

MUSICOLOGICAL STUDIES AND DOCUMENTS

6

HEINRICH GLAREAN

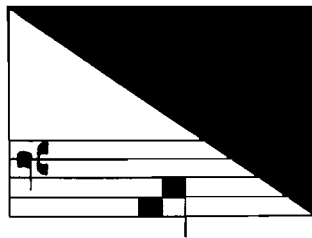
DODECACHORDON

TRANSLATION, TRANSCRIPTION AND COMMENTARY

by

CLEMENT A. MILLER

VOLUME II



1965

AMERICAN INSTITUTE OF MUSICOLOGY

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Director

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CONTENTS

VOLUME TWO

Portrait of Glarean	Frontispiece
Index of Composers and Compositions in Volume II	vii
Polyphonic Music in Volume II listed by Example Number	x
Chapter Headings in Book III	xiii
Book III of the <i>Dodecachordon</i>	224
Polyphonic Musical Examples	287
General Index	549

INDEX OF COMPOSERS AND COMPOSITIONS ¹

IN VOLUME II

Adam von Fulda	
O vera lux et gloria (Auch hülf mich leid)	253, 328
Anonymous	
A furore tuo, Domine (Auss hertzen grund)	270, 513
Deus meus	251, 318
Example of syncopation (Primogenitus Mariae virginis matris)	238, 290
Monad in the Aeolian mode (Sic unda impellitur unda)	252, 325
Salvum me fac, Domine	254, 332
Ut sol in synemmenon (Ut queant laxis)	271, 520
Antonius a Vinea	
Ego dormio (Pars I)	251, 320
Brumel, Antoine	
Agnus Dei from <i>Missa Dringhs</i>	278, 534
Benedictus from <i>Missa Dringhs</i>	278, 535
Benedictus	262, 425
Pleni sunt from <i>Missa Dringhs</i>	278, 533
Qui venit from <i>Missa Festivale</i>	257, 368
Coclaeus, Johannes	
Example of <i>proportio quadrupla</i>	245, 301
Example of <i>proportio tripla</i>	244, 301
Example of <i>sesquialtera</i>	345, 302
Craen, Nicolaus	
Ecce video coelos apertos	260, 404
Dietrich, Sixtus	
Ab occultis meis	262, 423
Domine fac mecum	262, 421
Erue, Domine, animam meam	261, 407
O Domine Jesu Christe	255, 348
Servus tuus	261, 407
Févin, Antoine de	
Pleni sunt from <i>Missa Ave Maria</i>	263, 433
Gafurius, Franchinus	
Example of alteration	237, 289
Example of coloration	237, 288
Example of coloration	237, 289
Example of diminution	234, 287
Example of imperfection	236, 288
Example of imperfection	236, 288
Example of <i>proportio dupla</i>	244, 300
Example of <i>proportio dupla</i>	244, 300
Example of <i>proportio quadrupla</i>	245, 301
Example of <i>proportio quadrupla</i>	245, 302
Example of <i>proportio sesquialtera</i>	246, 302
Example of <i>proportio sesquialtera</i>	246, 307
Example of <i>proportio tripla</i>	244, 301
Example of <i>punctum divisionis</i>	228, 287
Example of <i>punctum perfectionis</i>	229, 287
Gerard a Salice	
Os justi	255, 353

1. In each composition the first number refers to the textual discussion, the second number to the music.

[195] *Book III of the Dodecachordon*

by

*Heinrich Loris Glarean,
Patrician of Glarus in Switzerland*

Introduction

¶ In the two preceding books we have discussed plain chant which is simple and uniform in respect to notes, with more than enough amplitude, as I believe. It follows now in turn that we also treat of polyphonic song, which is of many kinds. Yet I know that even now at this time there is extreme doubt among excellent scholars whether there had been among the ancients music of the sort which we are about to discuss, since, at least so far as I know, no song of this kind is found in any ancient writer. It appears even much less likely to some that a concord of four or more voices had been used in former times. For it is certain that if a musician sang to the accompaniment of a lyre, one person was singing just one melody, but if many sang, they were also singing one melody, unless it were antiphonal. But on the contrary, it has seemed to others that something of polyphony undoubtedly had been used among the ancients, for why else was it of consequence to bring forth in writings so many precepts concerning consonances? Moreover, Athenaeus¹ says in book 14, where he treats of the tripod of Pythagoras of Zacyntho, that he [Pythagoras] so played the bass and another voice and the highest voice, that if one were to make a judgment not by sight but only through hearing, he would think it a well-divided melody of three persons playing on the cithara.

¶ However this may be, certainly the matter is new at least in this respect, that we have no writers of antiquity whom we may imitate here, and excepting one, as I believe, we have had for a century absolutely no distinguished men, few of whom have left us monuments of any importance, so that Franchinus, a man most worthy of perpetual memory, stands out almost alone in this subject. And although he mentions certain men for whom he has high regard, they have not become known to us. Certainly just as in our times the singers and regulators of voices (whom some call *symphonistae*, we call *symphonetae*, Quintilian calls *phonasci*, although not exactly of the kind that we discussed in the previous book, and the common man calls *compositores*), are all very skilled in this art, so also are they for the most part incapable of expression in other disciplines; by no

¹ Cf. Athenaeus, *op. cit.*, XIV, 637.

between us, and a friendship was formed which will never end so long as I shall live. There is a true formula of the Aeolian mode in the bass and cantus of this song. The third voice does not fill out the mode on either side, but participates in, and as it were, shares its body with both extremes. The words are from Micheas, Chapter 7.

[266] CHAPTER XIV

Examples of the Hypophrygian.

¶ Now examples of the Hypophrygian mode are to be presented. Concerning it we must say as a preface what we have suggested about it in the previous book, namely, that songs of this mode are rare which either descend to large *B* or do not exceed small *b*, and therefore, stay within the two *Cc* as if they were Ionian songs, while they are very different from them. It also happens rather frequently in practise among *symphonetae*, that songs rise to small *d* and do not descend beyond *D*, which range the Phrygian, its principal mode, also has; this has also been shown in chapter 36 of the first book in the example *Pange lingua*, so that it is true what some musicians say, that indeed no two modes are more closely joined than the Hypophrygian and the Phrygian, for when they are connected they frequently remain within an octave, ninth, and tenth, while the others exceed even an eleventh, that is, an octave and a fourth.

¶ We shall now present three examples of this mode according to the form described in the preceding chapter. The first (44) is in three voices, simple and old, and belonging to the music arising in former times; in its *cantus* a tone has been added above and below to the octave of this mode. The small semitone is lacking below in the tenor, and has been added above together with a whole tone. Contrariwise, in the bass the whole tone lacking above finds a place below. But its *phrasis* is Aeolian.

¶ The second example (45) is in four voices, belonging to an age already more learned and more practised. The *cantus* and tenor are like the preceding, the bass is lower by a minor third, the harmony is especially dignified and expresses the mode beautifully.

¶ The third example (46) is truly complete in all respects, even as music, already established in the highest rank for 20 years, has become celebrated. But as the song is more ingenious so it is far more unrestrained; this is my opinion, and the reader is free (as we everywhere suggest) to judge as he wishes. The words of the first example are from the 11th Psalm.

[276] *An example of the Hyperaeolian mode.*

¶ And so examples of these modes which we have examined so far are everywhere at hand, but not also of this and the following mode. So far as I know no complete example of this mode has been found, but we taught in the preceding book that it can be composed. In Pierre de la Rue I have found an

EXAMPLE OF PUNCTUM DIVISIONIS FROM FRANCHINUS.¹

Cantus Ex. 1 [199]

Tenor

EXAMPLE OF PUNCTUM PERFECTIONIS AC ADDITIONIS FROM THE SAME.²

Cantus Ex. 2 [200]

Tenor

EXAMPLE OF DIMINUTION.³

Cantus Ex. 3 [206]

Tenor

1. Gafurius, *Practica Musicae*, II, 12.2. *Ibid.*3. *Ibid.*, II, 14. The B flat in measure 10 is only in Gafurius.