

MUSICOLOGICAL STUDIES AND DOCUMENTS

6

HEINRICH GLAREAN

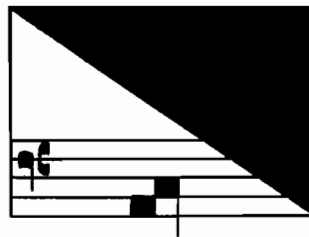
DODECACHORDON

TRANSLATION, TRANSCRIPTION AND COMMENTARY

by

CLEMENT A. MILLER

VOLUME I



1965

AMERICAN INSTITUTE OF MUSICOLOGY

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P R E F A C E

The present edition of the *Dodecachordon*, based on the original edition published at Basel in 1547, is printed in two volumes. Volume I, corresponding to Book I and Book II of the original edition, contains a translation of the text and monophonic musical examples; volume II, corresponding to Book III of the original edition, contains the remainder of the translation of the text, transcriptions of the polyphonic music and facsimilies of compositions in the original edition which were used to illustrate conflicting mensurations and other technical intricacies. Since the arrangement of the indices of the present edition deviates somewhat from the original, the following outline is given to show the order of the 1547 edition.

- a) Title page
- b) Prefatory letter
- c) Nomenclature of authors and composers
- d) Chapter headings
- e) Index of polyphonic music
- f) General index
- g) Text and music, 470 pages
- h) Errata

The foliation of parts *a-f* is indicated by a series of lower-case letters, while the intermingled text and music are numbered through 470 pages. A normal page has 40 lines of text, although many have less due to the numerous musical examples. The five unnumbered pages of errata (with 50 lines to a page!), show that the book was replete with mistakes in text and music, but they do not tell the entire story. In many copies Glarean added his own handwritten corrections in addition to the printed errata, and it was necessary to consult as many of these as possible. Among the microfilms obtained from various libraries the Library of Congress copy proved to be most helpful in this regard.

The text of the *Dodecachordon* is a fine example of superior Renaissance Latin. As a humanist skilled in Greek and Latin Glarean uses sentence constructions imitative of classic writers, although he does not strive for Ciceronian purity of style as do some other humanists. He considers the use of new words necessary in discussing a new subject. His prose style reflects to a great extent his immense fund of knowledge, and his manner of expression is articulate but involved. It seemed appropriate and necessary to attempt to keep some elements of this personal

INTRODUCTION

The impact of humanistic thought on cultural life during the fifteenth and sixteenth centuries is well known. It is in the sphere of music that the significant role of the humanistic movement is less known. Humanists approached music in various ways: some only dealt with it theoretically as it referred to antiquity; others, as musicians, fired by the idea of recapturing a lost art, attempted to embody ancient concepts in their own music; while still others were drawn to music through their studies as poets and scholars.

¶ Among the humanists primarily concerned with studies other than music, yet fully aware of its importance, was Giorgio Valla, professor of humanistic studies at Venice, and author of the encyclopaedic work *De expetendis et fugiendis rebus*, which contains forty-nine books, including five books entitled *Musicae*.¹ In this musical treatise Valla shows a wide range of knowledge concerning ancient writers and their theories.² He was strongly influenced by neo-Pythagorean views of music and by their number symbolism. Several chapters, taken principally from the *Enchiridion Harmonices* of Nicomachus, are devoted to the music of the spheres. The distance from one planet to the next in order is given a musical ratio, and the entire system, a universe in harmony, sounds to an octave consonance. Speculation gives way to concrete numerical relationships when Valla discusses the ratios of musical intervals, in which he also follows Pythagorean concepts.

¶ The principles of Aristoxenus and his followers, the opposition party as it were, are not neglected in the treatise. The thirteen Aristoxenian *tonoi* are included, but five of these, the Hypoastian, Hypoaeolian, Iastian, Aeolian, and Hyperastian, are rejected as superfluous on the authority of the many excellent ancient musicians who had not mentioned them. Instead, the author advocates the eight *tonoi* of Ptolemy.³ Likewise the Aristoxenian division of a whole tone into two parts is not considered favorably, since this denies the Pythagorean 9:8 relationship and, more important, places *sensus* above *ratio*, auditory judgment above mental perception, whereas it was believed that reason should dominate, and the ear should then accept the result.

¶ That Valla's interest in music had a practical application is seen in his advice

¹ Published by Aldus in Venice in 1501, the work was edited by Giovanni Pietro Valla, son of the author, who had died in 1499.

² For Glarean's opinion of Valla, see the *Dodecachordon* p. 124 [86]. Page numbers in brackets refer to the original edition of 1547.

³ Actually seven *tonoi*. Ptolemy mentions but does not sanction the use of the eighth *tonos*, which Boetius called Hypermixolydian.

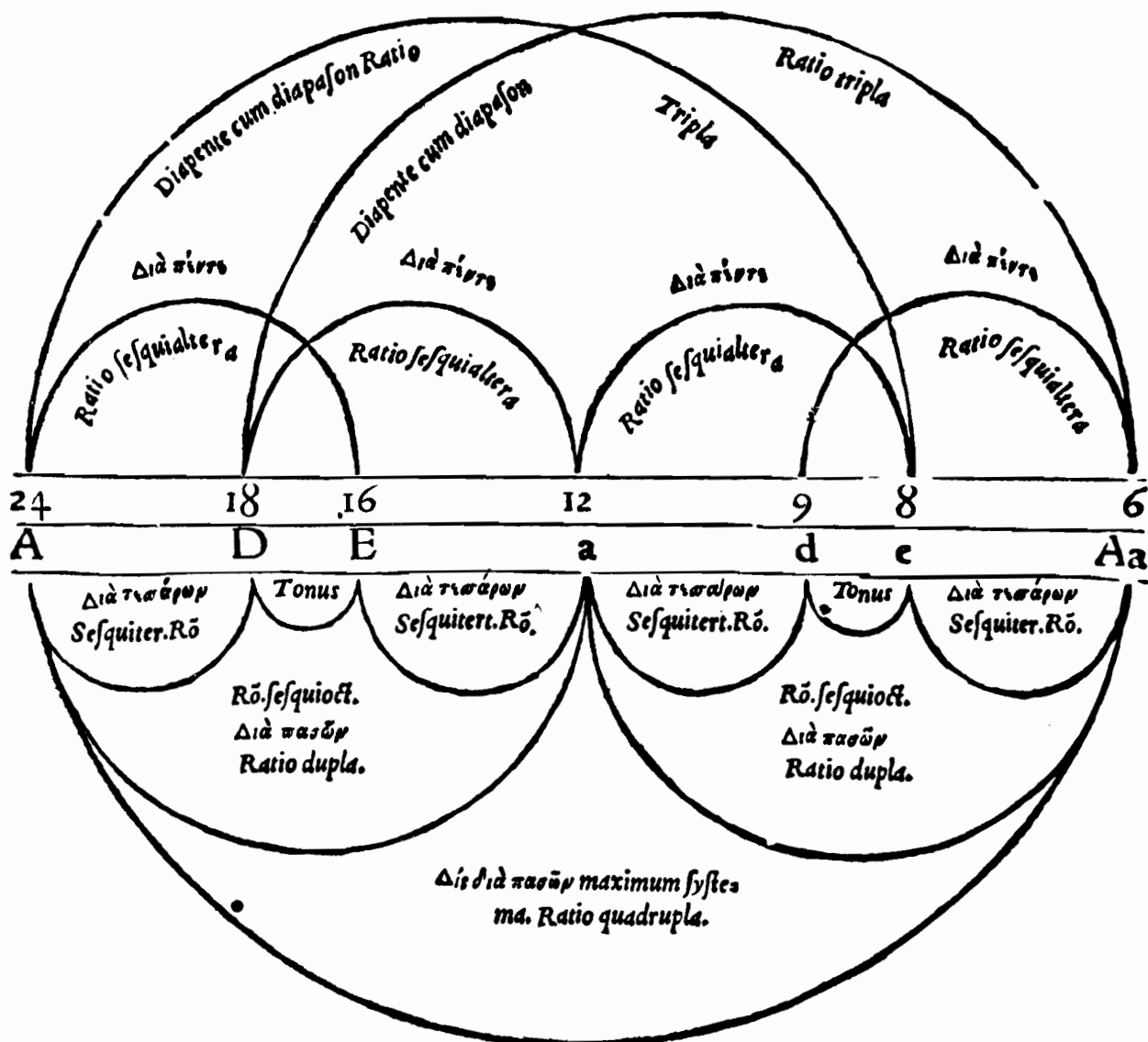
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TO THE RIGHT REVEREND FATHER IN CHRIST,
 MOST ILLUSTRIOUS PRINCE OTTO,
 HEREDITARY DAPIFER OF THE HOLY ROMAN EMPIRE,
 BARON OF WALDPURG,
 CARDINAL OF THE HOLY ROMAN CHURCH OF ST. ALBINA,
 AND MOST WORTHY AND ESTEEMED
 BISHOP OF AUGSBURG,
 GLAREAN SENDS HEARTIEST GREETINGS.

¶ Most Reverend Father: In book 14 Athenaeus relates that according to Artemon, Timotheus of Miletus, a very famous authority on music, was censured by the Lacedaemonians as being the corruptor of ancient and austere music because he used a system which had more strings than did the *magadis*. Divus Severinus also declares in the preface of *De Musica* that Timotheus was expelled from Laconia because he added one string to the usual number of strings, and made music more effeminate. And he recounts in Greek the decree pertaining to Timotheus, in which the following is contained: « Therefore the Spartans were inflamed with anger against Timotheus of Miletus because he, by imparting a multiple kind of music, was detrimental to the minds of the youths whom he had received for teaching, and interfered with the sobriety of virtuous conduct ». Following Greek writers, Boethius says this about Timotheus.

¶ If this is so, and it has been transmitted by trustworthy writers, what am I to think is going to happen to me, who would add four modes to the eight modes of musical song which for so many centuries now have been celebrated among all, and who would make a *dodecachordon* from an *octochordon*; who would reproach all former times for ignorance, as it were, and censure them for negligence; nay more, who would even recall the two modes rejected by all former men, cast off, relegated to exile and dead as it were, and now, God willing (as the expression goes), who would accord them a homecoming and bring them back to life; who am indeed a person deserving to be driven out, expelled, and thrust out, not only from Laconia, but from the whole world in which rational men live. Unless I shall have cleared myself of these harsh charges, these grave accusations, and shall have shown the reader that the matter is different from that for which I may be reproached, what remains but that I yield in defeat and pay the penalty for my audacity?

¶ But indeed, most Reverend Father, since before an impartial judge no one has ever been condemned without a trial, I bid all to be of good hope who wish me well and who wish the accused in no wise to yield his case. For I shall easily refute the arguments of the opposing party, if I speak first about the Laconian decree. In the very same passage which I have mentioned, Athenaeus

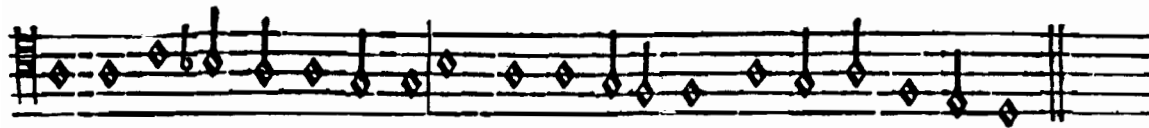
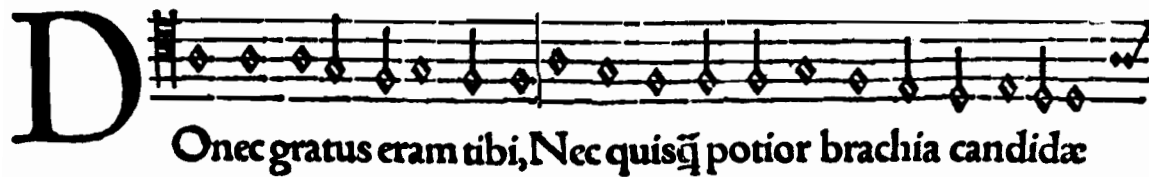


ancients gave a place, disappears from the number of consonances and is allowed only in the *syncope*, as they call it, (for that is the new name of this matter), in which however it is not heard, as it occurs in this concord of the contratenor note preceding the penultimate note, together with the penultimate note of the tenor.



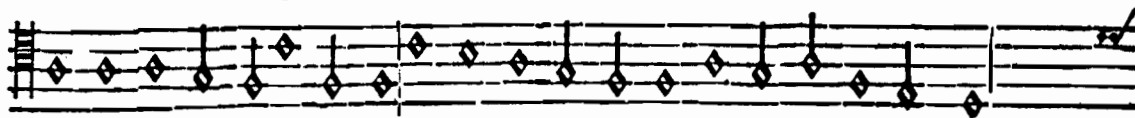
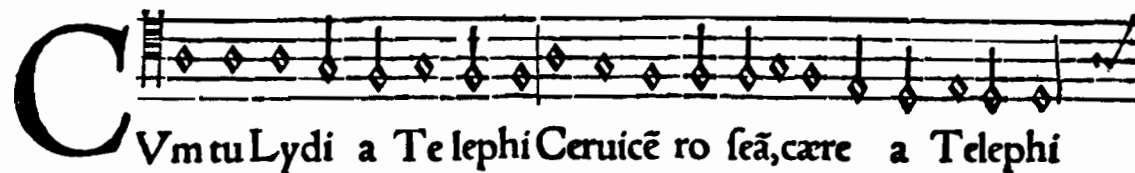
¶ The fourth is also rejected unless it has either the fifth, the major third, or the minor third underneath it. Here is an example of this from Franchinus¹.

¹ *Practica Musicae*, III, 5.

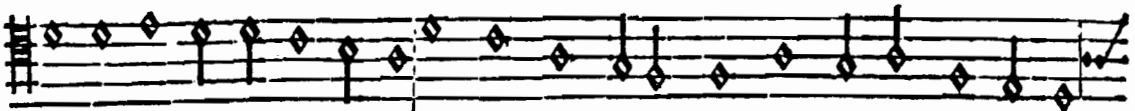


Cerui ciu uenis dabat Perfarum uigu i Rege be a ti or

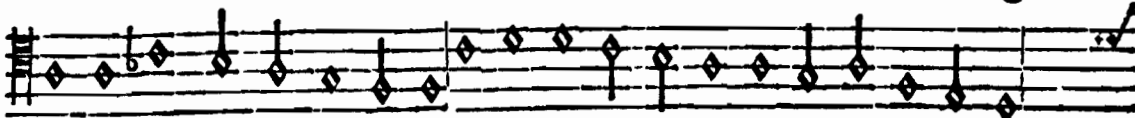
¶ Here bid a girl now to apply her voice to the same song, and a wonderful pleasure will result. But it brings greater pleasure if one changes the harmony gracefully according to the subject matter, which can also be seen in this next ode
 ¶ [183] Ode XIII of the first book, also in the Dorian.



Laudas brachia, uæ meū Feruēs diffici li bi le tumet iecur.

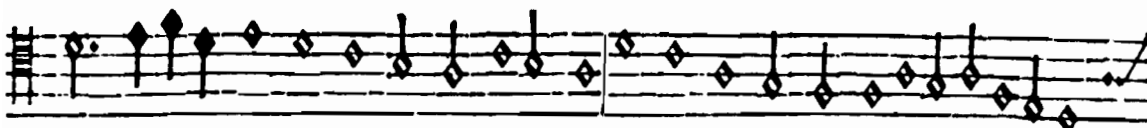


Tūc nec mēs mihi nec color Certa se demanet, humor & in genas

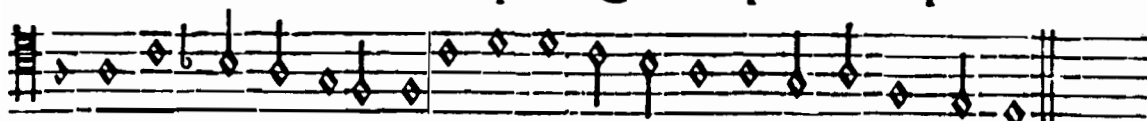


Furtim la bi tur arguens Quæ lētis pe ni tus ma ce rer i gnibus.

¶ And at the end of this ode, in frivolous circumstances, a truly divine sentiment is established, taken from Euripides and concerning Iphigenia in Aulis. Moreover, the poet becomes inspired at this place.



Fe lices ter & amplius Quos irrupta tenet copula nec malis



Diuulsus querimoni is Suprema ci ti us soluet a mor di e