncopation it is connected with the preceding part into one totality. The diverse parts are compacted into a whole, although in terms of their uniform durations and [61] the concordant combinations inside those durations they ought to be considered separate.[26] There is an example in the second part of Orlando's *Quam benignus*, at the words "cui tu protector es Domine" [app. B.38].[27] Furthermore, no cadence merits the name unless it is endowed with this ornament. But this ornament differs from a cadence in that the third pitch in a cadence is the same as the first, which had been compacted.[28] In this ornament, however, the voice descends to the third pitch from the second, just as it descends to the second from the syncopated first.

11. Pleonasmus. *Pleonasmus*[29] is the abundant effusion of harmony during the formation of a cadence, specifically in its middle part. It is brought about by combining *symblema* and *syncope* within two, three, or more tactus. An example that lasts four tactus is found in Orlando's *Heu quantus dolor*, at the words

---

25 *Syncope* means "a cutting up." *Syneresis* means "a joining together." In rhetoric: "What is *syncope?* It means cutting off [*concisio*], whenever something is excised [*exciditur*] from the middle of a word, as in *dixti* for *dixisti, accestis* for *accesistis*." Lossius, *Erotemata*, p. 185. For the term *syneresis*, see Quintilian, *Institutio oratoria* 1.5.17.

26 See chap. 4, ex. 4.11.

27 An additional example is in app. B.39, taken from Pevernage's *Invocavit me*, at the words "et glorificabo eium" (*Cantiones aliquot sacrae*), cited in *Musica autoschediastike*, fol. K4r.

28 Through syncopation, a note is divided into two parts and then compacted (*contractus*). That is to say, two notes on the same pitch are tied together by an intercalary line. In *Orator* 45.153, Cicero observes that the Greeks and Latins sometimes compacted (that is, contracted, *contrahebant*) words for the sake of euphony. He cites as examples: *mult' modis* for *multis modis* and *vas' argentis* for *vasis argentis*. It is worth noting that by this process of contraction two words are heard as if they were being pronounced as one.

29 *Pleonasmos* means "excess." In rhetoric: "Another fault [*vitium*] is *pleonasm*, when we burden our style with a superfluity of words, as in the phrase, 'I saw it with my eyes,' where 'I saw it' would have been sufficient. . . . Sometimes, however, the form of pleonasm, of which I have just given an example, may be employed for the sake of emphasis, as in the phrase: 'With mine own ears his voice I heard.'" Quintilian, *Institutio oratoria* 8.3.53–54.

textum: "restat amore dolor," etc. Sub minori, atque ita simplici tactu, vel etiam maiori, infinita exempla reperiuntur in madrigalibus Italorum etc. aliisque similibus. Sub duplici tactu in Iohannis Knoefelii operibus exempla multa inveniuntur. Sub triplici unum apud eundem in cantilena *Laetifica nos Deus* etc. obvium est.

12. De Auxesi. Auxesis αὔξησις fit, quando harmonia sub uno eodemque textu semel, bis, terve, et ulterius repetito, coniunctis solis concordantiis, crescit et insurgit. Exemplum est in Orlandi *Veni in hortum,* ad textum: "cum aromatibus meis." Sic et in eadem cantione adhuc unum reperitur sub textu: "et bibite," etc. Aliud habetur exemplum apud eundem in *Hierusalem* quinque vocum, sub textu: "plantabis vineam," etc. Hoc ornamento omnes

"restat amore dolor," etc. [app. B.40]. Countless examples, some of shorter duration, namely, a single tactus, others of longer duration, are found in Italian madrigals and other similar works. Many examples lasting two tactus are found in the works of Johannes Knöfel. One that lasts three tactus is found in his composition *Laetifica nos Deus,* etc.[30]

12. Auxesis. *Auxesis*[31] occurs when the harmony, made up entirely of concordant combinations, grows and rises on a text that is repeated once, twice, thrice, or more.[32] There is an example in Orlando's *Veni in hortum,* at the words "cum aromatibus meis" [app. B.41]. Another example within the same composition is found at the words "et bibite," etc. [app. B.42]. There is another example in the same composer's five-voice *Hierusalem,* at the words "plantabis vineam," etc.

30 This five-voice motet is published in *Novae melodiae, octo, septem, sex, et quinque harmonicis vocum . . . auctore Joanne Knefelio* (Prague: Georg Nigrinus, 1592). All the extant copies listed in RISM K993 lack the alto part. In the fourth and third measures before the end of the motet, there is a dotted breve on *D* in the bass, supporting what are probably successive "triadic" harmonies on d minor, g minor, and d minor, in preparation for a final "plagal" cadence on d.

31 *Auxesis* means "growth" or "increase." In rhetoric: "What is *auxesis?* It is when we use a word that seems to exceed the magnitude of the thing itself; for example, rage [*debacchari*] instead of scold [*conviciari*], crime [*scelus*] instead of error [*erratum*]. (It is called *hyperbole,* when something is extolled more highly than it deserves; for example: 'the cry goes up to heaven'; 'swifter than the east wind'; 'his voice reaches the stars.')" Lossius, *Erotemata,* p. 193; first two examples from *Aeneid* 5.451 and 8.223.

32 Burmeister was ready to borrow good ideas wherever he could find them. Although he took the term *auxesis* from the classical collection of rhetorical figures, his definition of it, using the words "grow" (*augeri*) and "rise" (*insurgere*) clearly owed its inspiration to a passage in Quintilian that had no explicit reference to rhetorical figures. In the following citation, Quintilian explains norms of composition, such as the order of ideas: "For sentences should rise [*augeri*] and grow [*insurgere*] in force: of this an excellent example is provided by Cicero, where he says, 'You, with that throat, those lungs, that strength, that would do credit to a prizefighter, in every limb of your body'; for there each phrase is followed by one stronger than the last, whereas, if he had begun by referring to his whole body, he could scarcely have gone on to speak of his lungs and throat without an anticlimax." Quintilian, *Institutio oratoria* 9.4.23; example from Cicero, *Philippics* 2.63.

fere cantiones, in quibus textus repetitur, ita ut textus repetitionem, non fugam exigat, sunt repletae.

13. De Pathopoeia. Pathopoeia παθοποιία est figura apta ad affectus creandos, quod fit quando semitonia carmini inseruntur, quae nec ad modum carminis, nec ad genus pertinent, sed unius beneficio in aliud introducuntur; tum quando semitonia carminis modo congruentia saepius extra morem attinguntur. Exemplum est in *Surrexit pastor bonus*, ad textum: "mori dignatus est." Plura habentur exempla in *Quam benignus* utraque parte quinque vocum; in *Heu quantus dolor* quinque vocum; in *Iesu nostra redemptio* quinque vocum ad textum: "crudelem mortem"; in *Domine deduc me* sex vocum, sub textu: "Dolose [62] agebant"; in *Congratulamini* sex vocum secunda parte ad textum: "Mulier quid ploras?"; in[g] *In convertendo* octo vocum secunda parte sub textu: "et flebant," etc., et infinita alia apud eundem.

14. De Hypotyposi. Hypotyposis est illud ornamentum, quo textus significatio ita deumbratur ut ea, quae textui subsunt et animam vitamque non habent, vita esse praedita videantur. Hoc ornamentum usitatissimum est apud authenticos artifices. Utinam eadem dexteritate ab omnibus adhiberetur componistis. Exemplum est in Orlandi *Benedicam Dominum* altera parte ad textum, "et laetentur." Alia videantur apud eundem in *Confitemini* secunda parte ad textum: "laetetur cor";[h] item in *Deus qui sedes*, ad textum: "laborem et dolorem"; in *Sicut mater*, etc. quinque vocum ad textum: "et gaudebit cor vestrum."

---

g Em. from: *in* missing.

h Em. from: *et laetetur cor.*

[app. B.43]. Almost all pieces are replete with this ornament, when the text is repeated in such a way that it calls for text repetition without fugue.

13. Pathopoeia. *Pathopoeia*[33] (*pathopoiia*) is a figure suited for arousing the affections, which occurs when semitones that belong neither to the mode nor to the genus of the piece are employed and introduced in order to apply the resources of one class to another. The same holds when the semitones proper to the mode of the piece are used more often than is customary. There is an example in Orlando's *Surrexit Pastor bonus*, at the words "mori dignatus est" [app. B.44]. There are more examples in both parts of his five-voice *Quam benignus;* in his five-voice *Heu quantus dolor;* in his five-voice *Iesu nostra redemptio*, at the words "crudelem mortem" [app. B.45]; in his six-voice *Domine deduc me*, at the words "dolose agebant" [app. B.46]; [62] in the second part of his six-voice *Congratulamini*, at the words "Mulier quid ploras?" [app. B.47]; in the second part of his eight-voice *In convertendo*, at the words "et flebant" [app. B.48], and in countless other works by the same composer.[34]

14. Hypotyposis. *Hypotyposis*[35] is that ornament whereby the sense of the text is so depicted that those matters contained in the text that are inanimate or lifeless seem to be brought to life. This ornament is very much in evidence among truly master composers. Would that it were employed with equal skill by all composers. There is an example in the second part of Orlando's *Benedicam Dominum*, at the words "et laetentur" [app. B.50]. Others may be found in the second part of his *Confitemini*, at the words "laetetur cor" [app. B.51]; also in his *Deus qui sedes*, at the words "laborem et dolorem" [app. B.52]; in his five-voice *Sicut mater*, at the words "et gaudebit cor vestrum" [app. B.53].

---

33 *Pathopoeia* means "excitement of the passions." In rhetoric: "What is *pathopoeia?* It is a variety of affections [*affectuum varietas*] that depend on circumstances, gender, time, places, persons, and age groups. (Its species are exclamations, pleas, prayers, threats.)" Lossius, *Erotemata*, p. 200.

34 See also app. B.49. This passage from Lasso's *Exaudi Domine* (*Sämtliche Werke*, 7:158), at the words "miserere mei," is cited as an example of *pathopoeia* in *Hypomnematum musicae*, fol. 11v.

35 *Hypotyposis* means "sketch" or "outline." In rhetoric: "What is *hypotyposis?* It is when an event is recounted in such a way that it seems present before our eyes, as it were [*ut videatur quasi oculis subiecta*]. This happens when we carefully lay out the circumstances [*diligenter persequimur circumstantias*], as when Cicero depicts Milo wearing a cloak, riding a carriage with his wife, accompanied by small children; on the other hand, Clodius is armed, astride a horse, fighting from higher ground." Lossius, *Erotemata*, p. 200; example from Cicero, *Pro Milone* 54–55.

15. De Aposiopesi. Aposiopesis ἀποσιώπησις est quae silentium totale omnibus vocibus signo certo posito confert. Ut apud Orlandum in *Angelus ad pastores* quinque vocum. Simile vide apud eundem in *Surgens Iesus* quinque vocum; in *Christe patris verbum*, etc. quinque vocum;[i] in[j] *In principio erat verbum* tertia parte.

16. De Anaploke. Anaploke ἀναπλοκή est in Harmoniis ex octo praesertim vocibus, et duobus choris constantibus prope clausulam vel in ipsa etiam clausula harmoniae unius chori in altero replicatio, repetitione ad binas ternasve vices inculcata. Exemplum est in Orlandi *Deus misereatur nostri* harmonia octo vocum quo textus "et metuant eum" expolitur; item in Handelii *Quam dilecta tabernacula*, sub textu: "qui sperat in te."

De Ornamentis sive Figuris Melodiarum

1. De Parembole. Parembole παρεμβολή est quando duabus vocibus vel etiam pluribus, fugae affectionem ab initio cantus per-

i Em. from: *sex vocum. Musica autoschediastike* correctly states *quinque vocum.*

j Em. from: *in* missing.

15. Aposiopesis. *Aposiopesis*[36] is that which imposes a general silence upon all the voices at a specific given sign, as in Orlando's five-voice *Angelus ad pastores* [app. B.54]. Observe a similar case in his five-voice *Surgens Iesus* [app. B.55]; in his five-voice *Christe patris verbum* [app. B.56]; and in the third part of his *In principio erat verbum* [app. B.57].

16. Anaploke. *Anaploke*,[37] which occurs particularly in harmonies for eight voices or two choirs, is the replication of one choir's harmony in the other, near the cadence or within the cadence itself. The repetition consists of a twofold or threefold statement. There is an example in Orlando's eight-voice *Deus misereatur nostri*, where the text "et metuant eum" is developed [app. B.58]; also in Handl's *Quam dilecta tabernacula*, at the words "qui sperat in te" [app. B.59].

The Ornaments or Figures of Melody

1. Parembole. *Parembole*[38] occurs when at the beginning of the piece two or more voices carry on the subject of the fugue, and

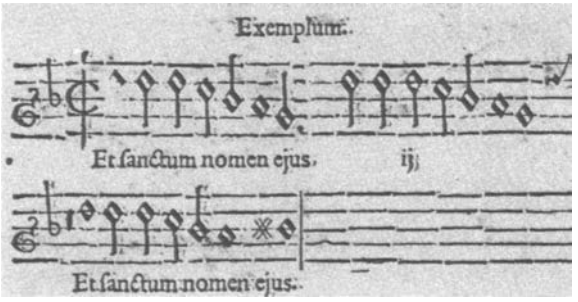
36 *Aposiopesis* means "a becoming silent." In rhetoric: "What is *aposiopesis?* It is when, because of an affection, some part of a sentence is cut off [praeciditur]; for example, in Virgil: 'Whom I—! But better is it to calm the troubled waves.'" Lossius, *Erotemata*, p. 189; example from *Aeneid* 1.135.

37 Instead of *anaploke*, which means "a knotting up," the term *ploke* is what appears in books on rhetoric. "What is *copulatio?* It is when a word is repeated to give it a special meaning [*quaedam peculiaris significantia*]. For example: 'To that day, Memmius was Memmius,' that is to say, he was like himself; 'In the tumult the consul acted as consul,' that is, he was firm and steadfast as befitted a consul. (the Greeks call this *ploke*.)" Lossius, *Erotemata*, pp. 187–88.

38 *Parembole* means "insertion" or "interpolation" and is synonymous with *parenthesis*. In rhetoric: "*Interpositio*, which is *parenthesis* in Greek, is a very familiar figure. It is when something is inserted in a sentence for the sake of explanation [*aliquid declarandi gratia interponitur*]. For example, in Virgil: 'Aeneas (though his sorrows urge to give time for his comrades' burial, and death has bewildered his soul), as the Dog-star rose, began to pay the gods his vows of victory.'" Melanchthon, *Institutiones rhetoricae*, pp. 25r–25v; example from *Aeneid* 11.2–4. In Greek treatises the term *parembole* is actually used: "Caecilius also introduces *parembole* as a figure of speech and gives an example from Thucydides: 'The Corinthians waited (the isthmus protected the place) and then laid siege to the city.'" Tiberius/Ballaira, *De figuris Demosthenicis*, p. 44, no. 48. The citation is a drastically altered version of Thucydides 1.26.5.

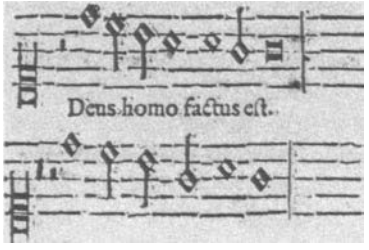
sequentibus, admiscetur alia vox, quae cum illis alteris pariter procedit, nihil ad fugae naturam vel rationem conferens, sed tantum vacua concordantiarum loca inter illas voces fugae μίμημα exsequentes, replens. [63] Exemplum est apud Orlandum in *Surrexit pastor,* secundus discantus. Simile est apud eundem in cantione *Sicut mater*.

2. De Palillogia. Palillogia παλιλλογία est eiusdem τοῦ μέλεος affectionis sive tractuli in iisdem sonis, nonnunquam omnibus, interdum vero initialibus, in una eademque voce intercalatis quibusdam pausis, vel etiam nullis, iteratio, quae in unica saltem fit voce.



example 12.5

Simile est apud Orlandum in *Mirabile mysterium* quinque vocum, quod hic ascribemus:



example 12.6

another voice is mingled that proceeds alongside them without contributing anything pertinent to the nature or process of fugue. It merely fills vacant spaces in the consonances while those other voices carry on the fugue. [63] There is an example in the second discant of Orlando's *Surrexit pastor* [app. B.60]; likewise in his composition *Sicut mater.*[39]

2. Palillogia. *Palillogia*[40] is the iteration of the same melodic phrase or passage at the same pitch level. Sometimes the iteration involves all the pitches [of a phrase] but other times [only] the initial pitches, in the same voice, with or without intervening rests. The iteration occurs in only one voice.



example 12.5

There is a similar example in Orlando's five-voice *Mirabile mysterium,*[41] which we will write down here:



example 12.6 [Lasso, *Sämtliche Werke,* 5:18.]

39 Lasso, *Sämtliche Werke,* 7:97.

40 *Palillogia* means "a saying again." In rhetoric: "When the same thing is continuously repeated in the same breath [*in eadem oratione*] and not in different phrases [*non in diversis membris*], such as, 'The very handsome Astur, Astur astride on a horse'; 'the Gaul, the Gaul whose love . . . '; 'the hatred for one, one man . . . '; 'you, you Antonius Caesar'; 'I, I, who am present'; 'it cannot, it cannot, I say'—they call this now *palillogia,* now *anadiplosis,* now *epizeuxis.* Reader, you see the variety of names. Observe that repetition occurs sometimes in different sentences, sometimes in one and the same sentence, and you will call them by the general term, repetition, lest you become confused by the variety of names." Melanchthon, *Institutiones rhetoricae,* p. 20r.

41 Lasso, *Sämtliche Werke,* 5:18.

3. De Climace. Climax κλίμαξ est, quae per gradus intervallorum similes sonos [64] repetit, ut hoc exemplum indicat. Exempli loco hanc intervallorum consequentiam depromimus, iuxta quam alia exempla apud artifices, philomusus observabit.



example 12.7

Luculentissima inveniuntur exempla apud Clementem non Papam in cantilena *Maria Magdalena* et apud Orlandum in moteta *Angelus ad pastores* quinque vocum, ad textum: "Alleluia" in discantu, et aliis.

4. De Parrhesia. Parrhesia παρρησία est commiscere cum reliquis concentibus dissonantiam unicam, eamque ad dimidium

3. Climax. *Climax*[42] is that which repeats similar pitch [patterns] on gradations of pitch levels, [64] as the following example shows. We produce this sequence of intervals by way of example. The music student will find other examples by master composers.



example 12.7

Very clear examples are found in Clemens non Papa's composition *Maria Magdalena* [app. B.61], and in Orlando's five-voice motet *Angelus ad pastores*, at the word "Alleluia" in the discant [app. B.62], and in other compositions.[43]

4. Parrhesia. *Parrhesia*[44] is mingling a single dissonance among consonances, the dissonance being equal to one half of the whole tactus, to which

---

42 *Klimax* means "a ladder." In rhetoric: "What is *gradatio?* It occurs when one proceeds gradually from one word to another, so that the next word is always repeated, such as: subordinate matters beget negligence, negligence recklessness, and recklessness ruins men. (In Greek it is called *klimax.*)" Lossius, *Erotemata*, p. 196.

43 See also app. B.63. This example, from Lasso's *Ecce Maria* (*Sämtliche Werke*, 5:15), is cited in *Musica autoschediastike*, fol. L2v. According to Burmeister, *climax* will be found at the word "Alleluia" in the bass.

44 *Parrhesia* means "free-spokenness" or "frankness." In rhetoric: "*Licentia* or *parrhesia* occurs when in the presence of those whom we should respect we put on a freer [*liberior*] personality, as it were, in order to remind or rebuke them. For example, Cicero in his speech on behalf of Sextus Roscius complains about the permissiveness of the nobility after Sulla's victory: 'Did the nobility, then, at length aroused, recover the government by force of arms and the sword, only in order that, in their passion, freedmen and slaves of the nobles might be able to attack our property and fortunes?' In the Verrine orations he also speaks out about the public disgrace of the judges." Melanchthon, *Elementorum rhetorices libri duo* (Wittenberg, 1542); modern ed. in *British and Continental Rhetoric and Elocution* (Ann Arbor: University Microfilms, 1953), col. 478; example from *Pro Sexto Roscio* 49.141.

totius, quo ipsi reliquae voces in tactu repondent. Exempla sunt in *In me transierunt* et *Surrexit pastor bonus* quinque vocum Orlandi; Knoefelii in *Converte nos Deus* etc.

5. De Hyperbole. Hyperbole ὑπερβολὴ est melodiae supra supremum eius terminum superlatio. Exemplum est in Orlandi *Benedicam* ad textum: "semper laus eius." Consideretur eius harmoniae vox bassus.

6. De Hypobole. Hypobole ὑποβολὴ est melodiae infra eius infimum ambitus terminum subiectio. Exempla duo inveniuntur in *In me transierunt* in discantu statim ab initio, et in basso ubi occurrit textus "dereliquit me virtus mea." Unde colligitur ornamentum hoc contrarium esse hyperbole.

the other voices respond on the [whole] tactus. Examples are found in Orlando's five-voice *In me transierunt* and *Surrexit Pastor bonus;* and in Knöfel's *Convertere nos Deus.*[45]

5. Hyperbole. *Hyperbole*[46] is pushing a melody up beyond its upper boundary [of the mode]. There is an example in Orlando's *Benedicam,* at the words "semper laus eius" [app. B.66]. The bass voice of the harmony should be studied.[47]

6. Hypobole. *Hypobole*[48] is pressing a melody down beyond the bottom limit of its *ambitus.* Two examples are found in Orlando's *In me transierunt,* at the very beginning of the discant [app. B.19], and in the bass at the words "dereliquit me virtus mea" [app. B.69]. From this one gathers that this ornament is the opposite of *hyperbole.*

---

45 See app. B.64–65. These two examples of *parrhesia,* taken from works by Lasso and Knöfel, are explicitly notated in *Musica autoschediastike,* fol. L2v.

46 *Hyperbole* means "a throwing beyond" or "overshooting." Lossius associates *hyperbole* with *auxesis;* see n. 31, this chap. Burmeister, on the other hand, is focusing on the upward directional connotation attached to the prefix *hyper-.*

47 See also app. B.67–68. These examples of *hyperbole* are cited in *Musica autoschediastike,* fol. L3r.

48 *Hypobole* means "a throwing or putting under." *Hypobole,* as a rhetorical figure, rarely appears in Latin treatises. Nevertheless, J. C. Scaliger lists it among devices for achieving variety in vocabulary and interprets it as substitution. "Certain words are substituted [*subiiciuntur*] for others; therefore you have *hypobole,* as when we use a verb form in place of the root word: *regent,* instead of *rex,* of Asia" (Julius Caesar Scaliger, *Poetices libri septem* [Lyon: Antonius Vincentius, 1561; facs. ed., Stuttgart–Bad Canstatt: Friedrich Frommann, 1964], bk. 4, chap. 36, p. 202). In Greek rhetoric there is a common figure called *prosopou hypobole:* "*Supposal of person* [*prosopou hypobole*] is when someone wishing to make a certain statement more acceptable would attribute it to another person, as in the *Philippics:* 'but I heard from someone who has lived on the spot, from a man incapable of lying, that they are no better than others'" (Tiberius/Ballaira, *De figuris Demosthenicis,* p. 16, no. 12). Contrary to what Tiberius says, the citation is not from Demosthenes' *Philippics* but from his *Second Olynthiac,* sec. 17.

De Ornamentis tam Harmoniis, quam Melodiis Communibus

[65] 1. De Congerie. Congeries συναθροισμὸς[k] est coacervatio specierum concordantium tam perfectarum, quam imperfectarum, quarum par motus est concessus. Exempla sunt in Orlandi *Tempus est*, ad textum: "cum assumptus"[l] etc.; et apud Ivonem de Vento in *Vergangen ist mir Glück und Heil* ad textum: "verlassen dich unschuldiglich."

2. De Simul Procedentibus sive Fauxbourdon. Simul procedentia, sive mota, ὁμοστιχάοντα vel ὁμοιοκινεόμενα,[m] vel aut gallico nomine vocata fauxbourdon, est in tribus vocibus sub eodem motu et pari quantitate ditonorum vel semiditonorum et διατεσσάρων compositio. Exemplum est in Orlandi *Omnia quae fecisti nobis Domine*, ad textum: "peccavimus tibi." Simile habetur apud eundem in *Quam magnificata sunt opera tua Domine* sex vocum sub textu: "docueris eum."

3. De Anaphora. Anaphora ἀναφορὰ est ornamentum, quod

---

k Em. from: συνατρισμὸς.
l Em. from: *dum assumtus*.
m Em. from: ὁμιοκινεομένα.

Ornaments Common to Harmony and Melody

[65] 1. Congeries. *Congeries*[49] (*synathroismos*) is the piling together of perfect and imperfect consonances,[50] which are allowed to proceed in similar motion. There are examples in Orlando's *Tempus est,* at the words "cum assumptus" [app. B.70], and in Ivo de Vento's *Vergangen ist mir Glück und Heil,* at the words "verlassen dich unschuldiglich" [app. B.71].[51]

2. Parallel Progression or *Fauxbourdon.* Parallel progression or motion (*homostichaonta, homoiokineomena*),[52] called *fauxbourdon* in French, is a three-voice combination of ditones or semiditones with diatessarons in parallel motion and in equal values. There is an example in Orlando's *Omnia quae fecisti nobis Domine,* at the words "peccavimus tibi" [app. B.72]. A similar instance is found in the same composer's six-voice *Quam magnificata sunt opera tua Domine,* at the words "docueris eum" [app. B.73].

3. Anaphora. *Anaphora*[53] is an ornament which repeats similar

---

49 *Congeries* means "a heap." *Synathroismos* means "a gathering together." In rhetoric: "What is *congeries?* It is when several ideas are piled up [*coacervantur*], as when Sallust says about Catalina: 'A cunning mind, reckless, vain, pretender of everything, dissembler, covetous of others' possessions.' (In Greek it is called *synathroismos.*)" Lossius, *Erotemata,* pp. 194–95; example from Sallust, *Bellum Catilinae* 5.4.

50 That is to say, imperfect thirds are placed on top of perfect fourths.

51 The text segment that Burmeister mentions occurs not in Ivo de Vento's *Vergangen ist mir Glück und Heil* but in his *Gross Leid ich klag.* See Helmuth Osthoff, *Die Niederländer und das deutsche Lied (1400–1640)* (Tutzing: Hans Schneider, 1967), pp. 256–57. In the cited passage the parallel six-three chords are disguised by seven-six suspensions.

52 *Homostichaonta* comes from *homostichao,* meaning "walk together with." Although *homiokineomena* appears consistently with that spelling in Burmeister's treatises, the proper form should be *homoiokineomena. Kinema* means "motion." Burmeister's terminology was obviously inspired by rhetorical labels such as *homoioptoton* (use of similar case endings to close phrases, such as "Hominem laudas egentem virtutis, abundantem felicitatis" [You praise a man lacking in virtue, full of good fortune]) and *homoioteleuton* (use of similar final sounds, such as "audacter facere, contumeliose dicere" [to act boldly, to speak insultingly]). See Lossius, *Erotemata,* p. 191.

53 *Anaphora* means "a bringing up" or "carrying back." In rhetoric: "*Anaphora* means using the same word at the beginning of several verses, such as: 'nate, meae vires, mea magna potentia solus,/nate patris summi, qui tela Typhoëa temnis' ['Son, who art alone my strength, my mighty power,/Son,

sonos similes per diversas aliquas, non autem omnes, harmoniae voces repetit in morem fugae, cum tamen revera non sit fuga. Ad fugam enim requiruntur omnes voces, si fugae nomen harmonia mereatur. Exemplum est apud Orlandum in *Surrexit pastor bonus*, ad textum bassi: "qui animam suam"; et in *In me transierunt*, ad textum: "conturbaverunt me."

4. De Fuga Imaginaria. Fuga imaginaria φυγὴ φανταστικὴ est vocis unius existentis melodia quam alia unica ex eodem sono, aut ex diverso, vel etiam plures voces, ad ruminandum abripiunt.

Hoc fit in exiguis melodiae portionibus, quae lusus gratia, non tam usus, et ita affinguntur, ut de novo ad placitum possint aliquoties iterari.

Fuga imaginaria est duplex: ὁμόφωνος unisona; πάμφωνος multisona. ὁμόφωνος fuga imaginaria est melodia in omnibus vocibus una et eadem, hoc est, voces ὑστερόφωνοι melodiam per eosdem intervallorum gradus imitantur. Exempla in libellis musicis practicis, praesertim in Christophori Praetorii Silesii libro, Ulisseae vel Witebergae excuso, plurima sunt ad manus.

[66] Fit etiam ut in integris harmoniis, iisdemque longis, quae motetae, aut alio nomine nuncupantur, alicuius vocis fiat mimesis imaginaria. Exempla eius sunt rara. Apud Euricium tamen Dedekindum, quem honoris et debitae ipsi a me gratitudinis ac observantiae causa nomino, in altera parte *Periochorum* eius *Dominicalium* quadruplex exemplum invenitur.

πάμφωνος fuga imaginaria est melodia, quam ὑστερόφωνος

pitch patterns in several but not all voices of the harmony. This happens in the manner of a fugue, although it is in fact not a fugue. For all the voices are required to be in fugue if the harmony is to merit the name of fugue. There is an example [of *anaphora*] in Orlando's *Surrexit pastor bonus*, in the bass part, at the words "qui animam suam" [app. B.74]; likewise in his *In me transierunt*, at the words "conturbaverunt me" [app. B.75].

4. Fuga Imaginaria. *Fuga imaginaria* (*fuge phantastike*) is the melody of one written voice, which another individual voice or several voices will take up and ruminate at either the same or a different pitch level.

This occurs in the form of short melodic passages which, more for play than for actual use, are so designed that they can be repeated as many times as desired.

There are two kinds of *fuga imaginaria:* one at the unison (*homophonos*), the other at a different pitch level (*pamphonos*). *Fuga imaginaria* at the unison consists of one and the same melody for all voices, that is, the consequent voices imitate the melody with exactly the same intervallic patterns. Examples are plentifully available in books on *musica practica*, especially in the book by Christoph Praetorius of Silesia, which was printed in Uelzen or Wittenberg.[54]

[66] It also happens that in complete and long harmonic works, which are called motets or some other name, there would be a *mimesis imaginaria* written in one voice part. Examples of this are rare, but four will be found in the second part of Heinrich Dedekind's *Periochae Dominicales*.[55] I mention him in token of my respect and debt of gratitude.

Fuga imaginaria at different pitch levels [*pamphonos*][56] consists of a melody

---

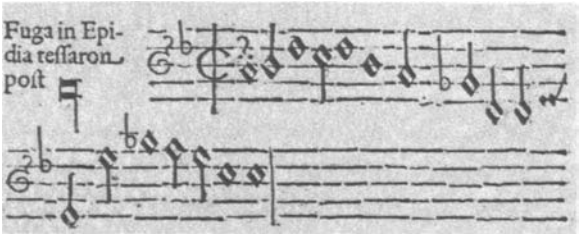
who scornest the mighty father's Thyphoean darts']." Donatus/Keil, *De arte grammatica*, p. 398; example from *Aeneid* 1.664–65.

54 Christoph Praetorius, *Erotemata musices* (Wittenberg, 1574); one canon is edited in F. Jöde, *Der Kanon*, vol. 1; *Erotemata renovatae musicae* (Uelzen, 1581). Praetorius was cantor of the Johanniskirche in Lüneburg until 1581, which was about the time Burmeister was enrolled in the lower classes at the Johannisschule.

55 Heinrich Dedekind, *Periochae breves evangeliorum dominicalium et festorum praecipuorum* (Uelzen, 1592), lost. Dedekind succeeded Christoph Praetorius as cantor of the Johanniskirche and is known to be one of Burmeister's early teachers.

56 The adjective *pamphonos* means "on all pitches." Burmeister contrasts it to *homophonos*, which means "on the same pitch," referring to canon at the unison.

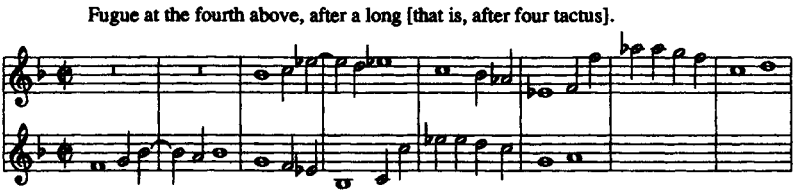
imitatur non in iisdem intervallorum gradibus, sed per similes in distantia certa, ut:



example 12.8

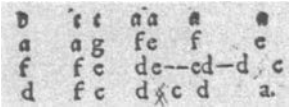
πάμφωνος fuga imaginaria est tam multiplex, quam multiplices sunt distantiae intervallorum, in quibus melodia unius vocis ab altera voce ruminari potest. Hinc usitatiora illa fugarum sunt nomina: fuga epi- et sub-diatessaron, fuga epi- et sub-diapente, quae ex pluribus quam duabus vocibus non effinguntur; unisonae autem fugae imaginariae ex pluribus, nimirum tribus, quatuor etc. Praxis utriusque fugae imaginariae, a reali haud diversa haec est. Fingitur enim melodia alicuius vocis, inque papyro vel tabula aliave materia scribitur efficta; cum ea tot voces harmonice construuntur, quot cuiusque fugae constructio admiserit. Depromatur ex hac (verbi gratia) vocum syntaxi, vocis cuius placet affectio, hac tamen conditione, ut, si bassi in dicta syntaxi affectio primo loco depromi nequeat, primae tamen ὑστεροφώνου sonis fundamentum sive basis harmoniae supponatur. Deinde reliquarum vocum reliqua loca vacua consonantiis impleantur. Haec operationis modus est brevis, qui etsi ad fugas ὁμοφώνους propriissime spectat, παμφωνῶν tamen praxin ingeniosus tyro ex isto facile aestimabit, iuxtaque eam ipsam diriget. Exemplis rem declarabimus quorum primum ad unisonarum fugarum statum pertinens sit quatuor vocibus contexta haec harmoniola in fugae habitum convertenda:

which a consequent voice [*hysterophonos*] imitates at a certain pitch distance, not with exactly identical intervallic patterns but with similar ones. For example:



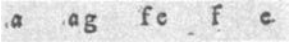
example 12.8 Fugue at the fourth above, after a long [that is, after four tactus].

There are as many varieties of *fuga imaginaria* at different pitch levels [*pamphonos*] as there are intervallic distances at which the melody of one voice can be ruminated by another voice. The more common designations for such fugues are *fuga epi-* or *sub-diatessaron* and *fuga epi-* or *sub-diapente*, which are not made in more than two voices. On the other hand, *fuga imaginaria* at the unison can occur in more voices, namely, three, four, and so on. The procedure for either kind of *fuga imaginaria* is no different from that of *fuga realis*. A melody for one voice is thought out, and the result is written on paper, on a tablet, or some other material. As many harmonic voices are combined with it as the structure of whichever type of *fuga* will allow. For example, in this combination of voices the subject [*affectio*] of any one of them may be chosen [as leader], but on the condition that if the bass subject in the said combination cannot be presented first, it must nevertheless be supplied as the foundation or harmonic basis for the pitches of the first follower voice [*prima hysterophonos*]. Then the remaining vacant places should be filled with the consonances of the other voices. This method of procedure is short, and although it applies best to fugues at the unison [*homophonos*], nevertheless the resourceful novice will easily assess the task when it involves different pitch levels and adjust it to the same method. We shall demonstrate the matter by means of examples, the first of which pertains to fugue at the unison. It is a short harmonic passage made up of four voices, which must be turned into a fugue.



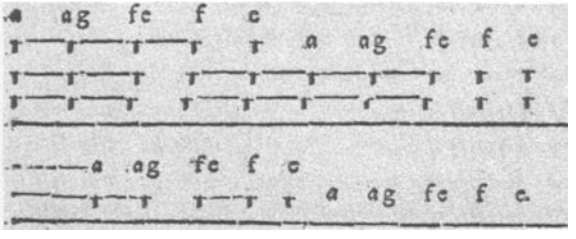
example 12.9 [67]

Ex hac harmoniola depromitur vox, melodiave, quae constructionis inceptioni maxime arridet, qualis in ea est secunda vox sive melodia. Haec hoc modo depromitur et deducitur:



example 12.10

ὑστερόφωνοι voces, affectionem supremae vocis iam deductam mox in fugam arripientes et vertentes, adordinantur ei, ut hic apparet:



example 12.11

Deinde, vocibus ita subordinatis, ex harmoniola ista depromo affectionem inferioris vocis et superpono ὑστεροφώνῳ primae voci, quo προφωνεούσα vox primo loco fugae incrementum melodiae suae accipit. Post secundae ὑστεροφώνῳ voci superpono, quod primae; et sic tertiae, quod secundae, in hunc modum:



example 12.9 [67]

From this short harmonic passage a voice or melody is chosen, which is most suited for beginning the composition. In the example, that would be the second voice or melody. That voice is taken and laid out as follows:



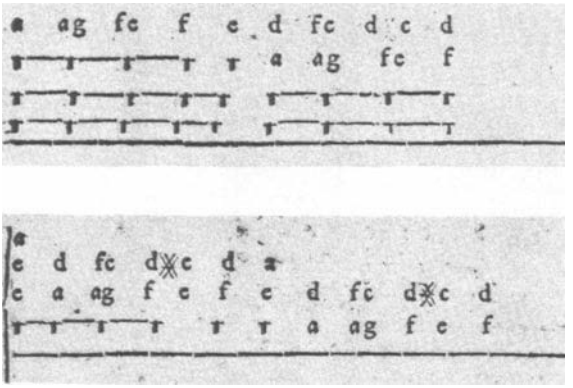
example 12.10

When the consequent voices take up the subject of the already-presented top voice and turn it into a fugue, they are arranged alongside it as shown here:



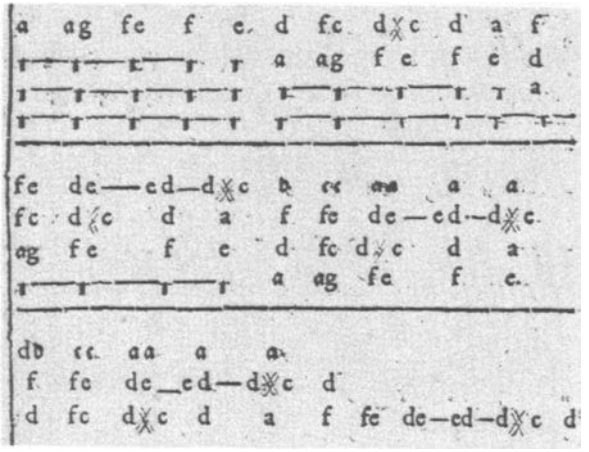
example 12.11

Next, with the voices thus ranked among themselves, I take the subject of the lowest voice in the harmonic model and place it above the first consequent voice, at the first point in the fugue where the leader voice [*prophoneousa*] can accommodate a complement to its melody. Afterward I place over the second consequent what used to be over the first, and then over the third what used to be over the second, in this manner:



example 12.12 [68]

Ulterius ὑστεροφώνῳ voci primae ad incrementum προφωνεούσις harmoniolae alteram mediam melodiam superpono, et haud aliter compositionem fugae persequor, ut in primo fugae incremento est factum, idque iuxta hanc delineationem.



example 12.13



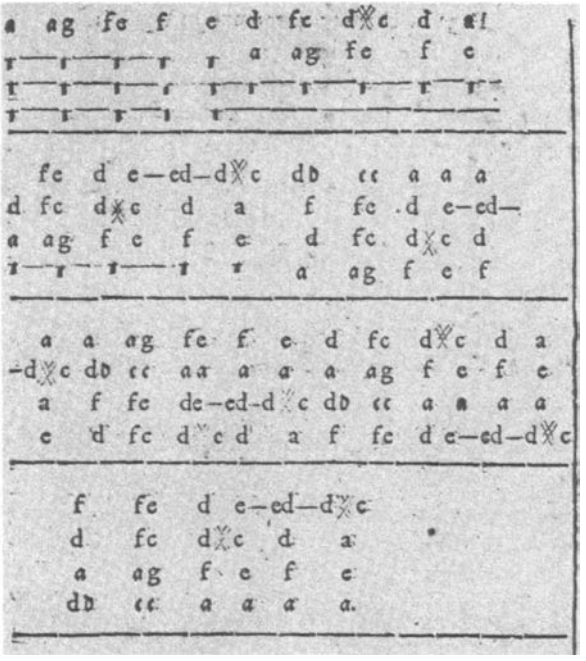
example 12.12 [68]

Subsequently, to complement the leader voice further, I place above the first consequent voice the other inner melody of the harmonic model, and I continue composing the fugue no differently from its earlier filling out, as shown in this example:



example 12.13

Ultimo loco ad incrementum fugae addo aliam melodiam eo modo, quo primo, quo etiam secundo fugae incremento; et hoc facto fugae tandem operatio est absoluta. Habuit enim harmoniola ista, ex qua conflata est fuga, non plures melodias, quam fuga voces habet. Characterismus universae illius operationis hic erit.



example 12.14 [69]

Resolutio Huius Operationis ad Notarum Contextum. Supremam vocem solum ad notarum contextum reduco, in quo quibusdam notis signum convenientiae (quale hoc est ·c· vel hoc ·ɔ·) infigitur, in indicium quod ubi signum eiusmodi positum fuerit, ibi ὑστερόφωνοι[n] voces iuxta ordinem sui initium faciant, idque ductu huius exempli.

n Em. from: ὑστεροφώνοι.

As a final step in filling out the fugue, I add another melody in the same manner as in the first and second filling out. With this the process of the fugue is completed. For the melodies of the harmonic model out of which the fugue is fashioned cannot exceed the number of voices that make up the fugue. The alphabet letter notation of the complete work is as follows:



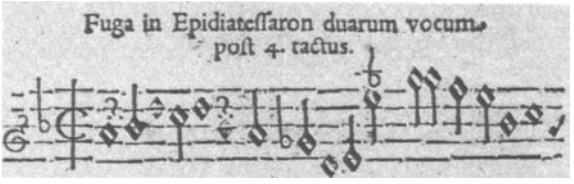
example 12.14 [69]

Conversion of the Work into Staff Notation. I convert into staff notation only the top voice. The sign of congruence (which is ∽ or ∾) is placed over some notes to indicate that where such a sign is located, there the follower voices are to enter in order, as shown by this example:



example 12.15 [70]

De fugae imaginariae παμφώνου praxi certa instructio dari non potest, et ob id compendii in operatione istius certa ratio nulla. Qui vero modum eam conficiendi coniectura assequi non defugit, ei hanc fugam in exemplum libentius depromimus, quam ut haud planis et exactis ipsum et forte perplexis praeceptis diu suspensum teneamus.



example 12.16

Observetur simul, quod eiusmodi fugarum, quae nomen ex compositione cum *epi* gerunt, vox prophoneusa sit inferior quam superior, videlicet hysterophonos, intervallo ex nomine, quod fuga illa vel illa habet, indicato, elevata sequitur. Quae vero ex *sub* compositum nomen gerit, contrarium cum ipsa servare solet.



example 12.15 Four-voice fugue at the unison, after five tactus. [70]

With regard to the procedure of *fuga imaginaria* at different pitch levels, no definite instruction can be given, and hence no definite compact rule for working it out. But for one not averse to conjecturing about the method of achieving it, we have gladly provided this fugue [ex. 12.16] as an illustration instead of confusing him at great length with unclear, imprecise, and perhaps perplexing precepts.



example 12.16 Two-voice fugue at the fourth above, after four tactus. [Note: The clef in the original edition is emended here. Compare this example with ex. 12.8.]

It should be observed that in the case of fugues of this kind, which bear a name with the prefix *epi-*, the leader voice is below rather than above. That is to say, the consequent voice follows above at the interval indicated by the name given to such and such fugue. On the other hand, when a fugue has a name with the prefix *sub-*, it normally follows the opposite procedure.

Caput XIII

De Generibus Carminum sive Modulaminum

Genus modulaminis est, cuius character est tetrachordum [71] (quod sunt quatuor soni se proxime in ordine sequentes) certum tenens intervallorum motum in διατεσσάρων minorum, quo ipsi certa et peculiaris pronuntiandi ratio acquiritur.

Genera modulaminum sunt tria: (1) diatonicum, (2) chromaticum, (3) harmonicum.[a] Diatonicum est, cuius tetrachordum procedit per semitonium minus (quod est minor dimidia pars toni. Tonus enim in novem commata, ut partes sui minimas, resolutus, in duo aequalia dividi nequit, sed si eius quaedam duae partes dimidiae statui debent, ut statuuntur, altera necesse est sit maior, altera minor, haec quae uno commate minor sit maiore; illa, quae uno commate maior sit minore) tonum et tonum, et modo inverso. Huius usus est in omnibus fere motetis.

Chromaticum est, cuius tetrachordum procedit per semitonium minus, semitonium maius et semiditonum, ac modo contrario. Eius usus in carmine Orlandi *Concupiscendo* sex vocum est manifestus.

Harmonicum est, cuius tetrachordum procedit per duas dieses (diesis est semitonii minoris dimidium) et ditonum, quod in hac vita, hac praesertim tempestate usum non habet, sed in futura, dubio procul, usus eius erit frequentissimus.

---

a Burmeister uses the word *harmonicum* in place of *enharmonicum*. Marcus Meibom, in his edition and translation of Bacchius Senior's *Eisagoge*, p. 28, notes that some authors confuse *harmonion* with *enarmonion*. Aristoxenus (*Harmonics* 1.2 and 1.23), and Boethius (*De institutione musica* 1.15), or their copiers, are offenders in this regard. Also see Zarlino, *Le istitutioni harmoniche*, pt. 3, chap. 78. For instances in [Pseudo-]Plutarch and Aristides Quintilianus see: Claude V. Palisca, *Humanism in Italian Renaissance Musical Thought* (New Haven: Yale University Press, 1985), pp. 94 and 113.

Chapter 13

The Genera of Songs or Melody Making

A melodic genus is one whose character it is to have a tetrachord—for [71] there are four pitches following one another in stepwise order—containing a certain movement of small intervals within the diatessaron. From this a certain characteristic way of performance is achieved.

There are three melodic genera: (1) diatonic, (2) chromatic, (3) enharmonic. The diatonic genus is that whose tetrachord proceeds by minor semitone, tone, tone, or the reverse. (A minor semitone is the smaller half of a tone. For a tone broken up into its smallest parts, namely nine commas, cannot be divided into two equal parts. If its two halves have to be measured, then one necessarily must be larger and the other smaller. The minor would be one comma smaller than the major, the major one comma larger than the minor.)[1] This genus is used in practically all motets.

The chromatic genus is that whose tetrachord proceeds by minor semitone, major semitone, semiditone, or the reverse. Its use in Orlando's six-voice piece *Concupiscendo* [app. B.76] is evident.

The enharmonic genus is that whose tetrachord proceeds by two dieses and then a ditone. (A diesis is half of a minor semitone.) In this present age, especially these days, it is not used. But no doubt it will be used very frequently in the future.

---

1 This minor semitone, 256:243, occurred in the Pythagorean diatonal diatonic genus and was endorsed by Boethius.

Caput XIV

De Antiphonorum Generibus

Antiphonum (alias dictum contrapunctus) est sonorum in harmoniam unitorum quantitas inter sonos aequalis vel non aequalis, etc., quod triplex est: simplex, quando soni omnes cohaerent aequaliter; fractum, quando soni omnes promiscue cohaerent, praesertim pauciores colorati, et plures colorem nigrum non habentes; coloratum, quando plures colorati soni cohaerent cum paucis colore expertibus. Exempla omnium sunt multa obvia, quae ex cuiusque generis descriptione facile agnosci poterunt.

Caput XV

De Analysi sive Dispositione Carminis Musici

Analysis cantilenae est cantilenae ad certum modum, certumque antiphonorum genus pertinentis, et in suas affectiones sive [72] periodos, resolvendae, examen quo artificium, quo unaquaeque periodus scatet, considerari et ad imitandum assumi potest. Partes analyseos constituuntur quinque: (1) modi inquisitio, (2) generis modulaminum, et (3) antiphonorum indagatio, (4) qualitatis consideratio, (5) resolutio carminis in affectiones, sive periodos.

Modi inquisitio est eorum, quae ad modi, tum constituendi, tum cognoscendi notionem requiruntur in sonorum contextu sive facto, sive adhuc conficiendo, disquisitio.

Generis modulaminum indagatio est intervalli quartae exa-

Chapter 14

The Types of Polyphony

Polyphony (otherwise called counterpoint) is the harmonic combination of notes of equal or unequal value. There are three types of polyphony: simple, in which all the notes coincide in equal values; fractured, in which the notes combine in diverse values, and specifically only a few are colored black while most are not; colored, in which a greater number of colored notes are combined with few uncolored ones. Many examples of all these are obvious, and from the description of each type they can easily be recognized.

Chapter 15

The Analysis or Arrangement[1] *of a Musical Piece*

Musical analysis is the examination of a piece belonging to a certain mode and to a certain type of polyphony. The piece is to be divided into its affections or [72] periods, so that the artfulness with which each period takes shape can be studied and adopted for imitation. There are five areas of analysis: (1) investigation of the mode; (2) investigation of the melodic genus; (3) investigation of the type of polyphony; (4) consideration of the quality; (5) sectioning of the piece into affections or periods.

Investigation of mode is the consideration of those aspects which are essential for understanding the constitution and identification of the mode, whether this be in pitch connections already made or still to be made.

Investigation of melodic genus is the examination of the interval of the fourth,

---

1 *Dispositio* is second in the traditional list of five functions in rhetoric: *inventio, dispositio, elocutio, memoria,* and *pronuntiatio*. See *Ad Herennium* 1.2.3. "*Dispositio* is the suitable arrangement of the parts of the oration and of the arguments [*partium orationis et argumentorum apta collocatio*]. It fulfills the function of bringing so much clarity to the speech that even if you have invented the best ideas, none of them will be worth anything when you do not proceed suitably and intelligently." Melanchthon, *Institutiones rhetoricae*, p. 22v.

men, quo pervestigatur quomodo ea conflata ex suis minoribus intervallis, usum in carmine habeat, quemque characterem gerat.

Generis antiphonorum observatio est sonorum in quantitate et valore collatio.

Qualitatis consideratio est attendere an soni melodiarum sapiunt ordinem diezeugmenorum sonorum aut B duralis cantus, vel synemmenorum[a] aut B mollaris cantus.

Resolutio cantilenae in affectiones est divisio cantilenae in periodos, ad disquirendum artificium, et idipsum ad imitationem convertendum. Haec tres habet partes: (1) exordium, (2) ipsum corpus carminis, (3) finis.

Exordium est prima carminis periodus, sive affectio, fuga ut plurimum exornata, qua auditoris aures et animus ad cantum attenta redduntur, illiusque benevolentia captatur. Exordium eo usque pertingit, quo fugae affectio prorsus desiit sub introductione clausulae verae, vel tractuli harmonici speciem clausulae habentis. Hoc fieri animadvertitur illico, ac nova affectio a fugae affectione prorsus aliena introducta apparet. Quod autem omnes cantilenae a fugae ornamento initium semper faciant hoc exemplis non comprobatur. Quo intellecto, philomusus usum sequatur, et quid is probet. Noëma locum quandoque in exordio obtinet. Utinam, quam saepe hoc fit, tam saepe ea textui inserviat sententioso, et quae sunt alia, quae usus monstrabit.

Corpus cantilenarum est intra exordium et finem affectionum sive periodorum comprehensa congeries, quibus textus velut variis

a Em. from: *synezeugmenorum*.

whereby one studies how it is comprised of smaller intervals and used in a piece, and what character it bears.

Investigation of type of polyphony is the comparison of sounds in terms of duration or value.

Consideration of quality is the inquiry as to whether the melodic pitches display the disjunct system, which is *cantus durus*, or the conjunct system, which is *cantus mollis*.

Sectioning of the piece into affections means its division into periods for the purpose of studying its artfulness and using it as a model for imitation. A piece has three parts: (1) the exordium, (2) the body of the piece, (3) the ending.[2]

The exordium is the first period or affection of the piece. It is often adorned by fugue, so that the ears and mind of the listener are rendered attentive to the song, and his good will is won over. The exordium extends up to the point where the fugal subject ends with the introduction of a true cadence [*clausula vera*] or of a harmonic passage having the marks of a cadence. This is seen to happen where a new subject definitely different from the fugal subject is introduced. However, examples do not confirm that all musical pieces should always begin with the ornament of fugue. With this in mind, let the music student follow common practice and what it allows. Sometimes *noëma* takes place in the exordium. When this happens, it should be for the sake of an aphoristic text [*textus sententiosus*][3] or for other purposes which common practice will show.

The body of the musical piece is the series of affections or periods between the exordium and the ending. In this section, textual passages similar to the various

---

2 Classical authors varied in their numbering of the parts of an oration. *Rhetorica ad Herennium* 1.3.4 lists six parts: *exordium, narratio, divisio, confirmatio, confutatio,* and *conclusio*. The broader threefold division was obviously inspired by Aristotle's injunction that a tragic drama or an epic poem, to be a unified whole, must have a beginning [*arche*], middle [*meson*], and end [*teleute*] (Aristotle, *Poetics* 7.3 and 23.1). A comparison of the middle part to a human body is found in Aristotle, *Rhetoric* 3.14.8: "If the listener is already well disposed, there will be no need of an exordium, except to summarize the subject of the speech, so that, like a body [*soma*], it may have a head." Chaps. 12, 13, and 14 of Dressler's *Praecepta* provide guidelines on the structuring of the *exordium, medium,* and *finis*.

3 "An aphorism [*sententia*] is a saying drawn from life, which shows concisely [*breviter*] either what happens or ought to happen in life, for example: 'Every beginning is difficult'" (*Ad Herennium* 4.17.24). According to Cicero, the exordium of a speech ought to be "sententiosus" (*De inventione* 1.18.25).

confirmationis rhetoricae argumentis, animis insinuantur, ad sententiam clarius arripiendam et considerandam.

Hoc non excrescat nimium, ne propterea, quod sit nimis extensum in auditoris [73] odium incurrat. Omne enim nimium ingratum est, et in vitium verti solet.

Finis est clausula principalis, in qua aut tota subsistit modulatio, aut subsistentibus vocibus duabus, vel una, reliquae[b] adhuc modicum modulaminis aspergunt, quod supplementum vocatur, eo, ut dilucidior in animos attendentium penetret a modulando instans desinentia.

Exemplum Analyseos Cantilenae *In me transierunt* Orlandi Quinque Vocum

Haec harmonia *In me transierunt* Orlandi Di Lassi elegans et aurea, determinatur modo authenta Phrygio. Ambitus namque integri omnium vocum systematis est ♮*B* et *e*. Singularum vero vocum ambitus sic se habent, quod videlicet discantus inter *e* et *e*, tenor uterque inter *E* et *e*;[c] Bassus inter ♮*B* et ♮*b*, altus inter ♮*b* et ♮*b* terminetur. Basis etiam temperamenti est orthia sive authentica. Intervallum enim diapente ab *E* ad ♮ vel ♮*b* manifeste datur. Deinde clausula affinalis eo loci, ubi haec diapente in duas partes aequales diffinditur, plena, ut ἑξάφωνος clausula formari solet formatione introducitur. Vocum alti et bassi plagalis est ambitus. Mediatur enim ambitus earum eo loci, ubi inferiori parti diatessaron, superiori diapente attribuitur, clausulae iis etiam in locis, quae in hoc modo ad plenam, praesertim τριφωνῶν formationem sunt iam longo usu inventa et recepta, formatae ostenduntur. Semitonia etiam comparent utraque in suis quaeque locis. Inferioris enim semitonii locus est ab imo ambitus authentici primum intervallum. Superioris est plane idem cum inferioris loco etc. Finem harmonia obtingit in *E* authenticum et principalem, qui est, et esse solet tenoris ambitus infimus sonus. Secundo pertinet ad genus modulationum diatonicum, quia eius intervalla ut plurimum formantur per tonum, tonum, et semitonium. Tertio pertinet ad genus antiphonorum frac-

b Em. from: *reliqua*.
c Em. from: *et* missing.

arguments of the confirmation in rhetoric are instilled in the listener's mind in order that the proposition [*sententia*] be more clearly grasped and considered.

The body should not be protracted too much, lest that which is overextended arouse the listener's [73] displeasure. For everything that is excessive is odious and usually turns into a vice.

The ending is the principal cadence where either all the musical movement [*modulatio*] ceases or where one or two voices stop while the others continue with a brief passage called *supplementum*. By means of this, the forthcoming close in the music is more clearly impressed on the listeners' awareness.

Example of an Analysis of Orlando's Five-Voice Composition *In me transierunt*

This elegant and splendid harmonic piece by Orlando di Lasso, *In me transierunt*, is delimited by the authentic Phrygian mode. For the *ambitus* of the whole combined system of all the voices is *B* to *ee*. The *ambitus* of the individual voices are as follows. The discant is bounded by *e* and *ee*, the tenor by *E* and *e*, the bass by ♯*B* and ♯*b*, the alto by ♯*b* and ♯*bb*. The *basis* of temperament is authentic, because the diapente from *E* to ♮ or ♯*b* is clearly there.[4] Furthermore, the affinal cadence, which is fully formed as a *hexaphonal* cadence, is located where the diapente is divided into two equal parts. The *ambitus* of the alto and bass is plagal, because their *ambitus* is mediated at the place which allows the diatessaron to be positioned in the lower part and the diapente in the higher. Fully formed cadences, especially *triphonal* ones, are located where through the long tradition of this mode they are wont to be found and encountered. The two semitones likewise appear in their proper places. For the place of the lower semitone is in the first, bottom interval of the authentic *ambitus*. The place of the upper semitone is [analogously] the same as that of the lower.[5] The harmony has its authentic and principal ending on *E*, which is, as is usually the case, the lowest note of the tenor's *ambitus*. The second point of consideration is that the piece pertains to the diatonic genus of melody, because its intervals are mostly formed by tone, tone, and semitone. Third, it

4 In *Musica autoschediastike*, fols. L4r–4v, Burmeister correctly identified *A* and *ee*, rather than ♯*B* and *ee*, as the boundary notes of the piece. Nevertheless he maintained that the diapente E-B was prominent.

5 See chap. 6, "Observations concerning the Use of the Modes," no. 2.

tum. Sunt enim soni alteri cum alteris in non aequali valore connexi. Quarto est qualitatis diezeugmenorum. Nam in *a* et *b* per totum cantum fit tetrachordorum disiunctio.

Porro haec harmonia in novem periodos commodissime distribui potest, quarum prima continet exordium, quod est exornatum duplici ornamento, altero fuga reali, altero hypallage. Septem intermediae sunt ipsum harmoniae corpus, velut (si ita cum altera aliqua cognata arte comparare liceat) [74] confirmatio in oratione. Ex quibus prima hypotyposi, climace, et anadiplosi est exornata; secunda similiter, cui superaddi potest anaphora; tertia hypotyposi et mimesi; quarta modo pari, et insuper pathopoeia; quinta fuga reali; sexta anadiplosi et noëmate; septima noëmate et mimesi; ultima, scilicet nona periodus, est velut epilogus in oratione. Finem haec harmonia principalem exhibet, ductum per illa concentuum loca, in quibus modi, ad quem harmonia refertur, natura consistit, et quae tota harmonia solet saepius reliquis sonorum locis attingere, alias vocatum finalis clausulae supplementum, quod usitatissime ornamenti auxeseos cultum secum ferre solet.

Caput XVI

De Imitatione

Imitatio est studium et conamen nostra carmina musica ad artificum exempla, per analysin dextre considerata, effingendi et formandi.

belongs to the fractured type of polyphony. For the pitches are combined with one another in unequal values. Fourth, it pertains to the *diezeugmenon* quality. For throughout the piece a disjunction of tetrachords occurs at *a* and *b*.

This harmonic piece can be divided very appropriately into nine periods. The first comprises the exordium, which is adorned by two figures: *fuga realis* and *hypallage*. Seven inner periods comprise the body of the piece, similar to the confirmation of a speech (if one may thus compare one cognate art with another). [74] The first of these is adorned with *hypotyposis*, *climax*, and *anadiplosis;* the second is likewise, and to those figures may be added *anaphora;* the third is adorned by *hypotyposis* and *mimesis;* the fourth likewise, with the addition of *pathopoeia;* the fifth by *fuga realis;* the sixth by *anadiplosis* and *noëma;* the seventh by *noëma* and *mimesis*. The final, namely, the ninth, period is like the epilogue of a speech. This harmony displays a principal ending, otherwise called a *supplementum* of the final cadence, which very often includes the ornament of *auxesis;* here the principal ending is protracted [*ductus*] through a series of concords built on pitches which establish the mode, and which the polyphonic piece as a whole is wont to articulate more often than the other pitches.[6]

6 The last sentence is a very free translation of the Latin, which is unsurpassed in its convolution. A more literal but dizzying translation would be: "This harmony displays a principal ending, otherwise called a *supplementum* of the final cadence, which very often includes the ornament of *auxesis;* it is protracted through those places of concords which the harmony as a whole is wont to articulate more often than the others, and in which the nature of the mode, to which the harmony belongs, is established." Burmeister is trying to describe the motet's final cadence, which, in modern terminology, displays the following chord-root progression: *A – E – A – E – A – – – E*.

Chapter 16

Imitation

Imitation is the study and endeavor to pattern and model our musical compositions after the works of master composers, which are skillfully examined

Imitatio fit duplici modo: primum in genere; deinde in specie.

Quae in genere fit γενικὴ dicitur, et est, quando omnes praestantissimos artifices et eorum carmina nobis ad imitandum proponimus, consistens tam in inventione et dispositione rerum, quales sunt, quae ornamenta musica suggerunt, quam in connexione et pronuntiatione concentuum. Res ab auctoribus tuto peti possunt, ad quorum exempla simile quippiam conficere est enitendum. Connexio haud dissimiliter, praesertim ab iis, qui usi sunt intervallis compositis, et non abstrusis; pronuntiatio a quodam, qui voce eleganti a natura est donatus, eandemque moderari novit, est discenda. Quae in specie fit εἰδικὴ dicitur, et est, quando ex multis certum quendam artificem, eiusdemque exemplum ad imitandum nobis eligimus. Consistit autem ea in simili sententiarum periodorumque inventione et connexione. Artifices autem praecipui illustres et authentici, quorum exempla imitari quispiam potest, sunt: (1) Clemens non Papa, (2) Orlandus di Lassus, [75] (3) Ivo de Vento, (4) Alexander Utendal, (5) Jacobus Regnart, (6) Johannes Knoefelius, (7) Jacobus Meilandus, (8) Antonius Scandellus, (9) Andreas Pevernage, (10) Leonhardus Lechnerus, (11) Lucas Marentio, (12) Johannes Dresserus

Styli genera sunt quatuor: (1) humile, (2) grande, (3) mediocre, (4) mixtum. Humile, quando intervalla se proximis in gradibus sequuntur et compositio ex mero nudarum consonantiarum contextu constat. Grande, quando intervalla remotiora introducta sunt, et multum discordiae tectae consonantiis est admixtum. Mediocre, quando medium inter humile et grande servatum esse deprehenditur. Mixtum, quod reliqua tria in se habet promiscue, non quidem simul et semel, sed diverso modo, prout est textus, quem harmonice exornant artifices.

Quandoquidem autem unicuique horum propria est vena et stylus huic in humili genere, ut Meilando, Dressero, Scandello; alteri in mediocri, ut Clementi non Papae, Ivoni de Vento, Regnart,

through analysis. There are two types of imitation: the first is general, the second is specific.[1]

General imitation is called *genike*, wherein we set before ourselves as models for imitation all the outstanding masters and their works. It consists both in the invention and arrangement of subject matter which suggests the choice of musical ornaments, as well as the connection and performance of concords. The subject matter can securely be borrowed [*tuto peti possunt*] from the masters, after whose example we should strive to fashion something similar. The method of connection should not be different, especially in the use of well-ordered [*compositis*] and unabstruse intervals.[2] One who is naturally gifted with an elegant voice should learn performance and know how to moderate his voice. Imitation is said to be specific [*eidike*] when we choose as model one particular master out of many. This consists in following a similar way of inventing and connecting ideas and periods. The especially illustrious and true masters, whose examples anyone can imitate, are: (1) Clemens non Papa, (2) Orlando di Lasso, [75] (3) Ivo de Vento, (4) Alexander Utendal, (5) Jacobus Regnart, (6) Johannes Knöfel, (7) Jacob Meiland, (8) Antonio Scandello, (9) André Pevernage, (10) Leonhardt Lechner, (11) Luca Marenzio, (12) Johann Dressler.[3]

There are four genera of style: (1) lowly, (2) grand, (3) middle, (4) mixed. In the lowly style closely neighboring intervals follow one another by adjacent steps, and the composition consists purely of consonant combinations. The grand style is that in which wider intervals are introduced, and there is a large mixture of dissonances hidden among consonances. The middle style is that in which a balance between the lowly and the grand is seen to be maintained. The mixed style is that which adopts the other three styles at random, not simultaneously but at different times, according to the nature of the text which artists adorn harmonically.

Each of the above composers has an individual vein and style. Some lean toward the lowly, such as Meiland, Dressler, and Scandello; others toward the middle, such as Clemens non Papa, Ivo de Vento, Regnart, Pevernage, and Ma-

1 In rhetoric: "How many types of imitation are there? Two: general and special. What is general imitation? It is when we imitate everything good. How many kinds of general imitation are there? Two: that of subject matter and that of words or of style. What is special imitation? It is when we follow the Ciceronian way of composition, because in him there is a particular way of arranging the parts of an oration." Lossius, *Erotemata*, pp. 201–03.

2 For the meaning of *compositus*, see p. [26].

3 Ruhnke suggests that "Johannes Dresserus" may be Gallus Dressler. *Joachim Burmeister*, p. 167, n. 390.

Pevernage, Marentio; alii in sublimi, ut Utendali, Knoefelio, Lechnero; insuper alii, in mixto ex mediocri et grandi, ut Orlando, etc. Discrimen futuro componistae habendum est, ne, cum primum imitari coeperit, confusione commissa sacram anchoram adverso bubone quasi solvat, ventisque vela, certo navis gubernatore non selecto, committat; sed ab eo, qui humili stylo exaravit omne quod in lucem emisit, imitationem exordiatur, atque ita per gradus ad altiora pergat. A Meilando vel Dressero alterove itineris initium fiat, sed gradus moveatur ad Ivonem eive consimiles, et apud hos aliquantisper componista tyro commoretur. Dehinc ad Orlandum reliquosque iter absolvat. In quo horum oportebit recordari:

1 Certus modus certo textui eligatur.

2 Harmonia alterius sit qualitatis.

[76] 3 Quantitas ex signis dependens non praetereatur.

4 Clausularum usus recte, et cum modo adhibeatur.

5 Exordium, prout textus exiget, ab elaborata fuga vel vicino aliquo ornamento fiat.

6 Motus intervallorum non sit abstrusus.

7 Connexio concordantiarum non sit remotior.

8 Verborum et sententiarum significata ornamentis sint exculta.

9 Applicatio textus ad notas sit exquisita, non tumultuaria.

10 Textura operis non Laconismum sapiat, nec nimia prolixitate donetur.

Soli Deo Gloria

renzio; others toward the elevated [*sublime*][4] such as Utendal, Knöfel, and Lechner; and others toward a mixture of the middle and the grand, such as Orlando, and so on. The aspiring composer should keep the differences in mind, so that when he first begins to imitate, he will not in confusion pull up safe anchor in face of the adverse screech owl[5] and set sail without having selected a sure helmsman for the ship. Rather, he should begin by imitating a composer who has cultivated the lowly style in everything that he has published, and from there he should gradually proceed to the higher styles. Let the journey begin with Meiland, Dressler, or some other master and gradually move on to Ivo or others similar to him. The novice composer should dwell for a while on these models. Finally let him complete the journey with Orlando or the others. Here he should remember the following:

1 A specific mode should be chosen for a specific text.

2 The harmony should be of a distinct quality.

[76] 3 Quantity, which depends on signs, should not be overlooked.

4 Cadences should be used correctly and in accordance with the mode.

5 According to the demands of the text, the exordium should begin with a worked-out fugue or another related ornament.

6 The motion of the intervals should not be abstruse.

7 The connection of concords should not be remote.

8 The sense of words and ideas should be brought out by means of ornaments.

9 The application of the text under the notes should be neat, not crowded.

10 The texture of the work should not smack of the laconic, but neither should it be weighed down with excessive prolixity.

Glory Be to God Alone

---

4 Melanchthon uses the term *sublimis* interchangeably with *grandis*. "Those who write on style [*de elocutione*] mention three characteristics: Elevated [*sublimis*], when the oration contains many figures; in short, it is a certain grandeur of style [*grandiloquentia*], as in the speeches of Cicero. Lowly [*humilis*], when the oration does not rise above common usage; such are letters to friends. Middle [*medius*], when the oration rises slightly above common usage, as in the case of stories [*historiae*]." Melanchthon, *Institutiones rhetoricae*, p. 13r.

5 An ill omen.

Appendix A1

Introductory Letters and Poems in Hypomnematum musicae poeticae

1 [A1v]

EPIGRAMMA DE MUSICES ORIGINE

Abs uno triados, quis te duxisse negaret,
Numine, principium, musica dia, tuum?

Dum repraesentas triados mysteria diae:
Dum numero gaudes impare ut alma trias.

Nam trinam clavem cantum reserare videmus.[a]
Syzigiam trini cernimus esse soni.

Coniugium vocum trino de fonte scaturit;
Fonteque de trino manat origo modi.

Per teneros[b] gradus, atque intervalla, patentes
Syllaba trina vias ire redire, docet.

Clausula trina animam dat cantu; nititur omni
Inque modo trino clausula quaeque loco.

Una eademque velut non est habitudo canori
Cantus: sic idem non valor inque sonis.

Illam pone prius, diversum deinde valorem:
An non character est utriusque triplex?

Perpetuae tibi dum scatebrae sunt, fonsque perennis,
Digna es, quae vigeas, musica, perpetuum.

Magister Joachim Burmeister

---

a Em. from: question mark.

b Em. from: *tenerosque*. One word, immediately before *teneros*, was deliberately inked out in the original edition.

Appendix A1

Introductory Letters and Poems in Hypomnematum musicae poeticae

1 [A1v]

EPIGRAM ON THE ORIGIN OF MUSIC

That from the one godhead of the triad who would deny you derived
your beginning, O divine music?

You represent the mysteries of the divine triad;
like the nourishing triad you celebrate the uneven number.

For we see the threefold clef open the musical piece.
We discern a concordant combination to be of threefold pitch.

A union of voices gushes forth from a threefold source,
and from a threefold source flows the origin of mode.

With clear, gentle steps and intervals
a threefold syllable teaches the way to go forth and back.

A threefold cadence gives life in song;
in every place every cadence rests in a threefold way.

As quality in a sweet-sounding song is not just one and the same,
so also the [durational] value of sounds is not the same.

First establish the quality, then set a different value;
is not the character of each threefold?[1]

As your bubbling waters are perpetual and your fountain perennial,
You, O Music, are worthy of flourishing forever.

Master Joachim Burmeister

---

1 This line and the preceding three refer to the three types of polyphony. See *Musica poetica*, chap. 14.

2
Author's Dedicatory Preface

[A2r] Nobilissimis, clarissimis, amplissimis, omni virtutum et doctrinarum genere, rerumque experientia, excultissimis, excellentissimis, peritissimis viris dominis Iohanni Friderico à Schoenberg, domino in Falckenberg, septemviratus Saxonici vice iudici, et praefecto Witebergensi, Beltzingensi, et Chommorrensi dignissimo; Oligero Rosencrantz, domino in Rosenholm; Georgio Toebingio, patritio et senatori Lunaeburgensi, dominis maecenatibus suis optimis, summaque observantia colendis.

Artem harmonicam rem esse divinam donumque divinum, cum fines et utilitates, quorum gratia hominum usui ea est concessa, testantur; tum et in illa latentia mysteria eandem ex veneranda Trinitate scaturiisse et originem inde primam traxisse, arguunt. Utilitatum genera multa sunt, inter quae Onesicrates hanc, quod musica deorum immortalium laudes, facta et benefacta canat, nobis vult maxime commendatam, atque hac ratione totum musices studium, velut pium et homini praecipuum, in pretio haud minori ab hominibus haberi. Quod enim articulatam vocem dii immortales hominibus largiti sunt, id non sine causa factum esse Onesicrates auctoritate Homeri testari voluisse perhibetur. Facta enim Dei immortalis, tum et laudes illius canere, pium esse et hominem praecipue decere innuit. Quem finem saltem unicum si homo, qui Christo nomen suum dedit, ut decet, perpenderit, affirmare non dubitabo, quin is coniectura assequatur, quod musica in vero usu praegustus sit vitae coelestis. Reliqua si addentur utilitatum [A2v] genera: ut videlicet sacrorum non minus atque aliorum scriptorum insignes gravesque et piae sententiae harmonia explicentur; ut aliae etiam res divinae, simul atque prophanae, musico carmine comprehendantur, et ea ratione memoriae perpetuae consecrentur; ut quoque hominum animi cordaque moderatione aliqua ita temperentur, ut in rerum divinarum seriam considerationem cultumque illarum sint propensa; eaque ipsa, tum et eorundem affectus, si opus fuerit vel flectantur, vel si videantur in malitiam deflexuri, compescantur, vel turpes sedentur aut omnino reprimantur, vel contra ita exuscitentur, ut, quae divina sunt, quaeque ad virtutem pertinent, gnaviter ea excolant, amanterque complectantur, et tota in ipsa sint intenta; ut denique, velut oblectamento honesto, gaudia curis nonnunquam interponantur, balneumque diaboli (ut vocari solet) melancholia, ac

2
Author's Dedicatory Preface

[A2r] To the most noble, illustrious, and renowned sirs, most endowed with every type of virtue, learning, and expert knowledge of things, most eminent and most accomplished, Lord Johann Friedrich von Schoenberg of Falckenberg, vice-judge of the Saxon Septemvirate and prefect of Wittenberg, Beltzingen, and Chommorra; Lord Oliger Rosencrantz of Rosenholm; and Lord Georg Toebing, patrician and senator of Lüneburg; to my most eminent and most highly revered lord patrons:

That the art of harmony is a divine creation and a divine gift, and that it originated and sprang from the hidden mystery of the venerable Trinity, is attested to and revealed in the aims and functions for which it is bestowed to men. Its functions are many, and among them is this which Onesicrates recommends to us above all, namely, that music sings the praises, deeds, and gifts of the immortal gods, and that for this reason the complete study of music, holy and special to man, should be deemed by men to be of no small value. That the immortal gods had a purpose when they bequeathed to man an articulate voice, this Onesicrates tried to show from the authority of Homer. For he [Homer] affirmed that it is an act of piety to sing the deeds and praises of immortal God, and that man in particular should do so.[2] If man, who gave Christ his name, would duly give heed to this one purpose, I shall not hesitate to say that he will obtain his aspirations, and music, used properly, will become a foretaste of heavenly life. If other functions are considered, [A2v] namely, that the remarkable, profound, and devout thoughts of religious and other writers may be expounded through harmony; that other subjects, religious as well as secular, may be embodied in song and thus kept in perpetual memory; that men's minds and hearts may also thus be tempered with a certain moderation so that they will be inclined toward a serious consideration and cultivation of holy thoughts; that they and their affections may be swayed when necessary; or when they seem to be bent toward evil, that they may be restrained so that what is degenerate may be subdued or suppressed altogether; that they may be aroused to pursue nobly, embrace lovingly, and fix their gaze totally on those things that are divine and that lead to virtue; finally, that by way of honest pleasure, enjoyment may sometimes be mingled with one's cares, and melancholy, the balm of the devil (as it is wont to be

2 [Pseudo-]Plutarch, *De musica* 2.1131d–e.

diabolicae tentationes fugentur; illa inquam si addentur, an quis bonorum hominum eorundemque ingenuorum, et liberali ingenio praeditorum sit, qui pii illius studii miseras hodiernas vices non doleat, imo defleat, nedum, quantum in se est et verus usus poscit, sartum ipsum tectumque servet? Res enim cuius est aliqua saltem utilitas, cuius est exiguus et non magni ferme momenti usus, si quando plurimi fit, haec, quae plurimas et quidem commodas utilitates et utiles commoditates hominum vitae et actionibus confert, quanto magis amanda, amplectenda, iuvanda est, et promovenda.

Trinitatis sacrosanctae mysterium in unitate Deitatis reconditum quomodo representare musica, praesertim poetica, illius pars tertia, videatur, id ex praemisso epigrammate videre est, quo ad ipsum considerandum, alios taliter qualiter ludendo instigare placuit. Circa quae occupata haec ars est, ea omnia in ternario numero consistunt, sunt constituta, officia sua exsequuntur. Quae singula, qui fieri posset, si artis huius peramans et philomusus mentem suam subire adverterit, ut non incredibili cupiditate duceretur, qua hanc artem sibi quam primum redderet familiarem, et ex adverso abiectae eius hodiernae conditionis, ut quae summae submissae iniuriae est, non vehementer taederet?

Taceo, quanta voluptate afficietur philomusus quando viderit, quae oblectamenta huic arti insunt, cum aliqua, quantulacunque etiam ea sit, difficultate coniuncta. Non dicam, quo ardore illum [A3r] accensum iri, cum animum memoriamque induxerit, qui se habeat, quod modo hoc, modo illud, aliudve, item alterum ex eiusmodi confiat partibus, quae inter se concinnae sunt, quaeque congruentiam pariunt suavissimam;[c] qui quoque in nudae octavae seu diapason capacitate, partes aequam relationem habentes, harmonicae confiant.[d] Non me hercle arbitror Pythagoram, Aristotelem, Platonem, aliosque egregios viros ardore contemplandi incensos, in musices penetralia descendisse, et in eius cognitionem sibi comparandam tantum laboris et studii sumpsisse, qualiter illos fecisse in comperto est, ni illis visum non tam fuisset, quam re ipsa ipsi cognoverint, eiusmodi quid ex hac arte sperari potuisse. Ut mihi videatur indignam homine ingenuo rem committi et quidem

c Em. from: question mark.
d Em. from: question mark.

called), and diabolical temptations may be banished—I say, if these functions are also considered, will there be any good man of such character, gifted with a free nature, who will not mourn and weep for the present miserable state of this noble discipline, and who will not strive as much as he can to bring about its correct usage and keep it in good state? For a thing that has at least some usefulness, even if that usefulness is very little and of no great moment, but is nevertheless frequent—when it brings these many delightful uses and useful delights to men's lives and undertakings, all the more should it be loved, embraced, fostered, and promoted.

From the foregoing epigram[3] it can be seen how music, particularly its third part, *musica poetica,* manifestly represents the mystery of the Holy Trinity. It is my pleasure to urge others to ponder this accordingly, at their leisure. To elaborate on this idea during our studies, others liked to invoke various analogies. All the things which pertain to this art are made up of, and fulfill their function by virtue of, the number three. If the lover of this art and the lover of music would care to consider each of these elements, who cannot be moved with an incredible desire to familiarize himself immediately with this art? Who will not greatly bemoan the adversity of its abject present condition, which is the height and depth of ignominy?

I do not have to mention how pleased the music lover will be when he finds what delights lie in store within this art, even if it is coupled with some hardship, however much that may be. I shall not mention with what ardor [A3r] he will burn when he applies his mind and memory to this, to that, to another, and again to another one of the elements of music, which are intertwined with one another and produce a most pleasing congruence. Nor shall I mention those parts which become harmonic when they have a fitting relationship within the pure octave or diapason. By Hercules, I do not think that Pythagoras, Aristotle, Plato, or other outstanding men burning with the ardor of contemplation would have plumbed the innermost depths of music or devoted as much effort and study to obtain an understanding of it as they are reputed to have done if they had not known what they in fact knew, namely, what they could hope to find in an art such as this. It seems to me that it would be a matter of dishonor for a gifted man and it would indicate the height of

3 See "Epigram on the Origin of Music," app. A1, no. 1.

Deo, artis huius primo fonti, summam ingratitudinem probari, si non haec ars cognoscendo colatur, excolendo augeatur, aucta propagetur. An propterea, quum in contemptum nefaria hominum malitia et abusu turpi deducta est, res quae per se bona est, despectui nobis tota fit, nosque eam interire potius sinamus, quam ut ab interitu eam vindicemus? In lasciviae servitium longius recedere coacta (proh dolor) est, quam ut fas esset. Verum quae corrigi nequeunt celerrime, ad meliorem frugem paulatim sensimve reduci posse sperentur. Interim tamen rei ipsi in suae naturae bonitate nihil decedat, et iccirco ardenter amplectenda censeatur; et ad posteros usque conservanda, atque ita beneficium Dei gratitudinis quadam declaratione recolendum, proque nosse et posse a quovis, potissimum eo, cuius muneri id incumbit, vel cui in natura sua cum harmonia est quaedam congruentia constituta, interitus musicae cavendus.

Quod cum ita sit, viri nobilissimi, clarissimi, amplissimi, ad me etiam pertinere agnosco, quod ab aliis fieri deberi innuo. Quapropter operam huic arti superioribus mensibus dedi, eamque illuc usque posui, ut qui chorus dextre gubernari, cantus novus effingi, et quae in arte hac praecipua et nobilia sunt hactenus velut proprio nomine orbata, quomodo iisdem nomina dari possint, ne sermo ob penuriam nominum ad rem ipsam collatione explicandam incassum suscipiatur, ansam praeberem. Ex laboris mei illius acervo hanc nuper congessi synopsin, quae memoriae et explicationi sit non solum illi, qui primus huic meo labori autor extitit, [A3v] sed et aliis qui alterius illius iam ante participes sunt redditi, et deinceps forte reddentur. Eam vobis more et instituto veteri nuncupo. Ausus autem id sum cum ob celebritatem animi benevoli, favoris, et amoris in alumnos musarum perpetui vestri, partim per praestantes quosdam viros mihi commendati, partim a me ipso olim noti facti; tum ob vestra[e] in me meosque beneficia collata. Vos autem obnixe etiam atque etiam rogatos volo, ut, cum ingenuarum artium sitis amantissimi, hoc literarium munus quam vile etiam sit, aequi bonique consulere, et idipsum, velut dii immortales Numae fictiles urnulas et capidines non minus atque aliorum aurea vasa benevolo animo suscipere,[f] accipere, tueri, et ab osorum iniuriis defendere non

e Em. from: *vestram*.
f Em. from: *suscepere*.

ingratitude toward God, the first source of this art, if this art is not learned and cultivated, cultivated and enhanced, enhanced and propagated. If a thing that is good in itself is put in contempt by the sinful malice and wicked abuse of men, will it also be completely despised by us, and will we allow it to be destroyed rather than redeem it from destruction? For so long it has been forced into lascivious servitude (alas), contrary to what is right. But what cannot be corrected very quickly can, with hope, slowly and little by little be brought back to a better state. In the meantime let nothing be detracted from the natural goodness of the thing itself, and thus it will be deemed worthy of being ardently embraced and saved for posterity. Thus the gift of God should be acknowledged with some declaration of gratitude, and to the extent of everyone's knowledge and ability, especially in the case of him whose office it is, or in whose nature there is some affinity with musical harmony, the destruction of music must be prevented.

This being so, most noble, renowned, and great sirs, I acknowledge that what I indicate to be the duty of others is also mine. For this reason I have attended to this art during the recent months, and I have come to the point of providing a method of directing a choir properly and of composing a new piece. I have also made it possible for those elements which are special and notable in this art, hitherto in need of proper names so to speak, to be given their names so that our discourse, aimed at illuminating the matter through comparison, may not be rendered ineffective because of a lack of terminology. From the bulk of my work, I have recently put together this synopsis which may serve as a memory aid and explanation not only for whoever first instigated this project, [A3v] but also for others who partake of my teaching or who might do so in the future. I dedicate this work to you according to the old custom and practice. I make bold to do this, in token of your well-known benevolence, kindness, and unending love toward disciples of the muses, this having in part been pointed out to me by some eminent men, and in part noticed by myself in person; and also in token of your generosity toward me and my loved ones. But I also earnestly want to ask again and again that since you very much love the noble arts, you not disdain to take in good part this written gift, lowly as it may be, and receive it with a benevolent spirit, just as the immortal gods received the urns and bowls crafted in Numae no less kindly than the golden vessels of others; and that you also accept, watch over, and defend it from the malice of hateful persons. If this would be granted, and many trust that it would be, then it will not be

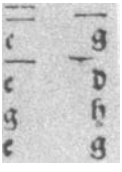
velitis dedignari. Quod si fiet, et multi id fieri intellexerint, non procul aberit, quin haec ars, e postliminio velut multorum studio adhibito et augmento addito recipi, et ad priscum nitorem reduci, pristinaeque integritati paulatim restitui posse videatur. Quod ut fiat, faxit Deus ter optimus maximus cuius et haec ars honori praecipue serviat, cui et vos, vestraeque familiae, reverenter et cum debita observantia sint commendatae. Ex Musaeo 14. Calendae Septembris. Anno salutis 1599.

Nobilissimis, clarissimis, atque amplissimis viris
addictissimus et studiosissimus
Magister Ioachimus Burmeisterus Lunaeburgensis
collaborator Scholae Rostochiensis

3
Letter of Endorsement by Johannes Simonius

Doctissimo viro, pietate atque virtute praestanti, Domino Magistro Statio Olthofio, scholae Rostochiensis prorectori, domino et amico meo colendo. Salve.

Remitto, doctissime Domine Magister Stati, libellum musicae poeticae viri doctissimi Magistri Burmeisteri eruditissimum, et non tyronibus, sed doctis scriptum, qui mihi valde placet. Etsi enim mihi non tribuo neque arrogo iudicium de musica poetica, tamen quantum ego intelligo, video illum vocibus et terminis, ut vocant grammaticis et oratoriis, res utilissimas erudite et subtiliter complexum esse de scala, de ratione reducendi cantum ex notis ad [A4r] literas (quod vernacula *absetzen* vocamus), de concordantiis et discordantiis musicis, ex quibus illae vulgo in perfectas, quae se mutuo invicem sequi non possunt, nisi infima vox descendat, et suprema ascendat, verbi gratia:



example A.1

long before this art, after much study and replenishment, can be welcomed from exile as it were, given back its original glow, and restored to its pristine integrity. May the thrice great God grant that this may happen, He whose honor this art serves most, to Whom you and your families are reverently and with due regard commended. At school, the 14th before the Calends of September 1599.[4]

To the most noble, illustrious, and renowned sirs,
from your most devoted and faithful servant,
Master Joachim Burmeister of Lüneburg,
Teacher in the school of Rostock

3
Letter of Endorsement by Johannes Simonius

To the most learned man, outstanding in piety and virtue, Lord Master Statius Olthoff, prorector of the Rostock school, my respected lord and friend. Greetings.

I am sending back, most learned Lord Master Statius, the very erudite book on musical poetics by the most learned man, Master Burmeister, written not for novices but for the learned, and I am greatly pleased with it. For although I do not claim or pretend to be a judge of musical poetics, nevertheless, as far as I can understand, I see that with what are known as grammatical and oratorical labels and terms it eruditely and ingeniously covers very useful matters regarding the musical scale, the method of converting a piece from staff notes to [A4r] alphabet letters (which in the vernacular we call transcription), musical concords and discords, some of which they commonly call perfect, which cannot follow one another unless the lowest voice descends and the highest ascends, for example:[5]



example A.1

4 August 19, 1599.

5 It appears that Burmeister's senior colleague wrote the example exactly opposite the way he described it. Nevertheless the essential point, consecutive octaves in contrary motion, is conveyed.

et imperfectas quae se mutuo sequi possunt. Discordantiis autem fere nullus est locus, nisi in clausulis formalibus quas vocant. Imprimis vero placuit mihi doctrina de modis et figuris, et quod in harum tractatione modos fugarum tum simplicium, tum coniunctarum (coniunctas autem voco, quae per concordantias fiunt) ex tam infinta fere multitudine, aliquot constituerit, eosque oratoriis vocabulis appellaverit. Quare ipsi meo nomine gratias ages, et ut hoc bono publicum bonum iuvare velit, eum excitabis, et currenti calcaria addes. Bene vale amice Stati.

Ex Musaeo,
7. Iulii. Anno 1599
T. Iohannes Simonius
in Academia Rostochiensi Oratoriae Facultatis Professor

4
Letter of Endorsement by Statius Olthoff

Magistro Ioachimo Burmeistero, amico et collegae suo colendo. Salve.

Perlegi, doctissime Domine Magister Ioachime, tuam σύνοψιν, uti vocas musicae poeticae, qua non tantum rationem componendi cantum, vel leges consonantiarum syntacticas, et modos musicos tum schematibus, tum accurratis divisionibus cognoscendos proponis, verum etiam omnia aptis et convenientibus vocabulis, ex rhetorum officina, aliisque artibus desumptis, enuntias, ut eo minor in vocum ambiguitatibus existat error et haesitatio. Etsi autem sine dubio defuturi non sunt, quibus haec ob novitatem terminorum non omnino probabuntur, tamen cum ex hisce tuis lucubrationibus non exiguus fructus ad rem literariam est perventurus, atque omnes philomusi rem gratissimam sibi fieri haud negabunt, non possum te non hortari, ut in tuo instituto pergas et haec praecepta typis excudenda atque cum aliis communicanda, tanquam bonum commune, cures. Utinam tali similique studio haec tota ars penitus indagari et cognosci queat. Etsi enim cognitio et discrimen modorum tum ex διαπασῶν mediatione tum ex positu semitoniorum perspicitur, atque ideo singulis modis sua vis atque efficacia tanquam propria attribuitur, hanc tamen an solus semitoniorum positus non minus

and others they call imperfect, which can follow one another. There is almost no place for discords except in what they call formal cadences. I am especially pleased with the instruction regarding the modes and figures, and with the fact that in dealing with the latter he has, out of an infinite variety of fugues, identified several kinds, either simple or conjunct (I call conjunct those that occur with concords),[6] and given them oratorical names. Therefore, please thank him for me, and so that he may agree to benefit the public with this good thing, you should stir up and spur the horse. Farewell, my friend Statius.

At school,
July 7, 1599
T. Iohannes Simonius
Professor of Oratory in the Academy of Rostock

4

LETTER OF ENDORSEMENT BY STATIUS OLTHOFF

To Master Joachim Burmeister, respected friend and colleague. Greetings.

I have read, most learned Lord Master Joachim, your synopsis of musical poetics, as you call it, wherein you not only propose a method of composing a piece, or syntactic rules of consonance, and a way of identifying the musical modes through charts and precise classifications, but also present all elements by means of appropriate and convenient labels taken from the discipline of rhetoric and other arts so that fewer errors and doubts arise from the ambiguity of words. Although without doubt there will be those who will not completely approve of the new terminology, nevertheless, because a considerable benefit to learning will accrue from your ideas, and all music lovers will acknowledge that this is very much to their liking, I must urge you to continue in your endeavor and see to it that these teachings are published and shared with others for the common good. Would that this whole art could be examined and learned through studies such as this. For although knowledge and discernment of the modes are acquired both from the mediation of the diapason and from the position of the semitones, so that each mode will be assigned its own specific function and efficacy, nevertheless there is reason to ask whether the position of the semitones, by itself alone, is any less capable of

6 This would refer to *fuga pamphonos*. See *Musica poetica*, p. [66].

creet, quam ipsos modos inter se discriminet, non abs re quaeritur. Constat enim ex antiquis scriptoribus, proprietates modorum apud veteres ita modulando esse expressas, ut non tantum aures attingerent, verum etiam ad cor penetrarent; unde affectus hominum vel ardentiores vel remissiores vel graviores vel leviores aut etiam tristiores, etc. extiterint. Si [A4v] igitur ex diverso tantummodo situ semitoniorum in cantibus tam diversus sequutus sit in animis hominum affectus, cur et nos idem in nostrarum cantionum modulatione non experimur? Cur idem coetus audiens ordine omnium modorum distinctas cantiones, vix sentiat affectus animi mutari, et aut alacriores aut tristiores fieri, nisi forte voces instrumentave musica intendantur aut leniantur, aut alio modo mutentur?[g] Sed quod ex huiusmodi sonorum mutatione in animis hominum residet, id non modorum, sed vocum diversitati tribuendum est. Deinde cur praestantissimi musici eundem textum aliis atque adeo natura diversis modis attribuunt, utpote qui verba gravitate pollentia tam remissis quam excitatis modis accommodant?[h] Verumenimvero ut sic sese res habet, illis certe gratia est habenda, qui dotes a Deo sibi concessas eo referunt, ut artes, ad quas studium suum et operam contulerunt, reddant paulatim faciliores et illustriores. Vale.

Datum Rostochii, 7. Idus Augusti. Anno 1599.
Magister Statius Olthoff, Prorector
Scholae Rostochiensis

5

AUCTOR LECTORI
SALVE.

Quod, lector, solidum, bone,
Artis doctisonae non sequimur modum;
Constat nec tenor integer,
Ad quem Mnemosyne fertilis ingeni
Docte concipit ac parit

g Em. from: colon.
h Em. from: period.

creating that efficacy as well as of distinguishing the modes from one another. It is agreed among early writers that the properties of the modes among the ancients were so expressed in their music that they not only reached the ears but also penetrated the heart; thus men's affections became more ardent, or more subdued, or more serious, or more light, or more sorrowful, and so on. If, [A4v] therefore, just by virtue of a different location of semitones in pieces there followed a different affection in men's hearts, why do we not experience the same in the flow of our music? Why is it that the same group of persons, hearing works that differ in modal arrangement, hardly sense their hearts' affections being changed and becoming happy or sad, unless perchance the musical voices or instruments are made more intense or more subdued, or changed in some other way? But that which takes root in men's hearts by virtue of this change of sounds should be attributed not to the diversity of modes but to the diversity of voices. Moreover, why do very excellent musicians apply the same text to different and so naturally divergent modes that they adapt words of serious content to both subdued and excited modes? Be that as it may, one should be thankful to those who apply the gifts given them by God toward rendering gradually more easy and more lucid the arts to which they have devoted their study and their work. Farewell.

Written in Rostock,
the 7th before the Ides of August 1599,[7]
Master Statius Olthoff, Prorector
The School of Rostock

5
From the Author to the Reader
Greetings

Good reader, when a reliable
approach to the learned art of music we do not follow,
it is obvious that the secure way
in which fertile-minded Mnemosyne
learnedly conceives and brings forth

7 August 7, 1599.

Artes ingenuas: te moveat minus.
Techne hic serviet haud labor,
Sed Mneme, titulus praemonet ut libri.
Namque arctae brevitatis est
Haec semper peramans: Illa fidelius
Tractat; summaque pondera
Rerum dexterius pensitat; ordinis
Claram suspicit ac tenet
Digne perspicui magnificentiam.
Quare, si paribus bene
Semper conveniat cum paribus; iuvet
Et Mnemen brevitas; bona
At Technen methodus; iure bono breve
Pono illi studium; neque
Incautus fugio, quae brevitas fugit.
Huis sacra adeuntibus
Monstraturus iter pone meabile,
Deducam comitantia
Artis quae solitum, fila, habeant modum.
Mirare haud nova nomina
Rebus Melpomenes indita egentibus.
Rerum plurimus usus est,
Qui quando est, licitum est nomina fingere.
Tu, quod suadet et aequitas,
Et mens aequa, modo candidius feras
Censuram, exitiabilis
Quam Momi mala nunc novit iniquitas.

the freeborn arts will move you less.
This work does not aim to serve Techne,
but rather Mneme, as the title of the book indicates.[8]
For strict brevity
the latter always loves. The former more diligently
makes discourse, and the ponderous heights
of things it scrutinizes more skillfully.
The clear magnificence of lucid order
it duly beholds and abides by.
Therefore, if like
always goes well with like,
then brevity serves Mneme, while a good
method serves Techne; for good reason a brief
study I dedicate to Mneme; nor
am I unmindful of avoiding what brevity avoids.
For those who are approaching the realm of this subject
I shall show the feasible way
and draw the guiding thread
which shows the accustomed ways of the art.
Do not wonder at the new names
designating the things of Melpomene that are thus in need.
Things are most useful
when there is license to invent their names.
Because fairness guides you
in company with even-mindedness, may you pass
judgment more fairly
than does the evil iniquity of deadly Momus.

---

8 *Techne* and *mneme* mean "method" and "memory," respectively. *Hypomnema* is derived from *mneme*.

Appendix A2

Introductory Letter and Poems in Musica autoschediastike

1 [A1v]
AUTHOR'S DEDICATORY PREFACE

Viris magnificis, doctrina, virtute, rerum usu, natalium splendore praestantissimis, praeclarissimis, peritissimis, nobilissimis, inclytae reipublicae Lunaeburgensis dominis consulibus et senatoribus amplissimis et prudentissimis, dominis patronis et maecenatibus suis perpetua eademque debita observantia colendissimis, salutem plurimam dicit.

Cogitanti mihi, quomodo pulcerrimus musicae ornatus, quo poesis induta est, resplendet, visus sum, posse de hac aliquanto plenius et limatius praeceptiones congeri, perpendens ea, quae nobis praestantissimorum artificum carmina, velut fragrantissimi herbarum flores sensibus nostris suavissimos de se odores, afflant et aspirant. Artifices enim dum perlustramus, perlegimus, perscrutamur, undique se nulla offerunt, quae mentibus nostris peculiarem non pariant observationem. Illas observare, notare, excerpere, et ad posteritatem colligere, legibus iureque naturae tenemur. Iisdem autem obtemperare nolle, ni mali ingenii et cervicis argumentum, at certe invidentiae indubitatum τεκμήριον sit, necesse est. Dum autem illis vivimus, moremque gerimus, inventis nostris praeceptionum damus naturam (teste Frischlino in *Strigilis Grammatica,* Tractatus I, sic scribente: Artem vero ipsam aliter constituere et conscribere non possum, nisi ex observationibus. Observationes autem, quibus conficiuntur regulae et praecepta artis, non comparantur aliunde, quam ex lectione optimorum auctorum) quae tamen nemini quidquam praecipiunt, nisi rerum earum quas designant amanti.

Observationi primae, sonorum, et quidem trium simplicium, [A2r] suavisonans congruentia ansam praebuit. Hac Pythagoras et Aristoteles studio et labore viri incomparabiles sunt ducti, ut de causae istorum sonorum investigatione non facilem laborem et operam sumerent, et tantum efficerent, ut consonantia illa per quasdam res, in quibus partium cum illis esset συμμετρία philomusis

Appendix A2

Introductory Letter and Poems in Musica autoschediastike

1 [A1v]

To the esteemed men, most eminent in learning, virtue, practical wisdom and high birth, most renowned, most expert and most noble, to the most distinguished and most wise counselors and senators of the famed city of Lüneburg, his lord patrons and benefactors ever worthy of homage, the author extends many greetings.

As I thought about how music, the most beautiful ornament of poetry, shines forth, and as I contemplated those songs by outstanding master composers, which like the most fragrant herbal flowers exude and pour forth to our senses the most pleasing perfumes, I realized that I could put together more fully and more carefully the precepts pertaining to this art. For when we survey, study, and thoroughly observe master composers, they always offer something worth special attention. We are bound by the law of nature to observe, study, discern, and sum them up for posterity. To refuse to heed them would of necessity be a sure sign of a feeble mind or of invidiousness. When we live and behave according to the things we learn, we attribute to those things we learned the nature of precept. (Frischlin writes in his *Strigilis Grammatica*, Tractatus I: "I cannot formulate and codify an art in any other way than by making observations. Observations, through which the rules and precepts of art are established, are acquired from nowhere else but from reading the best authors.")[1] But such observations enlighten only him who loves the things that are brought to light.

[A2r] The euphonious agreement of three simple pitches gave occasion for a first observation. From this observation, Pythagoras and Aristotle, men of incomparable learning and diligence, were led to undertake the difficult task of investigating the cause of those pitches. They learned how that consonance revealed itself to musicians in things wherein there was a symmetry of parts. In the case of a large numeral, Aristotle related parts to the whole by analogy.[2] Pythagoras explained

---

1 Nicodemus Frischlin, *Strigilis grammatica* (Prague, 1587), tract 1, chap. 1, p. 8.

2 [Pseudo-]Aristotle, *Problems* 19.14.918b.

innotesceret. Hic itaque in numero maiore partes cum toto analogice conferens; ille in malleis diversitate ponderum inter se inaequabilibus, sonorum consonantium momenta disquisivit. Uterque totum illud, ad quod partes in portione colliment diapason statuit. Aristoteles in numero duodenario congruente diapason, qui senarium ut duplam; octonarium respondentem διαπέντε ut sesquialteram; novenarium parem cum διατεσσάρων ut triplam respicit, consonantias pervestigavit. Pythagoras pondera malleorum librando, gravissimum cum levissimo in pondere constituit in dupla proportione, cui διαπασῶν proximum paulo graviorem illo, qui in pondere minimus erat, cum gravissimo in sesquitertia proportione, cui διατεσσάρων tertium in sesquialtera, cui adaequavit διαπέντε.

Plato, qui homines in varios virtutum affectus musico concentu moveri et mutari animadvertit, secundae observationis auctor extitit, dum ad constitutionem reipublicae ex omnibus harmoniis Doriam elegit, tanquam eam quae bellicosis temperantibusque hominibus aut viris conveniret, et reipublicae esset maxime profutura; Lydiam posthabuit, ut quae ad lamentandum esset parata; Myxolydiam et Ionicam, consimilesque repudiavit, velut quae dissolutorum existerent morum auctores. Haud dubie decus illud harmoniae eximium in mutuo respectu, et quidem proportionato consonantiarum consistere censuit. Postquam in comperto ei fuit, quod in proportionum illis partibus omnis melodiae, omnis quoque harmoniae fieret primordium, fieret quoque a modulando desistentia. Peritus enim rerum musicalium homo fuit, ut qui in arte musica viros eximios Draconem Atheniensem et Metellum Agrigentinum in praeceptores sibi electos auscultando doctrinarum musicalium cognitionem et scientiam perfectam assequutus est. Et ut fuit divini iudicii vir, efficaciam illam permovendi in quadam differentia constitutam iudicavit, hac videlicet, [A2v] quod consonantiae in διαπασῶν proportionaliter coniugatae nunc statum acquirerent intentum, nunc remissum, nunc medium, inque illo semitoniorum positus, ad quae ἄρσεις καὶ θέσεις sonorum fiunt, pari in discrimine facti essent. Quod causa esset, cur animi nunc ad seriarum, nunc ad leviorum rerum pensitationem earundemque culturam incitarentur. Ut hinc adolescentum institutionem musica primum sibi et maxime vendicasse videatur. Quod et Plutarchus his verbis confirmat: Porro ex his planum fit, priscis Graecis haud iniuria id praecipue curae fuisse, ut adolescentes musica disciplina imbuerent. Horum enim

consonant pitches in terms of the different weights of unequal hammers. Both of them established that the diapason was the whole to which parts belonged. Aristotle examined consonances and viewed 12, the double of 6, as representing a diapason; 8, being in a sesquialter relation, as a diapente; 9, consisting of three parts, as a diatessaron.[3] Pythagoras, by measuring the weight of hammers, established between the heaviest and the lightest a duple proportion, which equaled the diapason; then between the heaviest and the heavier of the other two, a 4 to 3 proportion, which equaled the diatessaron; the third proportion was sesquialter, which equalled the diapente.

Plato, who noticed that men's various affective states of virtue were aroused and altered by musical concord, was the author of a second observation.[4] Of all harmonies, he chose the Dorian for the building of a city-state inasmuch as the Dorian suited soldierly and restrained people or men and would enhance the state most. He esteemed the Lydian less, because it was prone to grieving. He rejected the Mixolydian, the Ionian, and their likes, because they were the source of loose morals. He firmly believed that the greatest virtue of harmony lay in the mutual, and indeed proportioned, respect among consonances. Furthermore he was certain that proportion of parts was what ruled the beginning of every melody and harmony and the end of every song. For he was a man skilled in music. He had acquired a perfect knowledge and understanding of music from listening to Dracon of Athens and Metellus of Agrigentum, men outstanding in the art of music, his chosen teachers.[5] And since he was a man of godlike judgment, he judged that the power of music to move others lay in a certain difference, namely, [A2v] that the proportionately conjugated consonances within the diapason were placed now high, now low, now in the middle; also, that they were made different according to the position of semitones through which the rise and fall of pitches occur. This was the reason why minds were induced to contemplate now serious and now light matters. This seems to be the main reason why music has earned a place in the education of youths. Plutarch confirms this with the following words: "It is clear from these things why the early Greeks saw no harm in its practice and took special care to inculcate the discipline of music upon the young. For they believed that the minds of these boys

3 [Pseudo-]Aristotle, *Problems* 19.23.919b. The author of *Problems* uses only the proportions 2:1, 3:2, and 4:3. Burmeister's source was probably [Pseudo-]Plutarch, *De musica* 23.1139c–d, where the numbers 12, 9, 8, and 6 are ascribed to Aristotle.

4 See Plato, *The Republic* 3.10.398c–399c.

5 Burmeister took this information from [Pseudo-]Plutarch, *De musica* 17.1136f.

animos existimabant musicae opera fingi, atque ad decorem concinnari posse.

Quoniam autem hodierno tempore musici isti differentiae tenendae et servandae sedulam amplius non navant operam, illa nil minus inter modulandum se prodit energia, animisque auscultantium insinuat, nova nobis observandi ansa oblata est, diu multum de ea cogitantibus. Divulgatum est ex Boetio, quod iracundas animi tempestates ars harmonica saepe sedavit, qualiter in furibundo Taurominitano adolescente ebrio experimentum ex Phrygii modi succentu ad spondaeum facto Pythagoras fecisse a Boetio scribitur. Imo experientia ipsa saepenumero testata est, quod fluctibus curarum immersi musico concentu mirifice sint erecti, et in tranquilliorem statum animi eorum cordaque emendata. Hic mihi videor me, quod reconditam illam musicae vim in se habet, causari posse non incommode illud, quo collectis quibusdam sonis, consonantiae illae et in modis harmoniarum differentiae semitoniorum cum tonis permixtorum ita connectuntur, ut non nudus consonantiarum contextus, sed maiestate quadam pollens ornatus et gestus auribus se insinuet. Verisimile non tam existimatur quam simile censetur, ad syntaxin consonantiarum aliud artem requirere musicam, aliudve ad eam accedere, quod magis faciat luculentum splendoris eius artificium. Et si musicam ad mentis exactiorem simus revocaturi trutinam, ab oratoriae natura parum ipsi discriminis esse certo deprehendetur. Perinde enim ut ars oratoria vim suam, qua pollet, non in simplici verborum simplicium collectione; periodorum debita circuitione, et quidem [A3r] plana; in illarum connexione exquisita, nuda, et sibi semper aequabili, situm habet; sed in iis, quibus ex ornatu subest lepos et elegantia, ex ponderosis verbis argutiae, et quarum periodis sunt circumscripti verborum emphaticorum ambitus. Ita et haec ars praeter nudam consonantiarum merarum connexionem, contextum ex consonantiarum perfectarum et imperfectarum, tum et dissonantiarum permixtione compositum sensui offert, qui non possit aliter quin pectus tangat. Multa animi attentione observatum est, quod haec ars novit ita explicare ἄψυχα, ut non aliter quam ἔμψυχα videantur, eandemque non minus stimuli tum adhibere, quam cum rhetorica per προσωποποιίαν[a] scit introducere, ac si vivant, vita destituta. Haec, ut

[a] Em. from: πρωσωποποιίαν.

were formed through the aid of music and that they could be disposed toward what is proper."[6]

Although musicians today no longer strive diligently to maintain and observe that difference, it nevertheless reveals itself effectively in music making and makes its way into the minds of the listeners. A new opportunity to observe this is given to us when we think much and long about it. It is related by Boethius that the art of harmony often calmed the irascible tempers of the mind. Thus he writes that in the case of the frenzied, drunken Taorminan youth, Pythagoras experimented by shifting from a harmony in Phrygian mode to one that was spondaic.[7] Indeed experience itself has often shown that persons immersed in a sea of worries are wondrously lifted up by a musical harmony and restored to a tranquil state of mind and to a righteous heart. Here it does not seem incongruous to me that the hidden power of music is created when certain pitches are combined and when consonances and different modal permutations of semitones and tones are arranged in such a way that what reaches the ears is not a bare collection of consonances but rather one endowed, ornamented, and performed with a certain majesty. One finds it not only plausible but probable that for [facilitating] the syntax of consonances the art of music needs something else aside from itself, and that something else will come to its aid to make more radiant the splendor of its artistry. And if we examine music more closely, we will surely find very little difference between its nature and that of oratory. For just as the art of oratory derives its power not from a simple collection of simple words, or from a proper yet rather plain construction of periods, [A3r] or from their meticulous yet bare and uniform connection, but rather from those elements where there is an underlying grace and elegance due to ornament and to weighty words of wit, and where periods are rounded with emphatic words—so also, this art of music, surpassing the bare combination of pure consonances, offers to the senses a work composed of a mixture of perfect and imperfect consonances and of dissonances. This cannot but touch one's heart. After much study it has been observed that this art is capable of depicting the inanimate so that it appears no different from the animate, and that it can employ the same stimulus whereby rhetoric, through *prosopopoeia*, can present lifeless things as though they were alive.[8] In proof of this, let one example out of many be selected. In Orlando's five-

6 [Pseudo-]Plutarch, *De musica* 26.1140a.

7 Boethius, *De institutione musica* I.1.

8 "What is *prosopopoeia?* It is a personification [*cum persona fingitur*], as in the case of Rumor in Virgil, or when we attribute the faculty of sensation to an inanimate thing [*cum rei inanimatae sensum tribuimus*], as in 'O you Alban hills.'" Lossius, *Erotemata*, p. 199.

maiorem mereantur fidem, exemplum pro multis unicum seligatur apud Orlandum in carmine *Deus qui sedes* quinque vocum. Is certe textum, "laborem et dolorem," etc., tam artificiose explicavit, imo depinxit, ut ipsis intervallorum contortis flexibus ad oculum rei significantiam statueret, ac si viva oculis appareret. Hoc certe artificium nuda consonantiarum aequabilis textura non exprimit, sed industria artificis notitiam habentis concordantias utrasque cum dissonantiis ita permiscendi, ut a simplicitate ad quandam gestus et ornatus maiestatem sit dimota syntaxis. Non mehercle Apelles exactissima artis suae peritia, non Demosthenes, non Cicero, persuadendi, flectendi, movendi, eloquendique artificio laboris pondus et lamentationem magis composite ad oculos poneret, ad aures deferret, in cor ingereret, quam harmonico hoc artificio Orlandus fecit.

Pronuntiatio vocis moderatione limata si accesserit, quantum splendoris ad ornatum musices contribuat, vix fando assequimur. Haec dum prudenter adhibetur, nescio quid praeclari illi accedat. Saepius foeminea vox, saepe puerilis quoque vox, pronunciationis fructum, laudem, tulerunt. Ea, quae artem comitatur, qualem in animis obtinet libertatem, quisquam secum perpendens per se intelligit. Ipsa in sacris congressibus maximum sibi usum debitarum a nobis Deo, qui artis huius usum commoditatibus hominum concessit, causa gratiarum, merito vendicat. Hunc autem cum dignitate et laude ad introducendum, introductum propagandum, propagatum conservandum non exiguae comitantur [A3v] difficultates. Summe etenim laborandum est chorimoderatori, ut teneras voces ad pronunciationis decorum, et ad verum usum semitoniorum habeat assuefactas, ne horum, sicut et vocalium in pronunciando fiat permixtio, gratiam decori prorsus contundens. Laborandum eidem est, ne modulatio in excessu non quoque in defectu quid habeat, quo immoderata reddatur. Hoc enim harmonia non constiterit. Siquidem illud, quicquid est, quamvis mediocre sit, id certe immoderatum est, si ita se habeat, ut in excessu luxuriet, aut in defectu laboret. Et aequalitas in sonis pronuntiandis servata, recte susceptae modulationi lucrum; praepedita vero, damnum saepe fit maximum. Huc accedit, ut accommodatio chori ad mediocritatem probe instituatur, modulantes de initiali sono certiores reddantur, modulatio ab hallucinatione et errore tota caveatur, ne Paulina illa

voice composition, *Deus qui sedes,* he expresses, nay, depicts, the words "laborem et dolorem" so artfully that by contorted intervallic movements he presents to the eyes the thing signified so that it appears to the eyes as if it were alive.[9] Surely a bare, uniform texture of consonances would not give rise to such a work of art. Rather it is through the care of the master composer who gives attention to mixing perfect and imperfect consonances with dissonances that the conglomorate is transformed from simplicity to a certain majesty of gesture and ornament. By Hercules, neither Apelles with his most precise skill, nor Demosthenes and Cicero, with the art of persuading, swaying, moving, speaking eloquently, could have more exquisitely presented to the eyes, relayed to the ears, and instilled in the heart the heaviness and sorrow of labor as Orlando did in this harmonic work of art.

If to this is added a performance that is polished with moderation of voice, we will not be able to say in words how much splendor it will contribute to the ornament of music. If the voice is used wisely, I cannot describe the radiance that will accrue. Quite often an effeminate voice, or often a childish one, has forfeited the reward expected for a performance, which is praise. A performance that enhances art—anyone who thinks about this will understand what a release it imparts to men's minds. It ought to be used especially in sacred functions so that we can give due thanks to God who granted the use of this art for man's benefit. However, there are considerable difficulties that accompany the task of introducing this art with dignity and honor, of propagating what has been introduced, and of maintaining what has been propagated. [A3v] The choir director must strive very hard to accustom immature voices to proper performance and to the correct use of semitones so that there will be no mixing up of these as in the case of vowels in pronunciation. He should strive so that the singing will not have too much or too little of anything, whereby it will be rendered immoderate. For harmony does not consist in this. Whatever it is, no matter how middling, it is surely immoderate if it luxuriates in excess or labors in deficiency. Regularity maintained in the performance of pitches earns a correctly rendered song; if, on the other hand, the regularity is undermined, the worst detriment often results. Furthermore, the choir should be properly geared toward moderation, the singers should be made aware of the initial pitch, and the singing should be completely free of confusion and error, lest we violate and

9 The example cited will be found in app. B52. Within the three treatises themselves the term *hypotyposis* is used instead of *prosopopoeia.*

nobis mandata εὐσχημοσύνη turpiter violando obscuretur, vel potius infirmetur.

Quae cum ita se habere nobis observata sint, colligenda se nobis ob amicorum rogatus, et iisdem fidem probandam nostram obtulerunt haecce, quae liber hic musicae αὐτοσχεδιαστικῆς noster in se comprehensa habet. Ea σποράδην coacervare cum aliis quibusdam, tum etiam nobis profuturum duximus. Nobis namque qui aliis in posterum in praelegendo vacaremus, ut hactenus aliquoties factum est, certa deinceps forma praefixa foret, alterius alicuius auctoris inventis et praeceptis destitutis, iuxta quam praelectionem nostram dirigeremus, quaeque nos inter docendum manu quasi duceret. Essent quoque auditoribus in forma illa de omnibus ferme rebus, quas musica tractat, certi termini formati, ad quos res cognoscendo perciperentur, et sermo deinde in collatione formaretur, et res, de quibus sermo fit illico intelligerentur, nec mens ex alterius dicti vel enuntiationis de re aliqua ambiguae et obscurae suspensa teneretur. In terminis inveniendis causam habuimus nullam, nisi ut vocabulorum, quibus destituebamur, penuriam pro nosse et posse sublevaremus. Unde factum est, et opus fuit, horum novitatem ut introduceremus. Instigavit autem Quintiliani nos autoritas lib. 8. cap. 3 *Institutionis oratoriae*[b] incorporata, quae his verbis sic notatur: "Multa ex Graeco formata [A4r] sunt, etc. quae cur tantopere aspernemur, nihil video, nisi quod iniqui iudices adversus nos sumus, ideoque sermonis paupertate laboramus." Quibus terminis sicut et appellationibus, ordine, et denique contextus serie non inepte, non inconvenienter, non incommode musicalium rerum notitiam conciliari, suppeditari, et comparari posse arbitramur. In quibus coacervandis, si peritissimis non satisfecimus, concedatur, quaeso, nobis incipientibus studium, operam et laborem nostra ita posita esse. Ad quae nos facilitas, qua praeceptionum harum collectio praedita fore non tam existimabatur, quam dies quandoque docebit, adduxit. Quam etsi non prima fronte nominum et terminorum novitas spondet, perspicua tamen fore speratur et creditur, quam primum usus et experientiae momentum accesserit, qua meticulosa difficultas fuerit superata. Quandoquidem nihil sit tam difficillimum, quod non labor superet et vincat, et novitas hoc

[b] Em. from: *Institutioni rhetoricae*.

obscure, or rather weaken, that sense of propriety [*euschemosune*] mandated by Paul.[10]

Having made observations on the state of things, I was asked to put them together for the benefit of my friends, and what they received as a token of my devotion to them were these precepts which this randomly compiled book on music contains. I collected them from here and there, because I believed they would profit others as well as myself. They will be useful to me, because in the future, when I am done with lecturing on other subjects, as has sometimes happened, there will be a ready format according to which I can plan my lectures on music. When the ideas and precepts of some other author are not forthcoming, these can, as it were, guide me by the hand in my teaching. In all areas pertinent to music, certain terms have been formulated for the sake of my auditors, so that the material will be taught with reference to those terms, and the discussion will be based on comparison so that the material being discussed will be understood and the mind not be suspended in ignorance because of some ambiguous and obscure statement or remark concerning something. We have been destitute of vocabulary, and our only reason for inventing new terms is that we may alleviate that deficiency as much as possible. Hence we have done what was necessary in introducing these innovations. The authority of Quintilian, recorded in book 8, chapter 3 of his *Institutions of Oratory,* encourages us with the following words: "Many terms are derived from Greek. [A4r] I see no reason why we should reject these except that we judge ourselves harshly, and therefore we suffer from a poverty of language."[11] I think that given the proper order and context, our ideas about musical matters can aptly, appropriately, and conveniently be fitted, represented, and matched with such terms and labels. If, in compiling these terms, we do not quite please the experts, we ask that it be taken into account that we are just beginning in this study, work, and endeavor. We never expected the gathering of these precepts to be easy, but time will teach and guide us. Even if at first the new names and terms do not quite measure up, we hope and believe that they will become clear in due time with use and experience, whereby the subtle difficulties will be overcome. For nothing is so difficult that it cannot be overcome and mastered through effort. It soon comes about that the new terminol-

10 "But let everything be done in a proper [*euschemonos*] and orderly way." 1 Cor. 14.40. "And our less presentable parts are given greater presentability [*euschemosunen*], which our presentable parts do not need." 1 Cor. 12.23–24.

11 Quintilian, *Institutio oratoria* 8.3.33.

secum ferat, ut citius earum rerum, quas suppeditat, cognitionis et notitiae radices in mente agat, quam quae ob antiquitatem vilescunt.

Privata fuerunt illud hoc studium, illa haec opera, ille hic labor, nostra, instructionis et consiliorum loco a nobis impensa. Privatos itaque inter parietes ea continere mens fuit, non extra ipsos in publicum emittere, consideranti quam tenuis in hac arte mea suppellex sit, quam quoque praeclari exstiterunt in hoc genere scriptores, quibus, non dignas censui, ut nostrae sub lucis communis usura lucubrationes annumerarentur; quam insuper futurum sit, quod prodierint quidam, qui, me, aliis studiis addictum, post Horatium moneant, tractent fabrilia fabri. Verum quia aliae aliorum sententiae nos aliter hortatae sunt, quod videlicet aliorum recta de altero iudicia non sint aspernanda, eas meis certe sententiis anteferre oportuit, et tandem detrectare desistere.

Vobis itaque, viri magnifici, doctrina, virtute, rerum usu, et natalium splendore amplissimi, prudentissimi, praestantissimi et nobilissimi, has lucubrationes gratificationis de felici novi anni auspicio, et boni ominis loco consecrare iuvat, decet, debet, oportet. Iuvat, quia amplissimorum et prudentissimorum virorum affectio in artes et disciplinas, earundemque antistites et cultores praeclara est, ut ad suscipienda studia, [A4v] multis non tam incitamento quam adiumento sint. Decet, quandoquidem huius artis studium cum reliquis summo in pretio a viris amplissimis et prudentissimis haberi, multum id promoveri, magnifieri, iis[c] praesertim qui isti vacant, favore et gratia, honore et laude perpetua affici manifestum est. Debet, ut beneficiorum virorum amplissimorum et prudentissimorum quae cumulate ab eo tempore, quo primum ad hanc me academiam conferebam, per aliquot annos accepi, et alias earum in me affectionis mihi declaratae, memoriam fidelem et gratam viris amplissimis et prudentissimis probem, gratitudinemque hoc qualicunque modo meam declarem. Oportet, non quod praestantiae eius sunt, ut amplissimis et prudentissimis viris aut aptae convenientesve, aut iisdem magnopere dignae a me aestimentur, sed ut ex celeberrimi amplissimorum et prudentissimorum virorum nominis splendore illis aliquid gratiae accedat, et a venenatis Zoilorum obtrectationibus eo magis illae tutae sint et vindicentur.

[c] Em. from: *ii*.

ogy establishes in the mind the roots of the concepts and ideas it represents and saves them from becoming futile from their lack of freshness.

Here and there our study, work, and endeavor was undertaken privately with a view toward facilitating instruction and guidance. The idea therefore was to keep it within the walls of privacy and not to bring it out in public, because I was aware of how meager my resources in this art were and on the other hand how distinguished the writers in the field are. I deemed it unbecoming to place my ideas alongside theirs for public scrutiny. Furthermore, some might come forward, who, finding me dabbling in other fields, will warn me, in Horace's words, that carpenters should handle carpenters' tools.[12] However, others who thought differently persuaded me that I should not overlook those who believed good things about me, and that I should definitely let their opinions prevail over mine and stop disparaging my own work.

Therefore, esteemed sirs, most distinguished in learning, virtue, practical wisdom, and high birth, most wise, most eminent and most noble, it is beneficial, fitting, obligatory, and proper to dedicate to you these thoughts of gratitude in joyful anticipation of the new year and in token of a propitious future. Beneficial, because the devotion of such renowned and wise men toward the arts and disciplines and toward those who profess and teach them is well known, and they not only encourage but help many in their studies. [A4v] Fitting, because it is manifest that the study of this art, together with other endeavors, is held in very high regard by such renowned and wise men, and it is fostered, enhanced, and endowed with favor, grace, honor, and esteem, especially by those who take the time to attend to it. Obligatory, because for several years since the time I first came to this academy I have received a bounty of favors from such renowned and wise men, and in this way I should show my faithful and fond remembrance of them and declare my gratitude. Proper, not that my ideas are so outstanding that they are adequate and presentable to such renowned and wise men, or that I deem them highly worthy of such dedicatees, but that from the resplendence of the highly notable names of such renowned and wise men my works may acquire an added value and may be all the more safeguarded and vindicated against the venomous attacks of cynical critics.

12 Horace, *Epistles* 2.1.116.

Summa itaque animi reverentia, observantia et submissione ab amplissimis et prudentissimis viris contendo ut eo nomine, hunc laborem animis benevolis suscipere, meque sibi commendatissimum esse dignentur. Deus Optimus Maximus amplissimos et prudentissimos viros ad sui nominis gloriam, artium bonarum propagationem, et ipsorum[d] amplissimorum et prudentissimorum virorum salutem, diu incolumes servet, precor. Rostochii, ex Musaeo, 10. Calendae Januarii, Anno 1601.

Viris amplissimis et prudentissimis observatissimus
Magister Joachimus Burmeisterus Lunaeburgensis
Collega classicus Scholae Rostochiensis

[A6R]
2

Musica dum nobis praecepta, Iochime, decenter
Describis, praestas grata polo atque solo.
Namque Dei illustras laudes; vestigia cuius
Cernimus impressa esse artibus ingenuis.
Deinde iuvas doctos: sic tractas omnia docte,
Multaque rhetoricis vocibus indigitas.[e]
Macte! tibi praesens ni multum debeat aetas;
Grata tibi solvet plurima posteritas.

Johannes Simonius
Oratoriae in Academia Rostochiensi Professor Publicus

[A6R]
3

Ventorum flatus rapidos, fluviosque citatos,
Silvasque, et scopulos, tigres, rabidosque leones,

[d] Em. from: *ipsarum*.
[e] Em. from: *indigetas*.

Therefore, with greatest deference, devotion, and submission, I beg my renowned and wise sirs that in their name they may deign to accept this work with benevolent regard and find me worthy of pleasing them. I pray that almighty God may protect my renowned and wise sirs for the glory of His name, propagate the good arts, and keep my renowned and wise sirs in good health and long life. At school in Rostock, the 10th before the Calends of January 1601.[13]

To my most renowned and wise sirs,
from your most devoted servant,
Master Joachim Burmeister of Lüneburg,
Teacher in the School of Rostock

[A6r]
2

Joachim, when you elegantly impart to us the precepts of music,
You render gifts welcome in heaven and on earth.
For you celebrate the praise of God, whose presence
We find etched in the noble arts.
You give pleasure to the learned, for you expound all things learnedly,
And many truths you evoke with words from rhetoric.
Honored one, to you the present age owes much;
Posterity will shower you with many thanks.

Johannes Simonius
Professor Publicus of Oratory in the Academy of Rostock

[A6R]
3

The swift gales of the winds, the angry waves,
The forests and boulders, tigers and raging lions

13 December 23, 1600.

Dicitur attonitos mira dulcedine cantus
Duxisse, et fidibus, post se Rhodopeius heros:
Alter et Amphion Thebanam moenibus urbem
Sponte sua saxis coeuntibus undique cinxit
Impulsis blando sonitu testudinis aureae.
Virtus tanta tua, o donum immortale Tonantis,
Musica! Quae una potes mage frigida pectora et aspra
Caucasiis scopulis mollire, et flectere voce.
Et quis te unquam ullis sat dignis laudibus aequat
Angelicis operata choris atque incola coeli.
Macte hac arte igitur dia inventisque Minervae
Burmeistere tuae! Dias qui in luminis auras
Hanc divam revocas, et lucida tela diei.
Cuius qui haud capitur divini muneris arte
Cum Sathana hunc merito aeternum plorare iubebo.

Eilhardus Lubbinus
in Academia Rostochiensi Poeseos Professor

[A6v]
4

Musica, nominibus quibus ornamenta poesis
Exprimeret, iussit quaerere Phoebicolas.
Tu Ioachime sagax dicendi ex arte vetustis
Quae deerant rebus nomina suppeditas.
Fallor? an hinc solvent meritae nova praemia laudis
Ore suo rhetor, Musica voce sua.

Magister Paulus Tarnovius
Rector Scholae Rostochiensis

The Thracian hero is said to have charmed to follow him,
As they gazed stunned by the wondrous sweetness of his song and his lyre.
Likewise Amphion encircled the city of Thebes with walls
Of rocks that of their own accord gathered on every side,
Compelled by the beguiling sound of his golden shell.
So great is your power, O immortal gift of the resounding One;
Music, you alone can soothe and sway with your voice
The cold and cruel heart of the Caucasian rocks.
She who will equal you in honor deserved,
Must be from amongst the angelic choirs and a dweller in heaven.
Therefore, be blessed for this divine art and for the creations of your
Genius, Burmeister, for into the realm of light
You restore this godly treasure with the shining rays of day.
Whoever is not captivated by the art of your divine legacy,
I shall bid him wail deservedly with Satan for all eternity.

Eilhard Lubbinus
Professor of Poetry in the Academy of Rostock

[A6v]
4

Music bade Apollo's followers find names
Wherewith to describe the ornaments of poetics.
You, Joachim, from the art of speech
Wisely provide names not had by time-honored things.
Either I err, or from hence the rhetor with his tongue and Music with her voice
Bring new rewards of deserved praise.

Master Paulus Tarnovius
Rector of the School of Rostock

[A6v]
5

Burmeistere Minervae amor, clara adorea Phoebi,
quum Novemsilium videret cohors tua quali
scripta esset methodi novatae arte Musica Praxis;
Quei usui proprio litasses vetusta novatis
comparans documenta; ea atque ordine omnia prorso:
Quam fabre enucleans modos luculenter iisdem
metam utrinque locaris; utque in canendo decoram
suavitatem aperire sis nisus, utque tenorem
carminis, variatio etsi usque planitus absit,
monstraris retinerier[f] posse, ita orsa profari:
Orpheus iam taceat; iam Apollo lyra canere ipsus[g]
cesset. Teutonicis viget nunc Apolline in oris
Musicus mage clarus. Hunc euge frunde[h] oleastri
exornemus: Huic corymbis comam euge cicadae
aureae redimire coeptemus, ut novo ita ausu
spretam famigerabilem Musicam evehat. Evax
nisu macte age eo, tuum et nomen occidui orbis
incides foribus celebri usque mactus honore.

Deproperabam
Johannes Burmeisterus Lunaeburgius,
Poeta Laureatus

---

[f] Archaic passive infinitive.
[g] Archaic form of *ipse*.
[h] Archaic form of *fronde*.

[A6v]
5

Burmeister, you became beloved of Minerva and Phoebus's illustrious glory,
When the company of deities saw how your
Practice of Music was written in such new fashion.
On your own, replacing old with new,
You bring forth teachings, all in good order.
How skillfully you explain the modes, clearly for them
Establishing a boundary on either side; for the art of singing
You have striven to open the way to elegant sweetness; the tenor
Of the song, though variety is absent to the point of flatness,
Can, you show, for uttering pronouncement be retained.
Now Orpheus is silent, now Apollo himself ceases to sing
With his lyre. In Teutonian shores a musician
More illustrious than Apollo now flourishes. Him indeed with the olive wreath
Let us adorn; his hair let us begin to encircle with the ivy berries
Of the golden cicada, so that with new endeavor
Scorned noble music he may exalt. With joy
Mightily strive therefore, and inscribe your name on the setting sun,
Until you are extolled abroad with honor renowned.

I wrote this in haste,
Johannes Burmeister of Lüneburg
Graduate Poet

Appendix B

Musical Examples Cited by Burmeister



example B.1 [Lesser melodic span. Zahn, *Die melodien der deutschen evangelischen Kirchenlieder,* no. 8598. Hereafter Zahn.]



example B.2 [Lesser melodic span. Zahn, no. 12, tenor part.]



example B.3 [Lesser melodic span. Zahn, no. 12, tenor melody; no. 16, text.]



example B.4 [Lesser melodic span. Lucas Lossius, *Psalmodia,* p. 56v.]



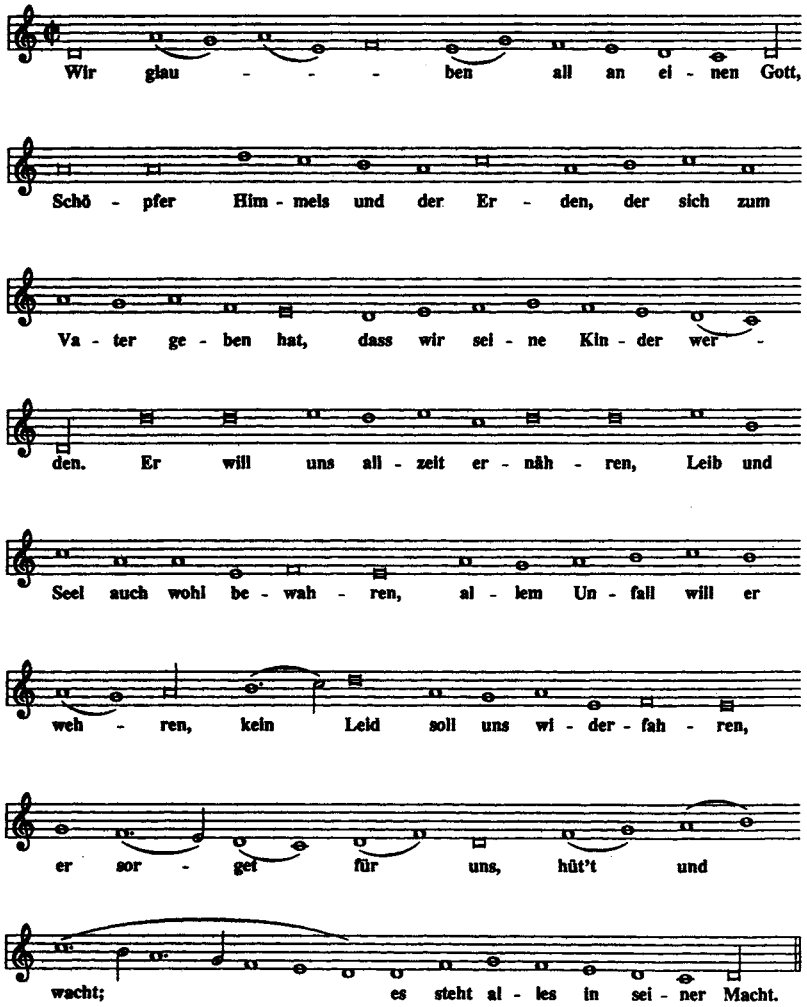
example B.5 [Greater melodic span. Zahn, no. 2459.]



example B.6 [Greater melodic span. Zahn, no. 8451.]



example B.7 [This example, based on Zahn, no. 4427, is transposed down a fifth to bring it in line with Burmeister's comment on p. (51).]



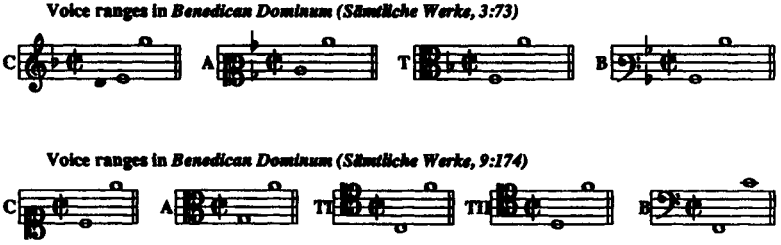
example B.8 [Greater or total melodic system. Zahn, no. 7971.]



example B.9 [Particular melodic system. Zahn, no. 5851. Although the melody has a full octave range, it does not reach the octave above the final (E) of its mode.]



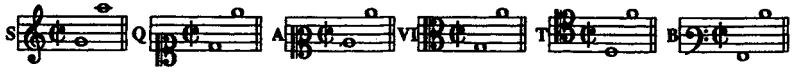
example B.10 [Superparticular melodic system. Zahn, no. 2561.]



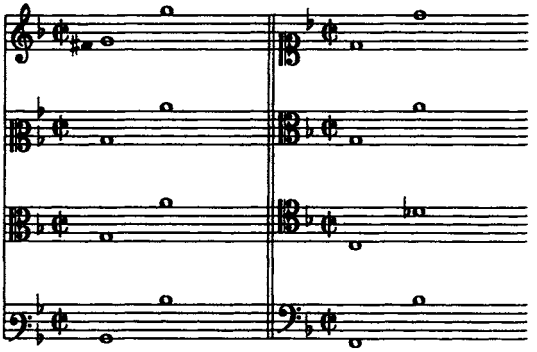
example B.11 [Complete harmonic span. Summary of voice ranges in two motets by Lasso, both entitled *Benedicam Dominum. Sämtliche Werke*, 3:73 (four voices, final on F) and 9:174 (five voices, final on G). It can be inferred that Burmeister was not referring to the second work, because the bass displays both authentic and plagal ranges.]



example B.12 [Particular harmonic span. Summary of voice ranges in André Pevernage's *Verbum caro factum,* in Pevernage, *Cantiones aliquot sacrae.* The mode final is F. The *vox sexta* does not have a complete modal octave.]



example B.13 [Superparticular harmonic span. Summary of voice ranges in Pevernage's *Iam non estis hospites.* Pevernage, *Cantiones aliquot.* The mode final is D. The bass spans both plagal and authentic octaves.]

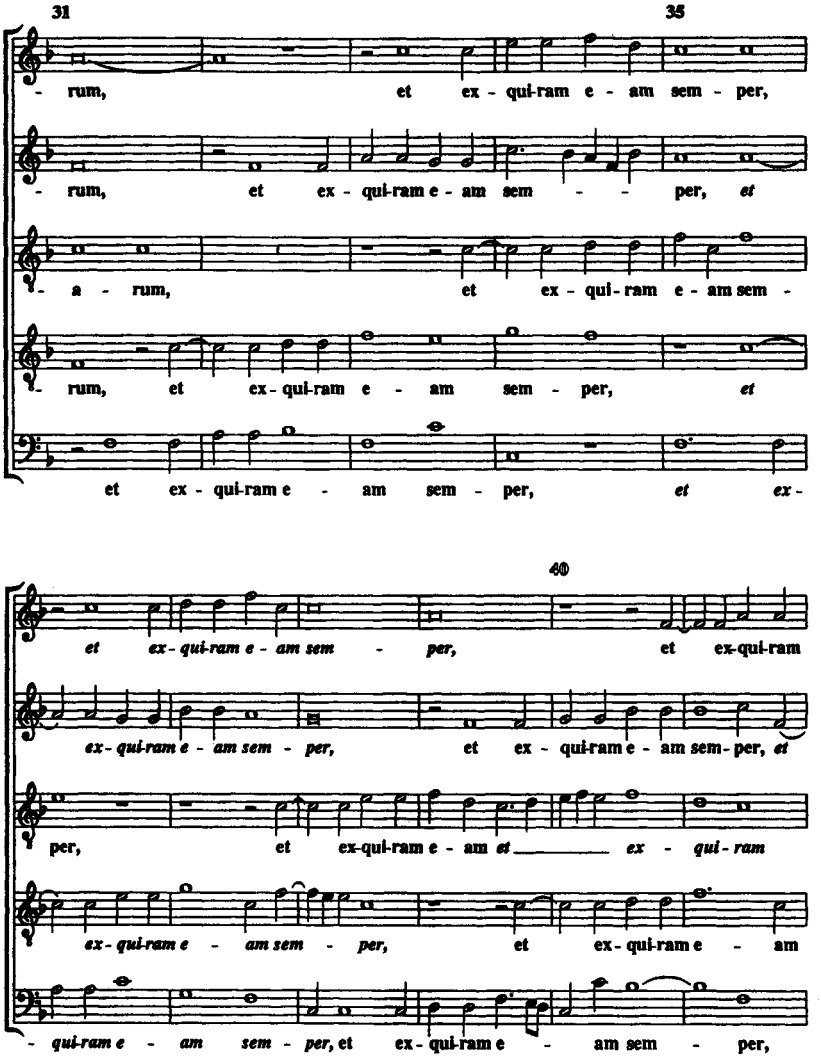


* Voice ranges in *In convertendo*

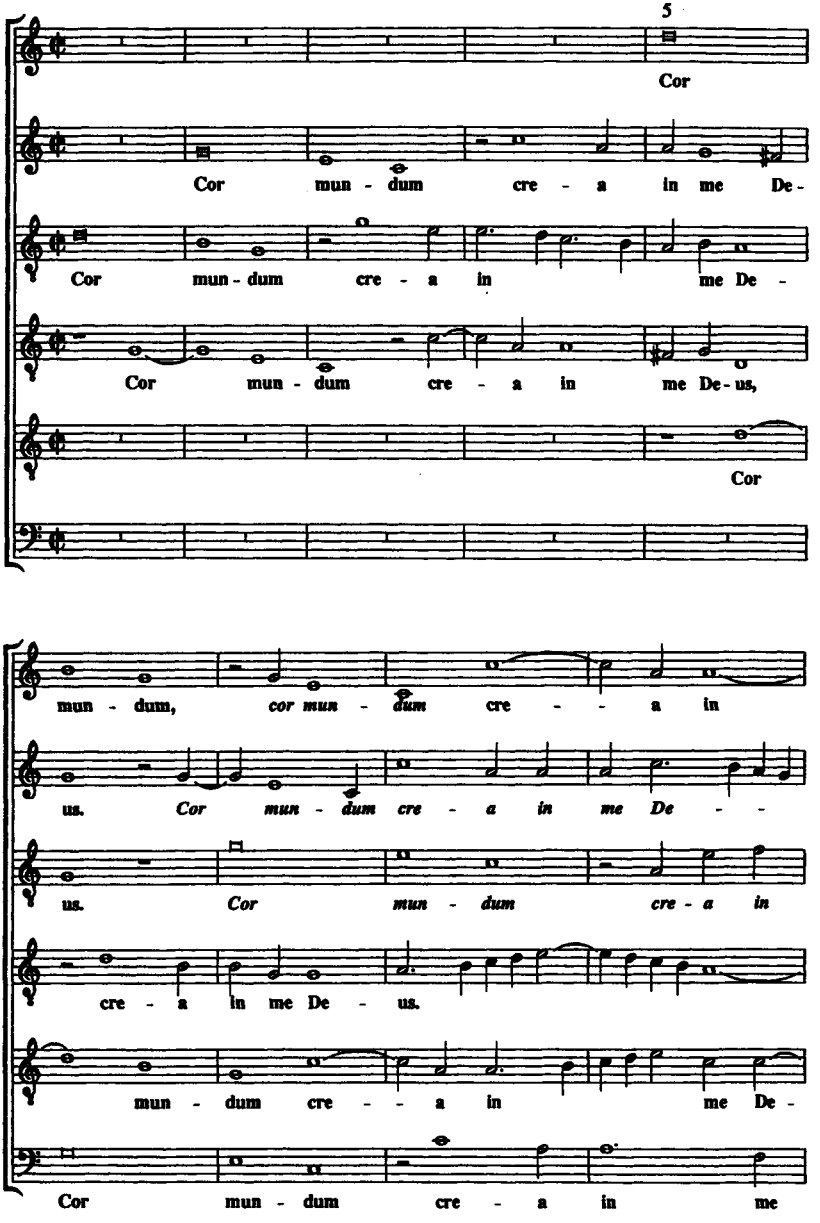
example B.14 [Superparticular harmonic span. Summary of voice ranges in Lasso's *In convertendo.* Lasso, *Sämtliche Werke,* 21:63. The mode final is G. The second bass spans an octave plus a diatessaron, although it does not combine authentic and plagal ranges.]



example B.15 [A melody in Ionian mode. Zahn, no. 298.]



example B.16 [*Fuga realis.* Lasso, *Legem pone mihi.* Lasso, *Sämtliche Werke,* 9:73. Burmeister does not cite the figure's precise location in the motet, but it is clear that the persistent imitative entries at the words "et exquiram eam semper" (and I shall seek out [the path of your justice] always) create an impressive effect.]



example B.17 [*Fuga realis.* Pevernage, *Cor mundum crea in me Deus.* Pevernage, *Cantiones aliquot sacrae.*]



example B.17 *Continued*



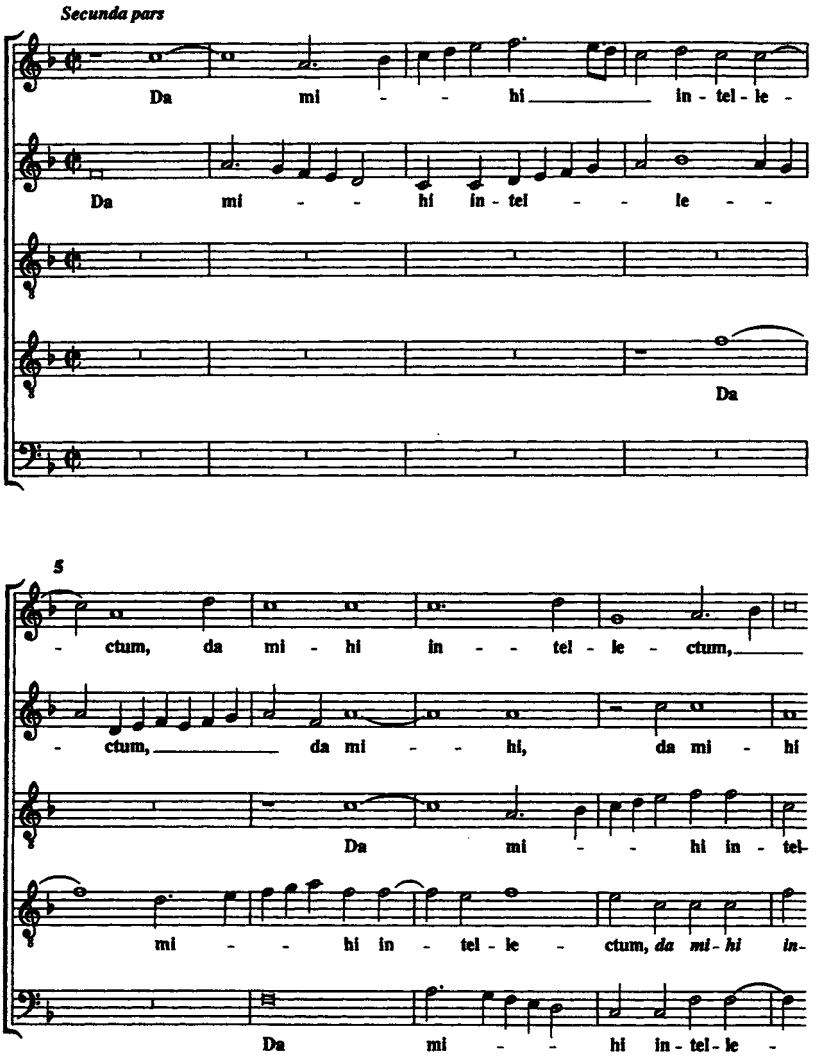
example B.18 [*Hypallage*. Clemens non Papa, *Maria Magdalena*.]



example B.18 *Continued*



example B.19 [*Hypallage*. Lasso, *In me transierunt*. Lasso, *Sämtliche Werke*, 9:49.]



example B.20 [*Hypallage*. Lasso, *Legem pone mihi.*]



example B.21 [*Hypallage*. Pevernage, *Oculi omnium*. Pevernage, *Cantiones aliquot sacrae*.]



example B.21 *Continued*



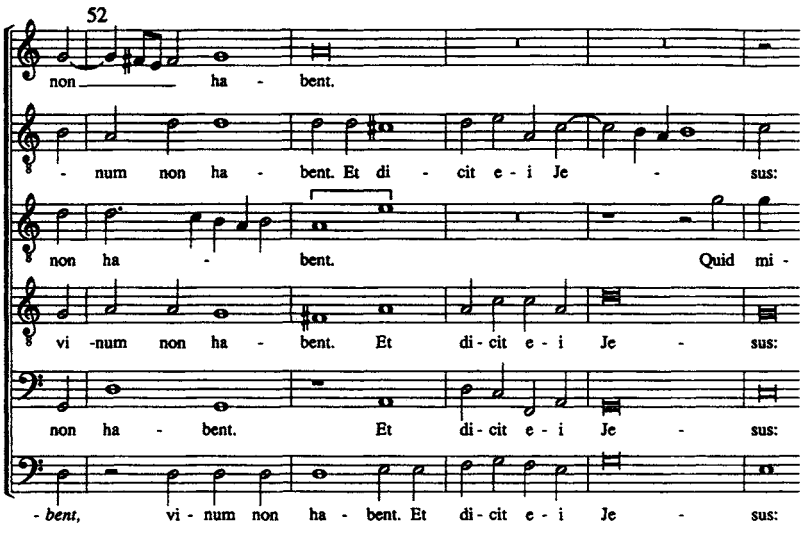
example B.22 [*Apocope*. Lasso, *Legem pone mihi*. Apparently, what distinguishes *apocope* from ordinary free imitation is that in *apocope* the imitation is cut off quite early.]



example B.22 *Continued*



example B.23 [*Noëma.* Lasso, *In principio erat verbum.* Lasso, *Sämtliche Werke,* 15:8.]



example B.24 [*Noëma.* Lasso, *Nuptiae factae sunt.* Lasso, *Sämtliche Werke,* 15:30.]



example B.25 [*Analepsis.* Lasso, *Domine Dominus noster.* Lasso, *Sämtliche Werke,* 17:39.]



example B.25 *Continued*



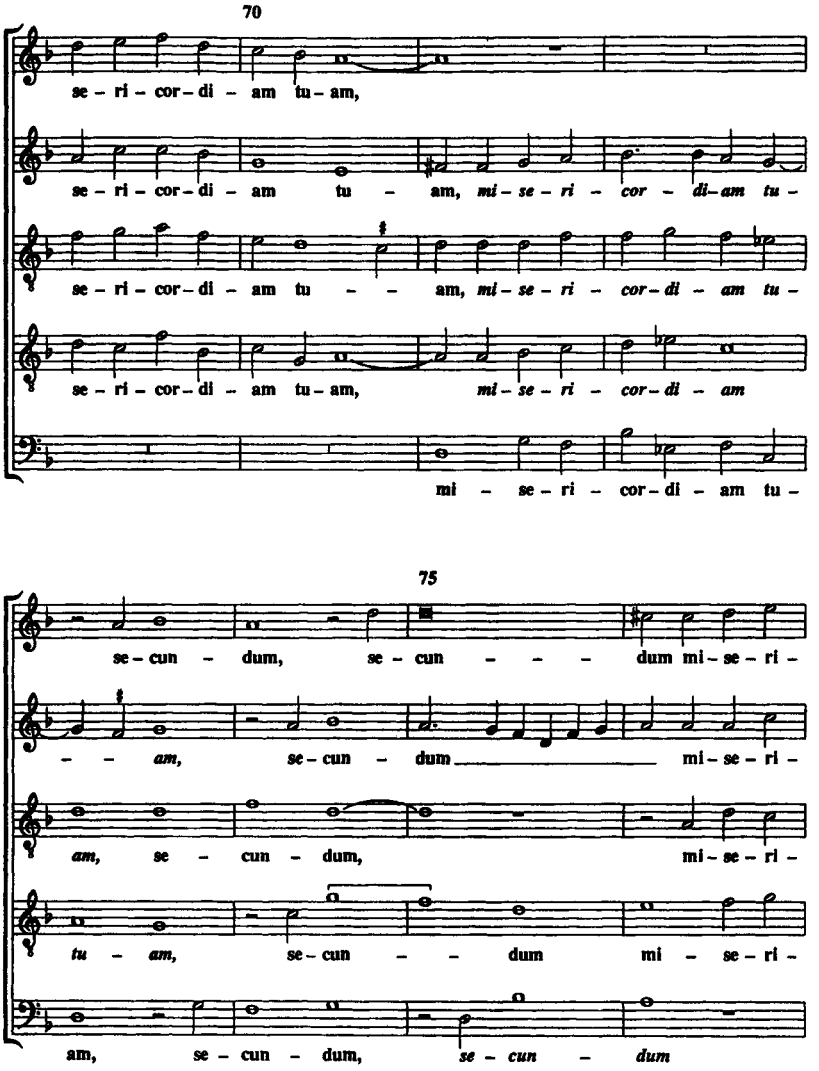
example B.26 [*Analepsis.* Jacob Meiland, *O pulcherrima.* Meiland, *Cantiones sacrae.*]



example B.27 [*Analepsis.* Meiland, *Non auferetur sceptrum.* Meiland, *Cantiones sacrae.*]



example B.28 [*Mimesis* and *Anadiplosis.* Lasso, *Omnia quae fecisti.* Lasso, *Sämtliche Werke*, 7:127. *Anadiplosis* consists of a two-fold, repeated *mimesis.*]



example B.28 *Continued*



example B.28 *Continued*

Secunda pars



example B.29 [*Mimesis.* Lasso, *Quam benignus.* Lasso, *Sämtliche Werke,* 9:30.]



example B.29 *Continued*



example B.30 [*Mimesis.* Pevernage, *Verbum caro.* Pevernage, *Cantiones aliquot sacrae.*]



example B.30 *Continued*



example B.31 [*Mimesis.* Pevernage, *Cor mundum.* Pevernage, *Cantiones aliquot sacrae.*]



example B.32 [*Mimesis.* Meiland, *Gaudete.* Meiland, *Cantiones sacrae.*]



example B.32 *Continued*



example B.33 [*Anadiplosis.* Wert, *Transeunte Domino.* Wert, *Collected Works,* 11:44. Notes have been restored to their original time values.]



example B.33 *Continued*



example B.33 *Continued*

Secunda pars



example B.34 [*Anadiplosis.* Lasso, *Congratulamini.* Lasso, *Sämtliche Werke,* 13:10.]



example B.34 *Continued*



example B.35 [*Symblema.* Lasso, *Quam benignus.*]



example B.36 [*Symblema.* Lasso, *Peccata mea, Domine.* Lasso, *Sämtliche Werke,* 9:3.]



example B.37 [*Symblema.* Pevernage, *Iam non estis hospites.* Pevernage, *Cantiones aliquot sacrae.*]

Secunda pars



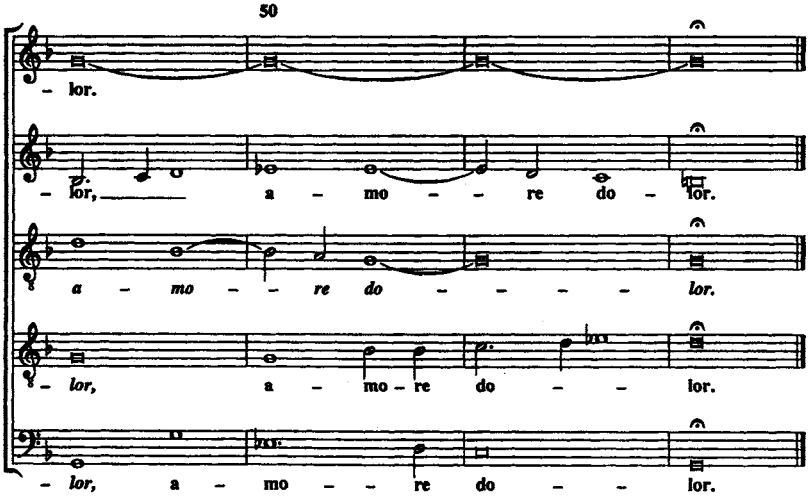
example B.38 [*Syncope* or *syneresis*. Lasso, *Quam benignus.*]



example B.39 [*Syncope* or *syneresis*. Pevernage, *Invocavit me*. Pevernage, *Cantiones aliquot sacrae.*]



example B.39 *Continued*



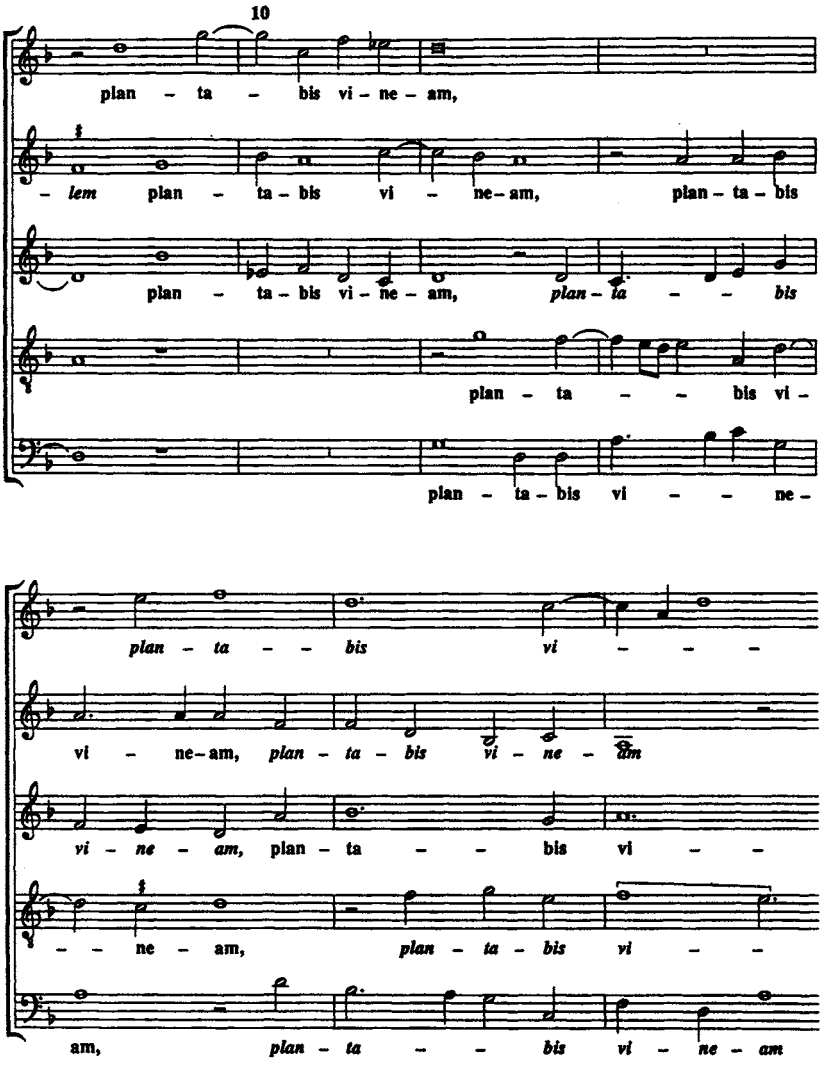
example B.40 [*Pleonasmus.* Lasso, *Heu quantus dolor.* Lasso, *Sämtliche Werke,* 11:51.]



example B.41 [*Auxesis*. Lasso, *Veni in hortum*. Lasso, *Sämtliche Werke*, 5:120.]



example B.42 [*Auxesis*. Lasso, *Veni in hortum*.]



example B.43 [*Auxesis*. Lasso, *Hierusalem*. Lasso, *Sämtliche Werke*, 3:134.]



example B.44 [*Pathopoeia.* Lasso, *Surrexit pastor bonus.* Lasso, *Sämtliche Werke,* 5:57. This example, which Burmeister even displays in staff notation in *Musica autoschediastike,* fol. L1r, is puzzling, since it does not exploit the semitone. Nevertheless the suspensions on "mori" (to die) achieve a strong effect.]



example B.45 [*Pathopoeia.* Lasso, *Iesu nostra redemptio.* Lasso, *Sämtliche Werke,* 13:18.]

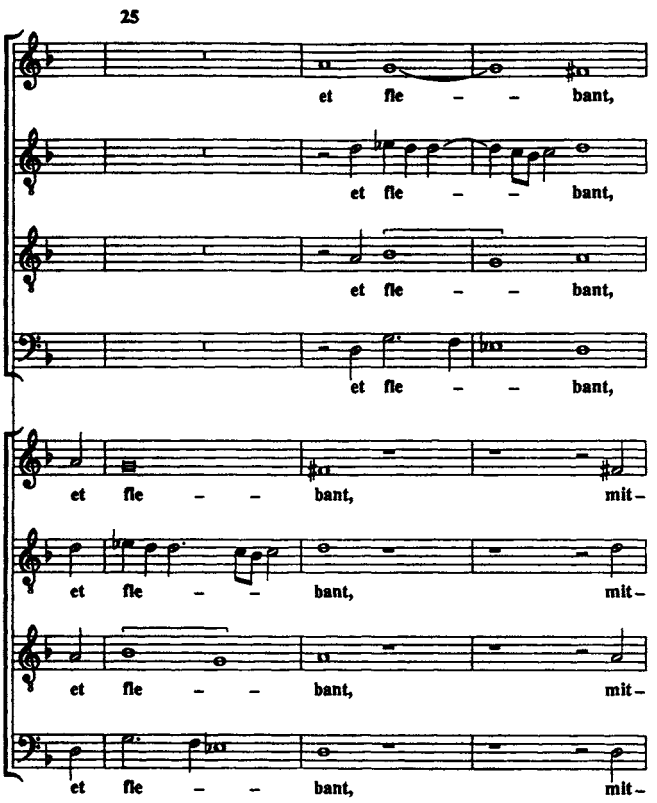


example B.46 [*Pathopoeia.* Lasso, *Domine deduc me.* Lasso, *Sämtliche Werke,* 17:24.]

Secunda pars



example B.47 [*Pathopoeia.* Lasso, *Congratulamini.* Lasso, *Sämtliche Werke,* 13:10.]



example B.48 [*Pathopoeia.* Lasso, *In convertendo.* Lasso, *Sämtliche Werke,* 21:63.]



example B.49 [*Pathopoeia.* Lasso, *Exaudi Domine.* Lasso, *Sämtliche Werke,* 7:158.]

Secunda pars



example B.50 [*Hypotyposis.* Lasso, *Benedicam Dominum.* Lasso, *Sämtliche Werke,* 9:174.]



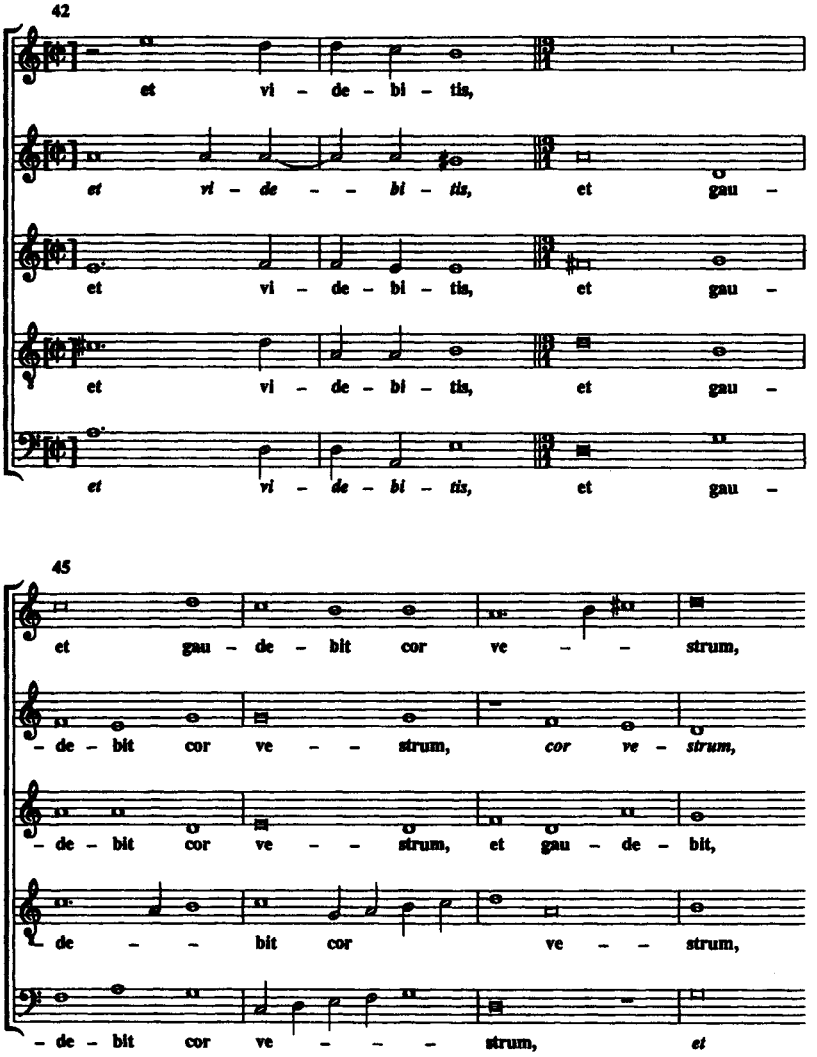
example B.50 *Continued*



example B.51 [*Hypotyposis.* Lasso, *Confitemini.* Lasso, *Sämtliche Werke,* 7:131.]



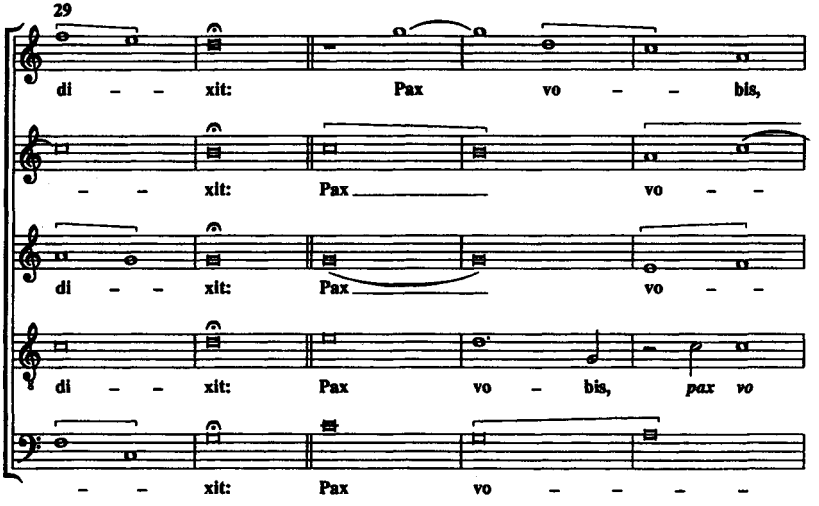
example B.52 [*Hypotyposis*. Lasso, *Deus qui sedes*. Lasso, *Sämtliche Werke*, 9:12.]



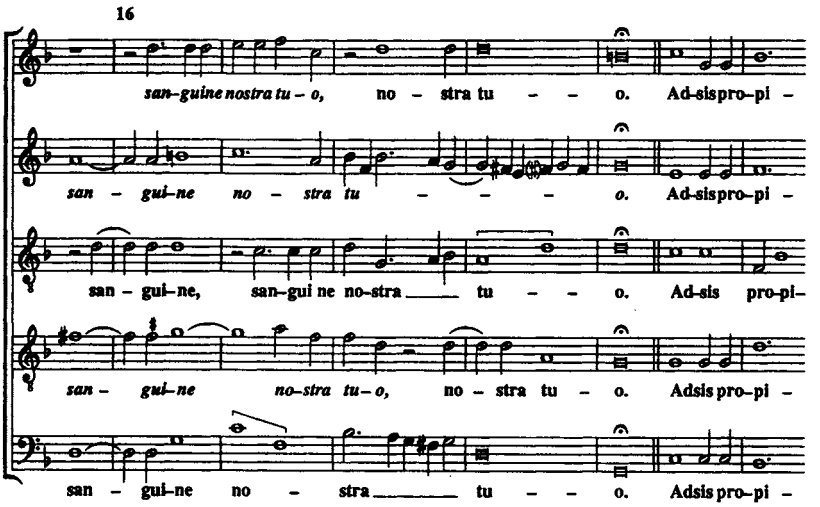
example B.53 [*Hypotyposis.* Lasso, *Sicut mater.* Lasso, *Sämtliche Werke,* 7:97.]



example B.54 [*Aposiopesis.* Lasso, *Angelus ad pastores.* Lasso, *Sämtliche Werke,* 3:139.]

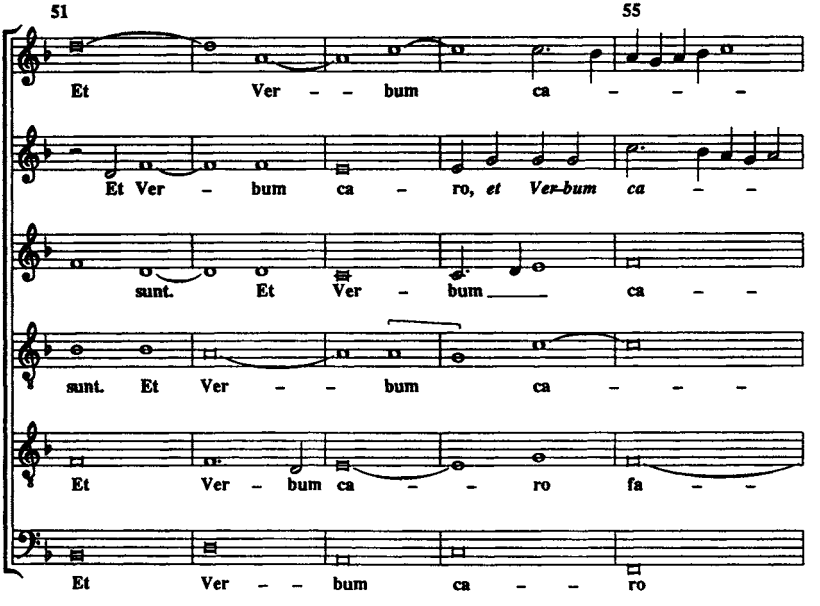


example B.55 [*Aposiopesis.* Lasso, *Surgens Iesus.* Lasso, *Sämtliche Werke,* 5:60.]



example B.56 [*Aposiopesis.* Lasso, *Christe patris verbum.* Lasso, *Sämtliche Werke, 5*:37.]

Tertia pars



example B.57 [*Aposiopesis.* Lasso, *In principio erat verbum.*]



example B.57 *Continued*

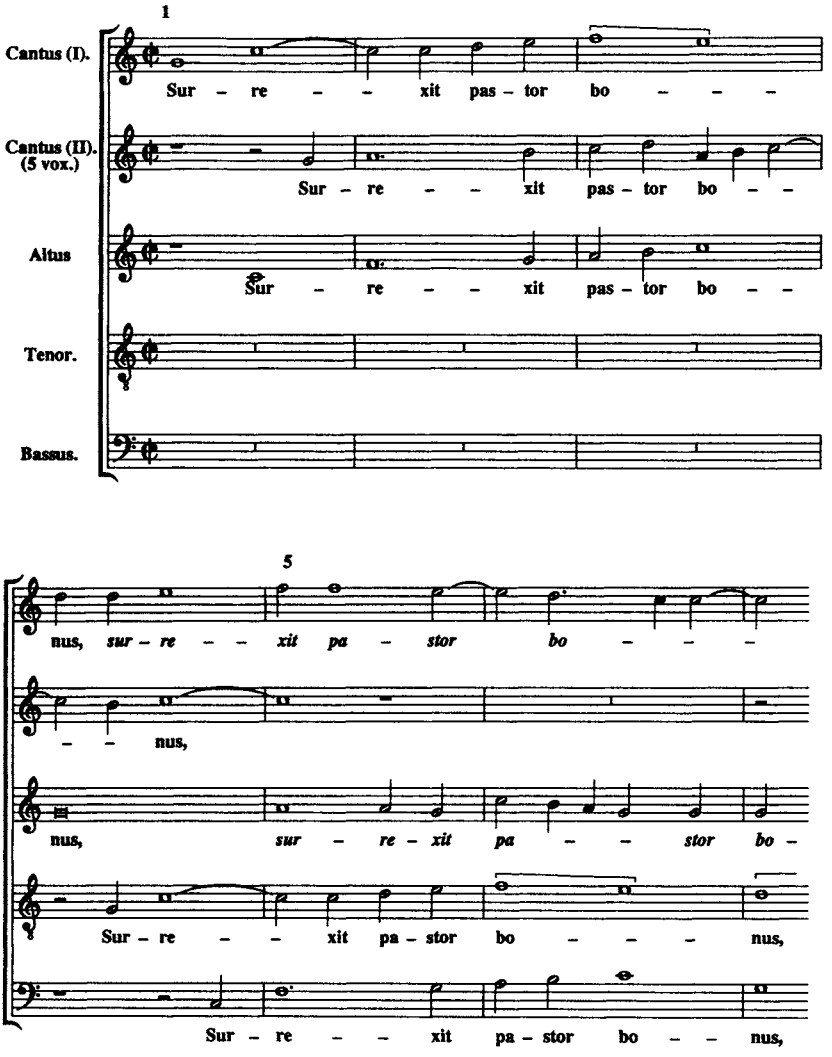


example B.58 [*Anaploke*. Lasso, *Deus misereatur nostri*. Lasso, *Sämtliche Werke*, 21:35.]

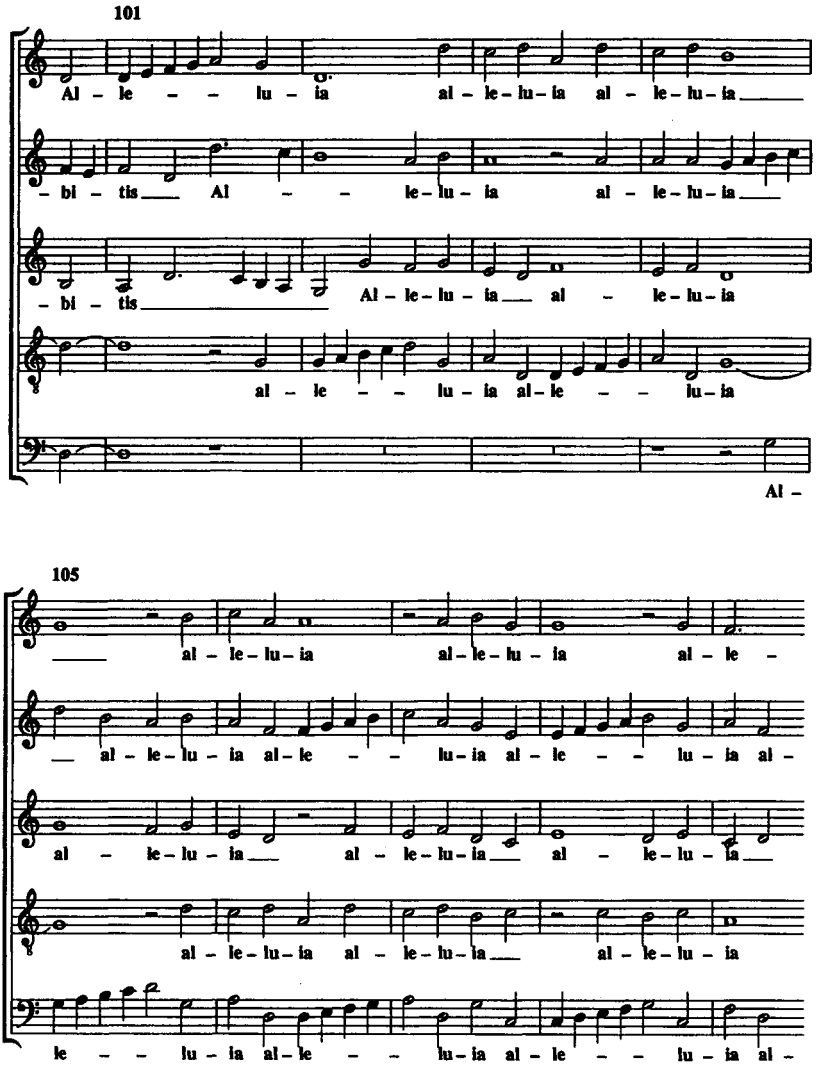
Secunda pars



example B.59 [*Anaploke.* Handl, *Quam dilecta tabernacula, Denkmäler der Tonkunst in Oesterreich,* 40:83.]



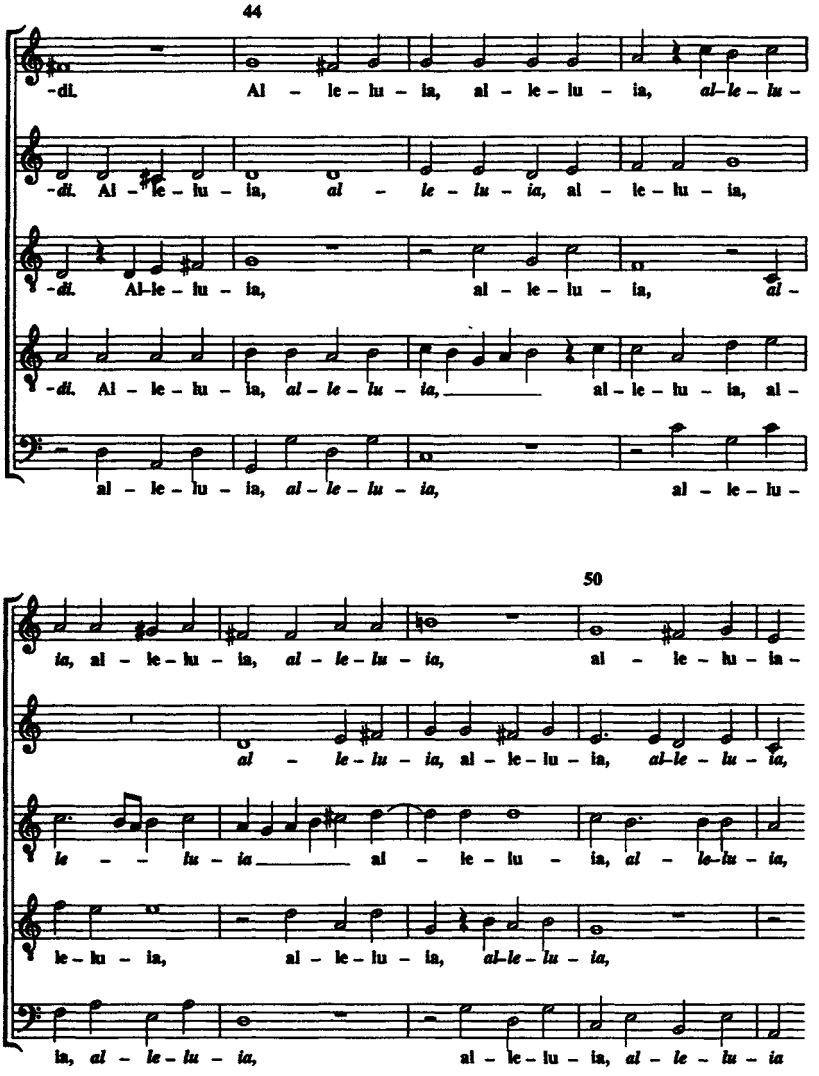
example B.60 [*Parembole*. Lasso, *Surrexit pastor bonus*.]



example B.61 [*Climax*. Clemens non Papa, *Maria Magdalena*. Notes have been restored to their original time values. In *Musica autoschediastike*, fol. L2v, Burmeister states that the relevant passage is at the word "Alleluia," in the discant and bass.]



example B.62 [*Climax.* Lasso, *Angelus ad pastores.*]



example B.63 [*Climax.* Lasso, *Ecce Maria.* Lasso, *Sämtliche Werke,* 5:15.]



example B.64 [*Parrhesia.* Lasso, *In me transierunt.* The example is notated in *Musica autoschediastike,* fol. L2v.]



example B.65 [*Parrhesia.* Knöfel, *Convertere nos Deus.* This example is notated in *Musica autoschediastike*, fol. L2v. Attempts to locate an edition of the motet have been unsuccessful.]



example B.66 [*Hyperbole.* Lasso, *Benedicam Dominum.*]



example B.67 [*Hyperbole*. Lasso, *Angelus ad pastores*. This example is cited in *Musica autoschediastike*, fol. L3r. Burmeister notes that *hyperbole* will be found in the bass part.]

Secunda pars



example B.68 [*Hyperbole*. Lasso, *Fremuit spiritus*. Lasso, *Sämtliche Werke*, 15:23. This example is cited in *Musica autoschediastike*, fol. L3r. Burmeister locates *hyperbole* in the bass part.]



exmaple B.69 [*Hypobole*. Lasso, *In me transierunt*. In m. 46 the bass reaches a fifth beyond the bottom of the Hypophyrygian range.]

Secunda pars



example B.70 [*Congeries.* Lasso, *Tempus est.* Lasso, *Sämtliche Werke,* 13:25.]



example B.71 [*Congeries.* Ivo de Vento, *Gross Leid ich klag,* in Osthoff, *Die Niederländer und das deutsche Lied,* pp. 256–57.]



example B.72 [Parallel progression or *fauxbourdon*. Lasso, *Omnia quae fecisti*.]

Secunda pars



example B.73 [Parallel progression or *fauxbourdon*. Lasso, *Quam magnificata sunt opera tua*. Lasso, *Sämtliche Werke*, 17:7.]



example B.74 [*Anaphora.* Lasso, *Surrexit pastor bonus.*]



example B.75 [*Anaphora.* Lasso, *In me transierunt.*]



example B.76 [Use of the chromatic genus. Lasso, beginning of the alto part of *Concupiscendo.* Lasso, *Sämtliche Werke,* 17:145.]

This page intentionally left blank

Index

Accidentals. *See* Notation
Affection, xlviii–xlix, 17*n3*, 57, 57*n2*, 107, 165, 203
Affinal cadence. *See* Cadence
Alphabet letters. *See* Notation
Alto. *See* Voice parts
Alto cadence. *See* Cadence
Anadiplosis, 167, 167*n20*, 179*n40*, 263, 268–70
Analepsis, 165–67, 165*n18*, 260–62
Analogous transposition. *See* Mode, transposition of
Analysis, as a method of learning, xlvii–xlviii, 201, 205
Anaphora, xx–xxi, 185–87, 185–87*n53*, 300–01
Anaploke, xxiv, 177, 177*n37*, 289–90
Angerus, Sebastianus, lxii
Anomoiomeros, 39
Apelles, 235
Aphorism, 203, 203*n3*
Apocope, 163–65, 163*n13*, 258
Aposiopesis, 177, 177*n36*, 286–88
Aristotle, xlvii, 133, 217, 229
Aristoxenus, 133
Aspeton intervallum, 91, 91*n27*
Authentic modes. *See* Mode
Autoschediastike, xvi
Auxesis, 173–74, 173*nn31,32*, 183*n46*, 276–77
Avianius, Johannes, li–lii

Base (conjugate pitch). *See* Pitch
Bass, as harmonic point of reference, 57, 71. *See also* Cadence; Voice parts
Boethius, 49, 51, 233
Bontempi, Giovanni Andrea, lxii
Burmeister, Joachim: published writings, xiv–xxiv
Burmeister, Johannes, xvii, 245

Cadence: classified according to pitch location, liv–lv, 147–49; melodic, 107; triphonic, 107–109, 113, 115, 129, 147; discant, alto, tenor, and bass patterns, 109–11; hexaphonic, 113, 115, 129; octophonic, 113, 117; harmonic, 115; *supplementum*, 151, 205
Calvisius, Seth, liv
Catachresis quartae, 89, 89*n24*
Characterismus, 21, 21*n1*
Chromatic. *See* Genus of melody
Cicero, xxiii, 235
Circumflex sign. *See* Notation
Clefs. *See* Notation
Climax, xxi, 181, 181*n42*, 292–94
Column. *See* Notation
Combined mode. *See* Mode
Commissura, 169*n22*
Compacted (*contractus*) note, 95–97, 171*n28*
Complexus, 89*n26*
Composite derived pitch. *See* Pitch
Compositus, well ordered, 79*n18*
Congeries, 185, 185*n49*, 298
Conjugate pitch. *See* Pitch
Conjugation, liii
Consonance: simple, composite, and doubly composite, 51; perfect and imperfect, 51; relative, 95, 95*n30*
Conversio, xxxii
Copulatio. See *Ploke*
Cross (denoting flat sign), 29

Dedekind, Heinrich, 187
Demosthenes, 235
Derived pitch. *See* Pitch
Diatonic. *See* Genus of melody
Diazeuxis, 139
Diezeugmenon, 27, 27*n5*. *See also* Quality
Diplasis consonantiarum, 91*n28*
Discant. *See* Voice parts

Discant cadence. *See* Cadence
Disparatorum kakosynthesia, 97–99, 97*n32*
Disparatum, 27*n4*
Dispositio, 201, 201*n1*
Dissonance: or diaphony, 55; improperly concealed, 93; in *symblema*, 169; relative, 171
Dot. *See* Notation
Double fugue, xxiv, xxx
Doubly composite consonance. *See* Consonance
Doubly composite derived pitch. *See* Pitch
Dracon of Athens, 231
Dressler, Gallus, xlvii, 209*n3*
Duple of the *principium*, lv, 123
Durus. *See* Quality

Elleima coniugati, 99–101, 99*n33*
Emmeles, lv, lv*n60*, 129
Emmesepistrophus, lv, 123
Enharmonic. *See* Genus of melody
Epanalepsis, 165*n18*
Epizeuxis, 179*n40*
Erasmus, 43
Ethopoiia, 167*n19*
Euclid, 17
Exordium, xlvii, 203

Fabricius, Petrus, 11
Fauxbourdon, 185, 185*n52*, 299
Figures. *See* Ornaments
Finis, end of composition, xlvii, 203, 203*n2*
Frischlin, Nicodemus, 229
Fuga: *imaginaria*, xxi, 187–89; *realis*, xxi, 159, 189, 251–52

Genus, of melody, 199, 301
Gradatio, 181*n42*

Harmony, meaning musical piece, 57. *See also* Ornaments
Hexaphonic cadence. *See* Cadence
Homer, 214
Homoiokineomena. See *Fauxbourdon*
Homoiomereia, 29*n7*
Homophonos, 187, 187*n56*
Homostichaonta. See *Fauxbourdon*
Hoppener, Peter, 11

Horace, 239
Hypallage, xxiv–xxxvii, 163, 253–57
Hyperbole, 173*n31*, 183, 183*n46*, 295–96
Hypobole, xxi, 183, 183*n48*, 297
Hypomnema: meaning of, 23*n2*; leading to *mneme*, memory, 227, 227*n8*
Hypotyposis, 175, 175*n35*, 235*n9*, 282–85
Hysterophonos, consequent fugal voice, 159

Imitation: method of learning, xlvii–l, 207–11; model composers, xlviii, l; model literary authors, l. See also *Mimesis*
Incompositus, awkward, 79*n18*
Intercalary line. *See* Notation
Inversion, melodic, xxxii. See also *Hypallage*

Kakokrypsis dissonantiarum, 93–97, 93*n29*
Kakosynthesia, 67, 103

Less principal cadence. *See* Cadence
Letters, alphabet. *See* Notation
Licentia, 181*n44*
Ligature. *See* Notation
Lipermann, Joachim, 13
Lossius, Lucas, xxxi, xlvi, l
Lubbinus, Eilhard, 243

Melanchthon, Philipp, xiii–xiv, xlvi
Melody, defined, 57. *See also* Ornaments
Melopoiia, 17
Metalepsis, xxiv–xxxvii, 163
Metellus of Agrigentum, 231
Middle, body of a composition, xlvii, 203
Middle (conjugate pitch). *See* Pitch
Midpivotal pitch. See *Emmesepistrophus*
Mimesis, 167, 167*n19*, 263–67
Mneme. See *Hypomnema*
Mode: major versus minor, lvi; affect, lvi, 225; importance of, 7; pitch classification and, 51; syntax and, 69; determined by tenor, 71, 131; cadences and, 119; disposition of, 121, 123; *ambitus*, 125; system, 125, 248, 249, 250; span of, 125–27, 246–47, 249–50; combined, 127; authentic, 129; plagal, 129; spurious, 129; frequently recurring pitches of, 131, 207; determined by location of semitone, 131–33; transgression of, 133; transposition of,

135–41, 145; effect on Toarminan youth, 233
Moderation in singing, 143
Mollis. *See* Quality
Motion, musical, 77
Musica practica, teaching of singing, 143

Noëma: explained, 165, 165*n14*; in exordium, 203; example of, 259–60
Notation: score, lvii–lviii; alphabet letters, lix, 25; staff, 23; clefs, 25; accidentals, 27; column, 31; change of, 31, 105; intercalary line, 31, 33*n9*; circumflex sign, 33, 35; ligature, 35; superscript line, 37; dot, 37, 39; rest, 41

Obscuritas, 79*n20*
Octophonic cadence. *See* Cadence
Olthoff, Statius, xlvi, 223
Onesicrates, 214
Oration, parts of, 203*n2*
Oratory: rhetorical exegesis, xiii; borrowing terms from, xlvi, 219–23 passim, 233, 237, 241
Ornaments: Burmeister's changing list of, xxxiii–xlv; defined, 155–57; of melody, 157, 177–83; of harmony, 157, 159–77; common to harmony and to melody, 185–97. *See also names of specific ornaments*
Orthography, 155

Palillogia, xvii–xxi, 165*n18*, 167*n20*, 179, 179*n40*
Pamphonos, 187, 187*n56*, 223*n6*
Parallel progression. See *Fauxbourdon*
Paralogous transposition. *See* Mode, transposition of
Parembole, 177–79, 177*n38*, 291
Parenthesis, 177*n38*
Parrhesia, 181–83, 181*n44*, 294–95
Pathopoeia, 175, 175*n33*, 278–81
Paul, Saint, the Apostle, xiii, 237
Peregrine cadence. *See* Cadence
Period, xlviii–xlix, 17*n3*, 107, 165, 203
Pitch: primal, 49, 49*n1*; derived, 49–50, 49*n3*; conjugate, 65, 65–67*n10*; base, middle, and top conjugate, 67; level of singing, 143–45
Plagal modes. *See* Mode
Plato, 217, 231
Pleonasmus, 171, 171*n29*, 275
Ploke, 177*n37*
Plutarch, 133, 231
Polyphony: simple, fractured, colored, xxii, 201
Posselius, Johannes, 9
Praetorius, Christoph, 187
Praetorius, Daniel, 17
Principal cadence. *See* Cadence
Principium of the mode, lv, 123
Prophoneousa, leading fugal voice, 159
Prosopopoeia, 233, 233*n8*
Pythagoras, 217, 229, 233

Quality, of melodies and harmonies, 137–39, 203
Quintilian, xxiii, 43, 237

Relative consonance and dissonance. *See* Consonance; Dissonance
Rest. *See* Notation
Rhetoric. *See* Oratory

Semi-analogous transposition. *See* Mode, transposition of
Sententia, 203, 203*n3*
Sequential repetition, xvii–xix
Simonius, Johannes, 221, 241
Simple consonance. *See* Consonance
Simple derived pitch. *See* Pitch
Solecism, 79, 79*n19*
Solmization, seven syllables, xxiii
Spalchauer, Daniel, 13
Span. *See* Mode
Spurious modes. *See* Mode
Staff. *See* Notation
Strophe, 83–85, 83*n22*
Styles: lowly, middle, grand, mixed, l, 209–11, 211*n4*
Submutatio, xxxii
Superscript line. *See* Notation
Supplementum. *See* Cadence
Symblema, 169, 169*n22*, 271–73
Symbole, 169*n22*
Symploke, 89–91, 89*n26*, 105
Synaphe, 139

Synathroismos. See *Congeries*
Syncope, 171, 171*nn25,28*, 274–75
Synecdoche, 99*n33*
Synemmenon, 27, 27*n5*. *See also* Quality
Syneresis, 171, 171*n25*
Syntax: defined, 57–59, 57*n1*; process of, 69; laws of, 71
Syzigia praeceps, 85–87, 85–87*n23*

Tactus, 29*n8*
Tarnovius, Paulus, 243
Tautoĕpia, 81–83, 81*n21*, 103
Tautologia, 81*n21*
Temperamentum. *See* Mode, disposition of
Tenor cadence. *See* Cadence
Text alignment, 153–55
Tonoparatasis, 101, 101*n34*
Top (conjugate pitch). *See* Pitch
Transcribing. *See* Notation, change of
Transposition. *See* Mode
Transsumptio, xxx, xxx*n30*, xxxi
Triad, the number three, liii, 213, 217
Triadic sonorities, li–liii
Triphonic cadence. *See* Cadence

Vogelmann, Lucas, 15
Voice parts: primary, 41; discant, alto, tenor, bass, 41–45, 41–43*nn1–5*; coterminous or disjunct, 45, 45*n6*; secondary, 45

Zarlino, Gioseffo, xxii, xlvii, liii–lv