

MUSICOLOGICAL STUDIES & DOCUMENTS

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JOHANNES THOMAS FREIG

(1543-1583)

PAEDAGOGUS

1582

THE CHAPTER ON MUSIC

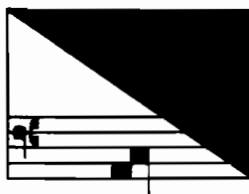
Translated and Edited

with an

Introduction

by

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AMERICAN INSTITUTE OF MUSICOLOGY

HÄNSSLER-VERLAG

1983

68.738

MUSICOLOGICAL STUDIES & DOCUMENTS

The Chapter on Music
in
JOHANNES THOMAS FREIG'S
PAEDAGOGUS

PUBLICATIONS OF THE
AMERICAN INSTITUTE OF MUSICOLOGY
ARMEN CARAPETYAN
DIRECTOR

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Hänssler-Verlag, D 7303 Neuhausen-Stuttgart.
Order-No. 68.738
ISBN 3-7751-0657-X

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INTRODUCTION

The ability fully to understand an earlier era in music is, to a large extent, dependent upon the availability of original source material. Reliance upon secondary sources, in a field as diverse and disparate as music, is, at best, hazardous. In his *Fourscore Classics of Music Literature*, published in 1957, Gustave Reese commented on the importance of consulting original sources, and, as a general as well as a specific stimulus, compiled a selective list of books which were unavailable in English translation and which he believed were relevant to a fuller comprehension of the periods they represented.

Since that time many more books have been made available in facsimile or modern editions, and some in English translation. But there remains a large number of books (some even on Reese's list) that have yet to be translated. And of these some of the most important are in Latin.

It may not be superfluous here to remind ourselves of the pervasiveness of Latin in the history of Western culture. For hundreds of years Latin was the only language, and for hundreds more the primary language, of Western scholars. During the Renaissance, important books in the vernacular (for example Virdung's *Musica getutscht*, 1511, or Machiavelli's *Il Principe*, 1532) were important partly because they were early exceptions to this general rule. And even in the practical and egalitarian eighteenth century, great writers like Fux (*Gradus ad Parnassum*, 1725) and Blumenbach (*De generis humani varietate nativa*, 1775) chose to publish their work in Latin, as the international and traditional language of scholarship.

Apart from the major musical treatises, many of which can now be found in English, there are numerous books which were not revolutionary, or notable as musical milestones, which can nevertheless contribute to our overall understanding of the musical life or consciousness of earlier times.

JOHANNES THOMAS FREIG

Doctor of ecclesiastical & civil law¹

THE INSTRUCTOR — A LITTLE BOOK SHOWING
HOW THE FIRST STEPS IN THE ARTS CAN BE
VERY EASILY TAUGHT TO YOUNG STUDENTS.

PRINTED AT BASEL
by
SEBASTIAN HENRICPETRI²

To a man most famous for his nobility, and outstanding in sagacity, Lord Johannes Martin Amelius,³ most worthy Chancellor of the most illustrious princes, the Margravs of Hochburg, greetings and salutations, and may your own Lord protect you.

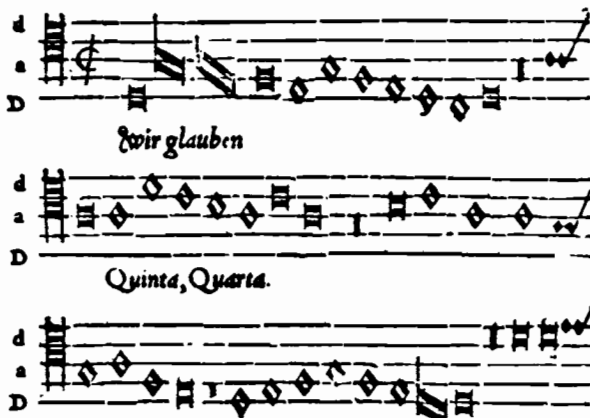
¹The Latin abbreviation is I. V. D. or Juris Utriusque Doctor, an honorific explained by the title of another of Freig's books: *Partitiones juris utriusque; hoc est omnium juris tam civilis quam canonici materiarum, in tabulas... digestio...* (A treatise of both kinds of law... both civil and ecclesiastical...)

²This printing shop had been started two generations earlier by Adam Petri in 1490. From 1527 it was owned by his son, Heinrich Petri, who became one of the most important printers of his time in the fields of medicine, astronomy and mathematics. In 1556 Heinrich Petri was raised to the rank of nobleman by Karl V and entitled to use the form Henric-petri. At his death in 1579, this privilege, together with the printing shop, passed to his sons Sebastian and Sixtus who ran the shop until 1627.

³Martin A. Amelius, 1526-1592, attended the university of Freiburg where he studied law. Later he went to Vienna where he obtained a doctorate and was made a nobleman by King Ferdinand. On his return in 1554 he was appointed Chancellor to the Margraf Karl II of Baden-Durlach, and from 1556 lived at Pforzheim.

which means severe or grave. Apuleius,²⁵ in the fourth book of the *Florida* calls it warlike. It is most suitable for singing heroic songs and has a wonderful keen gravity. According to Boethius (Book 4) it is the fourth *diapason*.²⁶ All modes are known by their beginning, midpoint, and end, and also by their range. The Dorian mode has its range and compass from sol to re or la, and then to re. We shall give an example first in the *diezeugmenon*, then in *synemmenon*. And since Utendal²⁷ deliberately tried to illustrate the use of the modes,²⁸ we shall take our first examples from his work, and in the margin we shall note the compass and midpoint of the mode.

Example of the Dorian mode in *diezeugmenon*, which has a tone added both above and below:²⁹



²⁵Lucius Apuleius, c. 125-? A.D. Best known today for his *The Golden Ass* or *Metamorphoses*; he also wrote the *Florida*, a collection of philosophical comments on a wide variety of subjects, including music.

²⁶Op. cit. IV, xiii. Diapason vero consonantiae 7 erunt species, hoc modo: . . . Quarta ab eo quod est L ad D. (There will then be seven consonant types of diapason: . . . The fourth from [D] to [d]).

²⁷Alexander Utendal, c. 1530-1581.

²⁸Utendal's *Seven Penitential Psalms* (1570) which are liberally quoted by Freig in the *Paedagogus*, are subtitled, . . . ad Dodecachordi modos duodecim aptissima tam vivae voci quam diversis musicorum instrumentorum generibus harmonia accommodati . . . (. . . fitted to the twelve modes of the Dodecachordon, with harmony as suitable for voices as for diverse kinds of musical instruments . . .). Lasso's *Psalmi Davidis poenitentiales* were completed in 1560 but not published until 1584.

²⁹A setting of the Nicene Creed, first published in the *Geystliche gesangk Buchleyn*, 1524.