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SANCTA MARIA'S LIBRO LLAMADO ARTE DE  
TAÑER FANTASIA: A CRITICAL EVALUATION.  
(VOLUMES I AND II).

University of Southern California, Ph.D., 1964  
Music

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SANCTA MARIA'S LIBRO LLAMADO ARTE DE TAÑER

FANTASIA: A CRITICAL EVALUATION

by

Warren Earle Hultberg

Volume I

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*This dissertation, written by*

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for the degree of*

**DOCTOR OF PHILOSOPHY**

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## CHAPTER I

### INTRODUCTION

#### The Problem and Purpose of the Study

The importance of Sancta Maria's treatise as a reference work has been clearly established. Felipe Pedrell included some of the musical examples in the Hispaniae schola música sacra, 1894-98. Otto Kinkeldey, in his Orgel und Klavier in der Musik des 16 Jahrhunderts, Leipzig, 1910, discussed the treatise including transcriptions of the "eight natural modes" and some of the examples demonstrating fingering and ornamentation. In 1937, Eta Harich-Schneider and Richard Boadella published a German translation of Part I, Chapters XIII-XX, together with a short commentary. M. S. Kastner, the author of the short article on Sancta Maria in Vol. XI of Die Musik in Geschichte und Gegenwart, presented five of the pieces based on natural modes and some of the fingers in his Fray Tomas de Santa Maria, Cinq Pieces pour Clavier. References

to the treatise were made by Gustave Reese in Music in the Renaissance, 1954, and Fourscore Classics of Music Literature, 1957. Gilbert Chase referred to it in the Music of Spain, 1941 and 1959. F. Blume mentioned the treatise in Vol. II of Die Musik in Geschichte und Gegenwart. A recent dissertation by Charles Jacobs, "The Performance Practice of Spanish Renaissance Keyboard Music," 1962, discusses the treatise as related to other writings on performance practices of the time and includes several musical examples.

In view of the importance of the treatise, the writer is of the opinion that the following contributions are essential: (1) a detailed study of the complete treatise, based primarily upon its theoretical, aesthetic, and practical aspects; (2) a presentation of these elements for the purpose of clarifying and extending the position the treatise now holds; (3) an available source where all of the musical examples may be examined in transcription and where everything contained in the treatise is related and discussed. This dissertation attempts to make these contributions.

## The Nature of the Study

The study is based on the present author's complete translation and transcription of all musical examples of Thomas de Sancta Maria's treatise: Libro llamado Arte de Tañer Fantasia, assi para Tecla como para Vihuela. The treatise by the Spanish monk was published in 1565 at Valladolid, Spain, by Francisco Fernandez de Cordoua, Printer of His Majesty, Philip II.

The primary source material used for the study included the following: (1) one of the few copies of the treatise, which is held by the Sibley Library, Eastman School of Music, University of Rochester, New York; (2) a Xerox reproduction as well as microfilms and microcards of the same copy; (3) Xerox reproductions of Part II, Folios 112 and 118, missing from the Sibley Library's copy, which were furnished by the Houghton Library, Harvard University.

I have attempted to analyze the treatise objectively for what it actually contains, relating its aspects of theory, aesthetics, and practicality as they are conditioned by Sancta Maria's pedagogical orientation maintained throughout.



## Organization of the Dissertation

Chapter I is introductory.

Chapter II explains Sancta Maria's position among sixteenth century Spanish theorists and composers. A description of the organization of the Libro llamado Arte . . . and a commentary on the transcription of the musical examples are included here.

Chapter III is a discussion of the treatise's introductory material.

Chapter IV considers Sancta Maria as a teacher of theory.

Chapter V discusses Sancta Maria's concepts of modes and cadence formulae.

Chapter VI is an explanation of Sancta Maria's imitative compositional procedures.

Chapter VII considers Sancta Maria's instructions related to performance practices.

Chapter VIII summarizes the principal points of the dissertation.

Appendix A contains the introductory material discussed in Chapter III in the original Spanish as well as English translation.

Appendix B is a glossary of terms used in either treatise or dissertation.

Appendix C, Volume II, includes the following, in order by chapter, for each capitulo (chapter) of Sancta Maria's treatise: (1) title, in both Spanish and English; (2) Folio number, indicating where in the treatise the chapter begins; and (3) transcriptions of all the musical examples, numbered for reference.

## CHAPTER II

### BACKGROUND AND PROCEDURES

#### Sixteenth Century Spanish Theorists and Composers

Stevenson (81:50) tells us that the two most widely known Spanish Renaissance musical theorists, Ramos de Pareja (fl. 1482) and Francisco Salinas (1513-1590) published exclusively in Latin. They are the only Spanish theorists of this period mentioned by John Hawkins in his five volume General History of the Science and Practice of Music (1776) or in Charles Burney's General History of Music (1776-1789). A century later Hugo Riemann in his Geschichte der Musiktheorie (Leipzig, 1898) mentioned only these.

Contemporary vernacular treatises included those of Juan Bermudo, Declaracion de Instrumentos Musicales (1555), Diego Ortiz, Trattado de Glosas (1553), and Thomas de Sancta Maria, Libro llamado Arte de Tañer Fantasia . . . (Valladolid, 1565). Others, of perhaps less than

first-rank importance are Francisco Tovar (fl. 1510), Libro de musica pratica, and Juan Martinez, Arte de canto llano puesta y reducida nuevamente en su entera perficion: segun la practica del canto llano (1532). Pietro Cerone, in his somewhat controversial El Melopeo y Maestro (1613), provided a conservative, even old-fashioned discussion of sixteenth century Spanish musical theory (82:262).

Spanish composers of the sixteenth century may be grouped into three categories: vocal, lute, and keyboard. Most prominent among those who wrote chiefly for vocal presentation were Cristobal de Morales (ca. 1500-1553), Francisco Guerrero (1528-1599), and Tomas Luis de Victoria (ca. 1548-1611).

Apel has furnished the following chronology of lute and keyboard composers:

- 1538: Narvaez (Delphin) (Lute)
- 1546: Alonso de Mudarra Tres Libros . . . (Lute)
- 1547: Enriques de Valderrabano, Libro de musica de vihuela, intitulado Silva de Sirenas (Lute)
- 1552: Diego Pisador, Libro de musica vihuela (Lute)
- 1554: Miguel de Fuenllana: Libro de musica para vihuela intitulado Orfenica lira (Lute)
- 1549-55: Juan Bermudo, Declaracion de Instrumentos Musicales (Keyboard)

- 1557: Luys Venegas de Henestrosa, Libro de cifra nueva para tecla, harpa y vihuela (Lute and Keyboard)  
1565: Tomas de Sancta Maria, Libro llamado Arte de tañer Fantasia (Keyboard and Lute)  
1576: Esteban Daza, Libro de musica en cifras para vihuela, intitulado el Parnaso (Lute)  
1578: Antonio de Cabezon, Obras de musica para tecla, arpa, y vihuela (Lute and Keyboard) (89:292)

Sancta Maria's position among these sixteenth century Spanish musical practitioners is unique. His concepts of theory and practice were presented from the standpoint of pedagogy, a contrast to customary theoretical presentation or musical composition. The treatise is in the vernacular, which perhaps places it among those which are closer to the contemporary practical musical scene as Stevenson has suggested (81:50). Sancta Maria's explanations are clear, not always concise, but always demonstrated by a musical example. The treatise represents the well-organized statement of an experienced teacher who relates theoretical and practical concepts. The author states that the student should have an experienced "maestro" and heed his directions, but infers that the treatise will guide him within a short time to the mastery of the art of music.

## Organization of the Libro llamado Arte . . .

Sancta Maria's treatise is presented in one volume,  
organized as follows:

### 1. Introductory Material





Title page  
Statement by the King (Philip II)  
Dedication: to Don F. Bernardo de Fresneda,  
Bishop of Cuenca and Confessor to the King  
Prologue: to the Pious Reader




### 2. Tabla de la Primera Parte (Part I) and Tabla de la Segunda Parte (Part II): Tables of Contents

### 3. Part I (90 Folios): Discussions of rudiments of music, theoretical concepts, keyboard techniques, ornamentation, modes, cadences.




### 4. Part II (124 Folios, the last two of which are "Errata"): Discussions of dissonance and consonance, performance of fauordones, polyphonic compositional procedures, advice for beginners, methods for tuning the monacordio and vihuela.

## Transcription of the Musical Examples

Sancta Maria usually employs a five-line staff  
with not more than one leger line above or below. Three  
clefs are used throughout, which denote f, c', g' as  
follows:  ,  , or  on the third, fourth, or  
fifth line ( has been adopted in the transcriptions

for the purpose of showing original clefs);  on the first, second, third, or fourth lines;  on the first, second, or third lines. The transcriptions employ the treble and bass clefs exclusively; occasionally  has been substituted to avoid excessive use of leger lines.
















Many of Sancta Maria's musical examples are written without stereotyped "key" signature; accidental sharps and flats are added as needed. Signatures of one or two flats (b, e, or both) are not uncommon; occasionally a signature of one sharp (f) is given. Partial signatures appear in several examples.

According to Sancta Maria, all practical music is binary; consistent with this premise, all of his musical examples maintain this division and may be reduced in modern notation to dupl. measure. He further explains that the indications for the compas (  ) and compasete (  ) are identical in practical usage. However, he uses only the  or omits any indication of note groupings. Bar lines are used only to separate main sections or complete musical ideas, never to separate "measures" or compasses.




In the transcriptions, Sancta Maria's original clefs and "key" signatures have been indicated at the

beginning of each musical example; the highest voice on each line appears first (i.e., tiple, contra alto or tenor, contra baxo). Clef changes within an example are also indicated at the beginning of the line.

Ficta has been noted in accordance with Sancta Maria's rules related to voice leading and cadence formulae. Compas indications are shown when given by Sancta Maria. His bar lines have been retained; dotted bar lines have been provided to separate compasses.

The basic note values for Sancta Maria include the maxima () , longo (  ), breve (  ), semibreve (  ), minima (  ), semiminim (  --called "seminima" by Sancta Maria), corchea (  ), and semicorchea (  ) (Ex. 10). His indications for rests ("pausas") are longo perfecto (  ), longo imperfecto (  ), breve (  ), semibreve (  ), minima (  ), seminima (  ), corchea (  ) (Ex. 11). The unconventional form for the corchea rest is consistently employed throughout the treatise. The semibreve equals a compas ("measure" or tactus); the minim a medio compas. In describing Sancta Maria's musical practices and transcribing the musical examples, except for the "Seculorum" in Part I, Chapter XXIV, the writer has



retained the present-day whole note to represent the semibreve, the half note for the minim, and so on. Rests have been transcribed similarly. The dotted semibreve appears in transcription as ; dotted minims appear as  (on the compas) or  (on the medio compas). The maxima has the value of eight tied whole notes; the longo is worth four. The breve, used in the treatise primarily at the close of musical examples, has obviously been retained, except for instances which required its transcription as tied whole notes.

This method gives the closest resemblance to the original that modern notation can provide, and is at least as practical for performance as would be further reduction to smaller note values, providing the performer remembers the importance of the tactus as a temporal concept in the fifteenth and sixteenth centuries. Apel explains:

As has already been pointed out, the fundamental conception of tempo in sixteenth century music was the tactus, a unit of time-measurement comparable to a slow to moderate beat which was represented (in integer valor) by the S (Semibreve). Although the indications concerning the duration of the tactus, such as are found in various treatises, are much less clear than we would like them to be, yet they are sufficient to show that the tactus was a temporal unit equal to M.M. 48, more or less.  
(5:191)

Based on this concept, the usual pulse for most of Sancta Maria's examples is about  $\text{♩} = 96$ . The consistent use of many semibreves and minims (whole and half notes) indicates a tempo somewhat faster than this; use of shorter note values indicates a slightly slower pulse. Presumably, the tempo throughout a given example remained fairly steady.

Sancta Maria's score is actually a kind of partitura; no particular effort has been made to align notes which are played in the same compas. Tiple, contra alto, tenor, and contra baxo appear on different lines. Frequently some or all of the parts take more than one line; in a few examples the tiple and contra alto appear on one page, the tenor and contra baxo on the facing page. In the transcriptions, the tiple appears on the upper staff with the stems turned up, the contra alto on the same staff with the stems turned down. The same procedure has been used for the tenor and contra baxo on the lower staff.

## Abbreviations

In reference throughout the text to the four voices, the two basic cadence types, and the number of parts, the following abbreviations have been used:

<u>Voices</u>	<u>Cadences</u>
T-- <u>Tiple</u>	S-- <u>Sostenida</u> (sub-semitone)
CA-- <u>Contra Alto</u>	R-- <u>Remissa</u> (sub-tone)
Tn--Tenor	
CB-- <u>Contra Baxo</u>	<u>Number of parts</u>
	<u>a2</u> --two voice texture
	<u>a3</u> --three voice texture
	<u>a4</u> --four voice texture
	<u>a5</u> --five voice texture
	<u>a6</u> --six voice texture

## CHAPTER III

### INTRODUCTORY MATERIAL

Little is known about Sancta Maria or the conditions under which the Libro llamado Arte . . . was written and published other than that contained in the treatise's introductory material. This includes the title page, statement by the King, Dedication, Prologue, all of which are found at the beginning of Part I of the treatise, and the "auctor al pio Lector" (Author to the Pious Reader) at the start of Part II.

This material is discussed here in the order listed above, the same order as in the treatise. Each of the author's references to persons or books has also been clarified and explained.

#### Title Page

Sancta Maria entitled his treatise: Libro llamado Arte de Tañer Fantasia, assi para Tecla como para Vihuela,

y todo instrumeto, en que se pudiere tañer a tres, y a quatro, y a mas (The Book called the Art or Manner of Playing the Fantasia, for Keyboard as well as for Vihuela, and all instruments upon which three or four parts or more can be played). The reference to "art" at the very beginning of the title is significant because it demonstrates the importance of aesthetics to the author. Throughout the text he explains theoretical and practical "how" from the standpoint of artistic premises.

As the many musical examples offered by Sancta Maria prove, the "Fantasia" for him is primarily an imitative composition of two, three, or four voices. Although he infers that more parts are possible, he presents no examples with more than four parts, except for a few five- and six-part chords.

According to Sancta Maria, the fantasia may be played on the keyboard, vihuela, and other instruments. His instruction, however, is designed primarily for the keyboard. Part I of the treatise includes only two pages where the vihuela is specifically discussed (Fol. 56v and 57r). Part II has less than a half page devoted to this purpose (Fol. 123r). In reference to keyboard

instruments, he mentions the "organo" and the "monacordio." Nothing is specifically presented for the organ; most of the technical explanations refer to the monacordio. Diagrams showing the arrangement of keys are offered in Part I (Fol. 20v and 56r). Perhaps Sancta Maria included references to the vihuela because of its popularity at the time.

On the title page as well as elsewhere in the text, Sancta Maria emphasizes the brevity of time required and the simplicity of learning by this method. He is undoubtedly trying to show the practical importance of his work, especially in the instruction of beginners.

The treatise was examined and approved by the great blind Spanish organist and composer Antonio de Cabezón (1510-1566) and his brother Juan. Antonio became organist for Charles V in 1526; he served Philip (later Philip II) in travels to the Netherlands, Italy, France and England during 1548-1556. He returned to Spain in 1556 and remained court organist there until his death. Juan is not to be confused with Antonio's son, Hernando, who catalogued and published his father's works (75:238).

Sancta Maria refers to himself as a "natural" of the City of Madrid. Thus, it is probably safe to assume

that he was born there, sometime between 1500 and 1510. His death at Valladolid in 1570 may be more clearly established (44:3). He was a member of the Dominican Order of Predicadores, an order of teachers or evangelists.

The book is dedicated to the "Most Illustrious Señor don Fray Bernardo de Fresneda, Bishop of Cuenca, General Commissioner, Confessor to His Majesty, etc." Fresneda was born in the city of Burgos, took his vows in 1530, and studied in the Colegio of San Pedro de Alcalá de Henares with great progress. He became distinguished as a sacred orator and controversist. His campaigns for the reform of the condition of the monasteries and against the "errors of the Protestants" served greatly the cause of Catholicism in Spain. Philip II held him in high esteem and named him his Confessor. In 1566 he was presented the Bishopric of Cuenca, from which he went to that of Cordova in 1571. He was acknowledged as a model prelate (30:XXIV:1252).

A coat of arms of the Convent of St. Hieronimo de la Murta appears on the title page. This Convent was in Guisando, a small agricultural community in the province of Avila. Some ruins of the church and cloister

remain (30:XXVII:299-300).

In 1557 Sancta Maria had been granted a royal license and printing privilege valid for ten years. This was renewed in 1563; the treatise was published in 1565. Tax was set at twenty reals (about \$2.70) by the Gentlemen of the Royal Council.

#### Statement by the King

Opening his statement, Philip II (1527-98; King of Spain 1556-98) recognizes that Sancta Maria was a Dominican. He then refers to a signed parchment from his "muy cara, y muy amada hermana, gouernadora q fue destos reynos de Castilla, por mi ausencia" (very dear and beloved sister, who was ruler of the kingdoms of Castille during my absence). Charles V had needed a Regent to rule Spain while Philip was in England and the Netherlands; Philip's youngest sister, Juana of Austria (1535-1573) was chosen for this post (51:III:386). Thus Sancta Maria's first application, in 1557, for the privilege of publishing his treatise, was made to her. The Regent Juana approved the treatise at Valladolid on November 28, 1557. The application for approval was signed in her name by Francisco



de Ledesma, who had been a conquistador in the campaign against the Turks during the reign of Charles V.

The royal license and privilege was granted to Sancta Maria for a period of ten years, i.e., 1557-67. A fine of thirty thousand maravedis (about \$120) was to be imposed on any person or persons who infringed on the license. This was to be divided equally between the person making the accusation, the Supreme Council and national treasury, and the sentencing justice.

Philip goes on to state that because of "lack of paper and other evident reasons" the book has not been printed. He then re-dates the license to extend forward ten years, i.e., from 1563-73, with all of the stipulations included in the original grant retained.

The statement was signed April 11, 1563 in Philip's name by Francisco de Erasso, secretary to the King. This important official was born in Madrid and died in 1570. He had served as royal secretary under Charles V and was retained by Philip on Charles's recommendation (30:XX:410).

Philip II (1527-98; King of Spain 1556-98) during whose reign Sancta Maria's treatise was published, was the

only legitimate son of Charles (1500-58; King of Spain as Carlos I, 1516-56; Holy Roman Emperor as Charles V, (1519-56); his mother was the Empress Isabella of Portugal. He was a great-grandson of the so-called Catholic Kings, Ferdinand and Isabella (60:15). Merriman tells us:

On Jan. 16, 1556, in his little house in the park, he (Charles V) handed over to his secretary, Francisco de Eraso, the act of abdication of all his Spanish dominions, in the Old World and the New, and of Sicily; his two sisters, Mary and Eleanor, Emanuel Philibert of Savoy, and a number of Spanish grandees alone were present. On the 28th of the following March [1556], Philip was solemnly proclaimed king at Valladolid, his son, the Infante Don Carlos, making the formal announcement in person. (51:III:396-97)

From his father, Philip inherited a kingdom upon which the "sun never set," but which had experienced much strife: wars with France, the Turkish invasion, and an invasion of the Papal States (1526). Charles is said to have united Spain by 1530 (21:136). The continuing Spanish Inquisition (1237-1834) contributed to domestic religious unrest during the sixteenth century. Philip's almost fanatic Catholicism caused him to be increasingly concerned with subduing the growing Protestantism in the Netherlands. The persecutions of the Inquisition included many "autos-de-fe." Philip himself was present at one of

these, October 8, 1559, after which their frequency abated somewhat, and the culprits became fewer (51:IV:79). Some twenty-seven miles from Madrid he built the Escorial, an ornate, semi-religious palace in which by his sixtieth year he had laid to rest no less than seventeen members of his own family (51:IV:33).

Charles V had maintained a lavish court; under Philip the splendor lessened and the costs of government decreased. His natural frugality asserted itself more as resources became smaller, Spanish influence increased, and his own fondness for solitude became more marked (51:IV:29). A dwindling domestic economy had accompanied Spain's growth in world importance; this influence diminished after the defeat of the Armada by the English in 1588.

Philip's mode of austere living at the end of his life epitomizes national conditions of the time. Known as the "Prudent King," he apparently maintained the respect and admiration of his subjects. Merriman says: "Even though he had impoverished them, he had not done it for his own advantage." (5:IV:29)

### Dedication

Sancta Maria's treatise is dedicated to Don Fray Bernardo de Fresneda, Bishop of Cuenca, Confessor to the King, who has already been discussed.

The usual air of humility expressed by Sancta Maria in the Dedication undoubtedly was engendered and conditioned by several factors, first among which were Fresneda's high Church position and close relationships to the King.

Secondly, Sancta Maria had real need of a person of importance to sanction his work, not only to increase its acceptance by the public, but to hold it relatively free of religious censure. Because of its pedagogical nature, he feared that it might be considered secular, even heretical. These were serious charges in the strongly Catholic reign of Philip II with the persecutions of the Inquisition still continuing. Sancta Maria could not risk any possibility that the treatise might be regarded as Protestant teaching.

Thirdly, there is no evidence that Fresneda was in any sense a lover of music or even had an interest in it. Still, without his assistance as intermediary, it would

have been virtually impossible for Sancta Maria to have obtained the necessary royal grant enabling him to publish the treatise (38:Introduction).

Prologue: To the Pious Reader

The Prologue probably provides the most information regarding Sancta Maria himself and his background. By mentioning his Dominican Order, he establishes the religious framework within which he seeks to present his treatise. The Order of Preachers (Predicadores) was started in 1215 by Domingo de Guzman (1170?-1221), later known as St. Dominic, and was confirmed by Pope Honor III in 1216 (30:XLVI:1400). Sancta Maria states that he is "one of those called to this work, although unworthy," in similar manner to that in which the "work" was revealed to the Bishop known as Conrrado. This Bishop is probably the former knight and troubadour who was in Toulouse at the time Guzman and his friends entered the city following the victory of Simon de Montfort, the papal leader, at Muret in 1213 (30:XVIII:1841-1843).

According to Sancta Maria, music is an excellent and established means for worshipping God. He offers as

testimony for this the writings of Orpheus, Pindar, and St. Augustine (354-430 A.D.). He refers specifically to St. Augustine's City of God, Book 18, Chapter 14, and the Confessions, Book 9, which mentions Psalm 19:5-8, attributed to David.

Sancta Maria is familiar with the writings of St. Cecilia (d.176 A.D.), the patroness of music; he includes a short quotation which indicates that her music was sung only to the Lord.

Continuing, Sancta Maria mentions his service as organist for his Order, in which capacity he performs as his superiors command. He states that as a result of his experience he has investigated how the art of music could be learned in a short time with a minimum of effort, and "not only by usage." He submits that "usage is broad (or vague) and uncertain; art short and certain." He refers to the "Philosopher," who, asking how a thing is known, stated: "To understand is to know a thing by its causes and first principles, which constitutes art." The reference is undoubtedly to Aristotle's Metaphysics (Book I, Chapters 1 and 2).

Because he states that he has spent "sixteen years

of the best of my life" in the preparation of the treatise, and presuming that the Prologue was part of the work when first presented for approval in 1557, it is likely that he began work on it as early as 1541. In light of this, the Libro llamado Arte . . . is contemporary with Juan Bermudo's Declaracion de Instrumentos Musicales, 1549-55.

His procedure in preparing the treatise was to write, evaluate, rewrite, "communicating with persons possessed by understanding in this faculty." His principal mentor was Antonio de Cabezon, for whom he had the greatest respect. In conferring with him, Sancta Maria believed he was heeding the counsel of Solomon, who stated that the wise in listening become more wise (Proverbs I:5).

In the final paragraphs of the Prologue, Sancta Maria briefly summarizes the organization of the treatise and his teaching procedure. Basically, he will attempt to proceed from the known to the unknown, introducing first the clearest, most easily understood points, progressing little by little to more difficult concepts.

## Introduction to Part II

In this short introduction, Sancta Maria states that since all the necessary dispositions have been treated in Part I, he is now ready to teach the art of the fantasia. Referring to another statement of the "Philosopher" (Aristotle, Metaphysics, Book III, Chapter 6; Book V, Chapters 1 and 2), he explains that he will proceed by means of principles, beginning with the most imperfect, progressing to the perfect.

Practical music consists of consonance and dissonance. Consonances are intrinsic, essential elements; dissonances are non-essential events which enhance the beauty of the music. In accordance with the same Philosopher, who stated that two opposites pertain to the same science (Aristotle, ibid., Book IV, Chapter 3; Book V, Chapter 10), the opposites consonance and dissonance both pertain to the science of practical music.

The natural order of procedure asks that the consonances be discussed first. Sancta Maria explains, however, that he will begin with the dissonances because the discussion is short, thus allowing for more detailed treatment of the consonances.



## CHAPTER IV

### TEACHER OF THEORY

Consideration of Sancta Maria's theoretical position must be based upon an understanding of his approach to all musical matters as a practical musician. He is a teacher of theory; his instructions in this area are designed to provide the student with a working knowledge which will contribute to artistic performance.

Sancta Maria relates discussions of the elements of music, concepts of dissonance and consonance, intervals, modes, and cadences primarily to the monacordio, his basic keyboard instrument. At the end of Book II he provides brief instructions for tuning the monacordio and vihuela.

#### Basic Concepts

##### Elements

Sancta Maria begins by giving the names of the signs used in plainsong (canto llano) and polyphony

(canto de organo). These total seven which correspond to "los siete dias de la semana" (the seven days of the week), as follows: Gamaut, Are, Bemí, Cefaut, Desolre, Elamí, Fefaut. From these are derived seven letters (g, a, b, c, d, e, f) which are repeated seven after seven on the keyboard, beginning with the third white key. The first group proceeds from Gamaut to Fefaut; the second from Gesolreut to the next Fefaut; the third from Gesolreut to the highest Fefaut, which is one note higher than Ela. Gesolreut is the octave of Gamaut; all octaves have the same character name and properties.

Certain syllables must be added to complete the names necessary for the high and low notes on the keyboard. Because of the so-called short octave, the first white key is Cefaut, the first and second black keys are Desolre and Elamí; the second white key is Fefaut. Gamaut in other octaves is called Gesolreut. Other names include: Are, Alamire; Befa-Bemí; Cefaut, Cesolfaut; Desolre, Dalasolre; Cesolfa, Cesolfaut; Delasol, Delasolre; Ela, Elamí. The highest notes are Fefaut, Gesolreut, and Alamire.

The first seven signs, beginning with the third white key are called graves; the next seven are called

agudos; the next six are called sobre agudos, finishing on Ela.

Befa is understood to be the black key between Alamire and Bemi, the fa of the property of Bemol (i.e. soft hexachord); Bemi is the mi of the property of Bequadrado (i.e. hard hexachord) (Ex. 1).

Three elements characterize and govern plainsong and polyphony: syllables, properties, and clefs. Of the syllables, ut is the beginning and root of all the others, which are re, mi, fa, sol, la.

The three properties are (1) natura, which uses Cesolfaut as ut and includes all the white keys up to la; (2) bequadrado, which begins on Gesolreut as ut continues up to la, using Bemi; and (3) bemol, which begins on Fefaut and continues up to la using Befa.

The three clefs correspond to and are named for the three properties (Ex. 2). Sometimes they are designated by the names of the notes they indicate: Cesolfaut--natura; Gesolreut--bequadrado; Fefaut--bemol.

The properties of bequadrado and bemol contradict, creating the problem of fa against mi (Befa-bemi). The natural property is the "medio, y temperamento, y

concordia" (medium, temperament, and concord) of the other two properties and thus may be used to complete their diapasons without contradiction.

The keyboard has two ordenes (orders): the lower, natural order (white keys); and the upper, accidental order (black keys). All of the flats are fas and are used only in the property of bemol, in which the black key Befa occurs naturally and the black key between Desolre and Elami occurs accidentally (Ex. 3). The sharps are used only accidentally in bequadrado. Example 4a shows the sharps; example 4b shows their use ascending; example 4c demonstrates their use in cadences.

In order to perform passages of an octave or more it is necessary to mutate, i.e., pass from one property to another. Mutation may be made from the natural property to either of the other two, each of which may mutate to the natural. Because of the contradiction described above, bemol may not mutate to bequadrado, or vice versa.

Sancta Maria specifies where mutation is to be made. It may occur ascending from fa to re or sol to re; descending from fa to la or mi to la (Exx. 5 and 6). There are three important points regarding mutations:

(1) ascending, always take re, descending, take la; (2) re may only occur on Desolre, Gesolreut, and Alamire; (3) the ascending re and the descending la are always taken after fa or mi (Exx. 7-9).

### Rhythm

According to Sancta Maria, compas (i.e. measure), because of its certainty, is the rule and guide of all mensurable music. There are two kinds of compas in practical music: (1) the "measure" divided into two equal parts; (2) the "measure" divided into three equal parts (ternario). All of Sancta Maria's examples use duple measure; he neither offers examples using triple measure nor explains further its practical application.

There are four requirements for carrying the compas forward: (1) steady downbeat (baxo) and upbeat (alto); spending no more time on one than the other; (2) the hand striking on the downbeat remains for the duration of a half-compas, not raising until the upbeat is struck; similarly, the hand striking the upbeat remains until the downbeat is struck; (3) all notes which occur on the downbeat or upbeat must be struck together, neither before,

after, stronger, nor weaker; (4) all the ensuing compasses (measures) are determined by the duration of the first.

In order to maintain a steady beat, particular attention should be given to the upbeat, as this is where most players err. Sancta Maria recommends that beginners should keep the compas and medio compas with the foot because the hands are already occupied.

### Notes and Rests

Two kinds of figures are used in polyphony, one "cantable" (singable, i.e., notes), and the other "incantable" (unsingable, i.e., rests). There are eight types of notes (Ex. 10) and seven types of rests (Ex. 11). Explanations of the transcriptions of these have already been discussed in Chapter I.

Two figures are used which determine the compas:  
 C -- "compasete"; ¢ -- "compas" (Ex. 12). Sancta Maria explains that these are interchangeable in practical usage. Example 12c shows note values as related to the compas.

The maxima, longo, and breve may be played only on the downbeat and are then held for the number of compasses required. Semibreves may be struck on the downbeat or

upbeat, but are syncopated when they appear on the latter (Ex. 13).

In examples 14 through 17 dots are used to show where the compas and medio compas occur using half, quarter, eighth, and sixteenth notes. Example 18 demonstrates the use of dotted half notes when played on the compas and medio compas (i.e. syncopated). Example 19 shows dotted quarters and eighths.

Sancta Maria explains that there are four kinds of dots: augmentation, division, alteration, and perfection. The dot of augmentation is used in ternary and binary rhythms, increasing the value of the note it follows by half. The other types of dots are only found in ternary rhythms because they are not necessary in binary; Sancta Maria thus dismisses them without further discussion.

### The Monacordio

In Part I, Chapter VII, Sancta Maria offers basic keyboard orientation. He explains that of the keyboard's two orders, the lower (white keys) is called "natural" because it may be played alone without the assistance of the upper order, except in particular instances which will

be discussed later. The upper order is called "accidental" because it contributes to the beauty and grace of the lower order, without the assistance of which it may not be played. The name genero Diathonico is given to the lower natural order which proceeds by fourths consisting of the two tones and a singable semitone as follows: Gamaut-Cefaut, Cefaut-Fefaut, Gesolreut-Cesolfaut, Cesolfaut-Fefaut, continuing on in this manner to the end of the white keys (Ex. 20).

In examples 21 and 22, Sancta Maria clarifies the keyboard position of the genero Chromatico, i.e., the upper, accidental order. Examples 23 and 24 demonstrate the use of the sharp sign (✕) to cancel previous flats. Example 25 further explains the genero Chromatico, which, by its function, divides the tones of the diatonic genus into "singable" and "unsingable" semitones.

Without discussion, Sancta Maria refers briefly to the genero Enarmonico which he states is a combination or mixture of the other genera.

Regarding the groups of three black keys, the third note is a flat and the other two are sharps. Of the groups of two black keys, the first note is a sharp and the other a flat. All the flats are to be considered fas, the



sharps mis. Because the fa is a soft tone and the mi harsh, one may not be converted into the other (Ex. 27).

The black keys appear somewhat like M and N.

Although some have ten or five, the usual monacordio has eight contras or bass tones. On instruments of eight contras the first and second black keys are Delasolre and Elami. These notes are lacking on instruments of only five contras, which begin with only one black key (Exx. 41 and 132).

Example 26a shows ascending and descending notes using only white keys; example 26b shows the notes which appear on the groups of two black keys.

Example 28 demonstrates how the black keys, used as fa and mi, establish the position of ut. Example 29 clarifies the positions of "singable" and "unsingable" semitones.

Because that which cannot be sung also cannot be played, ascending or descending through unsingable semitones is prohibited. Thus, for example, movement from Befa to Bemi, or vice versa, may not be made because Befa is the fa of bemol and Bemi is the mi of bequadrado. Example 30 shows an ascending and descending five-note passage in

bequadrado and bemol. The use of flats to complete the fifth and octave is shown in example 31; the use of sharps in ascending passages and cadences is shown in example 32.

Sancta Maria describes two types of keyboard deficiencies: those caused by limitations of range, and those caused by the lack of sufficient semitones to naturally complete all the solfas.

The second flat, between Desolre and Elami, lacks the fifth below and the fourth and its compounds above. Similarly, the third sharp, between Gesolreut and Alamire, lacks the fifth and its compounds above. Therefore, these fifths and fourths represent the dissonance of fa against mi. The octave on the black key between Gesolreut and Alamire may not use a fourth superimposed on two thirds, but may only be used as in example 33. Two dissonances, the fourth, seventh, and their compounds and three consonances, the fifth, octave, tenth, and their compounds, occur on black keys. These are shown in examples 34 through 39.

Example 40 shows the use of flat and sharp signs ascending and descending. The sharp sign is also used here to cancel a previous flat.

Sancta Maria summarizes his discussion with two

brief rules for understanding the monacordio: (1) know which black keys are used as sharps and which as flats; (2) understand the singable and unsingable semitones. On the diagrams (Ex. 41 and 132) the slanted lines indicate unsingable semitones.

### Diatessaron, Diapente, Diapason

The dissonance of fa against mi may be committed on the consonances of the fourth, fifth, and octave whenever one voice is fa and the other mi, or vice versa. Therefore, both must be fas or mis (Ex. 63).

Diatessaron is the name given to the fourth; diapente to the fifth; diapason to the octave, which is composed of a combination of the other two joined conjunctly (Ex. 64). For each of these three intervals, there are three possibilities: perfect, major, minor.

### Diatessaron

The perfect fourth consists of two tones and a singable semitone from fa to fa or mi to mi (Ex. 65a). It may be given by only one voice, ascending or descending,

stepwise or by leap, but may not be given simultaneously by two voices except in rapid passages. Perfect fourths may be used in consonances as previously described, but never on the lower part (Ex. 65b).

The major fourth, sometimes called the Tritono, is composed of three tones, mi to fa or fa to mi (Ex. 65c). It may not be given by one voice alone, ascending nor descending, and may not be given simultaneously by two voices, except in rapid passages (Ex. 65d).

The minor fourth, sometimes called Remissa, consists of a tone and two singable semitones (Ex. 65e). It may be used stepwise ascending or descending, but not by leap, because it is unsingable and therefore may not be played. Because it creates an intolerable dissonance, it may not be given simultaneously by two voices (Ex. 65f).

### Diapente

The perfect fifth consists of three tones and a singable semitone, from fa to fa or mi to mi (Ex. 66a). It may be given ascending or descending stepwise or by leap and may also appear simultaneously in two voices (Ex. 66b).

The major fifth, sometimes called Comissa, is

composed of four tones, fa to mi (Ex. 66c). It may not be given by one voice alone, ascending or descending, stepwise or by leap, unless the passage extends one note further than the fifth. It may be used by two or more voices in rapid passages (Ex. 66d).

The minor fifth, sometimes called Remissa, consists of two tones and two singable semitones, mi to fa (Ex. 66e). It may be given, ascending and descending, by one voice only, stepwise but not by leap, because it is unsingable. Except in rapid passages, it may not be used by two voices nor played simultaneously by three (Ex. 66f).

### Diapason

The perfect octave is composed of five tones and two singable semitones, fa to fa, or mi to mi (Ex. 67a). Notice that all the perfect octaves are from white key to white key or black key to black key, except for the short octave at the lower end of the keyboard. If black keys are used, they must correspond, i.e., be of the same sign. If white keys are used, they also must be of the same sign.

The major octave is composed of four tones and a singable semitone, fa to mi (Ex. 67b). It may not be used

under any circumstances.

The minor octave is composed of four tones and three singable semitones, mi to fa (Ex. 67c). This octave also may not be used.

All octaves which involve black and white keys or vice versa, with the exception of those which use the lowest Desolre and Elami (short octave), are prohibited.

In Part I, Chapter XII, Sancta Maria discusses the "short octave" and its usage in forming intervals of octaves, sixths, fifths, fourths, and thirds (Ex. 68a, b, c, d, e). He gives special attention to the singable semitone (Elami-Fefaut) which appears as an unsingable third in the short octave (Ex. 68f). In example 68g ascending passages using the short octave are given.

### Dissonance and Consonance

Although consonance and dissonance are mentioned throughout the treatise, Sancta Maria specifically discusses them in Book II, Chapters I through VI.

### Definitions

Sancta Maria states that:

Dissonancia (segun Boecio) es sonido aspero y duro, de dos voces o mas, juntas y contrarias que no se pueden mezclar, y naturalmente offenden los oydos. De donde se sigue, que en vna sola voz no puede auer dissonancia. Y notese que dissonancia es lo mesmo que por otro nombre llaman falsa. (Part II:2r)

Dissonance (according to Boethius) is a harsh and hard sound, of two or more voices together and in opposition, which do not mix, and naturally offend the ears. From this it follows that there can be no dissonance in one voice alone. And notice that dissonance is the same as that which is called by another name 'falsa.'

In defining consonance, he again refers to Boethius:

Consonancia (segun Boecio) es mezcla o mixtura de dos voces o mas que, ygual y suaueamente hieren los oydos. De donde se sigue que en vna sola voz no puede auer consonancia. (Part II:5r)

Consonance (according to Boethius) is a combination or mixture of two voices or more which equally and suauely strike the ears. Therefore it follows that one voice alone cannot have a consonance.

In practical music, according to Sancta Maria, the three dissonances are the second, fourth, seventh, and their compounds: the four consonances are the unison, third, fifth, sixth, and their compounds.

### Dissonance

The three basic dissonances, second, fourth, and seventh, from which all the others are derived, are shown

in example 227.

The fourth is neither absolutely a dissonance or consonance. Taken alone it is a dissonance; but in context with other voices, or between the sixth or octave it appears as a consonance. The other dissonances do not possess this quality. When used within a sixth, octave, or any other consonance, it must appear in the upper part of the chord or in between, but never in the lower part. Thus it is seen that a consonance must always be given to the lower part (Ex. 228a, b, c). As long as this rule is kept, as many fourths as desired may be given (Ex. 229).

Sancta Maria regards combinations of notes (i.e., chords) as built from the lowest note upward. As the foundation of any edifice is the lower part, the foundation of a3, a4, or more parts is the two lower voices. Therefore, these must always be consonances and in no way may a dissonance be permitted between the two lower voices (Ex. 230a). Thus, if the tenor is a fourth from the contra baxo, a false fundamental is given (Ex. 230b). Similarly, the contra alto and tiple may not be an eleventh or eighteenth from the contra baxo, except in cadences (Ex. 231).



Dissonances are used in five ways: (1) moving quickly in short notes (i.e., passing tones) (Ex. 232a); (2) "dividing" whole notes (i.e., tying over the bar line) (Ex. 232b); (3) on the dot following whole or half notes (232c); (4) in cadences (Ex. 232d); (5) in syncopation (Ex. 232e).

Sancta Maria defines syncopation as the suspension of a voice in the middle of a compas or medio compas, which occurs when in the middle of one figure another is sung or played.

Sincopas are used five ways: (1) in cadences (Ex. 232d); (2) in the middle of whole notes (Ex. 232b, e); (3) in the middle of whole notes when a dotted half appears in another part (Ex. 233a); (4) a half note striking on the dot of another half note (Ex. 233b); (5) one half note striking in the middle of another half note (Ex. 233c).

### Consonance

The four consonances of practical music are the unison, third, fifth, and sixth, from which are derived all the others (Ex. 234).

The unison is a sound of two or more voices taken

on the same note. Notice the difference in the unison taken by separate voices and that which appears on the keyboard. The separate voices each have their own quality; because there is only one key on the keyboard for each note, two or more voices on the same pitch sound as one note; the others must be imagined (Ex. 235).

Consonances may be either perfect or imperfect. The perfect consonances are the unison, fifth, and their compounds, so-called because they give to the ear the rest and repose it desires. Also, they are firm and stable and may not mutate without losing their consonance, becoming dissonances.

The imperfect consonances are the third, sixth, and their compounds, so-called because they do not provide rest and repose. Also, in each passage they mutate from major to minor or vice versa.

The perfect consonances are similar in "sound" and "name," characteristics not possessed by the imperfects. Regarding the "sound," similar species of perfects, as fifths or octaves, have the same number of tones and semitones. Regarding "name," if one voice ascends or descends using ut, re, or re, ut, for example, the other

voice moves similarly. All of this is contrary among the imperfects.

Parallel perfect consonances are prohibited (Ex. 236); but as many imperfects as desired may be given (Ex. 237). Repeated perfect consonances and those of different species are permissible (Exx. 238 and 239). Also, if the voices move in contrary motion, perfect consonances may be used (Ex. 240).

Perfect consonances are appropriate for the beginning and ending of works and in the finals of cadences. However, some works, such as canciones, etc., begin on imperfect consonances and proceed in consonances <sup>a4</sup>. Sancta Maria mentions that Josquin began the Ave Maria on a sixth, and the Osanna on fa, re, mi, re in thirds. The usual procedure is to begin with a perfect consonance. The upper voice, usually the tiple, finishes on a tenth or seventeenth from the contra baxo. Exceptions to the general rule are found in example 241.

Sancta Maria goes on to state that "musica es variacion y diversidad de consonancias" (music is the variation and diversity of consonances). He offers this as further reason for prohibiting parallel perfect consonances

and permitting parallel imperfects. Consistent with this concept, he shows the use of minor and perfect fifths in cadences (Ex. 242). Example 243 shows the movement of tones and semitones in parallel imperfect consonances.

Among imperfect consonances, the major exceeds the minor by an unsingable semitone (Ex. 244). The terms "major" and "minor" are used because the major third consists of two tones, the minor third of a tone and a singable semitone; the major sixth is formed from four tones and a singable semitone, the minor sixth from three tones and two singable semitones (Ex. 245). Example 246a shows natural consecutive major thirds; example 246b shows natural consecutive minor thirds. Natural consecutive minor sixths appear in example 246c, major 6ths in example 246d.

Sancta Maria advises that it is preferable, even adding perfection to the music, to mix thirds and sixths rather than play many of either consecutively. He considers music more perfect when more variety is used between consonances.

### Compounds

The four consonances and three dissonances may all be compounded, dicompounded, or tricompounded. Four groups are thus created: seven simples, seven compounds, seven dicompounds, and seven tricompounds.

The seven simples are the unison, second, third, fourth, fifth, sixth, and seventh. The seven compounds are the octave, ninth, tenth, eleventh, twelfth, thirteenth, and fourteenth. The dicompounds are the fifteenth, sixteenth, seventeenth, eighteenth, nineteenth, twentieth, and twenty-first. The seven tricompounds are the 22nd, 23rd, 24th, 25th, 26th, 27th, and 28th. The 28th is lacking on the usual monacordio, which has only six tricompounds.

Of the compounds, the consonances are the octave, tenth, twelfth, and thirteenth. The dissonances are the ninth, eleventh, and fourteenth. Of the dicompounds, the consonances are the fifteenth, seventeenth, nineteenth, and twentieth; the dissonances are the sixteenth, eighteenth, and twenty-first. Of the tricompounds, the consonances are the 22nd, 24th, 26th, and 27th; the dissonances are the 23rd, 25th, and 28th.

Example 247a demonstrates Sancta Maria's method for compounding consonances upward from the lowest key; examples 247b shows these consonances compounded downward from the highest key. In examples 247c and 247d the dissonances are similarly compounded upward and downward. Because several errors appear in these examples, Sancta Maria offers corrected versions in the "Errata" (Ex. 495).

If compounding is done properly, consonances and dissonances retain their characteristics. Thus, if the lower voice of a fifth is raised an octave, the interval becomes a fourth, which is a dissonance. Such "false compounds" are shown in example 248.

If fifths or sixths are given a<sub>4</sub>, they must contain at least one unison (Ex. 249a). If the consonance is a tenth a<sub>4</sub>, there must be one octave, but if it is a<sub>5</sub>, it must contain two octaves (Ex. 249b). If twelfths or thirteenthths are given a<sub>6</sub> they must contain three octaves (Ex. 249c). If an intermediate voice shifts within the consonance of a twelfth or thirteenth it must be in unison with another voice in order to avoid dissonance, unless two voices are exchanged resulting in a unison (Ex. 249d). Given a<sub>3</sub>, the fifth must contain the third (Ex. 250a); the

sixth must contain a third and a fourth, with the fourth between the upper parts (Ex. 250b); the tenth must contain a fifth and sixth, done either way (Ex. 250c).

### Use of Consonances and Dissonances

Sancta Maria states that the outer voices are ordinarily the CB and T, the intermediate voices usually the CA and Tn. The usual pairing of voices is T and CA, Tn and CB (Ex. 251).

Although any consonance may be a<sub>3</sub>, a<sub>4</sub>, or more, computation is always made between the outer voices. The intermediate voices thus basically serve to accompany the consonances in the outer voices, filling the vacancies when ascending or descending. Sometimes all four voices ascend or descend, but more frequently some ascend and others descend, using different intervals (Ex. 252).

When the outer voices ascend or descend in tenths, the inner voices ascend and then descend (Ex. 253). If the T, CA, and CB ascend in thirteenths, the Tn ascends and then descends (Ex. 254). When the T, CA, and Tn ascend or descend with other consonances, the CB ascends and then descends (Ex. 255).

Example 256 shows possible a<sup>4</sup> voicings for tenths. Prohibited use of parallel perfect consonances a<sup>4</sup> is shown in example 257.

In Part II, Chapter VIII, Sancta Maria gives a<sup>4</sup> voicings for compound consonances (Ex. 258); Chapter IX explains a<sup>4</sup> dicompound consonances (Ex. 259); Chapter X gives tricompound consonances and their a<sup>4</sup> voicings (Ex. 260-261). Basic compound, dicompound, and tricompound consonances a<sup>4</sup> are shown in example 262.

Because the thirteenth is a harsh consonance, it should not be held for an entire compas, but should only be given a medio compas or less, following it with a different consonance. Thus it is treated somewhat as a dissonance (Ex. 263).

In some instances, a harsh sostenido sound is desired, but the solfa provides a "bland" effect. This can be remedied by changing the fa to mi (Ex. 264a). Similarly, if the opposite is desired, mi may be converted into fa (Ex. 264b).

In Part I, Chapter XI, long before he has defined consonance and dissonance, Sancta Maria offers examples showing the a<sup>4</sup> use of consonances on the compas and medio



compas. Example 69 demonstrates the ascent and descent of passages which use the octave, tenth, twelfth, and thirteenth between the T and CB, starting on white keys. Example 70 shows similar procedure, starting on black keys.

In example 71, other versions are offered of the same consonances listed above, except that the T remains on either F $\sharp$ , C $\sharp$ , or B $\flat$ , while the CB ascends and descends.

Building on these concepts and his explanations of consonance and dissonance, Sancta Maria states in Part II, Chapter XI, that there are ten procedures for ascending and descending in consonances. Nine of these appear in this chapter; the tenth is shown in the "Errata." The ten procedures are as follows: (1) tenths or seventeenths (Ex. 265); (2) thirteenth or twentieths (Ex. 266); (3) octaves and tenths, or fifteenth and seventeenths (Ex. 267); (4) tenths and twelfths, or seventeenths and nineteenths (Ex. 268); (5) tenths and thirteenth, or seventeenths and twentieths (Ex. 269); (6) thirteenth and fifteenth, or twentieths and twenty-second (Ex. 270); (7) twelfths, thirteenth, and tenths or their dicompounds (Ex. 271); (8) octave, two tenths, thirteenth, fifteenth, seventeenth, twentieth, twenty-second (Ex. 272a), or octave, two tenths,

thirteenth, fifteenth, twentieth, seventeenth, nineteenth (Ex. 272b), or octave, thirteenth, tenth, thirteenth, fifteenth, fifteenth, twentieth, seventeenth, twenty-second (Ex. 272c); (9) octave, tenth, twelfth, fifteenth, seventeenth, twentieth, seventeenth, twenty-second (Ex. 273); (10) octave, thirteenth, tenth (Ex. 496).

In Part II, Chapter XII, five procedures are explained for ascending and descending in tricompsounds: (1) entirely in 24ths (Ex. 274); (2) 22nds and 24ths (Ex. 275); (3) 22nd, 24th, 22nd, two 24ths (Ex. 276); (4) 22nd, two 24ths, 26th, 27th (Ex. 277); (5) 22nd, two 24ths, 26th, 24th (Ex. 278).

Four defects encountered in ascending and descending consonances are shown in Part II, Chapter XIII. These are: (1) fa against mi (Ex. 279); (2) going out of the mode (Ex. 280a); (3) poor voice leading resulting from the first two defects (Ex. 280b); (4) awkward leaps, mostly in the CB (Ex. 280c).

Leaps of minor sixths are permissible, but those of major sixths are prohibited (Ex. 281).

Additional voice leading problems involving fa against mi with recommended solutions are shown in

examples 282-286.

Octaves are not to be given after twelfths or thirteenths because of the awkward leaps (Ex. 287). Tenths should follow octaves because awkward leaps can thus be avoided (Ex. 288). The unison may be used to avoid parallel perfect consonances (Ex. 289).

Example 290 offers some basic progressions with consonances in the outer voices. Permissible voicings for leaps of thirds in the T are shown in example 291. If the T leaps a third from a black to a white key, tenths and thirteenths are required (Ex. 292). Recommended voicing for leaps of fourths in the T are given in example 293. Four procedures using seventeenthths appear in example 294.

Permissible changes or shifts in the inner parts are shown in examples 295 to 298. Consonances may be shifted from compound to dicompound as shown in example 299. The CB may shift from compound to dicompound (Ex. 300).


Examples 301 to 303 show the use of dissonance on the first quarter note following dotted whole or half notes. Further procedures for ascending and descending consonances are given in examples 304 to 309.

In Part II, Chapter XIV, Sancta Maria explains the use of consonances in playing whole and half notes. Two different consonances must be given on each whole note or half notes which repeat (Exx. 310, 311a). Stepwise motion or leaps of fifths in the CB are recommended for variety (Exx, 311b, c). A basic style for repeated whole notes is shown in example 312; a procedure for repeating the same whole note four times is given in example 313.

In Part II, Chapters XVII through XXII, Sancta Maria explains a<sup>4</sup> use of whole notes in the T. Chapters XXIII through XXVII explain half notes; dotted halves are discussed in Chapter XXVIII; quarters in Chapter XXIX; eighths in Chapter XXX.

Basically, whole notes have two consonances. These appear on the compas and medio compas (Exx. 332, 333). Possibilities for leaps, maintaining the use of consonances, are shown as follows: thirds (Exx. 334, 335); fourths (Exx. 336, 337); fifths (Exx. 338, 339); octaves (Ex. 340). Whole notes which occur on the upbeat are shown in example 341. The dotted half note may substitute for the whole note, as shown in example 342.

A whole note with a tenth at X must be followed by

a ninth at Y (Ex. 343) (). If the CB has a whole note, the T must have at X a consonance of the sixth, octave, tenth, or twelfth, with a seventh or ninth at Y (Ex. 344).

If after a divided (tied) whole note the same voice descends and then ascends, a fifth, sixth, octave, tenth or one of their compounds must occur at X. Also, the first quarter note after the whole note must have a seventh or ninth (Ex. 345).

Ordinarily, each half note in a series has a different consonance. Sancta Maria offers in examples 346 and 347 ascending passages of ut, re, mi, fa which he considers particularly "gracious." Similar passages starting with re and mi are shown in examples 348 and 349.

Possibilities for consonances when half note motion involves leaps are shown as follows: thirds (Ex. 350); fourths (Ex. 351); fifths (Exx. 352, 353); octaves (Exx. 354, 355).

Procedures using dotted half notes on the compas, a2, a3, and a4 are shown in examples 356 and 357. Consonances are used in this case on the compas and medio compas, as with whole notes.

In performing passages which use many quarter notes, consonances ordinarily occur on the compas and medio compas. The quarter notes in between are usually played a2 or a3 (Ex. 358). If the quarters use sixths between the T and Tn, the other voices must have octaves and tenths (Ex. 359a) or tenths, thirteenths, fifteenths, or octaves (Ex. 359b). When the CB and T are played in tenths, consonances must be used in the other voices on the compas and medio compas (Ex. 359c).

In passages which involve many eighth notes, consonances usually are played on the compas, medio compas, or in between. Dissonances may be occasionally substituted for consonances (i.e., accented passing tones) (Ex. 360).

Sancta Maria explains the concepts of dissonance and consonance as applied to a3 voicing in Part II, Chapter XXXIV. The fifth, appropriate for use in the beginnings, endings, and course of works, consists of two superimposed thirds (Ex. 377).

Three procedures may be used after a fifth which occurs within a passage: (1) tenths (bemol only) (Ex. 378a); (2) octave and tenth (bequadrado only) (Ex. 378b); (3) sixth and octave (either bemol or bequadrado) (Ex. 378c).

If a tenth appears on the last note descending, there are two manners of leaving it: (1) tenths; (2) tenth and octave (Ex. 379).

A sixth given a3 must consist of a third and a fourth. The octave given a3 may contain: third and sixth, fifth and fourth, sixth and third. The tenth may have: third and octave, fifth and sixth, sixth and fifth, or octave and third (Ex. 380). Recommended intervallic spacings for twelfths, thirteenthths, fifteenthths, and seventeenthths are given in example 381.

Three-part playing usually is done in sixths and tenths, of which the latter is more frequent. When many tenths are used, the intermediate voice is necessarily in contrary motion to the outer voices (Ex. 382). Similar motion in all voices is possible if different intervals are used (Ex. 383).

It is frequently necessary to mix other consonances, usually the fifth, octave, or tenth, with the sixths and tenths. Perfect consonances must be followed by imperfects. When quarter notes are played in sixths, consonances must be used in all three parts on the compas and medio compas. A passage which consists primarily of parallel

sixths in half note motion is shown in example 384a; parallel sixths using a mixture of other consonances appear in example 384b.

Quarter notes played in tenths must have consonances on the downbeat and upbeat (Ex. 385). Consonances must be given on each half note played in tenths (Ex. 386).

Quarter notes in tenths may be played two ways: (1) all three voices in consonance on the downbeat and upbeat, only two voices being used between (Ex. 387a); (2) only one voice striking between consonances (Ex. 387b).

### Tuning

Sancta Maria's principles of tuning are based primarily on his concepts of singable and unsingable tones and semitones as related to the sequence of solfa (i.e., ut, re, mi, fa, sol, la). From these premises he determines the defects of the keyboard. Later, in Part II, Chapter 53, he gives directions for tuning the monacordio and vihuela.



### Tones and Semitones

A tone consists of two adjoining sounds: ut-re, re-mi, fa-sol, sol-la, ascending; or la-sol, sol-fa, mi-re, re-ut, descending (Ex. 42). A semitone (half or imperfect tone) consists of two adjoining sounds: mi-fa, ascending; or fa-mi, descending (Ex. 43).

The tone is divided into two semitones which may be singable or unsingable (Ex. 44). On the keyboard, the tone is formed in three ways: (1) from two white keys (Ex. 45a); (2) from two black keys (Ex. 45b); (3) from a black to a white key or vice versa (Ex. 46). Thus, whenever there is a tone, a white or black key must be in between; whenever there is a semitone, nothing is between.

The natural tone is formed only by adjoining white keys, except in the short octave (Ex. 48). The accidental tone is formed from two black keys, white and black keys, or vice versa. The tone formed from two black keys is found in sharps only, because the keyboard does not have adjoining flats (Ex. 49).

The natural semitone is formed by two adjoining white keys which have nothing between, except in the short octave (Exx. 47 and 50). Accidental semitones are formed

by white and black keys or vice versa (Ex. 51).

Unsingable semitones are formed only by adjoining white and black keys, never from adjoining white keys (Exx. 52, 132).

### Comma

According to Sancta Maria, a comma in music is a certain quantity, or very small measure, concerning which there are two opinions:

1. Some say that the tone is composed of seven commas and a little more, not quite eight; the singable semitone is four commas and a little more, not quite five, the unsingable semitone three commas and a little more, not quite four.

2. Others say that the tone has nine commas and a little more, not quite ten; the singable semitone five commas and a little more, not quite six; the unsingable semitone four commas and a little, not quite five.

Sancta Maria prefers the second explanation, because he believes that the tone cannot be divided into two equal semitones; one must be necessarily larger and the other smaller. Whenever there is a distance of

two equal and singable semitones, the intonation (i.e., the resulting tone) is unsingable (i.e., greater than the distance from ut-re, re-mi, etc.). This interval is found on the keyboard from the black sharp between Cefaut and Desolre (C#) to the black flat between Desolre and Elami (E<sup>b</sup>); the same interval occurs from the black sharp between Gesolreut and Alamire (G#) to the black flat of Befa (Bb). Because this tone is unsingable it cannot be played step-wise or by leap.

Thus, ascending or descending leaps on black keys must be from flat to flat, or sharp to sharp. Exceptions involving passing tones are shown in example 53.

### Keyboard Defects

The principal defect of the keyboard is the lack of singable tones and semitones from which all music, sung or played, is formed and composed.

A solfa cannot be formed on the lowest black key because the mi is lacking, but it may be formed without defect from the octave, fifteenth, and twenty-second (Ex. 54). From the second black key the re and mi are lacking, but the solfa may be formed from its octave, fifteenth and

twenty-second (Ex. 55).

A solfa attempted from Bemi lacks the mi (Ex. 56); from the first black sharp, between Cefaut and Desolre, the re, mi, and la are lacking (Ex. 57). A solfa cannot be formed from the second black flat, between Desolre and Elami, because the fa is lacking (Ex. 58). Similarly, a solfa cannot be formed from the second black sharp, between Fefaut and Gesolreut, because mi and fa are lacking (Ex. 59). A solfa attempted from the third black sharp, between Gesolreut and Alamire, lacks re, mi, sol, and la (Ex. 60).

In examples 72 to 74, Sancta Maria shows certain keyboard deficiencies in a<sup>4</sup> passages which start on black keys. He is trying to form consonances of the octave, tenth, twelfth, and thirteenth between the T and CB on the compas and medio compas. Example 72 demonstrates the lack of mi (i.e., D<sup>#</sup>) in the CA below the G<sup>#</sup> in the T; example 73 shows the lack of fa (i.e., A<sup>b</sup>) in the CA below the E<sup>b</sup> in the T. Thus these chords cannot be voiced properly. Example 74 shows the lack of an E<sup>b</sup> in the short octave, which prevents the twelfth from being formed between the B<sup>b</sup> in the T and the CB.

### Tuning the Monacordio

The keyboard diagram shows the pitch names of all the keys and indicates the singable and unsingable semitones (Ex. 132).

In Part II, Chapter LIII, Sancta Maria offers a system for tuning the monacordio. His purpose in this presentation is to provide beginners with a practical tuning procedure because they have need of a well-tuned instrument for their study.

His first step is to explain the tuning of one note. He states: "dos cuerdas del mesmo punto estuuiere tan yguales en la entonacion, que suenen como si fuesse vna sola" (two strings of the same note should be so equal in pitch that they sound as if they were only one). The organ, which often has sixteen sounds on one note, must be treated similarly.

To begin tuning a note on the monacordio, the string should first be lowered, because when it is raised, the tuner frequently cannot adjust the peg of the string properly with the result that the string is broken.

The monacordio may be tuned in thirds, fifths, and octaves, although the use of thirds is rare. Only

major thirds, ut to mi, or fa to la, are considered for this purpose.

In order to tune one note on the monacordio, the tuner must be certain which of the two strings is the lower and which higher. To do this, the key should be struck so that the tangent reaches both strings; each string may then be plucked alone by the fingernail or a small stick. Thus the pitch of each string can be ascertained and adjusted as necessary. All of the notes, ascending and descending, from the first to the last, must each sound as only one.

The first note to be tuned is Cefaut grave. Beginners should establish Gesolreut, the next note to be tuned, by singing ut, re, mi, fa, sol, as often as necessary to remember the "sol" while tuning both strings. This Gesolreut is then lowered a little, so little that it might be referred to as "Es, no es!" (It is, but it isn't!) The procedure of lowering the fifth slightly is very similar to that presented by Cerone in El Melopeo y Maestro (23:1048-49).

Sancta Maria's next step is to tune the octave from Cefaut to Cesolfaut. He then tunes the fifth below

Cesolfaut, Fefaut grave, and lowers the Cesolfaut a little, as he did the previous fifth.

Without explaining how Elami grave is to be established, unless the reader infers that the syllables are to be sung again, Sancta Maria next tunes the octave from Elami grave to Elami agudo. Similarly, he proceeds on to tune Delasolre grave and Desolre agudo. He next tunes the black keys of Cefaut grave and Cesolfaut agudo.

He then states: "Todo lo restate del monacordio, se ha de templar a octavas, lo qual no tiene tanta dificultad." (All the rest of the monacordio has to be tuned in octaves, which does not have much difficulty). An example is then presented which shows the order in which the notes are to be tuned (Ex. 493).

### Tuning the Vihuela

Sancta Maria's instructions for tuning this instrument are found in Part II, Chapter LIII. They are extremely brief. He suggests establishing the pitches of the open strings by tuning first the sixth string (lowest in sound, but "highest" when the instrument is held) and then tuning the other strings. The arrangement of intervals he

gives (4-4-3-4-4) is similar to that of Bermudo's "Vihuela Comun" or "Vihuela de Gamaut." (10:Folios xcir, cvir) Sancta Maria includes an example which shows the pitches of the open strings (Ex. 494).

In Part I, Folio 56v, Sancta Maria provides a vihuela fingerboard diagram which shows the names of the notes in unique fashion but does not explain the positions of the frets (Ex. 133). The lines which appear to be frets are divisions convenient to the diagram and do not indicate semitones. Following is a realization of this diagram (not drawn to scale) which shows the fret positions of the pitches Sancta Maria has mentioned. The positioning of the first fret must be considered theoretical; Sancta Maria has placed Fa accidental (a singable semitone above Are, the pitch of the open third string), Fefaut and Cefaut sostenido (each an unsingable semitone above the strings on which they are indicated) all on the first fret. This would be impossible in practice, because of the conflicting properties of bemol and bequadrado, and the difference in pitch between the singable and unsingable semitones.





## CHAPTER V

### MODES AND CADENCES

#### The Eight General Modes

Sancta Maria explains that there are eight general or natural "tonos," which are called also by "los Modernos" (the moderns) "composiciones o modos" (compositions or modes). Because of similarities in formation and usage to the group known today as "church modes," the term "modes" will be used here in reference to these octave-segments of the diatonic scale.

The modes use four notes as natural finals: first and second modes, Desolre; third and fourth, Elami; fifth and sixth, Fefaut; seventh and eighth, Gesolreut. The first, third, fifth, and seventh modes are "masters"; the second, fourth, sixth, and eighth are "disciples." (Ex. 138)

The modes are composed of conjunct fifths and fourths within octaves. The fourth appears above the fifth

in the "masters"; below it in the "disciples." (Ex. 139)

Regarding the "masters": (1) the fourth is formed above the fifth; (2) the last note of the fifth is also the first note of the fourth; (3) the fourth is always formed ascending.

Regarding the "disciples": (1) the fourth is formed below the fifth; (2) the first note of the fifth is also the 1st note of the fourth; (3) the fourth is always formed descending. The modes are shown in examples 140-142. The latter example includes syllables.

More frequently the "masters" ascend and the "disciples" descend. The "masters," by ascending nine notes above their finals and descending one note below, have a range of a tenth. The "disciples," by ascending six notes above their finals and descending five below, also acquire a range of a tenth. These rules apply primarily to the upper voice, which controls the other voices and helps to keep them within the mode.

Sancta Maria mentions that these rules are kept by Josquin in the Inviolata (sixth mode), which does not ascend above Delasol; in the Stabat Mater Dolorosa (fifth mode), which does not descend more than an octave; in the

Kyrie of the Beata Virgine (first mode on Gesolreut), which does not ascend more than an octave; and in the Gloria (seventh mode) of the same work, which also does not ascend more than an octave.

Many composers, he explains further, do not adhere to all the rules. The one rule which must be maintained demands that bemol and bequadrado are never mixed, except for the excuse of a desired dissonance of fa against mi, or to complete a fourth or fifth.

Modes may be identified primarily by sequence of solfa and their cadences.

The fifth, sixth, seventh, and eighth modes have the same sequence of fifth in their solfas, i.e., ut, re, mi, fa, sol, but differ in the sequence of fourth (Ex. 143). The fifth mode in bequadrado, however, conforms to the Seculorum, using the sequence fa, sol, re, mi, fa.

There are two basic procedures for cadences:

- (1) conforming to the propriety and nature of the mode;
- (2) conforming to the Seculorum. The latter is appropriate for Psalms, hymns, and canticles. Cadences consist basically of three notes, as re, ut, re with the rhythmic values shown in examples 144a, b, c.

Cadences are made usually with one or two dissonances. If a dotted half note does not appear before a cadence, only one dissonance is used (Ex. 145). A dotted half which replaces the whole note of a cadence is struck in consonance, followed by a dissonance on the dot, with a consonance on the next quarter or eighth (Ex. 146).

Two dissonances are used if a dotted half appears before the cadence. The dotted half then receives a consonance; a dissonance is used on the dot. The following quarter, always played alone, must have a consonance. A dissonance is used on the second half of the whole note of the cadence with a consonance on the following half note (Ex. 147).

There are two types of cadences: (1) "Remissa" (sub-tone), which uses a tone below the final, as mi, re, mi; (2) "Sostenida" (sub-semitone), which uses a semitone below the final, as fa, mi, fa (Exx. 61, 62, 148).

Remissa cadences can finish on mi only (Ex. 149).

Sostenida cadences can finish on ut, re, fa, sol, la, but never on mi (Ex. 150).

Remissa cadences may be used only in the second, third, fourth, sixth, and seventh modes. The second and

sixth finish on Alamire; the third, fourth, and seventh on Elami. The remissa cadence of the seventh mode is used only for the mediaciones of the Seculorum (Ex. 151).

Cadences may either be "short" or "long." Those described above are short; long cadences are shown in example 152.

The Seculorums of the second, fifth, sixth, and eighth modes never finish outside the mode, but the first, third, fourth, and seventh modes may have Finales which cadence outside the mode, in conformance with the Seculorum. With the exception of the seventh mode, this does not occur in the Mediaciones (Ex. 153a). The Seculorum of the fifth mode is usually bequadrado, which conforms to the nature of the mode. However, it is always sung in bemol in the Archbishopric of Toledo (Ex. 153f). See Table 1.

The Mediaciones of the Seculorums conform to the "clausulas medias" (half cadences) of each mode, except that of the seventh mode.

The first and sixth modes have similar Mediaciones, although the first descends a semitone, the sixth a tone (Ex. 154a, b). Also, the second, fifth, and eighth modes

TABLE 1  
 FINALS FOR SECULORUMS

Example	Mode	Finals within the Mode	Finals outside the Mode
153b	1	Desolre, Alamire	Fefaut, Gesolreut
153c	3	Gesolreut, Alamire, Elami	Bemi
153d	4	Alamire	Fefaut, Gesolreut
153e	7	Delasolre	Alamire, Bemi, Cesolfaut

have similar Mediaciones. The third, fourth, and seventh modes are not similar.

The first, fourth, and sixth modes have their Mediaciones on Alamire, the third, fifth, and eighth on Cesolfaut; the second on Fefaut, and the seventh on Elami.

The second, fifth, and sixth modes have only one kind of Seculorum (Ex. 155); the others have alternates (Ex. 156).

The modes differ in their use of final, half, and passing cadences. Only half and final cadences are used when the composition conforms to the nature and conformity of the mode.

Final cadences are so-called because they are formed on notes where works end, although they may be used within compositions. Half cadences are used only in the process of works because they are made on notes of Mediacion.

Passing cadences are formed on notes other than those used for Finales and Mediaciones. They are not natural nor proper to the modes and thus must be used sparingly. Only the second, third, and sixth modes have such cadences. Of these, the second and sixth use the



fifth above their finals; the third mode uses the third above its final (Exx. 157 and 158). Table 2 shows for each mode the usual notes on which final, half, and passing cadences are made. The usual starting notes for all the modes are shown in Table 3.

TABLE 2  
CADENCE ENDINGS FOR ALL MODES

Exam- ple	Mode	Final Cadence	Type	Half Cadence	Type	Passing Cadence	Type
159	1	Desolre	S	Alamire	S		
160	2	Desolre	S	Fefaut	S	Alamire	R
161	3	Elami	R	Cesolfaut	S	Gesolreut	S
162	4	Elami	R	Alamire	S		
163	5	Fefaut	S	Cesolfaut	S		
164	6	Fefaut	S	Alamire	R	Cesolfaut	S
165	7	Gesolreut	S	Delasolre	S		
166	8	Gesolreut	S	Cesolfaut	S		

TABLE 3  
STARTING NOTES FOR ALL MODES

First Mode	Second Mode	Third Mode	Fourth Mode
Desolre Alamire	Desolre Fefaut Alamire	Elami Gesolreut Alamire Cesolfaut	Elami Alamire Bemi
Fifth Mode	Sixth Mode	Seventh Mode	Eighth Mode
Fefaut Cesolfaut	Fefaut Alamire Cesolfaut	Gesolreut Delasolre	Gesolreut Cesolreut Delasolre

Sometimes composers mix the cadences of one mode with those of another, as Verdelot does in the motet Gabriel Archangelus (first mode), which has its cadence in the fourth mode on Elami.

Verdelot

al-le-lu - - - - - ia.

al-le - lu- - ia, al - le-lu - ia.

- - - ia.

- le - lu - ia, al - le-lu - ia. (76:104)

Josquin, in the Miserere Mei Deus (fourth mode), finishes in the first mode on Delasolre.

Josquin

The musical score is written for four staves, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The lyrics are written below the staves, with some words split across lines. The first staff contains the lyrics "mi- se-re-re mei De- us!" and "mi- se-re- re! mi-se- re-re me- i!". The second staff contains the lyrics "- us!". The third staff contains the lyrics "mi-se-re-re mei, De - us!". The fourth staff contains the lyrics "mi- se-re-re mei, De - us!" and a time signature change to 15:20.

mi- se-re-re mei De- us!      - us!      mi-se-re-re mei, De - us!      mi- se-re-re mei, De - us! (15:20)

Sometimes the "masters" are mixed with the disciples; that is, being "masters," the cadence is formed on the "disciples," or vice versa. Occasionally, to add extraneous elements to ordinary music, composers use cadences outside the mode. Some works, such as Si bona suscepimus of Verdelot, do not have a terminal tone which clarifies the mode.

Sancta Maria, however, recommends that such licenses should not be taken by everyone; learned composers only use them with great consideration and knowledge.

There are three ways to "go out of the mode": (1) changing the sequence of solfa (Ex. 167); (2) making the cadence outside the mode; (3) changing the property from bequadrado to bemol or vice versa.

Two reasons may justify these procedures: (1) to complete a fifth or fourth, or create the dissonance of fa against mi; (2) the plainsong may go out of the mode (cf., the hymn Ave Maria Stella in the first mode, cadencing on Cesolfaut).

Any accompanying voices must also go out of the mode. When such things occur, however, the original mode is not relinquished, because it is usually brought back.

In addition to solfa and natural cadence, modes may be identified by either Seculorum or plainsong when these are used as a basis for composition.

### The Eight Accidental Modes

Each accidental (i.e., transposed) mode must possess all of the characteristics of the natural mode: species of octave, sequence of solfa, cadence formulae.

In order that the eight transposed modes may be played as well as the eight natural modes, three points are essential: (1) the sequence of solfa must be known so that keys contrary to the mode may be avoided; (2) particular attention must be paid to unsingable semitones; (3) all available remissa and sostenida cadences must be known.

There are five principal faults or defects in playing transposed modes: (1) the sequence of solfa may lack some of the six voices (ut, re, mi, fa, sol, la); (2) some singable semitones may not be available for cadences; (3) some necessary keys may be lacking for the completion of the diapente and distessaron; (4) enough contras (i.e., low tones) may not be available to allow the transposition; (5) enough high notes may not be available.

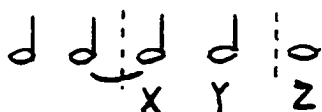
Sancta Maria offers two pieces using transposed modes (Exx. 170, 171). Example 171 is a transposition of example 159. In examples 172 and 174 he presents different forms of transposed modes, showing where they are available on the keyboard.

In an ascending passage, if fa is raised, the syllable remains the same but the sound is different (Ex. 175a); if mi is lowered in a descending passage, it is treated similarly (Ex. 175b). Ut, fa, and sol must be sharpened for sostenida cadences (Ex. 176). If the preceding note, re, for example, is a major third above another part, ut, fa, and sol must be used as naturals (Ex. 177).

### Polyphonic Cadences

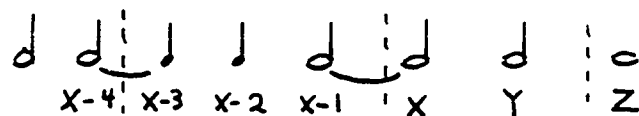
Sancta Maria's cadence formulae are specific and detailed. Most of his explanations are related to the use of dissonance in particular parts of cadences. In the summaries of cadence formulae, reference is made to these cadence parts as follows:

Examples 178 through 213:





Examples 214 through 226:



Cadences may be made by any voice; they usually use dissonances of the second, fourth, seventh, or their compounds. A2 cadences use only the second or seventh, never the fourth (Ex. 178).

Cadences a4 usually have two dissonances; three dissonances rarely appear unless there are five or more parts, or the cadence uses mixtures of simple, compound, or dicompound intervals. Frequently, if the tenor makes the cadence, two fourths and a second are used; if the cadence is in the triple, there are usually two fourths and an eleventh (Ex. 179).

### A2 Cadences

Cadences of this type in the T may be performed without dissonance by using a fifth at X. This cadence is very useful for bringing in voices after a half rest (Ex. 180).

In passages using compound intervals, the seventh is the most frequently used dissonance between the T and

Tn; in dicompounds, the seventh appears between the T and CA (Ex. 181). Sometimes the Tn substitutes a sixth for the seventh (Ex. 182).

A2 cadences may be done by either voice. If in the lower part, a second must be used at X; if in the upper part, a seventh is used (Ex. 183a). Both parts may carry the same solfa, but sixths precede the cadence in the upper voice, thirds precede that in the lower voice (Ex. 183b).

In R cadences, as mi, re, mi, the voice striking the dissonance at X finishes with a descending semitone. In S cadences, as fa, mi, fa, the voice striking the dissonance finishes with a descending tone (Ex. 184).

### A3 Cadences

Three procedures are used for making S cadences in the T: (1) a third between the lower voices at X, one of which is a seventh from the T (Ex. 185a); (2) a fifth between the lower voices at X, with the CB an eleventh below the T (Ex. 185b); (3) a sixth between the lower voices at X, with the CB an eleventh or twelfth below the T (Exx. 185c, d).

There are also three procedures for making a3 R cadences in the T: (1) a third in the lower voices at X, with the lowest voice a seventh below the T; (2) a third in the lower voices, with the lowest of them a ninth below the T, the other a seventh below; (3) a sixth in the lower voices, with the lowest a twelfth below the T, the other a seventh below (Ex. 186).

Four procedures are used for S cadences in the intermediate voice: (1) using a fourth in the lower voices at X and a second in the upper; (2) using a second in the upper voices, a fifth in the lower; (3) using a seventh in the lower voices, a second in the upper; (4) a seventh in the lower voices, a fourth in the upper. The second procedure sounds particularly well; the fourth procedure is also appropriate for R cadences (Ex. 187).

The lowest voice may make either S or R cadences by using a second between the two lower voices, a fourth between the highest and lowest (Ex. 188).

#### A4 Cadences in the Tiple

In cadences of this type, the CB and T must have a dissonance at X (usually the seventh, ninth, eleventh, or

their compounds). The seventh may serve for both S and R cadences; the ninth is used only in R, the eleventh only in S cadences. In the lower voices, S cadences may not use fourths, R cadences may not use elevenths.

When the seventh is used, thirds appear between the T and CA, CA and Tn, Tn and CB. The Tn and CA must have a unison at Y because four voices cannot be struck at this point simultaneously (Ex. 189).

When the ninth is used, thirds appear between the Tn and CB, CB and Tn, with a fifth in the upper voices. This combination contains dissonances of the seventh and ninth. In order to avoid parallel fifths, this cadence may only finish on a tenth or twelfth (Ex. 190).

If the ninth is used, there is a fifth in the lower voices, a fourth in the upper, and a fourth between. A seventh appears from the T to the Tn, an eleventh between the T and CB. This is the most frequently used cadence (Ex. 191).

Sostenida cadences with the CB a ninth below the T at X are prohibited because of extreme dissonance; similarly, remissa cadences cannot have the CB an eleventh below the T at X (Ex. 192).

S and R cadences both may be used if the CB has a fourteenth below the T at X. If S, a fourth then appears in the lower voices, a fifth in the upper, with a seventh between; if R, a fifth appears in both the upper and lower parts, with a sixth between (Ex. 193).

R cadences only may be used if the CB is a sixteenth below the T at X. There are two procedures for such cadences: (1) a fifth in the lower voices, a seventh in the upper, a sixth between; (2) a tenth in the lower voices, a fifth in the upper, a third between (Ex. 194).

S cadences only may be used if the CB is an eighteenth below the T at X. An octave is then used in the lower voices, a seventh in the upper, and a fifth between (Ex. 195).

Sometimes at X, the CB may substitute a twelfth in place of a dissonance. Then a sixth occurs in the lower voices, with the Tn a seventh below the T (Ex. 196).

Cadences in which a third descends from a dotted half note before the cadence are particularly appropriate for the Finales of fauordones (Ex. 197).

A<sup>4</sup> Cadences in the Contra Alto

Four of the six procedures for these cadences have dissonances at X in the CB and T; in one the CB substitutes the twelfth for a dissonance; in the other, the T uses a fifth instead of a dissonance.

The T may use dissonances of the second, fourth, or their compounds; the CB may use the seventh (R and S), ninth (R only), eleventh (S only), or their compounds.

When the T uses a second, the CB may have a seventh, eleventh, or twelfth below the CA. If the CB uses the seventh below the CA, the CB and T have an octave; if the CB is an eleventh below the CA, it is a twelfth below the T. If the CB is a twelfth below the CA, it is a thirteenth below the T (Ex. 198).

If the T is a fourth above the CA at X, the CB is a seventh or a ninth below the CA. When the CB uses the seventh, it is a tenth or seventeenth below the T; if the ninth is used, the CB is a twelfth below the T (Ex. 199).

When the CA and T are a fifth apart at X, the CB is an eleventh below the Ca and a fifteenth below the T (Ex. 200).

Sometimes a sixth between the CA and T is

substituted for a dissonance at X. When this occurs, the CB must be a seventh below the CA, a twelfth below the T, but the CB and T must not be struck simultaneously (Ex. 201).

Two sequential passages appropriate for approaching the cadence appear in example 202. The clefs for the T and CA have been mistakenly interchanged in this example. Correction has been made in the transcription.

CA cadences appropriate for endings of villancicos and sonetos are shown in example 203; those appropriate for Finales of fauordones appear in example 204.

#### A4 Cadences in the Tenor

In one of the five procedures for these cadences, the T substitutes a fifth for a dissonance at X; in another, the CB makes a similar substitution. The CB may use the dissonances of the fourth or seventh; the T may use the ninth or eleventh.

The first procedure is done as follows: the CB is a fourth below the Tn, the CA a second above the Tn, the T a fifth from the Tn and a fourth from the CA, the CB and T an octave apart (Ex. 205). In the second procedure, the

CB is a fourth below the Tn, the T is a ninth above the Tn, the CA a fifth from both Tn and T, the CB is a twelfth below the T (Ex. 206). Both of these procedures may be played S only.

In the third procedure, the CB is a fifth instead of a fourth below the Tn, the T is a ninth above the Tn, the CA a fifth from both T and Tn, the CB is a thirteenth below the T. This procedure also may only be done S (Ex. 207).

The fourth and fifth procedures both have the CB a seventh below the Tn, and both may be done either S or R. In the fourth procedure, the T is a ninth above the Tn, the CA a fourth above the Tn and a sixth from the T, the CB is a fifteenth below the T. In the fifth procedure, the T is an eleventh above the Tn, the CA a fourth above the Tn and an octave below the T, the CB a seventeenth below the T (Ex. 209).

Frequently used Tn cadences appropriate for cantos, are shown in example 210.

#### A4 Cadences in the Contra Baxo

In these cadences, which may be either R or S, the



T may have a ninth or eleventh above the Tn at X. If it has a ninth, the Tn is a second above the CB, the CA is a third from the Tn, a fourth from the CB and a sixth from the T (Ex. 211).

If the T is an eleventh above the CB, the Tn is a second above the CB; the CA is a third above the Tn, a fourth from the CB and an octave below the T (Ex. 212).

Some CB cadences, either S or R, substitute a consonance for a dissonance at X (Ex. 213).

#### Dotted Half and Quarter Notes before the Cadence

Usually this type of cadence has two dissonances, but three or four may be used with short note values. In such cases, one or two of the dissonances is played simultaneously at x-2 or x-1 with the voice which makes the cadence.

When the cadence is a2 in the lower voice, a second is played by the upper part at x-3. When the cadence is in the upper voice, the lower has a seventh or ninth at x-3 (Ex. 215).

If the cadence is a3 in the upper voice, the lower voice is a seventh or ninth below at x-3 (Ex. 216a).

When the cadence is a3 in the intermediate voice, a fourth is used between the upper voices, a seventh from the lower to the intermediate voice at x-3 (Ex. 216b). If the lower voice makes the cadence, there is a second from the lower to the intermediate voice at x-3, a fourth from the upper to the lower voice (Ex. 216c).

If the cadence is in the T a4, the dotted half note at x-4 always must be in consonance. The CB then strikes a dissonance of the ninth, eleventh, fourteenth, or their compounds at x-3. The quarter note at x-2 is played alone using the consonance of the octave, tenth, thirteenth, or their compounds with the CB. Sometimes a dissonance occurs on this quarter, resolving to a consonance at x-1; a dissonance also may occur at x-1 (Exx. 217-220).

Sometimes the CB is a twelfth below the T at x-3, with the Tn a seventh below the T. Using four dissonances, this cadence is particularly "gracious" (Ex. 221).

If the cadence in the T is on a note which lacks the twelfth below, a tenth may be substituted (Ex. 222).

Compositions must always end sostenida with an octave or fifteenth between the outer voices. To meet this

requirement, it is frequently necessary to sharp one of the intermediate voices. Thus, if Cesolfaut, Fefaut, or Gesolreut are the finishing notes, all the voices will end on white keys. If any of the others are used, finishing on an octave, one of the intermediate voices must be sharpened. If a composition ends on a fifteenth using Delasolre or Elami, the CA or Tn must use black keys (Exx. 223, 224).

If the final note in the T is a tenth or seventeenth from Desolre, Elami, or Alamire, it must be sharpened (Ex. 225).

Using the same solfa in all parts, the T may be played higher than the other voices. Also, both T and CA may be played higher (Ex. 226).

## CHAPTER VI

### THE FANTASIA Á CONCIERTO

#### Imitative Procedures

Having discussed the performance of consonances and all related topics, Sancta Maria begins, in Part II, Chapter XXXI, his explanations for playing "a concierto," i.e. using imitation. He considers that everything treated previously is only a means to this end. Revealing his philosophy of imitative writing, he writes as follows:

Para esto es de notar, q̄ el q̄ quisiere taner por arte y concierto, esto es, ordenado y cōcertado todas las voces vnas cō otras, ha de ymaginar y hazer cuenta, que las quatro voces son quatro hōbres de buena razō, de los quales cada vno en particular habla quādo deue hablar, y calla quādo deue callar, y respōde quādo deue respōder, teniedo se respecto vnos a otros cōforme a razō. A cuya semejaca cada vna de las quatro voces, teniedose respecto vnas a otras, ha de taner quādo deue taner, y callar quādo deue callar, y responder quando deue responder; todo cōforme a las leyes y buen arte de musica. (Part II:63r)

Regarding this notice, that he who desires to play artistically and in imitation, that is, all the voices ordered and concerted some with others, has to imagine and realize, that the four voices are

four men of good reason, each one of which in particular speaks when he should speak, remains quiet when he should remain quiet, and responds when he should respond, having respect for each other and conforming to reason. Likewise each one of the four voices, each having respect for the others, has to play when it should play, remain quiet when it should remain quiet, and respond when it should respond, all conforming to the laws and good art of music.

He further advises that each voice must maintain a solfa "graciosa y de buena entonacion" (gracious and well-intoned), reminding his reader that this is of the utmost importance.

Part II, Chapter XXXII is devoted to explanations for writing in two parts. Only six consonances are commonly used: the unison, third, fifth, sixth, octave, and tenth. Because of wide spacing, the twelfth and thirteenth are not recommended. The most frequent procedure is to use thirds and sixths, but not more than two of each in succession. He considers mixing them a better procedure (Ex. 361).

Whether a2, a3, or a4, the unison is used in four places: beginnings or endings of compositions, in cadences, and in passing (Ex. 362); the fifth is used only for the beginnings of works and in passing (Ex. 363); the sixth appears only in process; the octave may be used in all four

places (Ex. 364).

### Canon

In Part II, Chapter XXXIII, Sancta Maria explains that one of the most essential and difficult concepts in music is beautiful and artistic two-part playing. There are only two manners for a2 playing: "en fuga, y . . . sin fuga" (with . . . or without canon). According to Sancta Maria, canonic playing is the most perfect; Josquin always uses it in pairs. He defines fuga as "fleeing" or "flight," that is, one voice flees and the other follows, never overtaking, imitating the same solfa, at the distance of a compas, medio compas, compas and a half, or two or more compasses.

Two procedures may be used: (1) the following voice (comes) enters before the first (dux) has finished; (2) the dux finishes entirely before the comes starts. Of these styles, the first is appropriate for thick, heavy passages, the second for light easy passages. In the latter method, the voice which has finished accompanies the other voice, regulating and changing its solfa as necessary.

Fugas are commonly done at the fourth, fifth, or octave, which refers only to first notes of each voice, not to their point of junction (Ex. 365).

Table 4 summarizes Sancta Maria's examples related to canonic writing in two parts, showing the required solfa, temporal distance, and the interval of consonance at the entry of the second voice. The term "ascending" is used to describe stepwise ascending motion; "descending" refers to stepwise descending motion.

In order to compose a canon in three parts, the second voice must enter at the temporal distance of a compas at the interval of an octave below the first voice; the third voice, at the distance of two compasses, enters on the fourth below (Ex. 374). This piece offers several performance possibilities, all of which produce valid canons: (1) first and second voices; (2) first and third voices; (3) second and third voices; (4) all three voices as written.

Sometimes long passages occur in which continuous imitation may either be not desirable or very difficult to maintain. Imitative entries are then used which have similar solfa, but the first voice, instead of introducing

TABLE 4  
FUGAS IN TWO PARTS

Example	<u>Dux</u>	Interval of Imitation	Solfa	Temporal Distance Required	Interval at Entry of <u>Comes</u>	Comments
366a	Lower	4th above	Ascending	Med. Compas	3rd	If <u>dux</u> begins after a rest, the <u>comes</u> must wait same additional time
b	Lower	5th above	Ascending	Compas	3rd	
c	Upper	4th below	Ascending	Compas	6th	
d	Upper	5th below	Ascending	Med. Compas	6th	
367a	Upper	4th below	Descending	Med. Compas	3rd	
b	Upper	5th below	Descending	Compas	3rd	
c	Lower	4th above	Descending	Compas	6th	
d	Lower	5th above	Descending	Med. Compas	6th	
368a	Lower	4th above	Ascending	Med. Compas	3rd	
b	Upper	4th below	Descending	Med. Compas	3rd	
c	Upper	4th below	Ascending	Compas	6th	
d	Lower	4th above	Descending	Compas	6th	



a	Lower	4th above	Descending	Compas	6th	
369a	Upper	5th below	Ascending	Med. Compas	6th	
b	Lower	5th above	Descending	Med. Compas	6th	
c	Lower	5th above	Ascending	Compas	3rd	
d	Lower	5th below	Descending	Compas	3rd	
370a	Lower	5th above	Asc. 3rd	Compas	3rd	Primarily whole
b	Upper	4th below	Asc. 3rd	Compas	6th	and half notes;
c	Lower	5th above	Descending	Compas	6th	<u>comes</u> enters on
d	Upper	4th below	Descending	Compas	3rd	2nd note of <u>dux</u>
371a	Upper	5th below	Ascending	Compas	6th	(same as above)
b	Lower	4th above	Ascending	Compas	3rd	
c	Upper	5th below	Desc. 3rd	Compas	3rd	
d	Lower	4th above	Desc. 3rd	Compas	6th	Almost complete inversion of (c)
372	Lower	Octave	Asc. 4th	Compas	5th	Primarily whole and half notes
373	Upper	Octave below	Asc. 3rd	Compas	10th	(same as above)

material which will later be imitated, serves as an accompaniment for the second voice. The voices usually alternate in this manner throughout the composition (Ex. 375). There are also many other passages which use imitative entries of voices, but are not canons (Ex. 376).

#### Four-Part Composition

In Part II, Chapter XXXV "A", Sancta Maria explains his recommended procedures for imitative writing in four parts. Basically, the style he refers to as "á concierto" utilizes the lower (i.e., Tn and CB) and upper (T and CA) voices in pairs, one following the other. The CA and CB, and T and Tn may also be paired. In this case, the Tn or CA must enter between the notes of the two voices which begin the passage.

If the CB and CA are the first pair, and they end with a cadence, the Tn enters in the cadence. This is only possible when the passage begins stepwise and imitation is at the octave (Ex. 388).

If the T and Tn are the first pair, the CA enters in the cadence, imitation must be at the octave, and the passage must begin stepwise or on an ascending third (Ex. 389).

If a passage begins with the two lower voices, it is answered later with the two upper voices, or vice versa. For the most part, the answering pair maintains the same solfa and other conditions. That is, if the first pair is non-imitative, or uses imitation at the fourth, fifth, or octave, the second pair performs similarly. If the lowest voice of the first pair begins, so must the lowest voice of the second pair. Thus the pairs correspond (Ex. 390). Additional possibilities for entries of voices are shown in example 391.

Correspondence at the octave is customary between the CB and CA, Tn and T. If the passage is at the fourth, all four voices enter within an eleventh (Ex. 392); if it is at the fifth, all voices enter within a twelfth (Ex. 393); if at the octave, all voices enter within an eleventh, twelfth, or fifteenth (Exx. 394-396).

Generally, with or without imitation, when new voices enter, the others already present serve as accompaniment. Continuing voices must use consonances.

In example 397, Sancta Maria shows the Tn used as an accompaniment after the entry of the upper imitative voices. In order to provide a consonance for entry of the

third voice, it is sometimes necessary to use a rodeo (i.e., deviation, roundabout procedure) (Exx. 398, 399).

If the first pair has a cadence before the second pair enters or at the time it enters, the first pair must continue playing for as many compasses as agree with the second pair (Ex. 400).

Sometimes the first pair starts on a fifth, but the second starts on a third (Ex. 401a). Also, pairs may alternate and then later join in consonance (Ex. 401b).

Frequently, three voices substitute for the second pair, making use of sixths, tenths, or mixed consonances. If imitation is used, it must be maintained (Ex. 402).

Occasionally, four voices in consonance substitute for the second pair. This ordinarily occurs when the lower pair begins (Ex. 403). Sometimes the first pair is imitative and the second non-imitative (Ex. 404).

The same voices which conclude a passage may begin the next passage, although this is not a usual procedure (Ex. 405).

Four-part suelos (i.e., free, non-canonic passages) are explained in Part II, Chapter XXXV "B". In compositions of this type, the voice which has finished a

passage must serve as accompaniment to the other voices, at least until two or three are joined (Ex. 406).

When the CB is the last voice to enter, it is especially gracious to repeat the same passage in the T at the fifteenth above (Ex. 407).

If the cadence is in the T, the following voice must wait a half rest before entering (Ex. 408). Sometimes the Tn and T, CB and CA have similar solfas but differ from each other (Ex. 409).

Occasionally all four voices maintain a similar, but not exact solfa, because of the necessity of changing some notes (Ex. 410).

An excellent exercise for beginners is to begin a passage with the lower two voices, responding with the upper two, or vice versa (Ex. 411).

If the CA has entered on the third of three half notes in the T, the CB enters on the second note of the Tn to avoid dissonance at the point of entry (Ex. 412).

In Part II, Chapter LI, after having presented all the information considered for the understanding of the fantasia á concierto, Sancta Maria presents two complete compositions which demonstrate his rules, explanations and

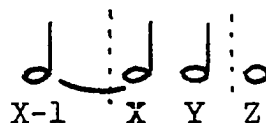
recommendations. He employs many techniques in these: pairing of voices, entering in different parts of the cadence, use of imitation, free passages which have initial imitation but are not canonic (Exx. 491, 492).

### Pairing and Entering Voices

In Part II, Chapter XXXVII, Sancta Maria outlines procedures for combining pairs of voices. He has previously explained that the usual pairs are T and CA, Tn and CB, although other combinations are possible. He discusses in detail each of the several manners in which the pairs may be joined (Part II: Chapters XXXVIII through L). The crucial point of this junction or elision is the cadence which the first pair usually, not always, makes at the end of the initial phrase or passage in the composition. The six basic procedures for the entry of the second pair are: (1) without a cadence; (2) before the cadence; (3) in the cadence, at any one of three places; (4) after the cadence; (5) in a cadence which does not resolve as expected (deceptive); (6) in a long cadence.

In reference here to the various parts of the cadences used for these points of elision, similar

designations will be used as in the previous discussion on polyphonic cadences:



The cadence formulae discussed in this context are not to be considered terminal in function; rather, they are essentially used to provide entrance possibilities for additional voices within the composition.

Most of Sancta Maria's examples use at least initial imitation; separate rules are given for canonic and non-canonic passages. In addition to the concepts of cadence formulae, his rules for entering voices involve: melodic motion at entrance; use of dissonance or consonance in the cadence; required intervals between the entering voice and the cadence; type of cadence. When specified by Sancta Maria, all of these are either mentioned in the following text or are referred to as "rules" in the tables.

In Part II, Chapter XXXVIII, Sancta Maria discusses the first procedure above: entry of the second pair without a cadence. If the pairs are not in canon, they may join in two ways: (1) one or both voices of the answering pair entering before the first pair has

finishes (Ex. 413a); (2) the first pair finishing entirely before the second pair begins. He considers the latter procedure good for beginners but not artistic (Ex. 413b).

If the pairs are canonic, they also may be joined in two ways: (1) one voice of the second pair starting before the first pair has finished (Ex. 414)1 (2a) the first pair finishing before the second starts (Ex. 416a) or, (2b) one imitative voice entering at the time the first pair finishes (Ex. 416b). Pairs in free, non-canonic passages may also be joined without cadence, but in such instances a rodeo is necessary to provide a consonance for the entering voices (Ex. 415).

If the first pair finishes on notes dissonant to the required initial note of the answering pair, a rodeo must be used to provide consonance (Ex. 417), or a consonance must be otherwise provided (Ex. 418).

Sancta Maria's second, third, and fourth procedures for joining the two pairs of voices involve using a cadence at the end of the first phrase of a given composition. In the second procedure, the answering pair enters before the cadence; in the third procedure, entry is made within the cadence; entry is made after the cadence in the fourth procedure.



The second procedure is discussed in Part II: Chapters XXXIX and XL. A rodeo frequently provides consonance for entry of the initial voice of the second pair (Exx. 419-420).

The following tables summarize Sancta Maria's rules and describe his examples related to the second and third manners of linking the pairs of voices. Each rule is summarized briefly; examples demonstrating Sancta Maria's application of the rule are listed immediately after.

In Part II, Chapter XLVIII, Sancta Maria discusses the fourth type of elision or joining of the pairs of voices, i.e., the entry of the second pair after the cadence. The first pair usually ends on a perfect consonance; each pair by itself must do likewise throughout the composition. Occasionally passages may finish on a 3rd or 10th, or a rodeo is used which provides these imperfect consonances. Thus it is understood that the new voice enters at "Z" or later; if one or both of the new voices enter after "Z", one of them must be a half or quarter rest.

TABLE 5

SECOND PROCEDURE: UPPER VOICE ENTERING A MEDIO COMPAS BEFORE A  
CADENCE MADE BY THE LOWER VOICES (Part II: Chapter XL)

Rules and Examples	Permissible Melodic Motion of New Voice at Entrance	Voice of Upper Second Pair Required to Enter First	Permissible Intervals in Lower Voices at X in Cadence	Required Interval between Cadencing and Entering Voices	Comments
Rule:	Asc. Stepwise	T or CA	2, 4, 5, 7	Unison or octave	
421a	Asc. Stepwise	T	2nd	Octave	
b	Asc. Stepwise	CA	4th	Unison	
c	Asc. Stepwise	CA	5th	Unison	
d	Asc. Stepwise	CA	7th	Unison	
Rule:	Asc. 3rd			Unison	Neither T nor CA may enter on this inter- val; they may enter 1 1/2 compasses be- fore cadence
422	Desc. 3rd	CA		Unison	
Rule:	Asc. 4th	T or CA	2, 4, 7	Unison, 4th or octave	
423a	Asc. 4th	CA	2nd	Octave	

423a	Asc. 4th	CA	2nd	4th or octave	
b	Asc. 4th	CA	4th	Octave	
c	Asc. 4th	T	7th	4th	
				Octave	
Rule:	Asc. 5th	T	2, 4, 5, 7	5th	
424a	Asc. 5th	T	2nd	5th	
b	Asc. 5th	T	4th	5th	
c	Asc. 5th	T	5th	5th	
d	Asc. 5th	T	7th	5th	
Rule:	Desc. Stepwise	T or CA	2, 7	5th, 10th	
425a	Desc. Stepwise	CA	2nd	5th	
b	Desc. Stepwise	CA	7th	5th	
Rule:	Desc. 3rd	T or CA	4, 5	4th, 11th	
426a	Desc. 3rd	CA	4th	4th	
b	Desc. 3rd	CA	5th	4th	
Rule:	Desc. 4th	T or CA	2, 4, 5, 7		Those using the 4th and 5th are preferred
427a	Desc. 4th	CA	4th	4th	
b	Desc. 4th	CA	5th	5th	
428	Desc. 4th	Upper	2nd	12th	Very offensive
429	Desc. 4th	Upper	7th	5th	Very offensive
Rule:	Desc. 5th	T or CA	2, 4, 5, 7	6th or octave	
430a	Desc. 5th	T	2nd	Octave	
b	Desc. 5th	T	7th	Octave	
c	Desc. 5th	CA	4th	6th	
d	Desc. 5th	CA	5th	6th	

TABLE 6

SECOND PROCEDURE: LOWER VOICES ENTERING A MEDIO COMPAS BEFORE A  
CADENCE BY THE UPPER PAIR OF VOICES (PART II: CHAPTER XLI)

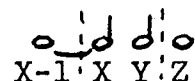
Rules and Examples	Permissible Melodic Motion of New Voice at Entrance	Voice of Lower Second Pair Required to Enter First	Permissible Intervals in Upper Voices in X in Cadence	Required Interval between Cadencing and Entering Voices	Comments
Rule:	Asc. Stepwise	Tn or Cb	2, 7	5th, 12th	
431	Asc. Stepwise	Tn, later CB	7th, later 2nd	12th	
Rule:	Asc. 4th or 5th	CB or Tn	2, 7	Octave or 5th	
432a	Asc. 4th	Tn	2nd	Octave	
b	Asc. 5th	Tn	2nd	Octave	
c	Asc. 5th	Tn	2nd	Octave	
Rule:	Desc. 2nd or 3rd	Tn or CB	2, 7	3rd or 6th	
433a	Desc. 2nd	Tn	2nd	3rd	
b	Desc. 2nd	Tn	7th	6th	
c	Desc. 2nd	Tn	7th	10th	
d	Desc. 2nd	Tn	2nd	3rd	
e	Desc. 2nd	CB	7th	10th	
434a	Desc. 3rd	Tn	2nd	3rd	
b	Desc. 3rd	Tn	7th	10th	
c	Desc. 3rd	Tn	2nd	3rd	
d	Desc. 3rd	Tn	7th	10th	

Rule:	Desc.	2nd or 3rd	Tn or CB	2, 7	3rd or 6th	
433a	Desc.	2nd	Tn	2nd	3rd	
b	Desc.	2nd	Tn	7th	6th	
c	Desc.	2nd	Tn	7th	10th	
d	Desc.	2nd	Tn	2nd	3rd	
e	Desc.	2nd	CB	7th	10th	
434a	Desc.	3rd	Tn	2nd	3rd	
b	Desc.	3rd	Tn	7th	10th	
c	Desc.	3rd	Tn	2nd	3rd	
d	Desc.	3rd	Tn	7th	10th	
Rule:	Desc.	4th or 5th		2, 7	Unison or octave	Unison uses 2nd; Octave uses 7th
435a	Desc.	4th	Tn	7th	Octave	
b	Desc.	4th	Tn	7th	Octave	
436a	Desc.	5th	Tn	7th	Octave	
b	Desc.	5th	Tn	7th	Octave	

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TABLE 7

THIRD PROCEDURE: METHODS OF ENTERING VOICES IN THE CADENCE  
(Part II: Chapter XLII)

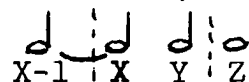

  
X-1 X Y Z

Rules and Examples	Number of Voices	Number of Entry	Permissible Motion of New Voice at Entry	New Voice Entering in Cadence	Permissible Intervals at X in Cadence	Required Interval between Cadencing and Entering Voices	Comments
Rule:	4	Y	Repeating or Desc. 3rd	T or CA	5th	Consonance	Cannot enter at X because of disson- ance
437a	4	Y	Repeating	T	5th	13th	
b	4	Y	Desc. 3rd	T	5th	13th	
Rule:	2				2,5,7		4th never used except to accompany cadence or when there are 3 parts in cadence
438a	2				2nd		Cadence preceded by 3rds, finishes on unison
b	2				7th		Cadence preceded by 6ths, finishes on octave
c	2				4th		Prohibited, except as explained above
d	2				5th		Finishes on octave
439	1						Shows "3rd Place" (i.e. "Y" in cadence)

439	1						Shows "3rd Place" (i.e. "Y" in cadence)
Rule:					2, 7		S or R
440a	3	X-1	Upper		2, 7		
b	3	X	Upper		2, 7		
c	3	Y	Upper		2, 7		
d	3	X-1	Lower		2, 7		
e	3	X	Lower		2, 7		
f	3	Y	Lower		2, 7		
Rule:	4	X-1	Repeating, CB, Tn asc. or desc. Stepwise, or leap of 3rd, 4th, 5th		2, 7		S or R
441a	4	X-1	Repeating then CB asc. stepwise		7th	12th	
b	4	X-1	Stepwise in Half Notes Tn	2nd		6th	
c	4	X-1	Asc. 3rd Tn	7th		12th	
Rule:	4	X-1	Asc. 4th CB, Tn or 5th			Octave, 15th	
441d	4	X-1	Asc. 4th Tn	2nd		Octave	
e	4	X-1	Asc. 5th Tn	2nd		Octave	
Rule:	4	X-1	Desc. 2nd Cb, Tn or 3rd			6th or 10th	
442a	4	X-1	Desc. 2nd Tn	5th		6th	
b	4	X-1	Desc. 4rd CB	7th		10th	
Rule:	4	X-1	Desc. 4th Cb, Tn or 5th			Octave	
443a	4	X-1	Desc. 4th Tn	7th		Octave	
b	4	X-1	Desc. 5th Tn	7th		Octave	

TABLE 8

THIRD PROCEDURE: THE UPPER TWO VOICES ENTERING AT X-1 IN CADENCES  
MADE BY THE LOWER TWO VOICES (Part II: Chapter XLIII)

  
X-1 X Y Z

Rules and Examples	Permissible Motion of New Voice at Entry	New Voice Entering First	Permissible Intervals in Lower Voices at X	Required Interval between Cadencing and Entering Voices	Comments
Rule:	Repeating 2 or 3 Half Notes	T or CA	2, 4	5, 12	2nd pair may not use canon
444a	Repeating 3 Halves	T	2nd	12th	2nd pair may not use canon
b	Repeating 3 Halves	T	4th	12th	2nd pair may not use canon
c	Repeating 3 Halves	CA	4th	5th	2nd pair may not use canon
Rule:	Asc. Stepwise	T, CA	2, 4, 5, 7	Unison, 3rd, 5th, or compounds	
445a	Asc. Stepwise	CA	2nd	10th	
b	Asc. Stepwise	T	4th	Octave	
c	Asc. Stepwise	CA	5th	Unison	
d	Asc. Stepwise	CA	5th	5th	
e	Asc. Stepwise	T	7th	10th	
Rule:	Asc. 3rd	T, CA	4th	3rd or 10th	
446	Asc. 3rd	CA	4th	3rd	
Rule:	Asc. 4th	T, CA	2, 4, 7	Unison, 4th Octave	
447a	Asc. 4th	CA	2nd	Octave	
b	Asc. 4th	CA	4th	4th	
c	Asc. 4th	CA	7th	Unison	



447a	Asc. 4th	CA	2nd	Octave	
b	Asc. 4th	CA	4th	4th	
c	Asc. 4th	CA	7th	Unison	
Rule:	Asc. 5th	T, CA	2, 4, 5, 7	Unison, 5th or compounds	
448a	Asc. 5th	T	2nd	5th	
b	Asc. 5th	CA	4th	Unison	
c	Asc. 5th	T	5th	5th	
d	Asc. 5th	T	7th	5th	
Rule:	Desc. Stepwise	T, CA	2, 4, 5, 7	3rd, 5th or compounds	
449a	Desc. Stepwise	T	2nd	12th	
b	Desc. Stepwise	CA	4th	3rd	2nd pair does not imitate 1st
c	Desc. Stepwise	CA	5th	3rd	2nd pair does not imitate 1st
d	Desc. Stepwise	CA	7th	5th	
Rule:	Desc. 3rd	T, CA	2, 4, 5, 7	4th, 6th or compounds	
450a	Desc. 3rd	CA	2nd	4th	
b	Desc. 3rd	CA, T	4th	4th, 11th	
c	Desc. 3rd	CA, T	5th	4th, 11th	
d	Desc. 3rd	CA	7th	6th	
Rule:	Desc. 4th	T, CA	2, 4, 5, 7	5th or 12th	2nd, 7th, not recommended
451a	Desc. 4th		2nd	5th	Objectionable unison or octave at X
b	Desc. 4th		7th	5th	Objectionable unison or octave at X
c	Desc. 4th	CA, T	4th	5th, 12th	
d	Desc. 4th	CA, T	5th	5th, 12th	

TABLE 8--continued

Rules and Examples	Permissible Motion of New Voice at Entry	New Voice Entering First	Permissible Intervals in Lower Voices at X	Required Interval between Cadencing and Entering Voices	Comments
Rule:	Desc. 5th	T, CA	2, 4, 5, 7	6th or octave	
452a	Desc. 5th	T	2nd	Octave	
b	Desc. 5th	CA	4th	6th	
c	Desc. 5th	CA	5th	6th	
d	Desc. 5th	T	7th	Octave	
Rule:	Repeating	T, CA	4th		Finishes on 5th
475	Repeating	CA	4th	5th	Finishes on 5th

TABLE 9

THIRD PROCEDURE: LOWER TWO VOICES ENTERING AT X IN CADENCES  
MADE BY THE TWO UPPER VOICES (Part II: Chapter XLIV)

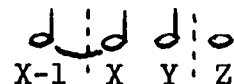
$\begin{array}{c} d \quad d \quad d \quad o \\ \text{X-1} \quad \text{X} \quad \text{Y} \quad \text{Z} \end{array}$

Rules and Examples	Permissible Motion of New Voice at Entry	New Voice Entering First	Permissible Intervals in Upper Voices at X	Required Interval between Cadencing and Entering Voices	Type of Cadence	Comments
453a	Asc. Stepwise	Lower	2nd	4th	S	
b	Asc. Stepwise	Lower	7th	11th	S	
c	Desc. Stepwise or 4th	Lower	7th	9th	R	
d	Asc. 5th	Lower	7th	16th	R	
454a		Lower	7th	9th, 16th	S	Prohibited because of fa against mi
b		Lower	2nd, 7th	4th, 11th	R	Prohibited because of fa against mi
455	3 Asc. Stepwise Half Notes	Tn, CB	2nd, 7th	5th, 10th		
456a	Asc. 5th	Lower	7th		R	
b	Desc. Stepwise	Lower	7th		R	
c	Desc. 4th	Lower	7th		R	
457a	Desc. Stepwise	Lower	2nd		S	T and CA cannot fin- ish on unison or octave because of parallel 5ths
b	Desc. Stepwise	Lower	7th		S	(same as above)
Rule:	Repeating	Tn	2, 7	4th, 11th	S	

	b	Desc. Stepwise	Lower	7th		S	(same as above)
Rule:		Repeating	Tn	2, 7	4th, 11th	S	
458a		Dotted whole note	Tn	2nd	4th	S	
b		Dotted whole note	Tn	7th	11th	S	
c		Repeating	T	2nd	4th		
d		Repeating	T	7th	11th	S	
Rule:		Asc. Stepwise 2,3, or more notes	Tn, CB	2, 7	4, 11	S	
459a		Asc. 2 notes	Tn	2nd	4th		
b		Asc. 2 notes	Tn	7th	11th		
Rule:		Asc. 4th	Tn, CB	2nd, 7th	4th, 11th	S	
460a		Asc. 4th	Tn	2nd	4th	S	
b		Asc. 4th	Tn, CB	7th	11th		
Rule:		Asc. 5th	Tn, CB	2nd, 7th	9th, 16th	R	
461		Asc. 5th	Tn, CB	2nd, 7th	9th, 16th	R	
Rule:		Desc. Stepwise	Tn, CB	7th	9th	R	
462a		Desc. Stepwise	Tn	7th	9th	R	
Rule:		Desc. Stepwise	Tn, CB	2nd, 7th	4th, 11th	S	T and CA cannot finish on unison or octave, see Ex. 457
462b		Desc. Stepwise	CB	2nd	4th		
c		Desc. Stepwise	CB	7th	11th	S	
Rule:		Desc. 3rd	Tn, CB	2nd, 7th	4th, 11th	S	R prohibited, fa against ml
463a		Desc. 3rd	CB, Tn	2nd	4th	S	
b		Desc. 3rd	CB	7th	11th		
Rule:		Desc. 4th	CB	2nd, 7th	9th	R	S prohibited because of dissonance at end of cadence
464a		Desc. 4th	CB	7th	9th		
b		Desc. 5th	CB	2nd	4th		No explanation given
c		Desc. 5th	CB	7th	11th		No explanation given

TABLE 10

THIRD PROCEDURE: UPPER TWO VOICES ENTERING AT X IN CADENCES  
MADE BY THE TWO LOWER VOICES (Part II: Chapter XLV)



Rules and Examples	Permissible Motion of New Voice at Entry	New Voice Entering First	Permissible Intervals in Upper Voices at X	Required Interval between Cadencing and Entering Voices	Type of Cadence	Comments
Rule:	Repeating 2 or more Half Notes	T, CA	2, 4	5th, 12th		
465a	Repeating 3 Half Notes	T	2nd	12th	S	
b	Repeating 3 Half Notes	T	4th	12th	S	
Rule:	Asc. Stepwise	T, CA	2, 4, 5, 7	2, 5, 9		
466a	Asc. Stepwise	T	2nd	9th	S	
b	Asc. Stepwise	CA	4th	5th	S	
c	Asc. Stepwise	T	5th	9th	S	
d	Asc. Stepwise	T	7th	9th	S	
Rule:	Asc. 3rd Step- wise or leap	T, CA	2nd	4th		Must finish on uni- son or 3rd
			4th	2nd		Must finish on 5th
			7th	4th		Must finish on octave
467a	Asc. 3rd, stepwise	T	2nd	4th	S	Finishes on unison
b	Asc. 3rd by leap	CA	4th	2nd	S	Finishes on 5th
c	Asc. 3rd by leap	T	7th	4th	R	Finishes on octave
Rule:	Repeating, Asc. 3rd	T, CA	7th	4th	R	S causes fa against mi; must finish on 5th; lower voices have octave at V

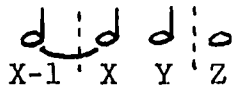
	3rd					mi; must finish on 5th; lower voices have octave at Y
468a	Asc. 3rd	CA	7th	4th	R	Finishes on 5th; octave at Y
b	Asc. 3rd	CA	7th	4th	R	Finishes on 5th; octave at Y
Rule:	Asc. 4th	T, CA	2, 4, 5, 7	2nd, 9th		
469a	Asc. 4th	T	2nd	9th	S	
b	Asc. 4th	T	4th	2nd	S	
c	Asc. 4th	T	5th	2nd	S	
d	Asc. 4th	T	7th	9th	S	
Rule:	Asc. 5th	T, CA	2, 4, 5, 7	2, 4 or compounds		
470a	Asc. 5th	T	2nd	4th	S	
b	Asc. 5th	T	4th	2nd	S	
c	Asc. 5th	T	5th	2nd	S	
d	Asc. 5th	T	7th	4th	S	
Rule:	Desc. 2nd	T, CA	2, 4, 5, 7	2nd, 4th or compounds		
471a	Desc. 2nd	T	2nd	4th	S	
b	Desc. 2nd	CA	4th	2nd	S	
c	Desc. 2nd	CA	5th	2nd	S	
d	Desc. 2nd	T	7th	4th	S	
Rule:	Desc. 3rd	T, CA	2nd, 4th	5th, 12th		
472a	Desc. 3rd	CA	2nd	5th	S	
b	Desc. 3rd	CA	4th	5th	S	

TABLE 10--continued

Rules and Examples	Permissible Motion of New Voice at Entry	New Voice Entering First	Permissible Intervals in Upper Voices at X	Required Intervals between Cadencing and Entering	Type of Cadence	Comments
Rule:	Desc. 4th Half Notes only	T, CA	4th	5th, 12th		Whole notes pro- hibited because of dissonance
473		CA	4th	5th	S	
Rule:	Desc. 5th	T, CA	2, 4, 5, 7	5th, 9th, 12th		Very poor <u>a3</u> ; per- missible <u>a4</u>
474a	Desc. 5th	Upper	7th	9th	S	
b	Desc. 5th	Upper	7th	9th	S	
c	Desc. 5th	CA	2nd	9th	S	
d	Desc. 5th	CA	4th	5th	S	Descending 5ths are very gracious if entered a <u>medio</u> <u>compas</u> before cadence
Rule:						New voice enters on consonance in 1st and 3rd places of cadence; i.e. W and Y; in dissonance at X (same as above)
476						

TABLE 11

THIRD PROCEDURE: UPPER VOICES ENTERING AT Y IN CADENCES  
MADE BY THE LOWER TWO VOICES  
(Part II: Chapter XLVI and end of Chapter XLII)



Rules and Examples	Permissible Motion of New Voice at Entry	New Voice Entering First	Permissible Intervals in Upper Voices at X	Required Interval between Cadencing and Entering Voices	Type of Cadence	Comments
Rule:	Repeating	T, CA	2, 4, 5	5th, 12th		
477a	Repeating	T	2nd	12th	S	
b	Repeating	T	4th	12th	S	
c	Repeating	T	5th	12th	S	
Rule:	Desc. 2nd after 3 repeated half notes	T, CA	7th	4th, 11th	R	Must finish on 5th
478	Desc. 2nd after 3 repeated half notes	CA	7th	4th	R	Must finish on 5th
Rule:	Desc. 2nd after 3	T, CA	7th	4th, 11th	R	Must finish on 5th

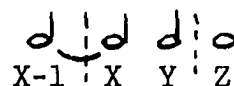


Notes						
Rule:	Asc. 3rd after 3 repeated half notes	T, CA	7th	4th, 11th	R	Must finish on 5th
479	Asc. 3rd after 3 repeated half notes	CA	7th	4th	R	Must finish on 5th
Rule:	Asc. 2nd	T, CA	2, 4, 5, 7	2nd, 9th		
480a	Asc. 2nd	T	2nd	9th	S	
b	Asc. 2nd	T	4th	9th	S	
c	Asc. 2nd	T	5th	9th	S	
d	Asc. 2nd	T	7th	9th	S	
Rule:	Desc. 3rd	T, CA	2, 4, 5	5th, 12th		
483a	Desc. 3rd	CA	2nd	5th	S	
b	Desc. 3rd	CA	4th	5th	S	
c	Desc. 3rd	CA	5th	5th	S	

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TABLE 12

THIRD PROCEDURE: LOWER VOICES ENTERING AT Y IN CADENCES  
MADE BY THE UPPER TWO VOICES (Part II: Chapter XLII)



Rules and Examples	Permissible Motion of New Voice at Entry	New Voice Entering First	Permissible Intervals in Upper Voices at X	Required Interval between Cadencing and Entering Voices	Type of Cadence	Comments
Rule:	Repeating half notes		2nd, 7th	4th, 11th		CB must enter on 2nd half note of Tn to avoid dissonance at Z
481a	Repeating half notes	Lower	2nd	4th	S	Showing dissonance at Z
b	Repeating half notes	Lower	7th	11th	S	Showing dissonance at Z
c	Repeating half					

	notes	Lower	7th	11th	S	Showing dissonance at Z
c	Repeating half notes	Tn	2nd	4th	S	Permissible
d	Repeating half notes	Tn	7th	11th	S	Permissible
e	Repeating half notes	Tn	2nd	4th	S	Permissible
f	Repeating half notes	Tn	7th	11th	S	Permissible
Rule:	Asc. 3rd	Tn, CB	2nd, 7th	4th, 11th		
482a	Asc. 3rd	Tn	2nd	4th	S	
b	Asc. 3rd	Tn	7th	11th	S	

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In example 484, Sancta Maria demonstrates the use of a rodeo after the cadence to provide consonance for the entry of the new voice. If the T had entered at "Z", the prohibited dissonances of the 4th and 11th would have occurred between the T and Tn, T and CB.

If the first pair finishes at the unison, the new voice may enter after the cadence at the unison, 5th, octave, or any of their compounds (Ex. 485).

If the cadence is made by the Tn and CB, they must finish on a unison, 5th, or octave from the newly entering voice. If the cadence is made by the T and CA, finishing on an octave, they must be a 5th and octave from the entering voice. This procedure is easy for beginners, but of little art (Ex. 486).

The fifth type of elision is accomplished by deliberately evading the usual cadence formulae of descending second at Y, ascending second at Z. This procedure provides entrance possibilities for additional voices which are otherwise not available. Sancta Maria describes several variants of this idea, in all of which the cadencing voice deviates from its usual progression.

Instead of ascending a second at Z, the voice

making the cadence may: (1) descend stepwise or by leap (Exx. 487a, b, d, e, f, g, h, k, l, m, n[a3]; 488a, b [a4]); or ascend a third or fourth stepwise or by leap (Exx. 487j, o [a3]). Instead of descending a second at Y, the cadencing voice may descend a third by leap (Exx. 487c, i [a3]; 488c [a4]). Sancta Maria further explains that any voice can enter making any movement, ascending or descending stepwise, or leaping a third, fourth, or fifth, with the condition that no offense is committed.

Although the fifth manner of joining the voices was listed earlier together with the other types (Part II: Chapter XXXVII), the chapter in which it is discussed (Part II: Chapter XLIX) was omitted from the "Tabla de la Segunda Parte" (Table of contents of the Second Part). Also, Part II, Folio 118, on which this topic is discussed and the a3 examples appear, was omitted from some copies. Sancta Maria explains in the "Errata" (Part II: Folio 124v) that it was forgotten.

Sequential cadences using repeated notes, ascending or descending leaps of thirds, fourths, fifths, minor sixths, or octaves are very pleasing to the ears. These may be done a2, a3, or a4 (Ex. 489a [a2]; Ex. 489b [a4]).

The sixth procedure, joining the pairs of voices in the so-called "long cadence," is discussed by Sancta Maria in Part II, Chapter L. This type of elision is appropriate when the entering voice begins by repeating its note within a span of two or more compasses. This ordinarily occurs when the Tn or CB begin the passage. In order to enter by this method, the T must be the initial voice of the second pair. The cadence in the lower voices may use only the fourth or fifth; the fifth is preferred. There must be a ninth between the cadencing and entering voices (Ex. 490a [using the fourth]; Exx. 490b, c [using the fifth]).

Sancta Maria constantly employs the six procedures described above for joining pairs of voices. In particular, see examples 159 through 166 (the eight general modes), 170 and 171 (transposed modes), examples 491 and 492 (fantasias á concierto).

## CHAPTER VII

### PERFORMANCE PRACTICES

Although the entire Libro llamado Arte . . . is pedagogically oriented, Sancta Maria's stature as a teacher and practical musician is particularly apparent in his explanations, instructions, and examples pertaining to performance practices (keyboard techniques, ornamentation, fauordones, etc.). His advice for beginners is as valid today as in his own time. Because of extreme brevity, his remarks on vihuela techniques are of lesser importance.

In Part I, Chapter XIII, Sancta Maria outlines eight conditions "que se requieren para taner con toda perfection y primor" (which are requisite for perfect and beautiful playing):

1. playing correct rhythms and note values
2. placing the hands well
3. striking the keys well
4. playing cleanly and distinctly

5. moving the hands well, whether ascending  
or descending
6. using the best fingering
7. playing in appropriate style
8. performing ornaments well

Because he has already discussed rhythms and note values in Part I, Chapters V and VI, Sancta Maria dismisses the first condition (see 1 above) by cautioning his reader to remember all that has been said previously. Chapters XIV through XIX (there are two Chapters XIX, here referred to as "A" and "B") of Part I consider the other conditions (see 2 through 8 above).

Comment on Sancta Maria's discussions of performance practices is organized as follows:

1. keyboard techniques (see 2 through 6 above)
2. playing in appropriate style (see 3 above)
3. ornamentation (see 8 above)
4. fauordones
5. advice for beginners
6. vihuela techniques



## Keyboard Techniques

Sancta Maria begins his keyboard technique discussion by numbering the fingers, one through five, starting with the thumb of each hand. The hand is to be curved like a cat's paw, the fingers arched higher than the hand itself. In this position, the fingers, including the thumb, can rest lightly on the keys. Most of the action in striking the keys is necessarily performed by the fingers; a minimum is provided by the arm and wrist.

Regarding the position of the fingers, Sancta Maria states that the second, third, fourth, and fifth are to be kept close together. Of these, the second and third are closest. The thumb must be kept lower than the other fingers, doubled toward the inside. The third finger is extended away from the palm; the fifth is contracted toward the inside of the palm.

The hand position on the keys requires that the second, third, and fourth fingers proceed over them, whether actually striking or not. The second finger, especially that of the right hand, must be raised higher than the others.

Ordinarily, the elbows are held relaxed, lightly touching the body. In extended scale-like passages they are held away from the body as necessary.

The keys are struck with a firm impetus with the tips of the fingers, care being taken that the fingernails do not touch the keys, as this causes a disagreeable sound which interferes with the beauty of the music. The wrist must be lowered below the level of the hand; the fingers are extended forward from their center.

It is important that both hands strike with equal force so that one part will not predominate over the other. This is especially true in playing chords. Sancta Maria explains:

La tercera cosa es, que ambas a dos manos hieran las teclas yguualmente, esto es, que la vna mano no hiera mas rezio, ni mas quedo que la otra, sino ambas a dos manos yguualmente, y assi mesmo ambas a dos manos han de herir juntamente ala par, que aunque de vna vez hieran muchas bozes, como quando se da Consonancia a tres o a quatro bozes ormas, todas ellas parescan vna sola boz. (Part I:37v-38r)

The third thing is that both hands should strike the keys equally, that is, that one hand does not strike more strongly or softly than the other, but both equally. Thus both hands strike jointly as a pair. Although they strike many notes at one time, as in a consonance of three or four voices or more, all of them seem to be one sound.

According to Sancta Maria, the finger stroke must

not be higher than necessary; after each finger has struck it should be raised slightly. This type of stroke creates sweetness in the music, produces a good tone, and causes a minimum of disturbing key noise. Also, little time is wasted in raising and lowering the fingers, an especially important factor in the playing of rapid passages. Both black and white keys are to be struck at their tips, i.e., the part nearest the player. The stroke is made with the fingers only, the hand remaining quiet.

In explaining the depth of the stroke, Sancta Maria gives instructions related to the monacordio as well as other keyboard instruments as follows:

La quinta cosa, es hunder las teclas todo lo que buenamente pudieren baxar, de suerte que si el instrumento fuere Monacordio, los toques leuáten bien las cuerdas, mas de tal manera, que las bozes no salgan de su tono subiendo de boz, lo qual se causa apretando demasiadamente los dedos, y si fuere otro qualquiera instrumento, las teclas se han de baxar hasta juntar con el pano, que esta de baxo dellas. Esto se entiéde, si las teclas pudieren baxar hasta juntar con el pano. (Part I: 38r)

The fifth thing is to depress the keys as far as they can be lowered, so that if the instrument shall be the monacordio the tangents will raise the strings well, but in such a way that the pitch will not go on rising above its proper place, which is caused by pressing down the rest of the fingers. If it shall be any other instrument, the keys must descend to join with the cloth below them. This

will be understood if the keys can descend to join with the cloth.

After striking the keys, the fingers should be neither tightened nor relaxed; they should remain steady until they are needed to strike other keys. This will contribute to a desirable similarity of sound for all the notes.

Sancta Maria's instructions for clear and distinct playing require that the finger which strikes first must be raised before the next is struck. Each finger must be raised slightly after striking.

Regarding the position of the hands when playing ascending or descending passages, the author again stresses the importance of the contracted hand position described above. He advocates that the hands are to be turned a little in the direction toward which they are being moved. This apparently involves a slight turning of the hand at the wrist or possibly shifting the elbow. Although a few examples (Exx. 76, 90) offer the possibility, he does not mention putting the thumb under in ascending right hand passages or descending left hand passages.

The right hand usually ascends with the third and fourth fingers, as follows: the third finger is struck

further "in" (i.e., toward the instrument) and is raised higher than the fourth; the fourth is struck closer to the tips of the keys. The second finger, which provides much of the strength and weight, is slightly contracted, held higher than the third, but is joined to it. In this way, the second finger assists the even and perfect ascent of the scale degrees.

The left hand may ascend with either the fourth and third fingers, or the second and first. When ascending with the former pair, the fourth finger is raised higher than the third; in using the latter pair, the second finger is raised higher than the first.

In right hand descending passages the third finger is raised higher than the second and strikes more within the key. In descending with the left hand the third finger is raised higher than the fourth and is struck further within the keys; the fourth is struck nearer their tips. The second finger must be joined to the third.

A similar motion is apparent in the right hand ascending and the left descending. The fourth finger in each case seems to drag somewhat behind the third, but Sancta Maria explains that it must not be raised more than enough to separate the notes.

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When either ascending or descending the second, third, and fourth fingers of both hands must remain over the keys and must not be drawn away from the keyboard.

The principal fingers, so-called because they are used to begin and end ornaments, are the third for the right hand and the second and third for the left. Neither thumb may be used on black keys except in playing octaves or passages impossible to perform any other way.

When playing quarter and eighth notes, the same finger should not strike successive notes unless the passage somehow requires it.

Whole notes in the right hand should be played with the third finger as much as possible. In the left hand, two fingers are used for this purpose; the second finger on the first whole note, the third on the next, and so on. Half notes are played similarly, although in the right hand descending the first note may be struck with the third finger and the next with the second.

When playing repeated quarter or eighth notes in the right hand, the second and third fingers should alternate. Such passages in the left hand should be played with an alternation of the first and second fingers, or

second and third. In order to do this well the hand should be turned slightly. Two notes on the same pitch following a dotted half note are performed in this manner (Ex. 75).

When long passages of successive ascending or descending quarter or eighth notes are played with either hand, successive fingers are also used. However, only rarely do all five fingers ascend or descend; the first four of each hand are more frequently used.

Ordinarily, when ascending with the left hand, the second and first fingers are used, beginning with the second. Occasionally the first note is played by the third finger; sometimes the first two notes are played by the fourth and third fingers. On descending, the third and fourth are most frequently used but occasionally the first note is played by the second finger or the first two notes are played by the first and second fingers.

Long passages of eighth or sixteenth notes should be played by the fourth, third, second, and first fingers ascending, reversing this procedure descending (Ex. 76).

Ascending eighths or sixteenths in the right hand are usually played by the third and fourth fingers, although sometimes the first note is played by the second

finger or the first two notes are played by the first and second fingers (Ex. 77).

Occasionally, in the right hand descending, it becomes necessary to follow the thumb with the third finger. Thus there are three basic descending right hand fingerings. The first, which uses the second and third, beginning with the third and sometimes the fourth, is best for quarter notes. The second, which uses the first, second and third fingers, beginning with the third and at times the fourth, is appropriate for eighth notes (Ex. 78). The third fingering, which uses the first, second, third, and fourth fingers, beginning with the fourth, followed by the third, second, and first, repeating them as often as necessary is most appropriate for eighth note passages involving odd numbers of notes, such as five, nine, or thirteen (Ex. 79). Sometimes portions of the second and third types described above may be done with the second and third fingers.

In addition to these basic rules, Sancta Maria states that frequently other fingerings are required.

Muchas vezes los dedos se mezclan de otras muchas maneras, de las quales no se pueden poner reglas, por ser tantas, lo qual queda al arbitrio de cada uno, segun la necesidad se offreciere, y mejor se amañare. (Part I:41r)



Frequently other fingerings are used regarding which rules cannot be formed because they are so many; it remains to the arbitration of each one, according to the necessity presented, and the best he can devise.

Intervallic leaps of thirds, fourths, fifths or any others in eighth or sixteenth notes are ordinarily played by alternate or separated fingers, such as the first and second, first and third, first and fourth or fifth, second and fourth. Sometimes thirds and fourths are played by successive fingers. Example 80 shows the right hand application of these principles.

In examples 82 through 89 Sancta Maria explains the special left hand fingering problems caused by the so-called short octave at the lower end of the keyboard. Particularly attention should be given to examples 83a and 85a in which the fifth finger follows the second or fourth, moving from a black key (E) to a white key (F).

In example 81 two procedures are given for one octave passages in 8th or quarter notes: (1) the first note is struck on the compas or medio compas; (2) the first note is struck after an 8th rest which appears on the compas or medio compas.

Ascending and descending left hand fingering

patterns for the section of the keyboard from F to c' are given in examples 90 to 92. The patterns shown in examples 91b and 91c are identical with the standard fingering used for such passages today; Sancta Maria suggests their use for eighth notes.

In example 93, right hand fingerings are shown which are appropriate for ascending one octave scale passages in eighth or quarter notes. Such passages are usually played by the third and fourth fingers, beginning with the third. Alternative fingerings allow the first note to be played by the second finger or the first two notes to be played by the first and second fingers.

Example 94 shows descending fingerings for the right hand in eighth notes. The preferred procedure uses the third and second fingers, beginning with the third. The first note, however, may be played by the fourth finger followed by the third and second.

Two fingerings are given in example 95 for descending right hand eighth note passages. An alternative fingering allows the third finger to play the first note. If the first note is a quarter, the first two notes may be played by the fourth finger.

Examples 96 and 97 demonstrate left hand fingerings for extended ascending and descending eighth note passages. Example 98 shows an ascending pattern of eighths in which the fourth finger crosses over the first or second.

In examples 99 and 100 Sancta Maria gives right hand fingerings for extended descending passages. Example 99 shows the third finger crossing the second, moving from d" to c#. Two fingerings are provided in example 100, only one of which uses the thumb; the other employs only the fourth, third, and second fingers.

Without providing examples, Sancta Maria discusses fingering for harmonic thirds and sixths. He states there are three basic fingerings for thirds which are appropriate for either hand:

1. first and second fingers, this used mostly in the left hand
2. first and third fingers, especially appropriate for the right hand; with this fingering the left hand can ornament the lower note, the right hand the upper
3. second and fourth fingers, used mostly in the left hand

When more than one third is played, the first receives the first fingering, the second the next, the third the last, continuing on in this manner as necessary.

Sancta Maria also provides three basic fingering usable by either hand for harmonic sixths:

1. second and fifth fingers; with this fingering the upper left hand note and lower right hand note may be ornamented
2. first and fourth fingers; this fingering offers equality of sound
3. first and third fingers; with this fingering the lower left hand note and the upper right hand note may be ornamented

Octaves are to be played with the thumb and fifth finger in both hands. An exception to this rule occurs when notes which involve the short octave are used. The fingerings for these exceptions are given in example 101.

### Playing in Appropriate Style

Sancta Maria's seventh condition for perfect and beautiful playing, presented in Part I, Chapter XIX (A) is "taner con buen ayre" (playing in appropriate style). He

offers one rhythmic variation for playing quarter notes, three suitable for eighths.

Regarding the quarter notes, he explains:

La manera que se ha de tener para taner las Seminimas, es detenerse en la primera, y correr la segunda, y ni mas ni menos detenerse en la tercera, y correr la quarta, y desta forma todas las Seminimas, lo qual se haze, como si la primera Seminima tuuiesse putillo, y la segunda fuesse Corchea, y semejantemete la tercera tuuiesse puntillo, y la quarta fuesse Corchea, y desta manera todas las Seminimas. Y tengase auiso, que la Seminima  $\bar{q}$  se corte, no ha de yr muy corrida, sino vn poco moderada. (Part I:45v)

The manner which has to be used for playing quarter notes is to hold back on the first, move the second quickly, neither holding back more nor less on the third, and moving the fourth quickly, and all the quarters in this style which is done as if the first quarter were dotted and the second were an eighth, the third dotted and the fourth an eighth, all the quarters in this manner. And take heed that the quarter which moves quickly is not too quick, but somewhat moderate. (Ex. 102)

Of the three procedures appropriate for eighth notes, two are similar to the above. The performer is told there are two ways of applying this style to eighths. In the first, one eighth is held back, as though it were dotted; the next is moved quickly, as a sixteenth. This manner is suitable for contrapuntal works and long and short glosses (Ex. 103).

The second manner of applying this style is the reverse. The first eighth is played as a sixteenth, the second as though it were dotted (Ex. 104).

Explaining the third procedure for the performance of eighth notes, Sancta Maria states:

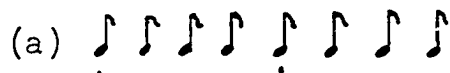
La tercera manera se haze, corriendo tres Corcheas, y deteniendose en la quarta, y despues corriendo otras tres, y deteniendose en la quarta, y aduertase, que este detenimiento ha de ser todo el tiempo que fuere necessario, para que la quinta Corchea venga a herir a su tiempo en el medio compas, y desta manera todas. De suerte que van de quarto en quarto, lo qual se haze como si las tres Corcheas fuessen Semicorcheas, y la quarta Corchea tuuiesse puntillo. Esta tercera manera es la mas galana de todas, la qual sirue para glosas cortas y largas. (Part I:46r)

The third manner is done moving three eighths quickly, and holding back on the fourth, moving another three quickly, and holding back on the fourth. Notice that this holding back must be enough to allow the fifth eighth to strike in the medio compas, all being performed in this manner. Thus they go four by four, as though three were sixteenths, and the fourth dotted. This third manner is the most gallant of all; it serves for short and long glosses.

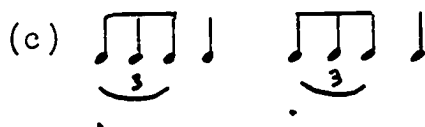
Sancta Maria further explains that holding back too much causes "desgracia y fealdad" (unpleasantness and ugliness) in the music. Therefore, the first three eighths should be played moderately (Ex. 105).

The first example below (a) shows a group of

eighths as they rhythmically appear in example 105; the dots below the notes indicate the compas and medio compas. The other examples (b, c) offer possible interpretations of Sancta Maria's above explanations.



probably performed



#### Ornamentation

##### Redobles and Quiebros

Sancta Maria presents two basic types of ornamental figures: the redoble (literally "redouble") and quiebro (from "quebrar," to break). Examples of basic types are shown in examples 106 to 108.

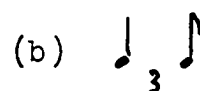
Redobles are appropriate for ornamenting whole notes, i.e., filling in the time value of a full compas. If played longer they become ugly and offensive. Quiebros

are appropriate for half, quarter and occasionally eighth note values. Example 109 shows a quiebro which does not involve repetition, because its notes are sol, fa, mi, fa.

Quiebros may be performed on all half notes, using any fingers available. When playing quarter notes, only every other one may be ornamented.

Quiebros may be performed on all half notes, using any fingers available. When playing quarter notes, only every other one may be ornamented.

Quiebros made on quarter notes are simple and not repeated because of the "poco detenimiento de tiempo que ay en las seminimas" (slight holding back in time on the quarters). For the same reason quiebros are not made on eighths and sixteenths. Rather than playing the ornament evenly as the notation suggests, possibly Sancta Maria is indicating that these figures are to be performed in one of the following manners:



Continuing his explanation further, Sancta Maria submits that there is only one kind of redoble but six types of quiebros. The redoble is always made with a tone



and semitone (Exx. 110a, 112). Quiebros are always made with a tone or semitone, except for the one described above in example 109 which uses a tone and semitone (Exx. 110b, c; 111).

The redoble may either involve the tone above and the semitone below or vice versa. Redobles involving two tones are prohibited because they are harsh and offensive in sound. Appropriate right and left hand fingerings for redobles are shown in example 112.

Of the six types of quiebros, two are performed on half notes, four on quarters. Of the two done on half notes, the first, which involves a tone and semitone, is performed similarly to the redoble and uses the same fingering. The other is done as shown in example 113, which appears in eighth notes, although Sancta Maria has stated that quiebros are mostly used for halves and quarters.

He is careful to explain that when the right hand uses the third and fourth fingers, the third finger begins, and when the second and third fingers are used, the second begins. The left hand usage is similar. He then goes on to explain contemporary adaptation of these principles:

Ha se mucho de notar por gran primor, que agora  
se vsa, comencar el Redoble y el Quiebro reysterado

de Minimás, desde vn punto mas alto de donde fenece, y de mas desto, el primer punto del sobredicho Redoble y Quiebro ha de herir solo, y el segundo punto ha de herir en la Consonancia que entonces se diere.

Assi mismo el sobredicho primer punto se ha de herir co el dedo que esta junto al dedo que fenece el Redoble y Quiebro, a la parte superior, esto es, que quando se hizieren con la mano derecha, se han de començar con el dedo quarto, y acabar con el dedo tercero, y quando se hiziere con la mano yzquierda, en la vna diferencia de dedos se han de començar co el dedo primero, y acabar con el dedo segundo, y en la otra diferencia de dedos, se han de començar con el dedo segundo, y acabar con el dedo tercero.

Estas maneras de Redobles y Quiebro, y la otra manera de Quiebro de Minimás, que se hazen juntamente con Tono y Semitono, son muy nuevos y muy galanos, los quales causan tata gracia y melodia en la musica que la leuantan tantos grados, y a tanto contentamiento para los oydos, que parasce otra cosa distinta de lo que se tane sin ellos, y portanto, con mucho razon se deue vsar siempre dellos, y no de los otros, por quanto son antiguos y no graciosos. (Part I:48r and v)

Take careful notice that it is now customary to begin the redoble and the repeated quiebro in half notes on the note above that on which they end. Furthermore, the first note is struck alone, and the second note is played on the consonance which is then given.

In addition, the above-mentioned first note must be struck with the finger above that which adjoins the finger which ends the redoble or quiebro; i.e., in the right hand they must begin with the fourth finger and end with the third. In the left hand, two fingerings are possible: one starts with the first finger and ends with the second; the other starts with the second and finishes with the third.

These types of redobles and quiebros, and the quiebro performed with a tone and semitone, are very new and gallant. They cause so much grace and melody in the music, enhancing it in so many ways, bringing contentment to listeners, that it seems entirely different from playing without them. Therefore, with good reason use should be made of them instead of the others which are ancient and not gracious.

Of the other four types of quiebros done in "minimas" (sic; his examples, however, show that he means seminimas, i.e., quarter notes), two are designed for ascending and two for descending. The ascending form may use either a tone or semitone below the principal note; the descending form uses either a tone or semitone above. These are shown in example 114 with the fingering suggested in the text.

Sancta Maria offers two important suggestions for the performance of quiebros in quarters, which involves playing two notes rather quickly. First, after striking the first note the finger should not be raised above the key, but should be allowed to remain as though affixed to it. The first note should be struck with a definite impetus. Also, the first note is the same as that on which the quiebro ends.

The second suggestion explains that the second note

explains that these cannot be demonstrated, and thus offers no examples of them.

In order to play the redobles and quiebros as beautifully and perfectly as possible, Sancta Maria offers the following four requirements:

1. Hold the second, third, fourth, and fifth fingers in such a way that they are touching each other lightly, especially when striking. In this way, each finger will contribute to the impetus and distinctness of tone made by its adjoining finger.

2. When performing the redoble and quiebro in a half note involving a tone and semitone, the fingers striking the upper and lower notes should be drawn away from the keys after striking. Similarly, in either hand, the finger which strikes the upper note of a half or quarter note quiebro should be drawn away. In doing the redoble or half note quiebro mentioned above the finger which strikes the upper note should be drawn further away from the keys than the one which strikes the lower note. Later, these fingers should be returned to their usual positions above the keys.

3. The finger playing the upper notes of ornaments

should strike near the tips of the keys.

4. The hand making the ornaments should be turned a little toward the upper side, except when playing quarter note quiebros descending.

In playing half and quarter note quiebros, not more than one finger should be drawn away from the keys.

Quarter note quiebros are done sometimes on the compas and medio compas, and other times on the alternate notes. Sancta Maria suggests that the latter form is the most graceful and gallant. Examples 115 and 116 demonstrate the first usage described. The dots above or below certain notes in the examples are Sancta Maria's ways of indicating the appropriate places for ornaments; his suggested fingering is also given.

Examples 117 and 118 show the other usage (i.e., on notes which are not on the compas or medio compas). The appropriate places for ornaments and the fingering is given as described in the text. Notice the use of the thumb on the black key in example 118.

Occasionally descending half note quiebros make use of the ascending form, as shown in example 119.

It is sometimes necessary in descending to make

guiebros on two successive quarters, which is done "por gracia y galania." This is justifiable when a whole note played on the upbeat is followed by two quarters descending successively (Ex. 120).

When quarter notes ascend and then descend, the descending form of the guiebro is used on the highest note in the passage (Ex. 121a). Similarly, when descending, and then ascending, the lowest note uses the ascending guiebro form (Ex. 121b). In descending passages, quarter notes which follow dotted half notes are always ornamented (Ex. 122). In order that the music may be most gracious, ornaments are sometimes performed simultaneously in both hands.

Closing his discussion on redobles and guiebros, Sancta Maria reiterates three important points:

1. the hands must be held in a closed position as previously described
2. The stroke of the fingers is short, with the fingers near the keys; after striking, the fingers should be raised only slightly
3. both the white and black keys should be struck near their tips, as this creates the best tone

## Glosses

In Part I, Chapter XXIII, Sancta Maria states that glosses (glosas) are made only on semibreves, minims, and occasionally on seminimas (i.e., whole, half, and quarter notes). He offers two basic instructions for glossing a work well:

La vna es que si ser pudiere todas las bozes yguualmente lleuen glosa, esto es, que tanta glosa lleue vna boz como otra. La otra cosa es, que assi como se remedan las bozes, assi tambien se remedan las glosas con todas las bozes, excepto quando algun impedimiēto ouiere el qual muchas vezes se offresce. Y para que cumplidamente y con toda perfection qualquiera sepa glosar las obras que pusiere, se porman aqui apuntadas todas las mejores maneras de glosas que ouiere, assi para vnisonar, como para subir y baxar segūda, tercera, quarta, quinta, sexta, septima, octava. (Part I:58r)

The first is that all the voices should be glossed equally, that is, each carrying as much gloss as the other. The other thing is, that as the voices are imitated, so are the glosses, except when some impediment occurs which frequently happens. And so that whichever works one wishes may be fully and perfectly glossed, all the best manners of glosses which occur are placed here, at the unison as well as ascending and descending seconds, thirds, fourths, fifths, sixths, sevenths, and octaves.

Without further discussion or explanation, he presents the glosses shown in examples 134 to 137.

### Fauordones

In Part II, Chapter XVI, Sancta Maria offers several examples of fauordones which for him are a<sup>4</sup> harmonized psalm tones. He provides text for these throughout, but it is seldom clearly underlaid. All of Sancta Maria's fauordones are shown in examples 314 through 331.

The term "fauordon" takes its origin from fauxbourdon (i.e. false bass, derived bass), a term applied to a fifteenth century French (Burgundian) compositional technique. In this style the upper part, usually a plain-song hymn, raised an octave, is notated together with a lower part which moves along essentially in parallel sixths. The middle part is improvised a fourth below the melody. Thus a texture consisting largely of parallel chords in  $\frac{6}{3}$  position is created. Apel explains further:

Fauxbourdon harmonization was frequently applied to the monotonic recitations of psalm tones. One of the early examples is a Magnificat by Binchois [cf. J. Marix, Les Musiciens de la court de Bourgogne (1937), p. 196]. After the change from three-voice to four-voice harmony, the name was retained for harmonizations of psalm-tones, Magnificats, etc., in accordance with the fact that four-voice harmonies are frequently fauxbourdon (sixth chords) with a bass tone added below. Four-voice harmonizations of recitation chants, called falso-bordone [It.] or fabordone [Sp.] were particularly frequent in Italy and Spain during the 16th century. (4:261)



In the Historia schola música sacra, III, after discussing the fifteenth century fauxbourdon, Pedrell states:

El favordón se modificó influidos, quizá, los cantores romanos por la práctica especial de los cantores aviñoneses que el Papa Gregorio XI llevó consigo a Roma, o si no por esta causa por los progresos realizados en el contrapunto durante el siglo XV.

Mientras se hallaba en vigor la indicada práctica del fabordón, que puede llamarse primitivo, comenzó á introducirse en la iglesia para el canto harmónico de la salmodia una especie de música completamente distinta del antiguo faux-bourdon á la cual se impuso impropriamente el mismo nombre de falsobordone. (59:VI:iv)

The fabordon was modified, influenced, perhaps, by the Roman singers through the special practice of the Avignon singers which Pope Gregory XI brought with him to Rome, or, if not for this reason, through the progress accomplished in counterpoint during the fifteenth century.

While the indicated vigorous practice called primitive was continued, a species of music for harmonized singing of the Psalms, completely distinct from the ancient faux-bourdon, began to be introduced in the church, on which was improperly imposed the same name of falsobordone.

Sancta Maria uses the term "fauordon" in reference to the second manner of performance described above by Apel and Pedrell. He does not explain the sources for his material. For Sancta Maria, the favordones apparently represent a generally known and accepted contemporary

performance practice with which he expects his students to become familiar.

In this style of harmonized chant, one voice, usually the soprano, sometimes the alto or tenor, carries the melody. The other voices harmonize, thus creating homophonic a4 texture. Stepwise quarter note motion, which usually occurs after the first few declamatory measures, frequently appears in the harmonizing parts. As the cadence is approached rhythmic activity slows down and longer note values appear.

Fabordones similar to Sancta Maria's fauordones appear in Venegas de Henestrosa's Libro de Cifra Nueva, para Tecla Harpa y Vihuela (Alcalá de Henares, 1557). Angles provides transcriptions of these in La Música en la Corte de Carlos V (2:9ff of the section containing musical examples).

In Hispaniae Schola Música Sacra, III, Pedrell furnishes fabordones by Antonio de Cabezon, Sancta Maria, Francisco Guerrero, Tomas Luis de Victoria, Rodrigo Ceballos (Ceuallos), and several unknown or uncertain composers. Many of these have similar melodic and harmonic structure. Several of the fabordones by Cabezon bear close

resemblance to those of Sancta Maria. Cabezon gives a fabordon llano for each mode, followed by three fabordones glosadas which use the same basic harmonic structure. In each case the first glossed fabordon has an ornamented upper part, the second ornaments the bass, the third ornaments, the contralto and tenor.

The following fabordones from the works of Venegas de Henestrosa and Antonio de Cabezon are melodically and harmonically similar to Sancta Maria's fauordon in the first mode (Ex. 314, Mediacion and Final). Table 13 lists Sancta Maria's fauordones, indicating mode, chant sections included, the voice which carries the chant melody, source of text, unusual harmonies, and the sections which are similar to Cabezon's fabordones. An alternate ending for the Final of example 314 is shown in example 497. Sancta Maria explains that the Final for the Mediacion in example 317 should correspond to that of example 316.

150  
Henestrosa



Cabezon



TABLE 13

SANCTA MARIA'S FAVORDONES

Exam- ple	Mode	Sections Included	Voice Carrying Melody	Source of Text	Unusual Harmonies	Sections Similar to Cabezon's <u>fabordones</u>
314	1	Flexo Flexo  Mediacion Final	T	Ps.145:1	Penultimate Neapolitan Aug. 6	Mediacion Final
315	1	Mediacion Final	T	Ps.112:2		Both
316	1	Flexo Flexo Mediacion Final	T	Ps.145:1	Penultimate VII <sup>6</sup> <sub>3</sub>	Mediacion Final
317	1	Mediacion	T	Ps.112:1		
318	1	Flexo Mediacion Final	CA	Ps.145:1		Mediacion Final
319	2	Mediacion Final	T	Ps.116:1		Both
320	2	Mediacion Final	CA	Ps.112:2		Both
321	4	Mediacion Mediacion Mediacion Final Final	T	Ps.109:1 Ps.116:1 Ps.112:2 Ps.116:1 and 109:1 Ps.112:2		All
322		Mediacion Final	T	Ps.116:1		Both

322		Final Mediacion Final	T	Ps.112:2 Ps.116:1		Both
323	4	Mediacion Mediacion Mediacion Final	CA	Ps.147:1 Ps.112:2 Ps.112:2 Ps.147:1	Penultimate VII <sub>3</sub> <sup>6</sup>	All
324	6	Mediacion Mediacion  Final	T	Luke 2:29 Gloria Patri et Filio Luke 2:29		All
325	6	Mediacion Mediacion Final	CA	Ps.112:1 Ps.116:1 Ps.116:1	Penultimate VII <sub>3</sub> <sup>6</sup>	All
326	7	Mediacion Final Mediacion Final	T	Ps.4:1 Ps.4:1 Ps.112:1 Ps.112:1		
327	7	Mediacion  Final Mediacion	Tn	Ps.112:1  Ps.112:1 Ps.116:1	Penultimate Neapolitan  Penultimate Neapolitan	
328	7	Mediacion  Mediacion  Final Mediacion  Final	CA	Ps.116:1  Ps.116:1  Ps.116:1 Ps.112:1  Ps.112:1	Penultimate Neapolitan Penultimate Neapolitan Penultimate Neapolitan Penultimate Neapolitan	
329	8	Mediacion Final	T	Ps.147:1		
330	8	Mediacion Final	T	Ps.112:1		
331 *						

TABLE 13--continued

\*Sancta Maria explains the concluding fauordon (Ex. 331) in the series as follows:

"La otra manera de taner el contra alto tercera del tiple, solamente sirue para sonetos y villancicos, y cosas semejantes, y assi es cosa de poco arte, lo qual comunmente se vsa, entre hombres y mugeres que no sabe de musica."  
(Part II:48r)

The other manner, playing the contra alto a third from the tiple, only serves for sonetos and villancocos, and similar things. Thus it is a thing of little art, ordinarily used by men and women who do not understand music.

## Instructions for Beginners

In Part I, Chapter XX, Sancta Maria explains the importance of maintaining the compas in composing polyphonic works for the keyboard. He specifies that his instructions are for those who know little; he hopes that the rules will enable beginners to proceed with facility, gaining the utmost benefit from their efforts.

His first rule stresses rhythm. His recommended procedure is to count compasses and medio-compasses, as the work is being set, being careful not to move further ahead in one voice than another. The same number of compasses must be kept in each voice at all times. To demonstrate his procedure, he offers an a<sup>4</sup> example using whole, half, quarter, and eighth notes, as well as some dotted rhythms (Ex. 123).

The compas is counted five ways: one semibreve, two minimas, four seminimas, eight corcheas, sixteen semicorcheas (i.e., one whole note, two halves, four quarters, eight eighths, sixteen sixteenths) (Ex. 124a). The medio compas is counted four ways: one minima, two seminimas, eight corcheas, eight semicorcheas (i.e., one half note, two quarters, four eighths, eight sixteenths)



(Ex. 124b). Examples 125 through 131, all a2, demonstrate procedures using varying note values in one part against longer note values in the other part.

Sancta Maria's second rule is related to pitches and the names of notes. To clarify the position of each note on the keyboard, he provides the keyboard diagram shown in example 132. The white keys are named below and the black keys above. The three clefs are shown on the keys for which they are named: Fefaut, Cesolfaut, Gesolreut. The sign **b** is placed above flats; the sign **✕** above sharps. The slanted line, between Befa and Bemi, for example, indicate "unsingable semitones," which, being unsingable, may not be played.

In Part I, Chapter XXI, Sancta Maria summarizes three important points required for perfect performance: (1) playing in time with a steady beat, for which it is necessary to maintain the compas with the foot; (2) understand the solfa of each voice, playing it alone; (3) understand the consonances and dissonances of each work, whether a2, a3 or a4.

Near the end of the treatise (Part II, Chapter LII), Sancta Maria offers advice for the "nuevo tanedor"

which consists of the following nine basic rules.

1. Practice the entire range of the keyboard using the best fingering. Study with a "maestro," imitate him, and adhere to his principles.

2. Practice ornaments as discussed above, using correct fingerings.

3. Maintain a steady compas and medio compas, both with the hand and foot. Know all the note values well.

4. Treat every note as the teacher describes it, glosses and all, omitting nothing.

5. Know well the singable and unsingable semitones on the keyboard.

6. Have well in mind the eight conditions required for playing with perfection. Especially know how to place the hands correctly and strike the keys well.

7. Know the eight natural and accidental modes. Understand their sequence of solfa, cadences, available transpositions. Know why certain transpositions are not available and understand the faults and defects of the keyboard.

8. At first, study easy works by good authors. Later, after becoming skillful in these, attempt more

difficult material.

9. Transpose works through all possible gracious solfas; retain all of these in the memory for convenience in playing the fantasia á concierto.

After gaining proficiency in these rules, the performer should be able to play the polyphonic fantasia on any gracious solfa. Also, he should be able to use a variety of canons, at the fourth, fifth or octave, which contributes to the beauty of the music.

Additionally, he should be able to take any voice from a work and play it as a soprano, providing it with a harmonization by improvising the other three parts. Sancta Maria states:

Assi mesmo procure tomar de las obras, vna voz qual quisiere, es a saber, tiple, o contra alto, o tenor o contrabaxo, y tanerla con el tiple a consonancias a quatro voces, echando las tres de su cabeza, vsando para esto de las diez maneras de subir y baxar a consonancias, mezclando vnas con otras, para que se hagan con variedad de consonancias, lo qual (como dicho es) leuanta y hermosea mucho la musica. (Part II:l2lv)

Similarly, one should be able to take from the works, one desired voice, that is, the tiple, contra alto, tenor, or contra baxo, and play it as a tiple in consonances a<sup>4</sup>, improvising the other three parts. For this the ten manners of ascending and descending in consonances should be used, mixing some with others, so that a

variety of consonances are used, which [as said] adds much beauty to the music.

After becoming proficient in this style, the player should also learn to adapt the same procedure to the other voices, playing the melody in the contra alto, tenor, or contra baxo and improvising the other parts.

According to Sancta Maria, those who desire to become perfect players should regularly practice counterpoint which is of good style and gracious solfa until they gain proficiency. Thus they will achieve their goal of learning to play the fantasia á concierto.

### Vihuela Techniques

Sancta Maria's treatment of vihuela techniques is an incomplete, almost superficial presentation. Except for its mention on the title page, the entire discussion related to the instrument appears in Part, Folios 56v and 57r (fingerboard and techniques), and Part II, Folio 123r (explanation of tuning).

As basic factors for understanding the vihuela, Sancta Maria discusses the fingerboard and the arrangement of frets. His fingerboard diagram is shown in

example 133. The names of the notes begin with the open sixth string, and ascend upward toward the body of the instrument. The first seven notes are graves, the next seven are agudos, which are octaves of the first seven; the next seven are sobre agudos, which are octaves of the agudos and fifteenths of the graves.

The strings which surround the neck and fingerboard are called trastes (frets). Neither in his text nor diagram does Sancta Maria clarify the relative positions of the frets. He states that they are placed in such a manner that from the first to the third is a tone; from the first to the second is a semitone. He does not clarify whether the semitones are singable or unsingable. As previously mentioned, c#, f#, and Bb appear on the first fret, a serious tuning problem of the two types of semitones are considered.

Sancta Maria goes on to explain that the tone is always found between three frets, which contain within themselves a tone and a semitone. The same tone is produced in whatever part of the space between frets the finger is depressed. The fingers should be placed on the side toward the pegs, near the frets, but not touching

them. If the fingers are placed on the intersections of the strings and the frets, there is a danger that either different notes will be produced or the tones will be obscure.

The strings are struck by the right hand. Two procedures are used: open, playing the strings without placing the left hand on any fret; and stopped, placing the left hand on the desired fret simultaneously with the right hand stroke.

Cifra (from "cipher, number"; i.e., tablature) is the term used to refer to the manner in which works are arranged for the vihuela. Essentially a number system, "0" indicates that the string is to be played open, the other numbers indicate that the string is to be stopped in whichever fret is designated. Sancta Maria explains that on the diagram, wherever the number "1" appears, for example, it always means that the left hand is placed on the first fret of the string on which the number appears. The same is true of the other numbers. He offers no examples of tablature, nor are any compositions specifically designated for the vihuela.

Thus Sancta Maria concludes his discussion of

vihuela techniques. In addition to the lack of information about the placing of the frets or other possibilities of tuning, explained in detail by Bermudo in the Declaracion, he omits mention of several other important technical factors, among them: fingering in either hand, instructions regarding the proper way to hold the instrument, or arm and wrist positions. In view of these many deficiencies, it is extremely unlikely that he actually played or knew much about this important instrument.

## CHAPTER VIII

### SUMMARY

The Libro llamado Arte de Tañer Fantasia . . ., by the sixteenth century Spanish Dominican monk Thomas de Sancta Maria, has long been regarded as a useful reference work. Its full importance, however, becomes apparent only when the treatise is viewed in its entirety. The present study attempts to analyze critically the entire work, particularly its theoretical and practical aspects. Sancta Maria has demonstrated most of his concepts with musical examples, all of which are presented in transcription.

The treatise's introductory material (i.e., the title page, statement by the King, Dedication, Prologue, and Introduction to Part II), offers considerable information not only regarding Sancta Maria himself, but concerning the political, economic, and religious conditions under which the Libro llamado Arte . . . was written and published. Due to economic conditions, the treatise was not published until 1565, although it had been first presented



for approval in 1557. Sancta Maria dedicated his work to Don Fray Bernardo de Fresneda (Father Confessor to Philip II) primarily to insure its acceptance on religious grounds. Such sponsorship had been a necessity during the Spanish Inquisition.

Sancta Maria's position among his Spanish musical contemporaries is unique in that he writes almost entirely from the standpoint of a teacher. Most of his instruction is intended for a clavichord-like instrument, the monacordio. A practical musician, he offers ideas based on many years of experience. All of his teachings are directed toward one goal: that the student will be able to play both knowledgeably and artistically.

Within this framework, Sancta Maria leads his student through the several aspects of theory and performance practices which he considers essential. So specific is he regarding these that one who followed his rules and used his suggestions could perform without any offense. It is likely, however, that a student who merely followed his instructions would play with little melodic or harmonic interest. Except in a few instances, this deficiency is apparent in Sancta Maria's own musical examples. These, of

course, have a functional purpose; they are intended only as demonstrations of the points under consideration.

Sancta Maria's theoretical discussions include the rudiments of music, dissonance and consonance, tuning methods for both monacordio and vihuela, cadence formulae, and imitative compositional procedures. He deals in depth with the uses of the general and transposed modes, and gives detailed instructions for cadence formulae. His explanations of polyphonic writing include sections on fugas (canons), four-part polyphony, and comprehensive directions for pairing voices in a4 composition.

In relation to performance practices, Sancta Maria discusses fauordones (harmonized chant), ornamentation, playing in appropriate style, keyboard and vihuela techniques. He offers detailed descriptions of ornaments suitable for long and short note values in ascending and descending passages. "Playing in appropriate style" refers to the performance of evenly-written notes in altered rhythmic values. His discussions of keyboard techniques explain hand, wrist, and arm positions, as well as fingering patterns which use all five fingers of both hands. In comparison with the detailed, practical explanations he

offers for the monacordio, Sancta Maria's presentation of vihuela techniques is brief, incomplete, and superficial.

Sancta Maria's Libro llamado Arte . . . deserves to be understood because of the many types of practical information it contains. His contribution can be considered essential to the study and understanding of the keyboard music of the sixteenth century; perhaps as essential as C. P. E. Bach's Versuch . . . to a period some two hundred years later. However, Sancta Maria's effort is wider in scope. Presuming that the beginning student has little or no previous knowledge, Sancta Maria relates theory to practice, proceeding from basic rudiments towards his ultimate goal of artistic performance.

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## A P P E N D I C E S

## APPENDIX A

### SANCTA MARIA'S INTRODUCTORY MATERIAL

1. Original Spanish
2. Translations

Title Page

Libro llamado

Arte de tañer Fantasia, assi para Tecla como para Vihuela, y todo instrumēto, en que se pudiere tañer a tres, y a quatro voces, y a mas. Por el qual en breue tiēpo, y con poco trabajo, facilmēte se podria taner Fantasia. El qual por mandado del muy alto consejo Real fue examinado, y aprouado por el eminēte musico de su Magestad Antonio de Cabeçon, y por Iuan de Cabeçon, su hermano.

Compuesto por el muy Reuerendo padre Fray Thomas de Sancta Maria, de la Orden de los Predicadores. Natural de la villa de Madrid.

Dirigido al Illustrissimo Señor don Fray BERNARDO de Fresneda, Obispo de Cuenca, Cōmissario general, y Confessor de su Magestad, & c.

Es. del Conuento de S. Hieronimo de la Murta

Impresso en Valladolid, por Francisco Fernandez de Cordoua, Impressor de su Magestad. Con licencia, y priuilegio Real, por diez anos.

En este ano, de 1565.

Tassado por los Señores del Consejo Real, a veynte reales, cada cuerpo en papel.



## Statement by the King

El Rey,

Por quanto a pedimieto de vos fray Thomas de sancta Maria, de la orden de sancto Domingo, de los predicadores, di vna mi cedula firmada de la Serenissima Princesa Infante de Portugal, mi muy cara, y muy amada hermana, gouernadora q fue destos reynos de Castilla, por mi ausencia, su thenor de la qual es este que se sigue. El Rey por quito por parte de vos fray Thomas de sancta Maria de la orden de sancto Domingo de los predicadores, me ha sido fecha relacion, q vos aueys fecho, y ordenado, vn libro de musica por el qual en muy breue tiempo se puede aprender a taner Tecla, suplicandome vos diesse licēcia para que vos o la persona que vos nōbrasedes, y no otra persona alguna pudiessedes imprimir, y vender el dicho libro, o como la mi merced fuesse, & yo tuuelo por biē, y por la presente doy licencia, y facultad a vos el dicho fray Thomas de sancta Maria, o aquíē vuestro poder ouiere, para que por tiempo de diez anos, primeros siguientes que se cuentan desde el dia de la fecha desta mi cedula en adelante, vos el dicho fray Thomas de sancta Maria o la persona q vos nombraredes, o vuestro poder ouiere, y no otro puedan imprimir, y vender el dicho libro en estos reynos sopena que la persona, o personas que sin tener vuestro poder lo imprimieren, o vendieren, o hizieren imprimir, o vender, o truxeren de fuera parte impresso, pierdan la impressio, y los moldes, y aparejos con que lo hizieren, & incurran mas, cada vno dellos en pena de treynta mil marauedis, la qual dicha pena se reparta en esta manera, la tercia parte para la persona que lo acusare, y la otra tercia pte pa la nuestra camara, y fisco, y la otra tercia pte pa el juez q lo sentenciare con tanto que despues de impresso, lo trayays a tassar al nuestro consejo, y mando a los del mi consejo presidentes, & oydores de las nuestras audiencias, alcaldes, alguaziles de la nuestra casa, y corte, y chancillerias, y todos los corregidores, asistētes, gouernadores, alcaldes alguaziles, y a otras qualesquier justicias de estos mis reynos, que os guarden, y cumplan, y hagan guardar, y cumplir esta mi cedula, y contra lo en ella contenido no vayan ni passen en tiempo alguno ni por alguna manera. Fecha en Valladolid a veynte, y ocho dias del mes d Nouiēbre de mill, y quinientos y cinquē y siete anos. La princessa por mandado de su Magestad, su alteza en su nombre Frācisco de Ledesma. E agora vos el dicho fray Thomas de santa Maria me aueys hecho relacion que por auer auido gran falta de papel, & por otras muchas y euidentes causas no auades podido imprimir dicho libro, & que agora teniades dispusicio para

le hazer imprimir, & lo queriades hazer, & concertaros para ello con los impressores, & me suplicastes & pedistes por merced que eran passados casi seys anos de los diez que teniades para vsar de la dicha licencia mandasse, que corriessen desde el dia que comencasedes a hazer la dicha impression por que de otra manera os seria de poco fruto & aprouechamiento, o como la mi merced fuesse, lo qual visto por los del mi consejo fue acordado q̄ deuia, m̄dar dar esta mi cedula en la dicha razon & yo tuuelo por bien por la qual es mi merced & voluntad que los dichos diez anos contenidos en la dicha cedula, q̄ de suso va incorporada corrã & se cuentē desde la fecha desta mi cedula en adelante hasta ser cumplidos en los quales os sea guardada cumplida, y executada en todo & por todo segun, y como en ella se contiene & contra el thenor, y forma della no se vaya ni passe en alguna manera. Fecha en el monasterio de Guisando a onze dias del mes de Abril de mill y quinientos y sesenta, y tres Anos.

YO EL REY.

Por mandado de su Magestad, Francisco de Erasso.

## Dedication

Al Illustrissimo y Reuerendissimo .S.  
 Don F. Bernardo de Fresneda, Obispo de Cuenca, Comissario  
 general, y Cōfessor de su Magestad, & c. Fray Tho-  
 mas de sancto Maria, de la orden de  
 sancta Domingo.  
 S.P.D.

Desde que comēce a tratar desta obra, que a .V.S. embio, anduue siēpre solícito en buscar a quien podia dedicar la, para que con su calor y abrigo, fuesse tambien recebida de todos, como ha sido grāde el trabajo que en su cōposicion he gastado. Y aunque luego vi, quan acertado era embiarla .V.S. (por ser vniuersal padre de todos) de teniā me. las muchas y graues ocupaciones en que .V.S. (tā de veras anda ocupado) por las quales con esta nineria mia, podria dar molestia a quien siēpre desseo seruir, sin hazer jamas la menor falta del mundo. Pero como sea assi q̄ obras desta condition, en especial siendo de quien tan pocas prendas tiene como yo, no seā bien recebidas del pueblo, si alguna persona eminēte en valor y sabiduria no las alienta, y mis trabajos despierten en mí desseo de todo buen successo en ellos, he me atreuido a suplicar a V.S. Reuerēdissima quiera recebir este cornado, y acceptarle, de tal suerte q̄ por solo el fauor de V.S. me rinda mas gloria y premio q̄ si ofreciesse grā thesoro, poniēdo otros estriuos menos fuertes que el amparo de V.S. y oso dezir vna cosa, q̄ quāto es de menos precio lo q̄ embio, tāto es mas gloria de V.S. hazerlo subir a lo q̄ llegan otras obras, cuyo fin es tratar de cosas diuinas, o altas y magnificas, quales se suelen dedicar a tales principes como es V. Reuerēdissima .S. Pues dar ser a lo q̄ no lo tiene, o a lo menos tiene poco, arguye tāta virtud, q̄ solos los muy poderosos son bastantes para hazerlo. Y assi aunq̄ los negocios de .V.S. seā tātos y de tāta calidad como vemos, no seria menos digno de loa y merecimiēto el amparar esta obra y la materia de q̄ trata. Porq̄ los organos, los catos, y toda otra musica vsada en la yglesia de Dios, desde su principio, son vna de las cosas q̄ mas estomago han hecho a los perniciosos herejes, destos n̄fos infelices tiēpos, y assi (poner los ombros a cosa tan celebrada y tā importāte entre los fieles) para q̄ no solamēte no se caya, mas aun vaya con media adelante, es hazer el officio de verdadero perlado, de quien dizē las escripturas ser columna, y estriuo de todo lo bueno, y es alcācar harto mejores coronas que dauā los antiguos a los fauorecedores de la musica, la qual entendian ser muy agradable a la diuinidad (que ellos entonces creyan y adorauā). Cesso rogādo al senor en cuya mano estā los coracones de los principes, haga tan valeroso el de V.S. Que pueda dar tal cobro de lo que a

su cargo esta, como estos reynos dessean: y en su necesidad.

### Prologue

### Prologo.

### Al pio Lector.

Cosa es clara assi por historias, como por la experiēcia cotidiana, que la sagrada religion de sancto Domingo fue dada a la yglesia Catholica, para procurar el remedio de muchos errores y vicios que auia en tiempo de su fundaciō, y que por el curso de los tiempos auian de perseuerar, segun que mas y mas por nuestros peccados vemos cada día: en lo qual los legitimos hijos de sancto Domingo y verdaderos profesores de su religion, no solamente con oraciones y buen exemplo y honesta cōuersacion, mas con seruerosa predicacion, y con estudio continuo de la diuina Theologia, han trabajado diligentemente desde sus principios hasta la era de aora, procurando siempre la gloria de Dios, y acrescentamiēto de su diuino culto, y yo que soy vno de los llamados a esta labor (aunque indigno) no me tēgo por extraño, ni por ageno de su principal instituto, que como dixe es procurar la gloria del Señor, y la salud de las almas. Porque como fue reuelado al principio de la fundacion de la orden a vn obispo llamado Conrrado, desseoso de saber que exercicios eran los desta religion que entonces se fundaua. No solamente se quiere seruir Dios en ella con la predicacion del euāgelio, mas en loarle, bendezirle, y predicarle, para lo qual no es poco bueno y acertado medio la musica, assi de voces humanas como de otros instrumentos sonoros bien conforme al entendimiēto del hombre. Desto son buenos testigos aquellos antiguos y nombrados poetas Orphee, Pindaro, y otros tales, que en metros suauemente compuestos, y cantados al son de instrumentos musicos loauan la diuinidad que entonces creyan, como refiere S. Augustin en el libro .18. de la ciudad de Dios en el capitulo .14. Pero mas graues exemplos, y testimonios mas fide dignos tenemos en escriptura sagrada de los que conosciéron, y adorarō a vn solo y verdadero Dios, y le cantaron alabācas cō melodia de voces, y de flautas, y de vihuelas, siguiendo la doctrina del real propheta, que en las postreras palabras del psalmo 100. Dize, Load al Señor con atabales, y con choros, loalde con instrumentos de cuerdas y con organos, loalde con campanas de buen sonido, cō campanas de alegria, Todo espiritu al Señor. Assi lo hazia el buen propheta aun tan

nino, que andado apacentado el ganado de su padre con su harpa loaua al Senor, con la qual fue a los reales de los fieles, y puso el Senor en ella tal virtud, que tañendola hazia huyr al demonio, el qual con gran tormento maltrataua al Rey Saul, como se cuenta en el libro primero de los Reyes en el capitulo .16. Y assi el mesmo propheta Dauid despues de vngido por Rey de Israel, instituyo gran numero de Canticos, que con voces acordadas, y con dulces y diuersos instrumentos loassen el nombre del Senor.

Finalmente tan conueniente es para loar a Dios la musica de los suaues instrumentos, que el glorioso Euangelista sant Iuan desseoso de declararnos el officio de los sanctos en el cielo dize, oy voces en el cielo como sonido de rios catidales, y como sonido de terribles truenos, y como de musicos que tanian sus vihuelas, y cantauan cantar nuevo delante de la silla de Dios y del Cordero. Ni mas ni menos tengo entendido ser mucho prouocho que de la musica en las almas de los fieles se deriua: porque oyendola se encienden en deuocion y reuerencia de su Magestad diuina, como dize sant Augustin en el libro .9. de susconfessiones, auerlo el experimentado muchas vezes, Y como se lee de sancta Cecilia que tocando los organos ella cantaua a solo el Senor, diziendo, Hagase Senor mi coracon y mi cuerpo limpio porque no sea confundida. Pero quiero dexar esto en q̄ mucho se podria dezir, por no salir de mi particular proposito, y digo, que aunque cumplo con el instituto de mi orden siruiendola en tañer organos, como mis perlados me lo mandan, considerando muchas vezes el gran trabajo que hasta aqui se passaua, y los muchos anos que se consumian en saber cantar y taner (mouido con entranas de amor y charidad) comence a inuestigar y rastrear como todo esto se pudiesse poner en arte, para q̄ en breue tiempo y con menos trabajos se pudiesse alcanzar y no por solo vso: porque el vso es largo & incierto, y el arte corto y cierto, y assi vemos por experiencia que ninguno sin el arte es perfecto en su facultad, porque los que van sin arte son, como los que ignorando el camino van sin guia, y como los que andan sin luz. De suerte que el arte es la guia y la luz, y assi con justo titulo se puede dezir que los que obran ignorado el arte no saben. Esto es sentencia del Philosopho, el qual preguntando, que cosa es saber, responde el mesmo diziendo, que saber es conocer la cosa por sus causas y primeros principios, en lo qual consiste el arte. Assi que tratãdo desto fue Dios seruido dar me lo a entēder, en lo qual diez y seys años cōtinuos de lo mejor de mi vida, passando innumerables y increybles trabajos de dia y de noche, inuētando cada dia cosas, y deshaziendo otras, y torandolas a hazer hasta ponerlas en perfection, y en reglas vniuersales, y cōmunicando cosas con personas diestras, y entendidas en esta facultad, especialmente con el eminente

musico de su Magestad Antonio de cabecõ, temiendo de mi con el proprio paracer, y afficion, no me enganasse en algunas cosas. Tomando el consejo de Salomon que dize que el sabio oyendo se haze mas sabio, y en otra parte dize que a donde ay muchos consejos alli esta la salud, y el acertamiento de las cosas. El fin desto libro es arte de taner fantasia, el qual va diuidido en dos partes. La primera, tracta de todas disposiciones q̄ son necessarias para entrar en la fantasia, las quales van especificadas en la tabla, a donde se podran ver, y adelante en sus propios tratados. La segunda parte llamada arte de taner fantasia, tracta de todas las cosas necessarias a este fin, que es taner fantasia, todo puesto en arte, y en reglas vniuersales, lo qual tambiẽ va especificado en la tabla, como se vera en la mesma tabla, y adelante en sus propios tractados.

En esta primera parte procederemos por las cosas mas faciles, y mas claras comencando de los signos, pues nuestro principal intento, solamente es enseñar a los nuevos professores deste arte, a los quales es necessario yr disponiendo, poco a poco con las cosas mas claras, y mas ligeras, para las cosas mayores, y no cõ las cosas arduas, y difficultosas, q̄ mas seria confundir, y escutescer los ingenios de los tales que alumbrar los, y enseñarlos porque los nuevos incipientes son como niños que se han de mantener con cosas ligeras, y faciles de digestion, y despues con otros mantenimientos mas solidos. En todas las ciencias, y disciplinas es tan necessario este orden que sin el ninguna cosa se puede entender ni ninguno puede ser enseñado. Esto mesmo vemos en las cosas naturales que siẽpre proceden de lo impfecto a lo perfecto. Esta ha sido la causa, y motiuo, por donde nos mouimos a comencar esta primera parte por los signos los quales van aqui tratados no como hasta aqui han tractado, sino por sus primeros principios, y fundamentos.

Vale.

## Introduction to Part II

El Auctor al pio Lector.

La segunda parte desta nuestra obra  
(discreto lector) en la qual se tracta del arte  
de taner fantasia, es la causa principal  
por donde nos encargamos de toda  
ella con todas las otras cosas que  
para este entento hazen  
al caso.

Concluyda pues ya la primera parte, en la qual se a tractado de las disposiciones, que a de tener el que en este genero de Musica se a de exercitar, presumiẽdo ya q̄ el Lector estara dispuesto con los auisos, que para ello se le han dado. Siguese agora, en esta segunda parte, cumplir del todo el principal intento que arriba diximos, que es enseñar el arte de la fantasia de la Musica, practica, para que en breue tiempo y con menos trabajo se pueda alcanzar. Y para mayor claridad, el modo de proceder, sera por sus principios, comencando (segun la sentecia del Philosopho) de lo mas vniuersal & imperfecto, a semejanca de las causas naturales, que siempre proceden de lo imperfecto a lo perfecto.

Esta Musica practica consta de consonancias y dissonancias. De consonancias, como de principios intrinsecos, y essenciales. De dissonancias como de accidentes, q̄ dan hermosura y perfectiō a la Musica practica. Y porq̄ (como dize el mesmo Philosopho,) q̄ dos cōtrarios pertenesca vna mesma sciencia por tanto las consonancias y dissonancias q̄ son cōtrarias pertenescen a la mesma sciencia de la Musica practica. Y aunque el natural orden de proceder pedia comencassemos primero de las consonancias como de principios intrinsecos y essenciales, y despues de las dissonancias como de accidentes suyos, mas porque el tractado de las dissonancias es breue comencaremos luego del, para despues mas por extenso, y mas de proposito tractar de las consonancias.

Vale.

## Title Page

The Book called the Art (or Manner) of Playing the Fantasia, for Keyboard as well as for Vihuela, and all instruments upon which three or four parts or more can be played. By means of which in a short time and with a minimum of effort one will be able to play the fantasia. Which, commanded by the highest Royal Council, was examined and approved by His Majesty's eminent musician, Antonio de Cabezon, and by his brother, Juan de Cabezon.

Composed by the Very Reverend Father Fray Thomas de Sancta Maria, of the Order of the Predicadores, a natural of the City of Madrid.

Dedicated to the most Illustrious Señor don Fray Bernardo de Fresneda, Bishop of Cuenca, General Commissioner, and Confessor of His Majesty, etc.

The shield of the Convent of St. Hieronimo de la Murta.

Printed in Valladolid, by Francisco Fernandez of Cordova, Printer of His Majesty, with Royal License and Privilege for Ten Years. In this year of 1565.

Taxed by the Gentlemen of the Royal Council at Twenty Reals for each volume.



## Statement by the King

The King. Whereas, by your petition, Fray Thomas de Sancta Maria, of the Order of St. Dominic, of the Predicadores, you deposed to me a signed parchment of the Most Serene Princess Infanta of Portugal, my very dear and beloved sister, ruler of the kingdoms of Castille during my absence, the tenor of which follows.

Inasmuch as the King, on your behalf, Fray Thomas de Sancta Maria, of the Order of St. Dominic, of the Predicadores, has reported to me that you have created and organized a book of music by which in a very short time one can learn to play the keyboard, petitioning me to grant you or the person whom you designate the license whereby no other person may be able to print and sell the aforesaid book. As it was granted to me and I well received it, I therefore present the license and faculty to you, the aforesaid Fray Thomas de Sancta Maria, or to whomever you empower; so that, for the period of ten years immediately following the date of this edict, you, the aforesaid Fray Thomas de Sancta Maria, or the person whom you designate and empower, and no other can print and sell the aforesaid book in these kingdoms; under the penalty that the person

or persons who, without having your authority, print, sell, or cause it to be printed, or an impression from any part sold or exchanged, lose the printing, the molds, and the preparations from which they made it. And furthermore, they incur each one of them a penalty of thirty thousand maravedis, said penalty to be apportioned thusly: a third for the person making the accusation; a third for our Supreme Council and national treasury; and the other third for the justice who will sentence. Accordingly, after the printing you will bring tax to our Supreme Council, and hearers of our audiences, judges, constables of our house, court, and chancelleries, and all the magistrates, assistants, governors, judges, and any other justices of these my kingdoms, to protect and serve you, and that they keep and guard this my edict, and do not move or pass against whatever it contains in any time nor in any manner. Dated in Valladolid on the twenty-eighth day of November, 1557. The Princess by the Order of Her Majesty; Francisco de Ledesma in the name of Her Highness.

And now you, the aforesaid Fray Thomas de Sancta Maria, have reported to me that because of a great lack of paper and many other evident reasons you have not been able

to print the aforesaid book. Since now you have the disposition for having it printed, and you desire to negotiate regarding it with the printers, and have asked and petitioned me for favor because almost six years have passed of the ten during which you have the use of the aforementioned ordered license, which proceeds from the day which you begin to make the aforesaid impression by which in any other manner would be of little result and benefit to you, or, as through my condescension, which seen by those of my Council, it was resolved that this my edict ought to be given for the aforesaid reason; and I declare by right that which is my favor and will that the aforesaid ten years contained in the aforesaid edict, which is incorporated from above, proceeds and is counted forward from the date of this my edict; to be fulfilled in those things which are kept protected for you, and executed fully and by all accordingly, as it is contained in it and compared against the tenor, and forms of it may not proceed nor pass in any other manner. Dated in the monastery of Guisando on the eleventh day of April, 1563.

## Dedication

To the Most Illustrious and Most Reverend Holiness  
Don F. Bernardo de Fresneda, Bishop of Cuenca, General Com-  
missioner, and Confessor of His Majesty, etc. Fray Thomas  
de Sancta Maria, of the Order of St. Dominic, S.P.D.  
(probably: Santos Predicadores Dominicanos; Holy Dominican  
Preachers).

Since I began to treat of this work which I send  
to you, I have always gone in search of whomever I might be  
able to dedicate it, so that with his favor and protection,  
it would be received by all, as the effort I have expended  
in its composition has been very great. And notwithstand-  
ing, I saw later, when it was opportune to send it to you  
(universal Father of all), the many and grave occupations  
in which you are so truly occupied detain me, by which with  
my childish action I would give nuisance to him I always  
desire to serve, without ever making any lesser lack for  
the world. But as it is that works of this type, especial-  
ly being by one having so few endowments as I, are not well  
received by the public unless some eminent person in valor  
and knowledge supports them, and my efforts awaken within  
me a desire of all good success with them, I have ventured

to implore Your Reverence to desire to receive this thing of little value, and accept it, so that by your favor only I may obtain more glory and reward than if I were offered the grand treasure, placing buttresses less strong than your support. And I dare to say one thing: that as that which I send is of little worth, so much the more glorious would be your making these works ascend to whatever heights they might achieve, whose end is to treat of things divine, high and magnificent, which are customarily dedicated to such princes as Your Reverend Holiness. In order to give being to that which does not have it, or which possesses only a little, so much virtue must be shown that only those very powerful are worthy to accomplish it. And although your negotiations may be so great and of such quality as we see, the support of this work and the material of which it treats would not be less worthy of praise and merit; because organs, songs, and all other music used in the church of God since its beginning, constitute one of the things most maligned by pernicious heresies, of these our unhappy times. Thus (to put our shoulders to a thing so celebrated and so important among the faithful), in order that not only does it not fall, but may even go forward a

little, it is to perform the office of true purpose, which the Scriptures call the column and supporter of all good; and it is to follow enough greater crowns (leaders) that one gives to the ancients the most favored positions in music, which is understood to be very agreeable to Divinity (which they then believe and adore). Thus petitioning the Father in whose hand are the hearts of the princes, so may it be done that you become so valorous that you can give such a place to that which is in your charge as these kingdoms desire, and is their necessity.

#### Prologue

#### Prologue: to the Pious Reader

It is clear through history as through daily experience that the sacred religion of St. Dominic was given to the Catholic Church to procure the remedy of many errors and vices that there were at the time of its inception, and since these persevere because of the passing of time, according to the growing number of sins that we see everyday. In which the legitimate sons of St. Dominic and true professors of his faith have worked diligently from the beginning until now, not only with prayers, good example, and honest consecration, but with the most fervent

preaching and continuous study of the divine theology.

They have worked diligently, procuring always the glory of God and increasing His divine cult. I, one of those called to this work (although unworthy), am not foreign nor strange to his principal institution, which as I said is to procure the glory of the Father and the health of souls. Thus it was revealed at the beginning of the founding of the Order to a bishop called Conrrado, desirous of knowing which practices were those of this religion then being founded.

Not only does one wish to serve God in it (i.e., the religion) with the preaching of the gospel, but in praising, exalting, preaching Him, for which purpose music is an excellent and established means, using human voices as well as other sonorous instruments which conform well to human understanding. Good witnesses of this are those ancient and renowned poets Orpheus, Pindar, and others, who in suavely composed verses, sung to the sound of musical instruments, praised the Divinity in which they believed, as St. Augustine mentions in the City of God, Book 18, Chapter 14.

But we have more profound examples and more

faithful worthy testimonies in the sacred scripture from those who recognize and adore the one and only true God, and sing praises unto Him with the melody of voices, flutes, and vihuelas, following the doctrine of the royal prophet, who in the last words of Psalm 150 (sic) says: Praise the Lord with drums, and with chorus; praise Him with stringed instruments and organs; praise Him with bells of a clear sound; with bells of happiness, every soul praises the Lord.

Thus the good prophet (Samuel) caused him (David) while still a child tending the cattle of his father to praise the Lord with his harp, with which he went to royalty (the King). The Lord placed such virtue in it that playing it caused the demon to flee which had maltreated King Saul with a great torment, as is recounted in the first book of Kings, Chapter 16. Likewise, the prophet David himself, after being annointed King of Israel, instituted a large number of canticles, with which voices blended, and which praised the Lord's name with sweet and diverse instruments.

Finally, the music of suave instruments is so appropriate for praising God, that the glorious evangelist



St. John, desirous of declaring to us the function of the Saints in heaven says: I heard voices in the heavens like the sound of rushing rivers, and like the sound of terrible thunder, and like music played by vihuelas, and they sang a new song from the seat of God and the Lamb. Neither more or less, I have understood the provocation derived from music in the souls of worshippers to be very great: because hearing it kindles a devotion and reverence toward His Divine Majesty, as St. Augustine says in his Confessions, Book 9, having frequently experienced it. And similarly, one reads from St. Cecilia that in playing organs she sings only to the Lord, saying: Lord, make clean my heart and body so that I might not be confounded.

But I want to leave that about which much could be said, in order not to depart from my particular purpose, and say that although I serve with the institution of my Order, serving it in playing organs as my superiors command me, frequently considering the great effort expended until now, and the many years consumed in knowing how to sing and play (moved by a feeling of love and charity), I began to investigate and trace how all this could be placed in art, so that in a short time and with a minimum of effort

it would be possible to achieve, and not only by usage. Because usage is long (vague) and uncertain, and art short and certain, we see thus by experience that no one without art is perfect in his faculty, because those who proceed without art are like those who are ignorant of the road they travel, and like those who walk in darkness without light. Thus it is that art is the guide and the light, and therefore with just title it can be said that those who work in ignorance of art are not knowledgeable. This is the statement of the Philosopher, who, when asking what is "to know" (understand), answers, saying: To understand is to know a thing by its causes and first principles, which constitutes art.

Similarly, it served God to give me to understand that which is being discussed here, in which I spent sixteen continuous years of the best of my life, expending innumerable and unbelievable efforts of the day and night, inventing some things each day, and destroying others, and playing them in order to perfect them in universal rules, and in communicating with skilful persons possessed of understanding in this faculty, especially the eminent musician of His Majesty, Antonio de Cabezón, hoping within

myself that with the proper appearance and devotion, I might not be mistaken in some things, taking the counsel of Solomon that the wise in listening become more wise, further stating that where there are many counsels there are also health and certainty.

The goal of this book, which is divided into two parts, is the art of playing the fantasia. The first (part) treats of all the dispositions necessary to begin the fantasia, which are specified in an index (tabla) where they may be seen, and further on appear in their appropriate places. The second part, called the "Art of Playing the Fantasia," treats of everything necessary to attain this goal, which playing the fantasia, placed in art and universal rules. This also is specified in an index where it may be seen, appearing further on in the appropriate places.

In this first part we will proceed through the easiest and most apparent things, beginning with the signs, since our principal intent is to instruct only those new professors of this art in whatever is necessary, replacing little by little the clearest and most apparent points with larger concepts, and not the arduous and difficult points,

which would serve more to confuse and obscure the facts rather than enlighten them; and to teach them because new beginners are like children who have to remain with easy things, and facts easy to digest, later dealing with others more complex. In all the sciences and disciplines this order is so necessary that without it nothing may be taught nor understood. Similarly, we observe in nature the procession from the imperfect to the perfect. This has been the reason and motive because of which we begin the first part with the signs, which are discussed not as they have been treated until now, but from their first principles and fundamentals.

Vale

Introduction to Part II  
The Author to the Pious Reader

The second part of this our work (discrete reader), in which the art of playing the fantasia is treated, is the principal reason for which we engage ourselves in all of it with all the other things which are relevant to this purpose.

The first part is now already concluded, in which the dispositions are treated which one who would practice this kind of music must have, presuming that the reader will be disposed with the information which has been given him. Continuing now, in the second part, to complete all the principal intention we stated above, which is to teach the art of fantasia in practical music, so that in a short time and with little effort it may be acquired. And for greater clarity, the method of procedure will be by means of its principles, beginning (according to the statement of the Philosopher) with the most universal and imperfect, conforming to natural causes, which always proceed from the imperfect to the perfect.

This practical music consists of consonances and dissonances: consonances as intrinsic and essential

principles; dissonances as non-essential circumstances which give beauty and perfection to practical music. And because (as the same Philosopher said) two opposites pertain to the same science, consonances and dissonances, which are opposites, therefore pertain to the same science of practical music. And although the natural order of proceeding asks that we begin first with the consonances as intrinsic and essential principles and afterward with their contrasts, the dissonances, because the discussion of dissonances is short we will begin with it immediately, in order to discuss the consonances later more extensively and purposefully.

## APPENDIX B

## GLOSSARY

## GLOSSARY

accidental--(1) ~~the upper~~ order (i.e., black) of keys on the monacordio keyboard; (2) a sharp or flat, usually valid for the balance of the line (there are no bar lines between compasses)

accidental mode--(tono accidental) a transposed mode (the first mode starting on g, for example)

agudo--(acute) a note in the series extending from Gesolreut (g, the tenth white key on the usual monacordio keyboard) to Fefaut (f').

Alamire--a, a', a''

alto--(1) upbeat; (2) adj., upper

Are--A

areo, arreo--successively, that is, stepwise

ayre--(1) air, melody; (2) style, taste

baxar--(1) to descend; (2) descending

baxo--(1) downbeat; (2) adj., lower

bequadrado--(1) the property extending on the white keys from Gesolreut to Elami, with a "singable" semitone between Bemi and Cefaut (i.e., hard hexachord); (2) the clef designating the staff position of g'

Befa--(1) B<sup>b</sup>, b<sup>b</sup>, b<sup>b'</sup>; (2) the fourth note of the property of bemol; (3) Fa accidental (i.e., fa located on black keys)

Bemi--(1) B, b, b'; (2) the third note of the property of bequadrado



bemol--(1) flat; (2) a sign (b) used to indicate Befa (i.e., Bemi lowered an "unsingable" semitone), Elami lowered an "unsingable" semitone, or to cancel a previous sharp; (3) the property extending from Fefaut to Delasolre, using Befa, with a "singable" semitone between Alamire and Befa (i.e., soft hexachord); (4) the clef designating the staff position of f.

breue--a note or rest worth two compasses

cantable--(singable) (1) a note, in contrast to an incantable ("unsingable," rest); (2) a natural semitone (e to f, for example)

canto--song

canto de organo--(1) polyphony; (2) any composite of two, three, four or more voices

canto llano--(1) plainsong; (2) single melodic line

Cefaut--C, the lowest note on the monacordio keyboard

Cesolfaut--(1) c, c', c"; (2) the first note in the property of natural (i.e., natural hexachord); (3) clef designating the staff position of c'

chromatic--genus using only black keys

cifra--(1) cipher, number; (2) the number system in arranging works for the vihuela (i.e., tablature)

clau--clef, a sign indicating the staff position of f, c', or g'

clausula--cadence

clausula de passo--passing cadence, used only within a composition, frequently employing accidental sharps

clausula final--the principal voice and end on the cadence in which both voices of two part texture, or the principal and lowest voices of any other texture, end on the "final" of the mode; used primarily at the end of compositions or at the point of elision between pairs

of voices

clausula media--cadence in which the principal and lowest voices end on the "mediation" (i.e., confinalis) of the mode; used primarily within compositions and at the end of Mediaciones

coma--measurement for tones and semitones

comes--the following (consequent) voice in a canon

comisa--an alternate name for the major fifth (c to g#, for example)

compas--(1) measure; (2) tactus; (3) the signature

compasete--(1) the signature; (2) in practical music synonymous with compas

compuesta--(1) compound; (2) the octave above any pitch name in the grave (lowest) series; (3) an interval in which the notes are an octave or more, but less than two octaves, apart (i.e., 9th, 10th, etc.); (4) any of the octaves above any note

concierto--texture involving two, three, four or more voices

consonancia--(1) consonance, the intervals of the unison, third, fifth, sixth or their compounds; (2) perfect: unison, fifth; (3) imperfect: third, sixth

contra--a note from the lowest part of the keyboard, extending from C to B. See "short octave"

contra alto--the second highest voice

contra baxo--bass, the lowest voice

corchea--(from French, croche, hook) a note or rest worth half a seminima (i.e., an eighth note)

correr--to run, move; the movement of the hands when playing ascending and descending passages at the keyboard

count--(1) the count or telling of the fingers, "one" to "five," beginning with the thumb of each hand; (2) the count of the compas or measure

decompuesta--(1) dicompound; (2) a note two octaves above a grave, one octave above a compound; (3) an interval involving two octaves or more, but less than three (i.e., sixteenth, seventeenth, etc.)

defect--(1) deficiencies of the keyboard; (2) lack of enough pitches to complete certain transpositions (db, d#, gb, a#, for example); (3) lack of sufficient high or low keys to complete certain transpositions; the problem of range of keyboard; (4) the lack of certain notes in the short octave

Desolre--D, the lowest black key on the monacordio keyboard

Desolreut--d, d', or d"

diapason--the interval of an octave (perfect, major, or minor)

diapente--the interval of a fifth (perfect, major, or minor)

diatessaron--the interval of a fourth (perfect, major, or minor)

diatonic--genus using natural tones only (white keys on the monacordio)

diferencia--(1) difference; (2) different voicings of similar pitches (F, A, c, f or F, c, f, a, for example); (3) the same outer voices using different notes on the inner parts (A, c, e, a or A, c, f, a)

disciple--the second, fourth, sixth, or eighth mode; they consist of an ascending fifth plus a descending conjunct fourth. The note of conjunction is the final.

dissonancia--dissonance, the intervals of the second, fourth, seventh, or their compounds. See "fourth."

dux--the leading (antecedent) voice in a canon

Ela--~~le~~"

Elami--(1) E, the second black key, from the left on the monacordio keyboard; (2) e, e', e"; (3) eb, eb', eb"

enharmonic--a mixture of the diatonic and chromatic genera

falsa--alternate name for a dissonance (second, fourth, seventh or their compounds)

fantasia--a musical composition having two, three, four or more voices, usually employing canon or imitative procedures

fauordon--(favordon, fabordon; derived from fauxbourdon) a<sup>4</sup> homophonically harmonized chant

Fefaut--(1) F, f, f', or f"; (2) f#, f#', or f#"; (3) the first note of the property of bemol (i.e., soft hexachord); (4) the clef designating f

figura--figure; notes, rests, clefs

fourth--(1) one of the three dissonances; (2) when used in the upper parts of textures involving three or more voices, it may be regarded somewhat as an imperfect consonance (i.e., parallel fourths are permissible in upper parts)

fuga--(1) canon; (2) imitative composition

Gamaut--G, the lowest Gesolreut on the monacordio keyboard (third white key)

genero--genus (chromatic, diatonic, enharmonic)

Gesolreut--(1) G, g, g', or g"; (2) g#, g#', or g#"; (3) the first note in the property of bequadrado (i.e., hard hexachord); (4) clef indicating the staff position of g'

glosa--(1) florid passage using passing tones between consonances; (2) ornament

glosada--glossed, ornamented

gracia--(1) grace, gracious; (2) a solfa using natural tones or maintaining the same sequence

gracia, graciosa--(1) grace, gracious (a solfa which uses natural tones or maintains the same sequence as that of the natural tones); (2) perfection of style in musical performance

grave--(low) a note in the series extending from Gamaut (G) to Fefaut (f)

imperfect--a consonance of the third or sixth. They are imperfect because they do not provide rest and repose, and because they mutate from major to minor and vice versa when used in parallel motion.

incantable--(unsingable) (1) a rest, in contrast to a note, which is "singable"; (2) a semitone which is smaller than those found in the hexachords (Befa to Bemi, for example). Since they are "unsingable" they cannot be played; thus, progression between unsingable semitones is prohibited. They are indicated by the slanted lines in examples 41 and 132.

jusquin--Josquin des Prez

ligatura--(1) ligature; (2) joining of pairs of voices, as T and CA with the Tn and CB; (3) elision, the point at which the responding voices enter

longo--(1) a note worth four compasses; (2) rests worth six (longo perfecto) or four (longo imperfecto) compasses

major--(1) one of the three forms of the fourth, fifth, and octave (see "perfect" and "minor"); (2) major third: ut-mi, fa-la; (3) major sixth: ut-la

master--the first, third, fifth, or seventh mode; they consist of an ascending fifth and an ascending conjunct fourth. The lowest note is the final.

maxima--a note worth eight compasses

medio compas--(1) half compas; half measure; (2) the second half of a compas or measure (i.e., upbeat)

minima--a note or rest worth a half compas (i.e., a half note)

minor--(1) one of the three forms of the fourth, fifth, and octave (see "perfect" and "major"); (2) minor third: re-fa; mi-sol; (3) minor sixth: la-fa; Desolre-Befa; Alamire-Fefaut

monacordio--a keyboard instrument, probably of the clavichord type; keyboard diagrams are shown in examples 41 and 132

mouimiento--(1) motion or movement of the hands on the keyboard, from the lower "natural" order (white keys) to the upper "accidental" order (black keys) and vice versa; (2) the motion or movement of notes in one of three ways: repeating (unisonar), ascending, or descending

mutation--(1) necessary syllabic shift to complete the diapason of a mode (i.e., hexachord mutation); (2) transposition of a mode to another pitch level (i.e., first mode beginning on g)

natura, natural--(1) the property on the white keys extending from Cefaut to Alamire, with a "singable" semitone between Elami and Fefaut (i.e., natural hexachord); (2) the lower order of keys (white) on the monacordio; (3) a solfa which conforms to basic hexachord structure (tone, tone, semitone, tone, tone)

obra--work; musical composition

orden--one of the orders of keys: lower (white); upper (black)

passo--(1) passing; passage; (2) type of cadence (see clausula de passo)

pausa--rest

perfect--(1) a consonance of the unison, fifth, or octave;  
(2) one of the three forms of the fourth, fifth, or octave (see "major" and "minor")

plica--the head of a note

practical music--(1) performed music; (2) music composed for performance

principal--a4 consonance contained within an octave

property--one of the three hexachords (see bemol, bequadrado, natural)

propriety--the nature or quality of a mode or hexachord

punto--(1) point; (2) a note on the staff or pitch name

quiebro--(literally, "broken") (1) ornament; (2) trill, appropriate for ornamenting half, quarter, and occasionally eighth notes

redoble--(literally, "redoubled") (1) ornament; (2) turn, appropriate for ornamenting whole notes or filling in entire compasses

remisa, remissa--(1) subtone cadence, as mi, re, mi; (2) alternate name for the minor fourth (f# to bb); (3) alternate name for the minor fifth (B to f)

rodeo--(1) roundabout procedure; (2) unusual voice leading which provides the necessary consonance permitting additional voices to enter

saltar--to leap; used in describing melodic motion

salto--leap

Seculorum--Seculorum Amen, the closing words of the lesser Doxology

semibreue--a note or rest worth a full compas or measure (i.e., a whole note)

semicorchea--a note worth half the value of a corchea (i.e., a sixteenth note)

seminima--a note or rest worth half the value of a minima (i.e., a quarter note)

semitone--half or imperfect tone (see cantable and incantable)

short octave--the series of contras (low tones) at the left of the keyboard. The notes which appear to be E, F#, G# are actually C, D, E (Ex. 132)

simple--an interval of less than an octave (unison, second, third, fourth, fifth, sixth, seventh)

singable--see cantable

sobre agudo--(above acute) series of notes extending from Gesolreut (g') to Fefaut (f'')

solfa--(1) series of six syllables: ut, re, mi, fa, sol, la; (2) sequence of notes in any given passage

sonada--canto llano, plainsong

soneto--a piece of popular music, performed by those who do not understand music

sostenida(♯)--(1) sharp, sharped; (2) sign (✱) indicating that Cesolfaut, Fefaut, or Gesolreut are to be raised an "unsingable" semitone, or that either of the two flats is to be cancelled (i.e., raised an "unsingable" semitone); (3) subsemitone cadence, as fa, mi, fa; (4) sustained (used rarely)

subir--(1) to ascend; (2) ascending



suelto--a style of performance or a composition in which the voices are comparatively "free" (non-imitative)

syncopation--suspension of a voice in the middle of a compas or medio compa:

tenor--the third highest voice; the voice below the contra alto

ternario--a compas divisible by three, containing the equivalent of three minims. Because all practical music is binary, Sancta Maria considers it impractical. Therefore, he offers no "signature" or musical examples for this type of compas

tecla--(1) key on the monacordio; (2) keyboard

tiple--(tee-play) the highest voice; treble or soprano

tono--(1) mode; (2) the interval of a tone, as from Cesolfaut to Delasolre; (3) tone from an instrument or a voice

tono accidental--see "accidental mode"

traste--a fret on the vihuela

tricompuesta--(1) tricompond; (2) notes three octaves above the graves, two octaves above the compounds, one octave above the dicompounds; (3) an interval involving three octaves or more, to the limits of the keyboard (i.e., 22nd, 23rd, etc.)

unison--(vnisonus) two notes of the same pitch, performed by separate voices or, on the monacordio, or one key only

unsingable--see incantable

villancico--a piece of popular music, performed by those who do not understand music

vnisonar--(unisonar) one of the three "movements" or melodic motions; repeating the same note, in contrast to either ascending or descending

voz--(boz) (1) voice; (2) one of the four melodic lines: tiple, contra alto, tenor, contra baxo; (3) a note or tone

work--see obra

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FANTASIA: A CRITICAL EVALUATION

by

Warren Earle Hultberg

Volume II

---

A Dissertation Presented to the  
FACULTY OF THE GRADUATE SCHOOL  
UNIVERSITY OF SOUTHERN CALIFORNIA

In Partial Fulfillment of the  
Requirements for the Degree

DOCTOR OF PHILOSOPHY

(Musicology)

August 1964

## APPENDIX C

### MUSICAL EXAMPLES

PRIMERA PARTE - PART I

De los signos que ay en canto llano y en cāto de organo  
The Signs used in Plainsong and Polyphony  
Chapter I, Folio 1r (sic)

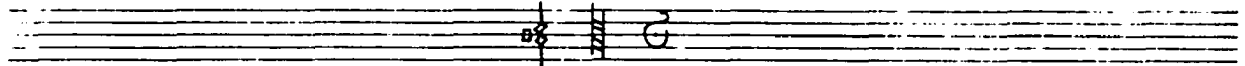
1.



Bef'a Bemí Bef'a Bemí Bef'a Bemí Bef'a Bemí Bef'a Bemí Bef'a Bemí Bef'a Bemí

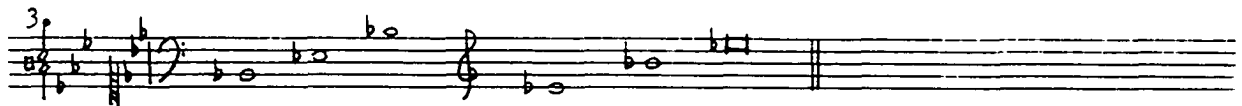
De las tres propiedades que ay en canto llano, y en canto de organo  
The Three Properties of Plainsong and Polyphony  
Chapter II, Folio 2r

2.



De la contradiccion que ay entre las dos propiedades de bequadrado y bemol  
The Contradiction between the Properties of Bequadrado and Bemol  
Chapter III, Folio 2v

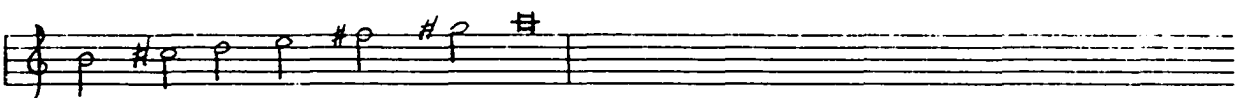
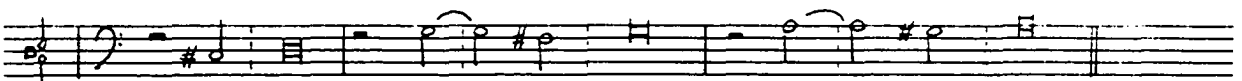
3.



4. (a)



(b)

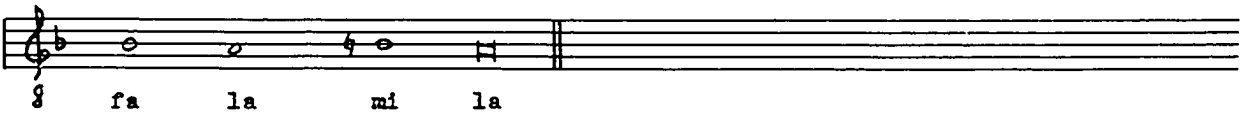




De las mutanças de canto llano, y canto de organo  
 The Mutations of Plain-song and Polyphony  
 Chapter IV, Folio 4r

5.



6.

7. (a) Bemol and Natural(b) Bequadrado and Natural8. (a) Bemol and Natural

(b) Bequadrado and Natural

la sol fa la sol fa mi la sol fa la sol fa

mi la sol fa la sol fa mi re ut

9. (a) Natural and Bemol

ut re mi fa re mi fa sol la sol fa la sol fa mi re ut

(b) Natural and Bequadrado

ut re mi fa sol re mi fa sol la sol fa mi la sol fa mi re ut

(c) Bemol and Natural

ut(sic)re mi fa sol mi re mi fa re mi fa sol la sol fa

mi fa re mi fa sol fa la sol fa mi fa sol re mi fa

(d) Natural and Bequadrado

mi sol fa mi re re ut ut re mi fa sol mi re mi

(e) Natural and Bemol

fa mi sol fa sol fa mi mi fa re mi fa fa mi fa sol

(f) Bequadrado and Natural

fa fa mi re la sol sol fa mi re ut re mi mi re

mi fa sol sol fa mi re ut



(g) Bemol and Natural

ut re mi fa fa mi fa fa mi re re 8 mi re mi mi fa mi mi

(h) Natural and Bequadrado (i) Bemol and Natural

mi re mi mi fa mi mi ut re mi fa mi fa fa(sic) re ut

(j) Bequadrado and Natural

ut re mi sol fa sol mi re ut

(k) Bemol (l) Bequadrado

fa mi fa fa mi fa fa mi re mi mi fa mi mi

De dos documentos para en breuemēte cantar cōto de organo  
Two Instructions for Quickly Learning to Sing (play) Polyphony  
Chapter V, Folio 7r

De las figuras de canto de organo  
The Figures of Polyphony  
Chapter VI, Folio 8v

10.

Maxima Longo Breve Semibreve Minima Semiminima Corchea Semi-corchea


Eight: ○ Four: ○ Two: ○ ○ ○ ○ ○ ○

11.

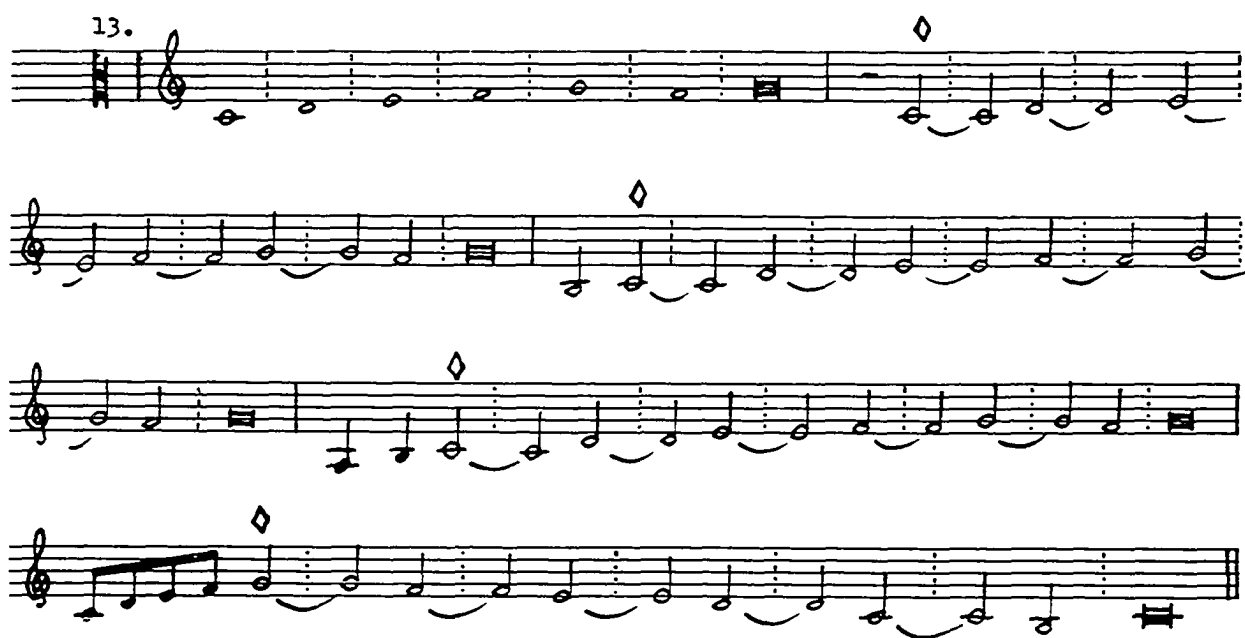
Longo Perfecto Longo Imperfecto Breve Semi-breve Minima Semiminima Corchea

Six: — Four: — Two: — — — — —

12. (a) (b) (c)



13.



14.



15.



16.



17.



18.

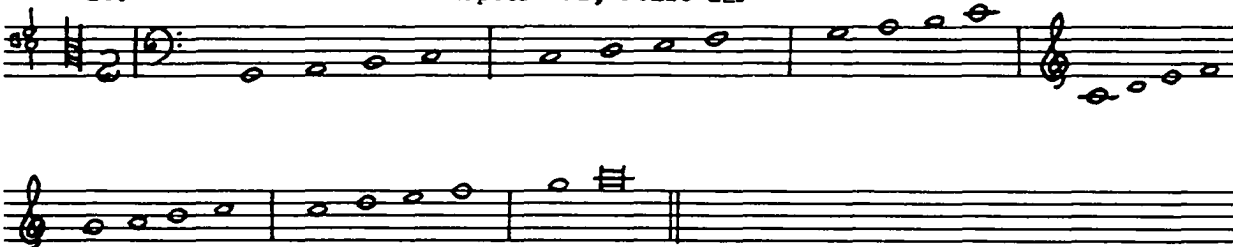


19.

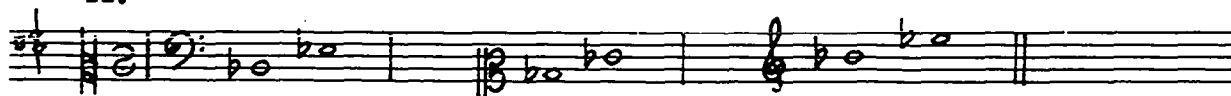


Del conocimiento & intelligencia del juego del monacordio  
 The Knowledge and Intelligence of Playing the Monacordio  
 Chapter VII, Folio 12r

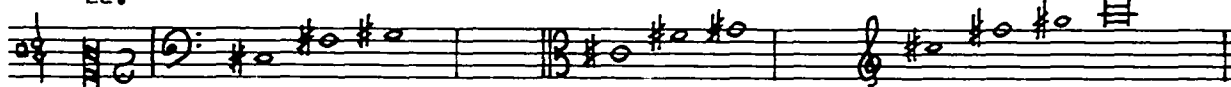
20.



21.



22.



23.



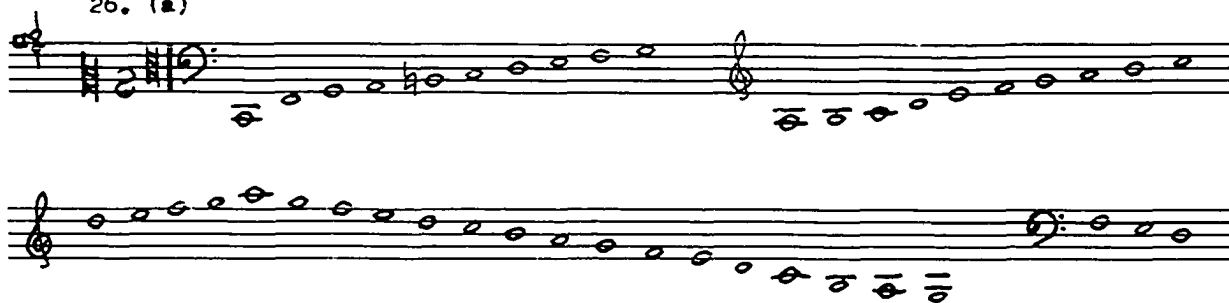
24.



25.



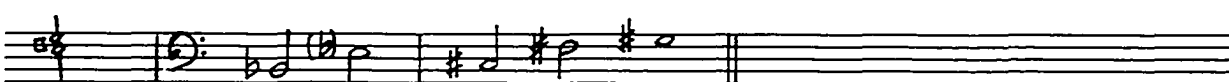
26. (a)



(b)



27.



28. (a)

(b)



(c)

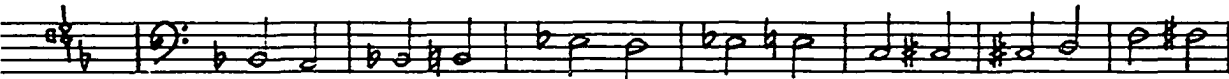
(d)



(e)

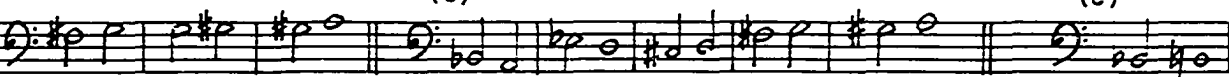


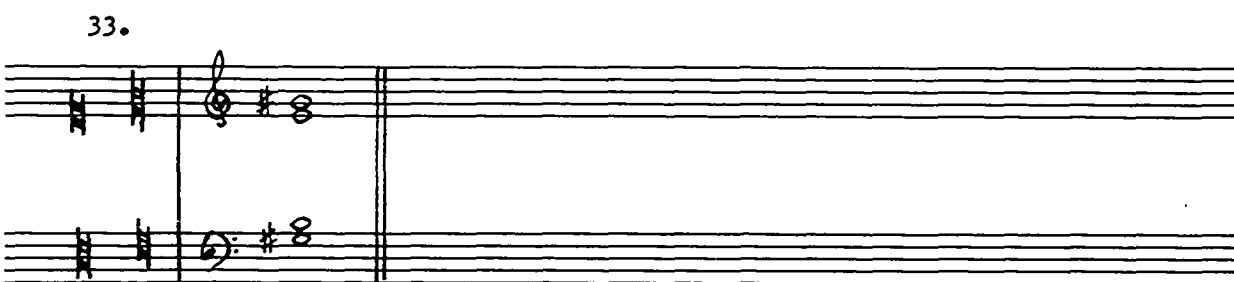
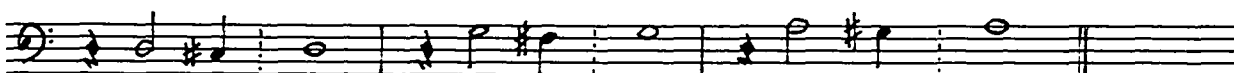
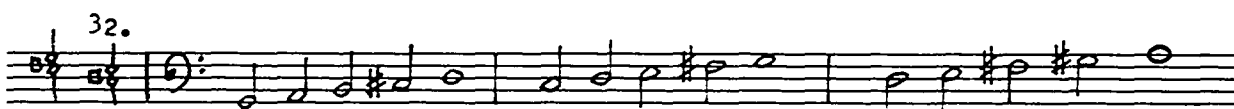
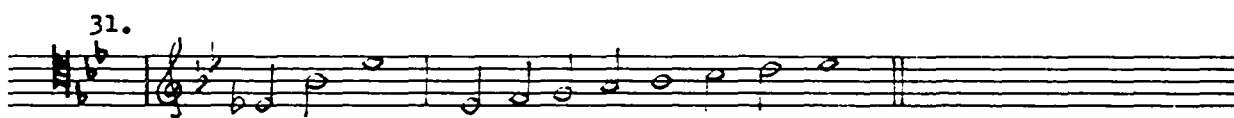
29. (a)



(b)

(c)





35.

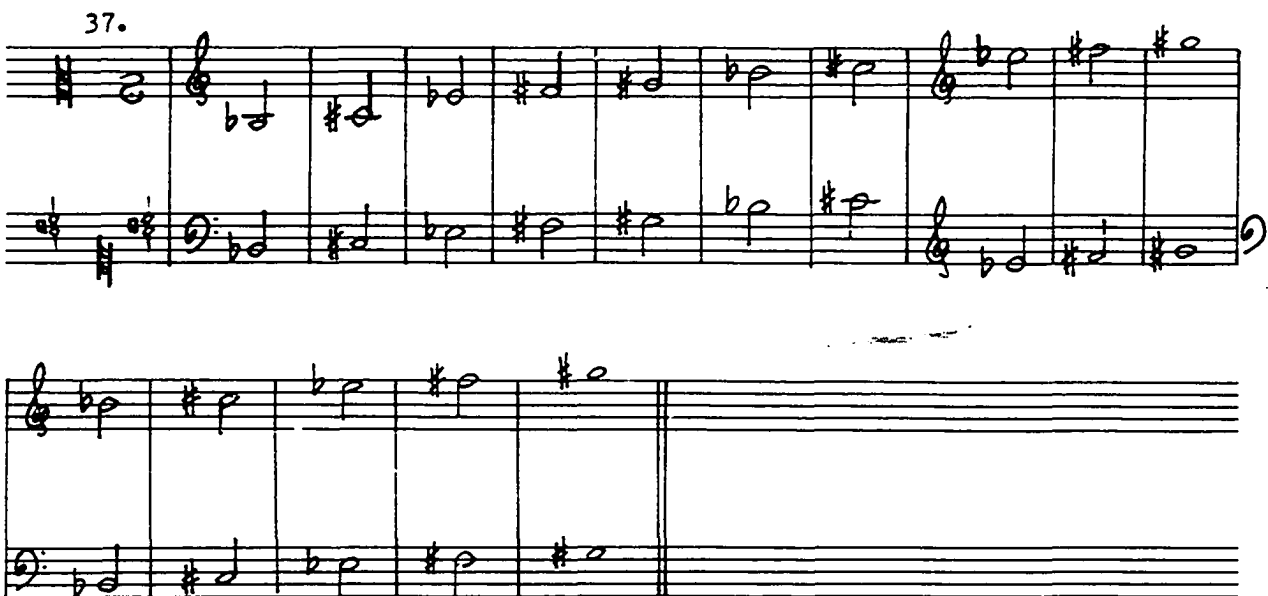
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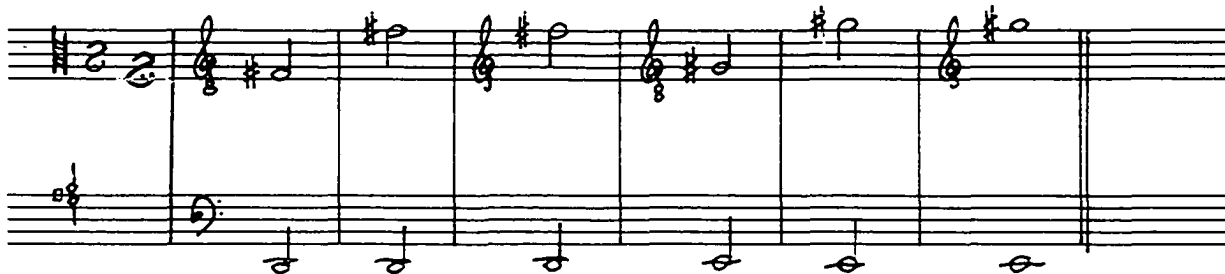
36.



37.



38.



39. (a)



40. (a)



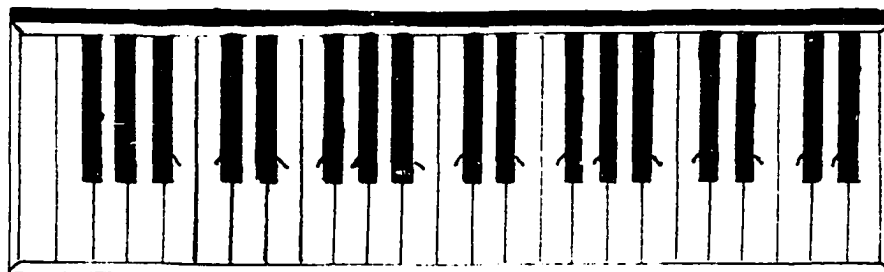
(b)



41.

mi fa

re ut

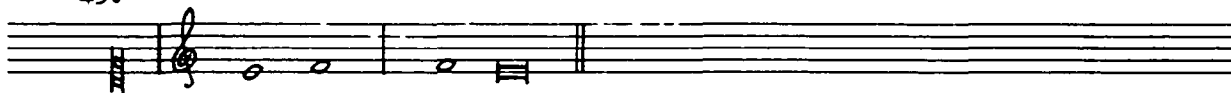




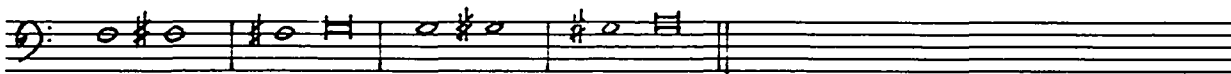
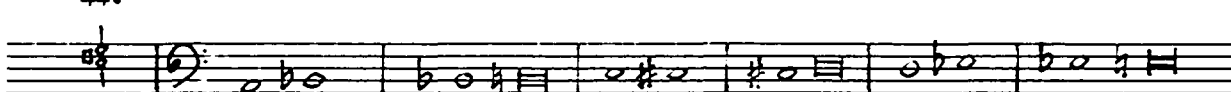
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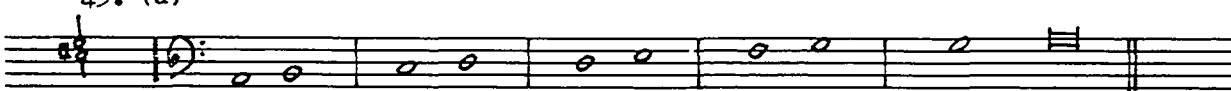
43.



44.



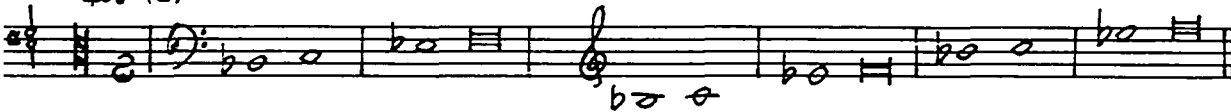
45. (a)



(b)



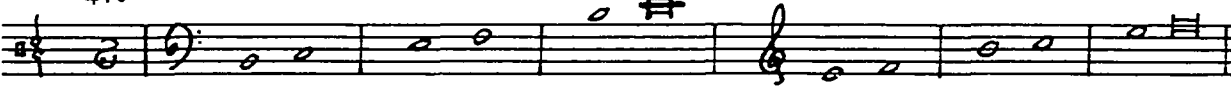
46. (a)



(b)



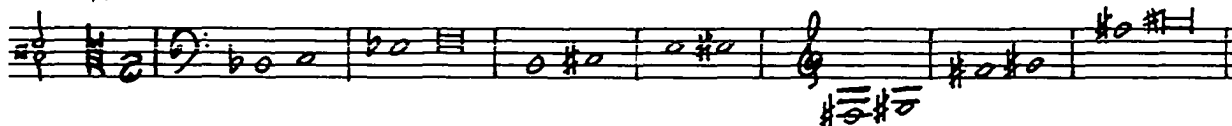
47.



48.



49.



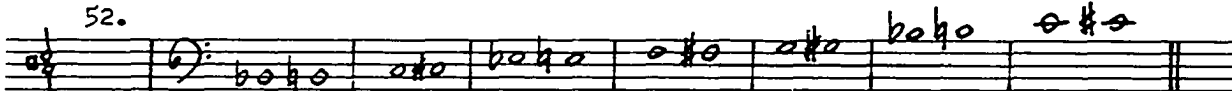
50.



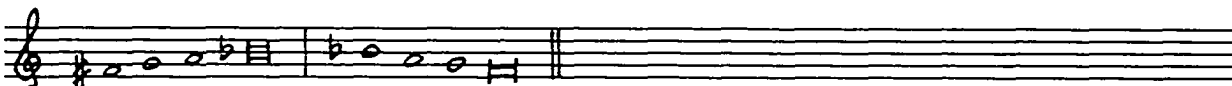
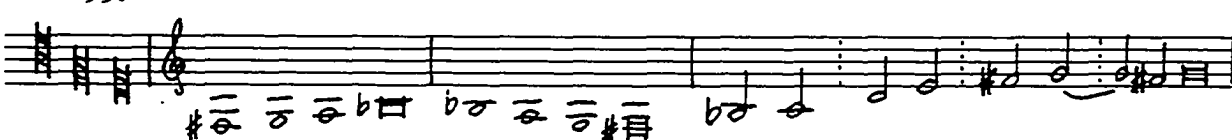
51.



52.

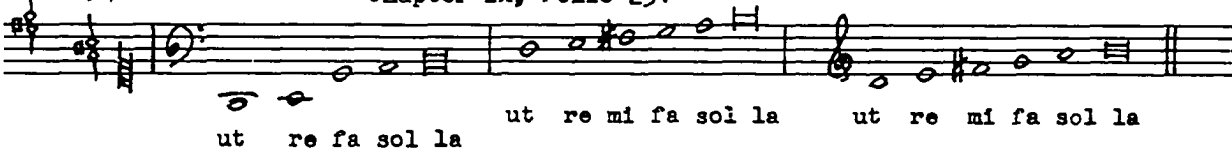


53.

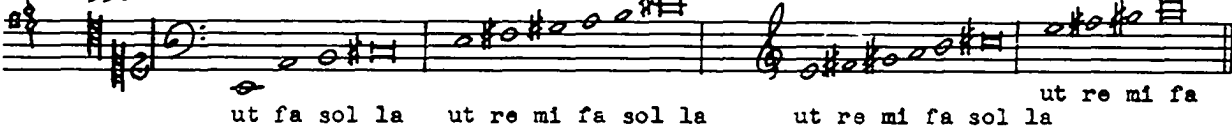


De las faltas que tiene el juego del monacordio  
The Defects which are found in playing the Monacordio  
Chapter IX, Folio 23v

54.



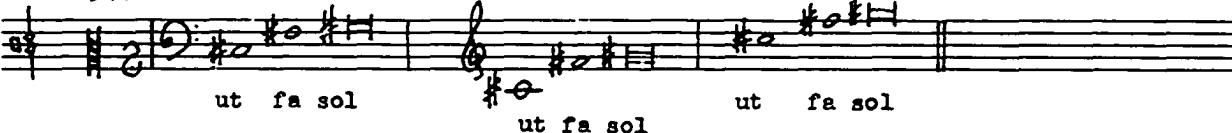
55.



56.

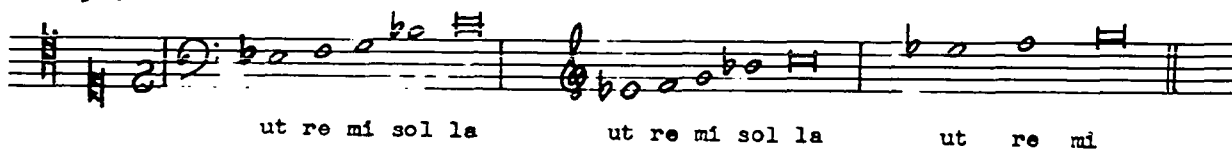


57.

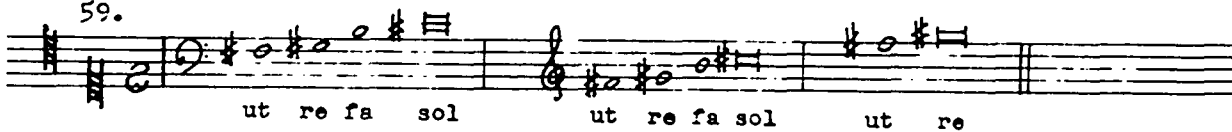


58.

227



59.



60.



De las teclas blancas, y negras, en las quales no se puede hazer clausula sostenida  
 The Black and White Keys from which Sostenida Cadences Cannot be Made  
 Chapter X, Folio 24v



(b)

228

De las quartas y quintas, y octauas, en las quales no se puede dar, fa, contra mi,  
 ni, mi, cōtra fa  
 The Fourths, Fifths, and Octaves from which fa against mi or mi against fa may not  
 be given  
 Chapter XI, Folio 26r

63.

The first staff of music begins with a treble clef and a key signature of one flat (B-flat). The melody starts on G4, moves down to F4, then up through E4, D4, C4, B3, A3, and G3. It continues with a half note G3, followed by a quarter rest, and ends with a double bar line.

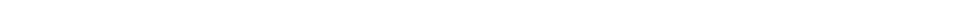
65. (a)



(b)

Example 1(b) is a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The notation includes various musical symbols such as notes, rests, and bar lines, illustrating a specific musical structure.

(c)



(d)

The musical score for Example 10.10 (d) consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole note chord of F#4, A4, and C5, followed by a half note chord of F#4 and A4, and then a quarter note chord of F#4. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole note chord of F#2, A2, and C3, followed by a half note chord of F#2 and A2, and then a quarter note chord of F#2. The score is divided into four measures by vertical bar lines.

(e)

Handwritten musical notation on a five-line staff. It begins with a treble clef, followed by a key signature of one sharp (F#). The first measure contains a half note on the second line (D4). The second measure contains a quarter note on the second line (D4) and a quarter rest. The third measure contains a quarter note on the second line (D4) and a quarter rest. The fourth measure contains a quarter note on the second line (D4) and a quarter rest. The piece ends with a double bar line.

(f)

66. (a) (b)

(c)

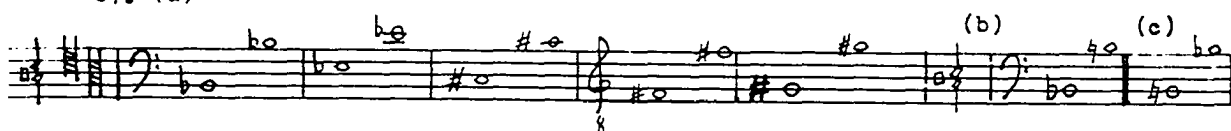
(d)

(e)

(f)



67. (a)



De las tres octavas encogidas  
The Three Short Octaves  
Chapter XII, Polio 29v

68. (a)



(b)

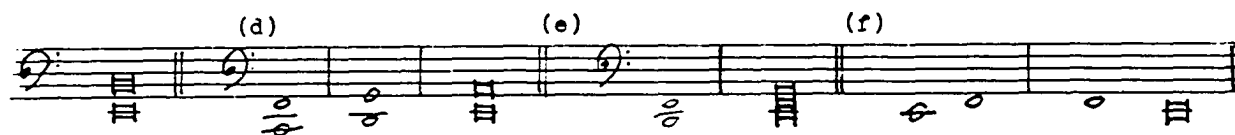
(c)



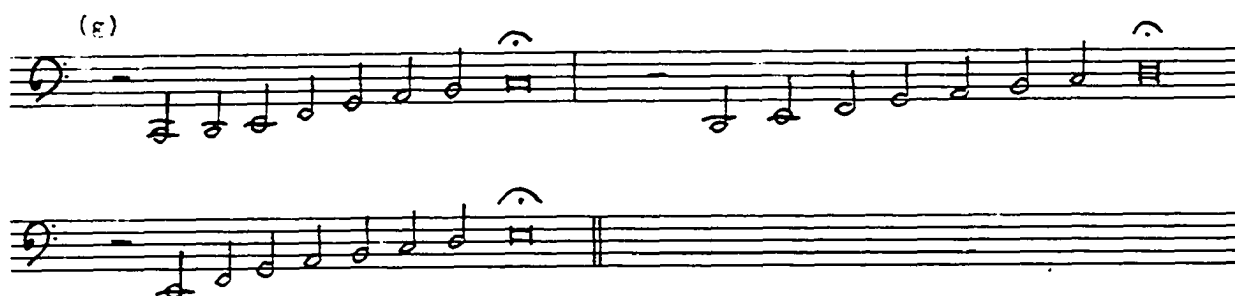
(d)

(e)

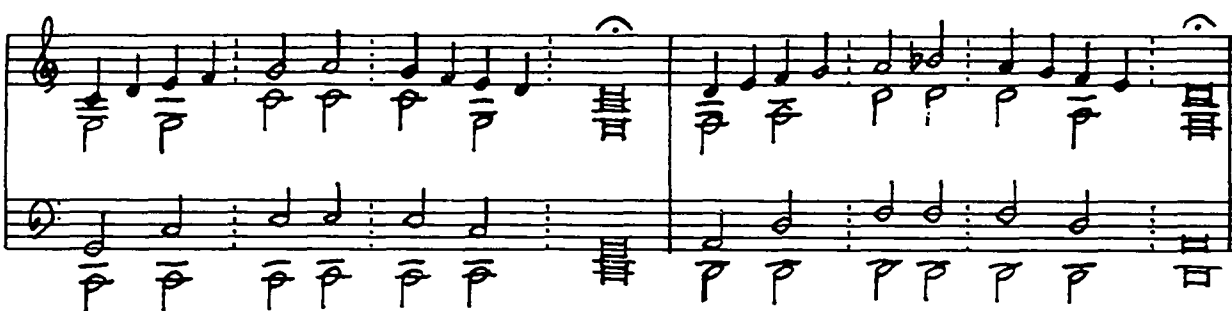
(f)



(g)



69. (a)





(d)

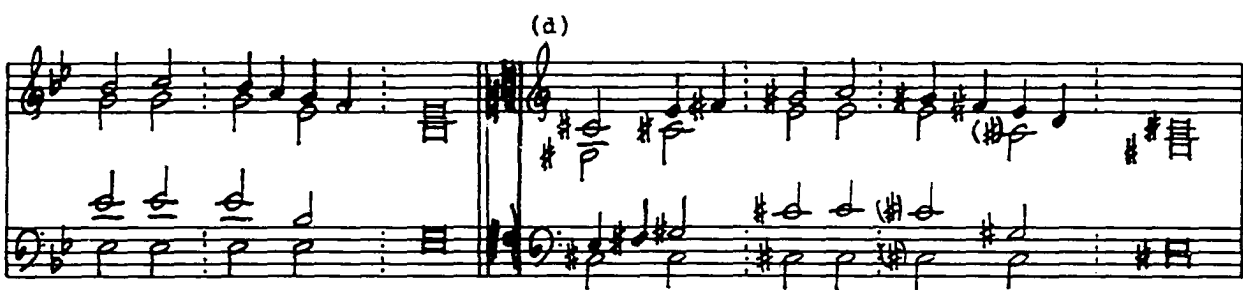
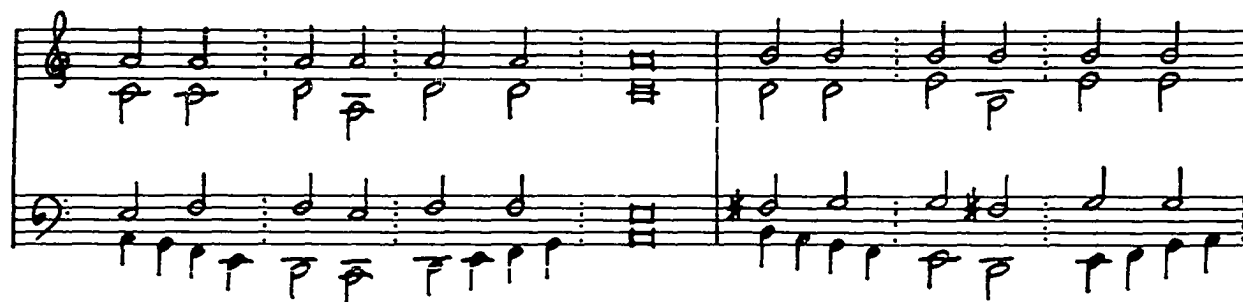
System (d) consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, ending with a fermata. The lower staff is in bass clef with a common time signature (C), containing a bass line with eighth and sixteenth notes, also ending with a fermata.

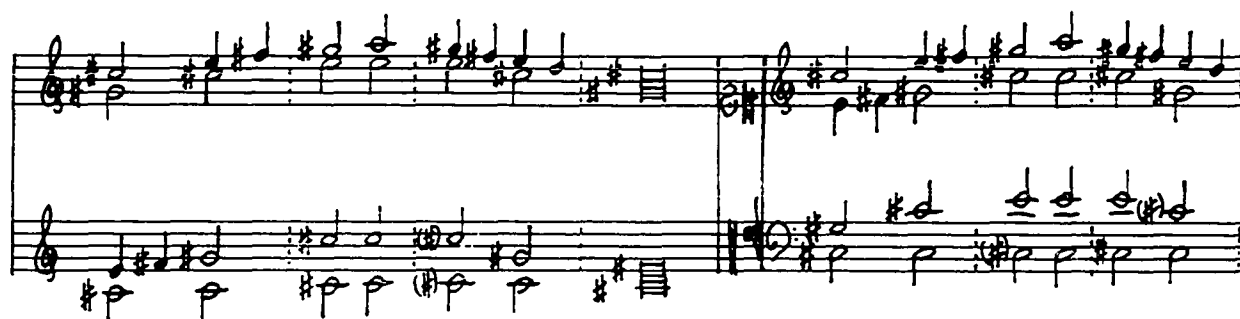
(e)

System (e) consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, ending with a fermata. The lower staff is in bass clef with a common time signature (C), containing a bass line with eighth and sixteenth notes, also ending with a fermata.

(f)

System (f) consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, ending with a fermata. The lower staff is in bass clef with a common time signature (C), containing a bass line with eighth and sixteenth notes, also ending with a fermata.





72. (a)

23<sup>4</sup>

Handwritten musical score for exercise 72(a). It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#). The music features various note values including half notes, quarter notes, and eighth notes, with some notes beamed together. There are also rests and dynamic markings like 'p' (piano).

(b)

Handwritten musical score for exercise 72(b). It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music features various note values including half notes, quarter notes, and eighth notes, with some notes beamed together. There are also rests and dynamic markings like 'p' (piano).

73.

Handwritten musical score for exercise 73. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music features various note values including half notes, quarter notes, and eighth notes, with some notes beamed together. There are also rests and dynamic markings like 'p' (piano).

74.

Handwritten musical score for exercise 74. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music features various note values including half notes, quarter notes, and eighth notes, with some notes beamed together. There are also rests and dynamic markings like 'p' (piano).

Handwritten musical score for exercise 74 (continued). It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music features various note values including half notes, quarter notes, and eighth notes, with some notes beamed together. There are also rests and dynamic markings like 'p' (piano).

De ocho condiciones, que se requieren para tañer las obras con perfection, y  
 primor  
 Eight Conditions which are required for playing Compositions with Perfection  
 and Beauty  
 Chapter XIII, Folio 36v

Del poner bien las manos  
 The Proper Placement of the Hands  
 Chapter XIV, Fol.36v

Del herir bien las teclas  
 Striking the Keys Properly  
 Chapter XV, Folio 37v

De tañer con limpieza y distinction  
 Playing Clearly and Distinctly  
 Chapter XVI, Folio 38v

Del correr las manos a la parte superior, y a la parte inferior  
 The Movement of the Hands, Ascending and Descending  
 Chapter XVII, Folio 38v

## 238

75. R.H. 3 32 2  
L.H. 1 1 2 (or 1 2 1)  
2 2 3 (or 2 3 2)

76. L.H.

77. R.H. 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4

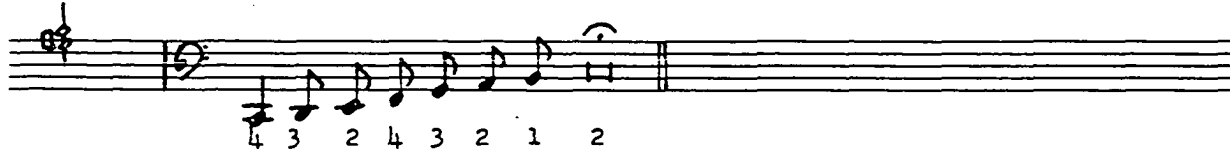
78. R.H.

79. R.H.

80. R.H.

81.

82. L.H.



83. L.H. (a)



(b) 4 3 2 5 4 3 2 1 2 1 2 1 2 3 2 1

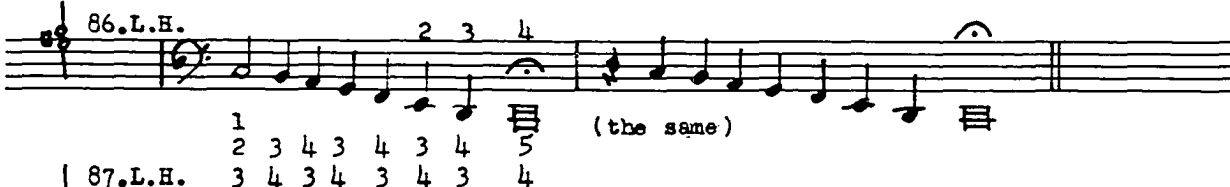
84. L.H.



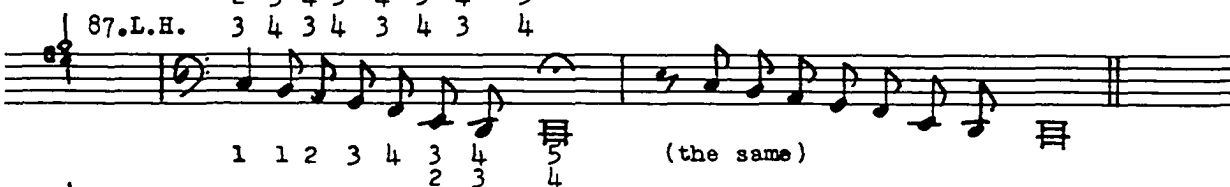
85. L.H.



86. L.H.



87. L.H.



88. L.H.



89. L.H.



90. L.H.







100. R.H. 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 2

101.

102.

Del tañer con buen ayre  
Playing in Appropriate Style  
Chapter XIX, "A", Folio 45v

103.

104.

105.



Del modo de hazer los redobles, y quiebros  
 The Method of Making Redobles and Quiebros  
 Chapter XIX (sic) "B", Folio 46v

106.

Redoble



107.

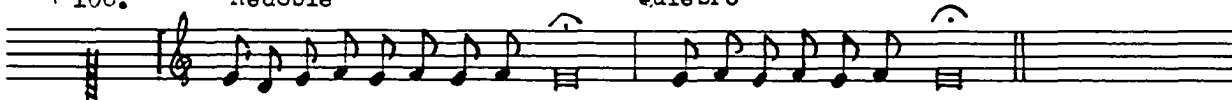
Quiebro



108.

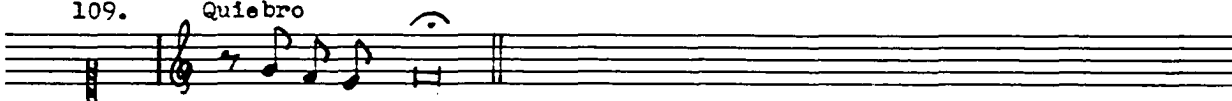
Redoble

Quiebro



109.

Quiebro



110.

Redoble  
(a)Quiebro  
(b)Quiebro  
(c)

111.

Quiebros



112.

Redobles

Prohibited



113.

Quiebros



114. R.H. (a) (b) 3 4 3 3 4 3

L.H. 2 3 2 2 3 2 3 2 3 2 1 2 2 1 2

115. R.H. 3 4 3 4 3 4 3 4 3 2 3 4 3 4 3 4 3

3 2 3 2 3 2 3 2 3 4 3 2 3 2 3 2 3

116. L.H. 2 1 2 1 2 1 2 1 2 3 2 1 2 1 2 1 2

3 4 3 4 3 4 3 4 3 2 3 4 3 4 3 4 3

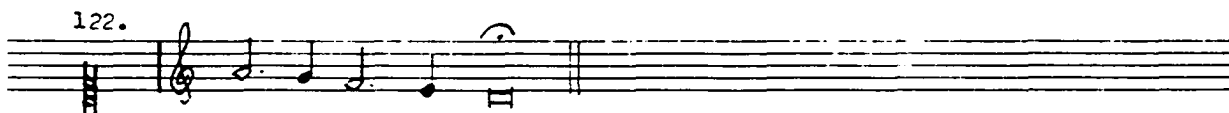
117. R.H. 2 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4

4 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

118. L.H. 3 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

2 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4

119. L.H. 4 3 2 4 3

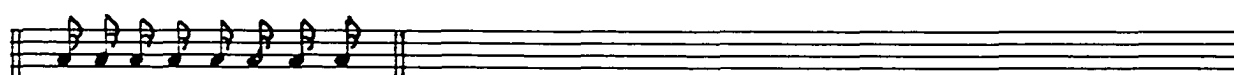
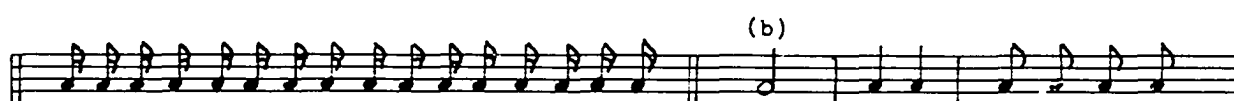
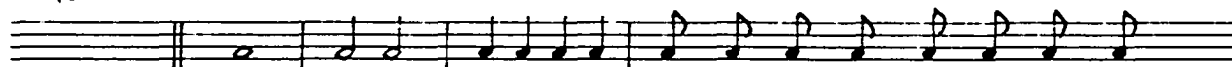


De auisos breues y faciles para poner las obras en el monacordio y en la vihuela  
 Short and Easy Rules for Arranging Works for the Monacordio and the Vihuela  
 Chapter XX, Folio 52r

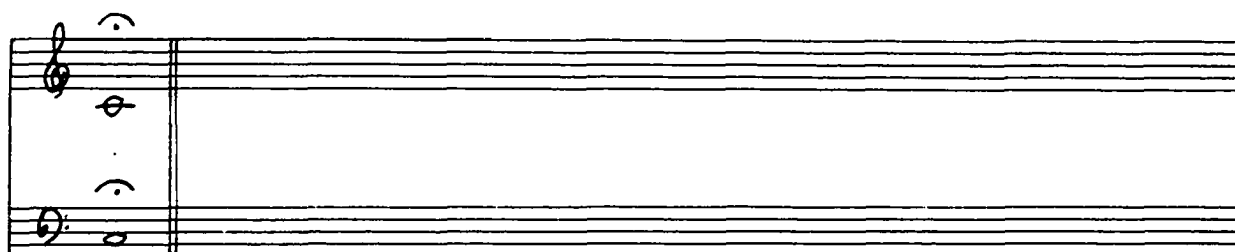




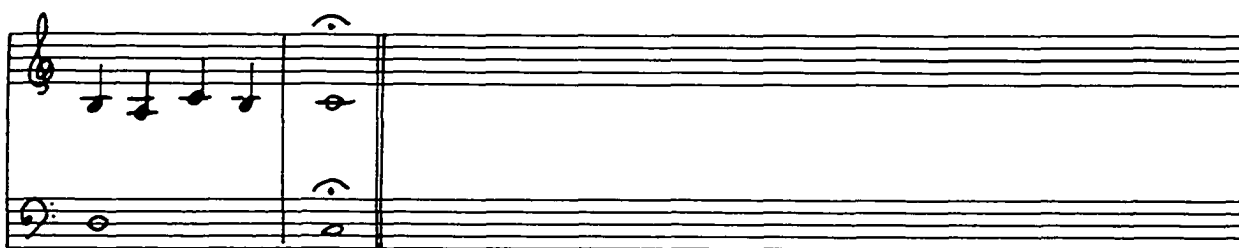
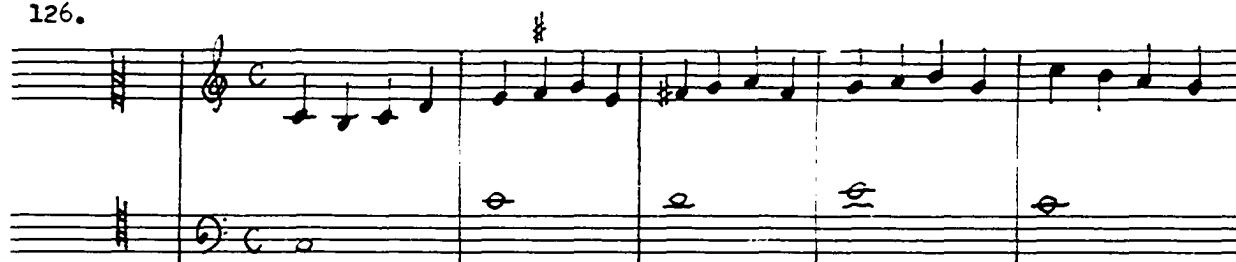
124. (a)



125.

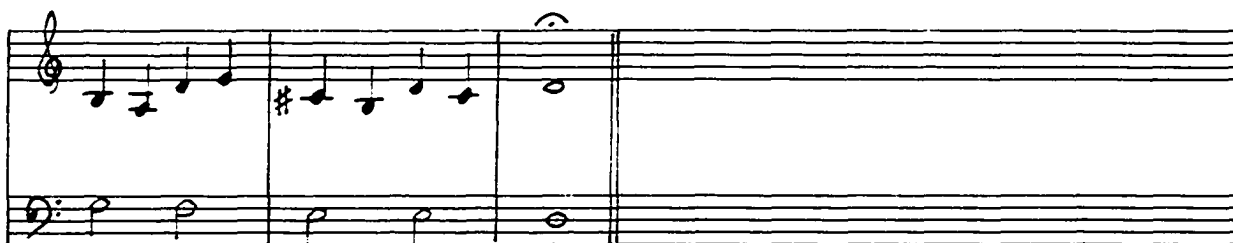


126.



127.





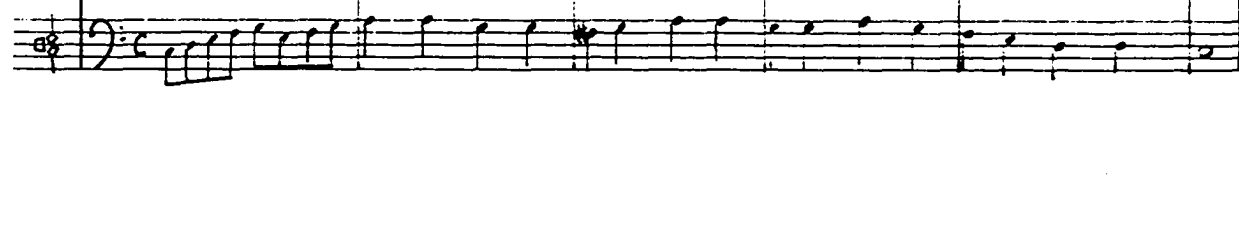
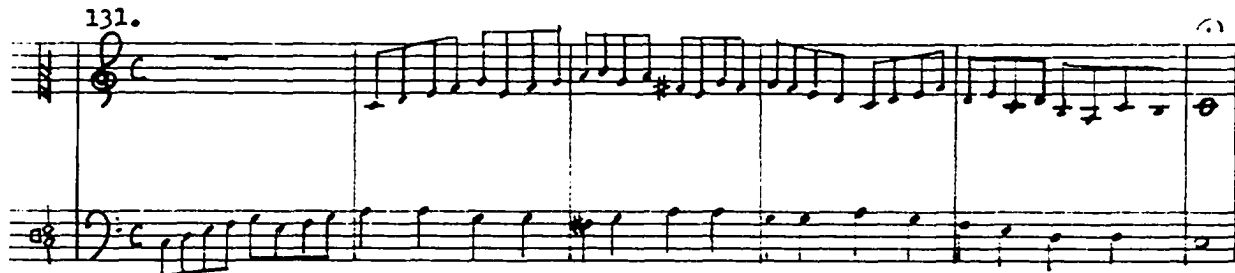
129.



130.



131.







Auisos breues y faciles para que los nuevos subjeten presto qualquiera obra  
 Short and Easy Rules Enabling Beginners to Quickly Master any Work  
 Chapter XXI, Folio 57r

Del modo que se ha de tener para sacar prouecho de las obras  
 The Procedure for Gaining Proficiency from Works  
 Chapter XXII, Folio 57v

Del glosar las obras  
 Glossing Compositions  
 Chapter XXIII, Folio 58r

134. (a) Unison

(b) Ascending 2nd

(c) Ascending 3rd



(d) Ascending 4th



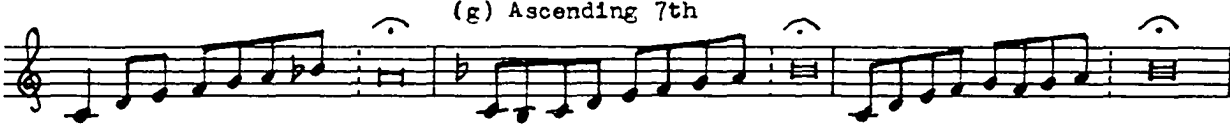
(e) Ascending 5th



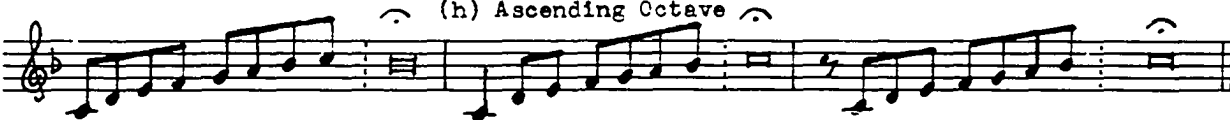
(f) Ascending 6th



(g) Ascending 7th



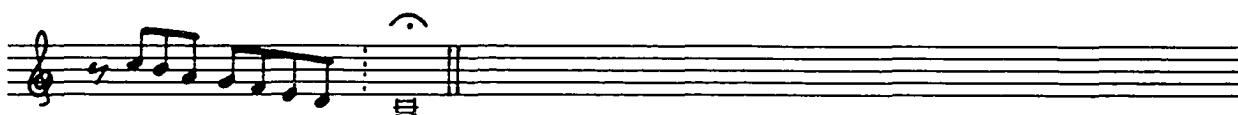
(h) Ascending Octave



(b) Descending 3rd

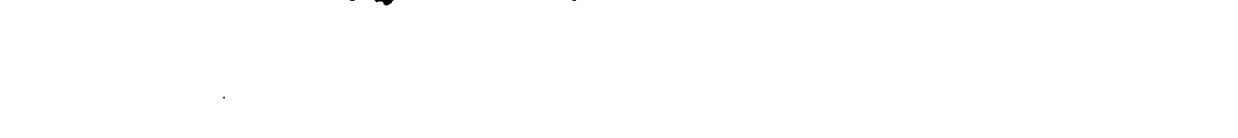
(c) Descending 4th

(d) Descending 5th



136. (a) Unison

(b) Ascending 2nd

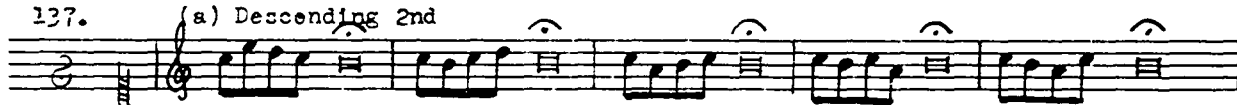


## (h) Ascending Octave

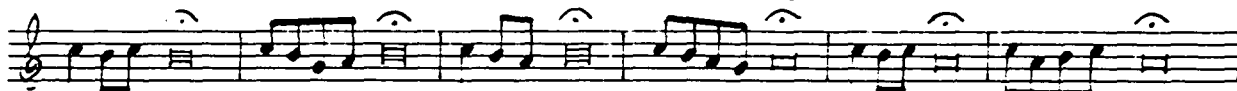


137.

## (a) Descending 2nd



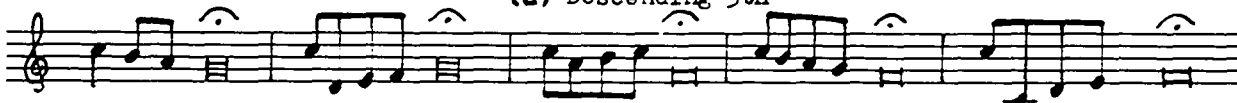
## (b) Descending 3rd



## (c) Descending 4th



## (d) Descending 5th

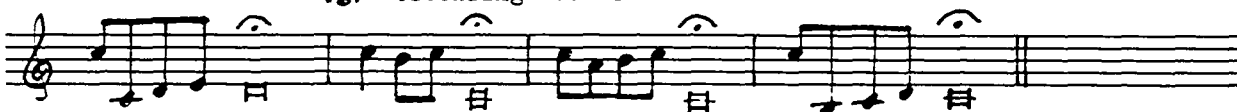


## (e) Descending 6th

## (f) Descending 7th



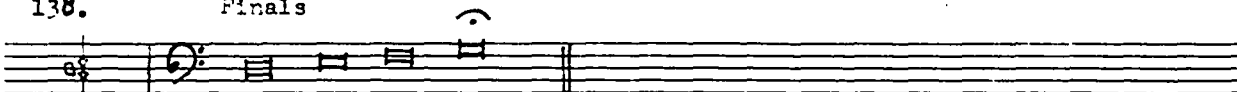
## (g) Descending Octave



De los ocho tonos generales de canto llano, y canto de organo  
 The Eight General Modes of Plainsong and Polyphony  
 Chapter XXIV, Folio 60r

138.

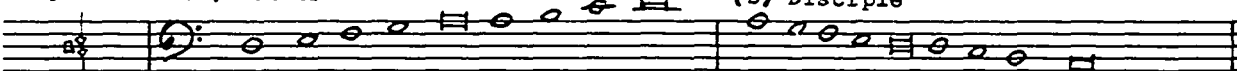
## Finals



139.

## (a) Master

## (b) Disciple



140. (a) First Mode (b) Third Mode

(c) Fifth Mode (d) Seventh Mode

141. (a) Second Mode (b) Fourth Mode

(c) Sixth Mode (d) Eighth Mode (e) Cadences, First Mode

ut re ut re la sol fa sol

142. (a) First Mode (b) Second Mode

re mi fa sol re mi fa sol re mi fa re mi fa sol la

(c) Third and Fourth Modes (d) Fifth and Sixth Modes (e) Seventh and Eighth Modes

mi fa sol re mi fa sol la ut re mi fa sol re mi fa ut re mi fa re mi fa sol

143. (a) (b) (c) (d)

ut re mi fa re mi fa sol fa mi re ut sol fa mi re

144. Cadences (a) (b) (c)

145.

146.

147.

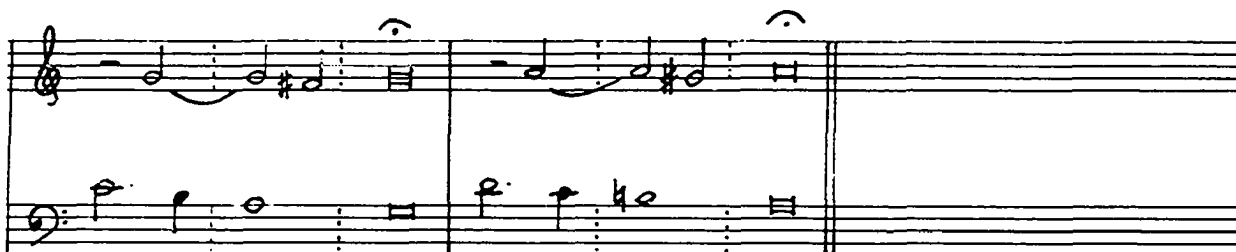
148. (a) Remissa (b) Sostenida

149. Remissa

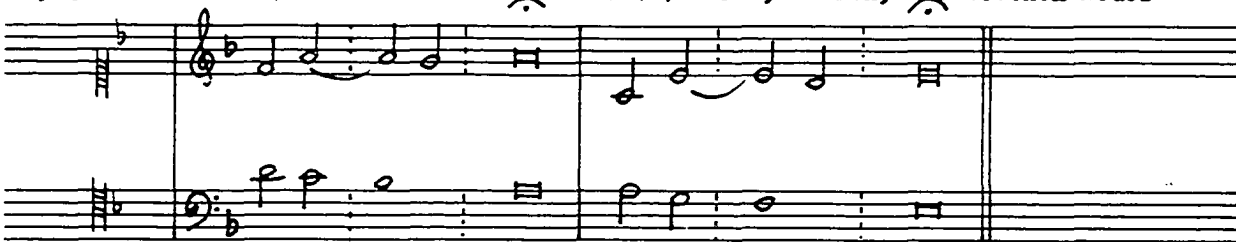


150.

Sostenida



151. Remissa (a) Second and Sixth Modes (b) Third, Fourth, and Seventh Modes

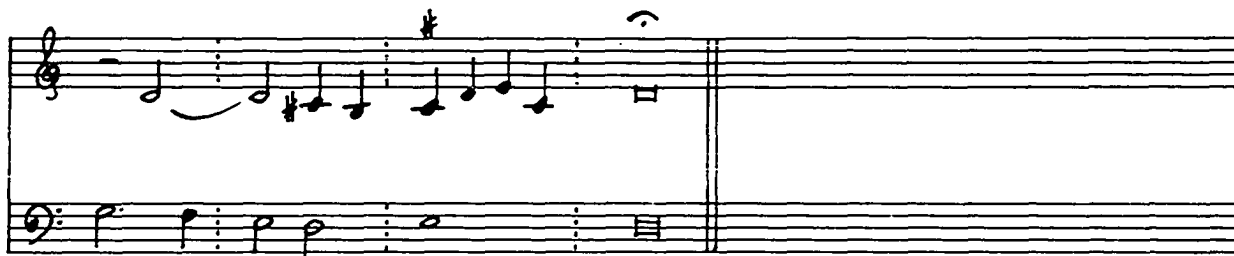


152.

(a)

(b)





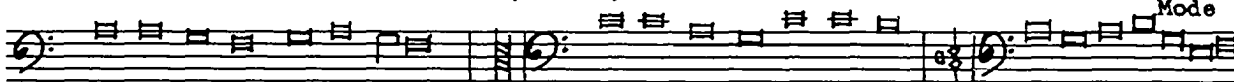
153. (a) Seventh Mode, Mediation

(b) Finals, First Mode

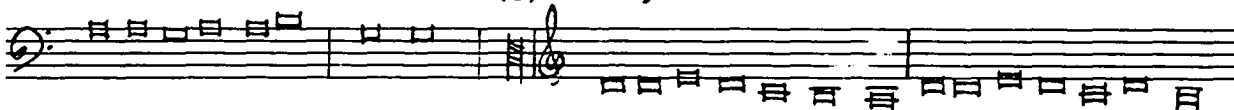
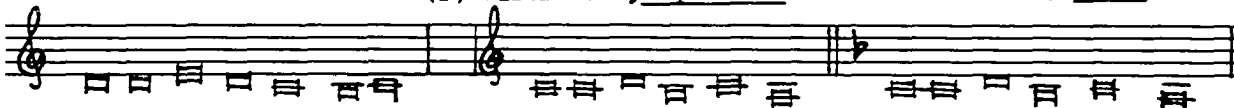


(c) Final, Third Mode

(d) Finals, Fourth Mode



(e) Finals, Seventh Mode

(f) Fifth Mode, BequadradoFifth Mode, Bemol

154. (a) First Mode (Text: Ps.109:1)

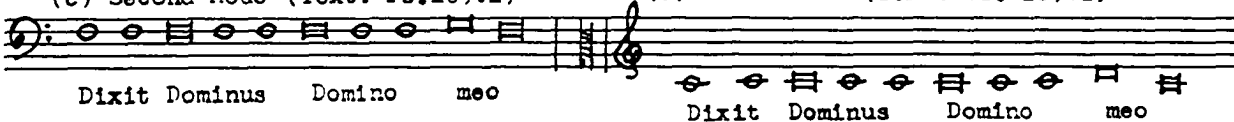
(b) Sixth Mode (Text: Ps.109:1)



Dixit Dominus Domino meo Dixit Dominus Domino meo

(c) Second Mode (Text: Ps.109:1)

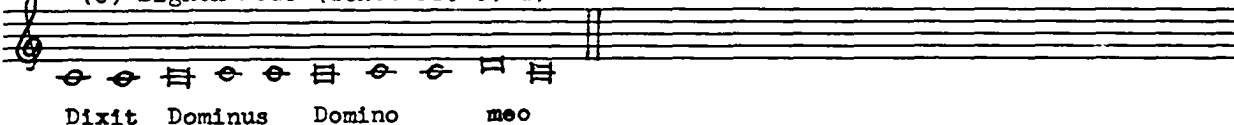
(d) Fifth Mode (Text: Ps. 109:1)



Dixit Dominus Domino meo

Dixit Dominus Domino meo

(e) Eighth Mode (Text: Ps.109:1)



Dixit Dominus Domino meo

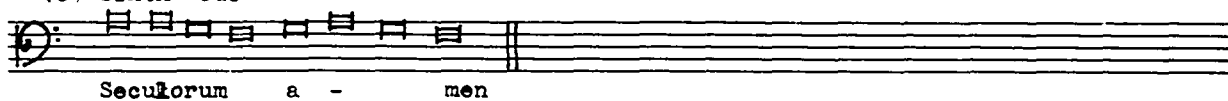
155.

(a) Second Mode

(b) Fifth Mode



(c) Sixth Mode

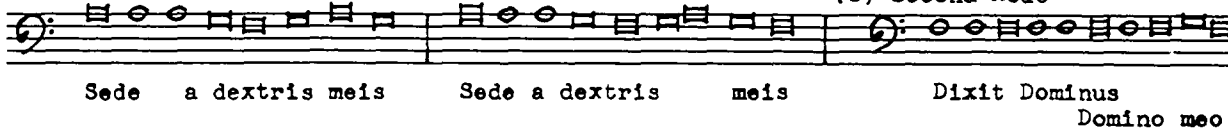


156.

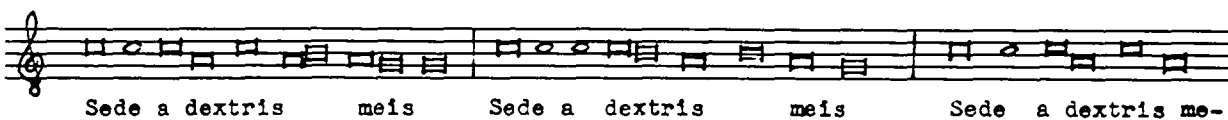
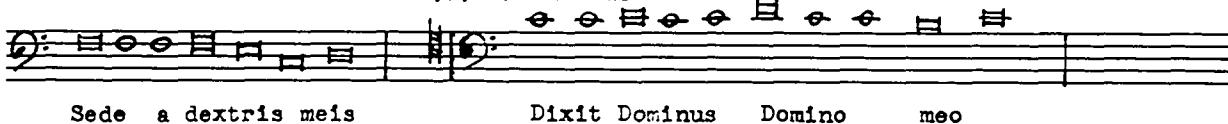
(a) First Mode (Text: Ps.109:1)



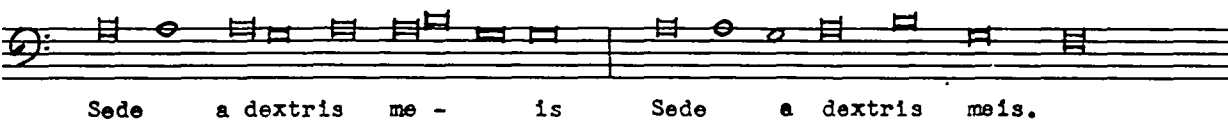
(b) Second Mode



(c) Third Mode



(d) Fourth Mode



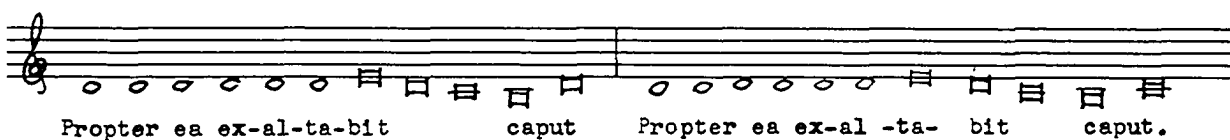
## (e) Fifth Mode



## (f) Sixth Mode



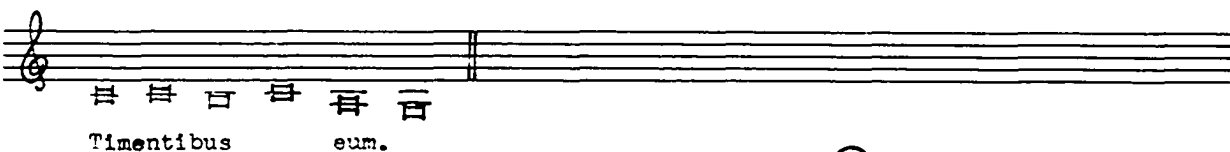
## (g) Seventh Mode (Text: Ps.109:8)



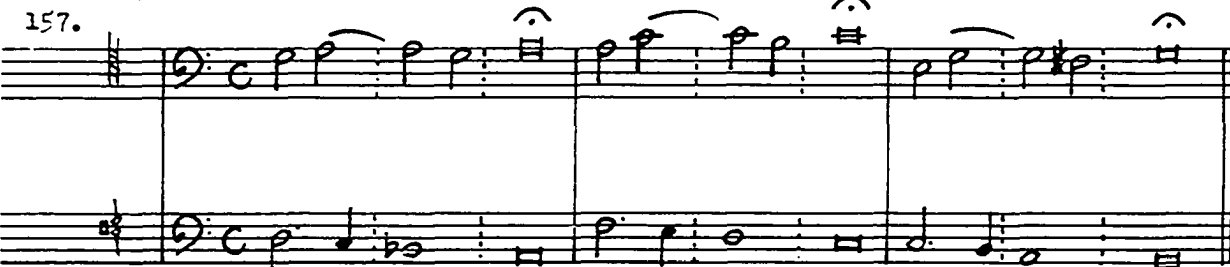
## (h) Eighth Mode (Text: Ps.109:1)

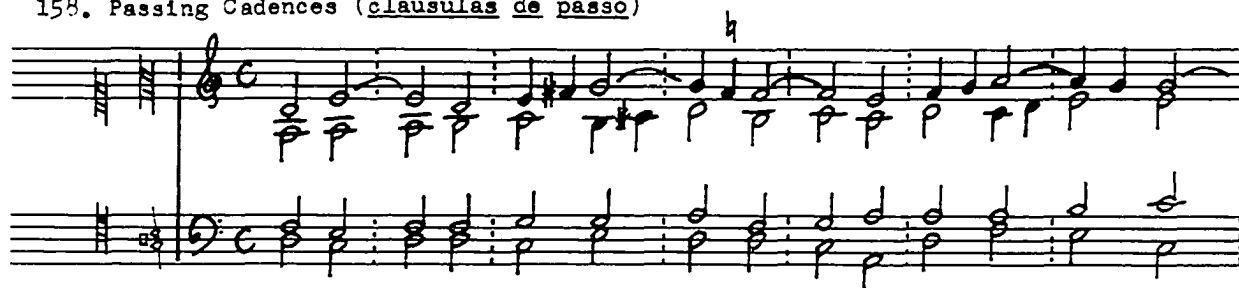


## (Text: Luke 1:50, Cantic of the Blessed Virgin)



157.



158. Passing Cadences (clausulas de passo)

## 159. First Mode

The musical score is written for two staves, Treble and Bass clef, in common time (C). The key signature has one sharp (F#). The piece consists of five systems of music. The first system shows the beginning of the piece with a treble staff starting on a whole note and a bass staff with a whole note. The second system continues the melody in the treble staff with eighth notes and rests, while the bass staff provides a steady accompaniment of eighth notes. The third system features a more complex treble staff with many beamed eighth notes and a bass staff with a similar rhythmic pattern. The fourth system shows a continuation of the melodic line in the treble staff with some ties and a consistent bass accompaniment. The fifth system concludes the piece with a final cadence in both staves, marked by a double bar line.

## 160. Second Mode

The musical score is written for two staves, Treble and Bass, in a key signature of one flat (B-flat) and common time (C). The piece is titled "160. Second Mode". The notation includes various musical symbols such as notes, rests, and bar lines. The score is organized into five systems, each consisting of a Treble staff and a Bass staff. The first system begins with a treble clef, a key signature of one flat, and a common time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The second system continues the melodic and harmonic development. The third system shows a continuation of the piece. The fourth system also follows the same pattern. The fifth system concludes the piece with a double bar line and a repeat sign. The final measure of the fifth system features a treble clef, a key signature of one flat, and a common time signature, with a final note and a repeat sign.

## 161. Third Mode

The musical score is written for two staves, Treble and Bass clef, in common time (C). The key signature is one sharp (F#). The score consists of five systems of two staves each. The first system begins with a treble staff containing a whole rest followed by a series of eighth and sixteenth notes, and a bass staff with a whole rest. The second system continues the melody in the treble staff with eighth and sixteenth notes, while the bass staff has a whole rest. The third system features a more active bass line with eighth and sixteenth notes, while the treble staff has a whole rest. The fourth system shows both staves with active eighth and sixteenth note patterns. The fifth system concludes with a treble staff containing a whole rest and a bass staff with a whole rest, followed by a double bar line.



Handwritten musical score for '162. Fourth Mode'. The score is written on five systems of two staves each, using a treble and bass clef. The key signature is one sharp (F#). The time signature is common time (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The piece concludes with a double bar line and repeat signs on the final system.

## 163. Fifth Mode

The musical score is written for two staves, Treble and Bass clef, in a key signature of one flat (B-flat) and common time (C). The piece is titled "163. Fifth Mode". The notation includes various musical symbols such as notes, rests, and accidentals. The score is organized into five systems, each consisting of a Treble staff and a Bass staff. The first system begins with a treble staff containing a whole note chord (B-flat, D, F) and a bass staff with a whole note chord (B-flat, D, F). The second system continues the melody in the treble staff and the bass line in the bass staff. The third system features a key signature change to two flats (B-flat, E-flat) in the treble staff, indicated by a double sharp sign. The fourth system continues the melody and bass line. The fifth system concludes the piece with a final chord in the treble staff and a final chord in the bass staff.

## 164. Sixth Mode





## 165. Seventh Mode

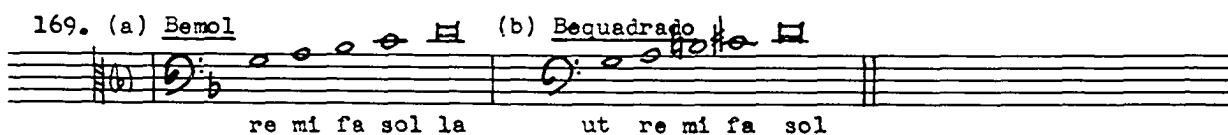
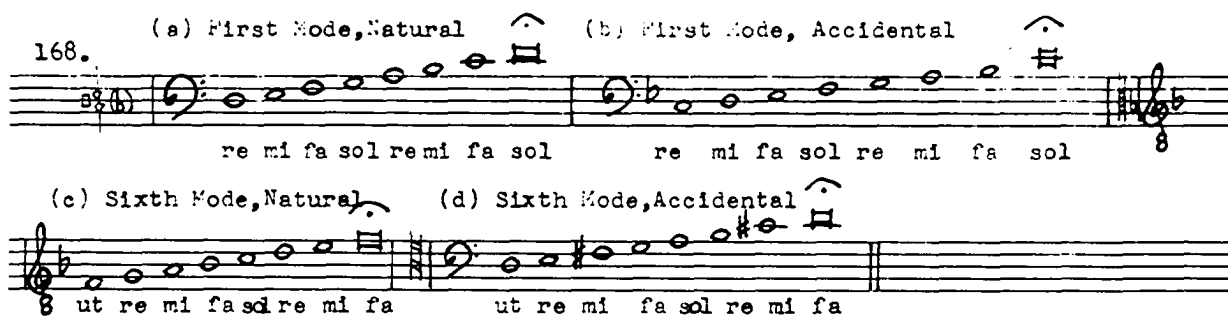
This musical score is for a piece titled "165. Seventh Mode". It is written for two staves, Treble and Bass, in common time (C). The key signature has one sharp (F#). The score consists of six systems of music. The first system shows the beginning of the piece with a treble staff starting on a whole note and a bass staff with a whole rest. The subsequent systems feature more complex melodic lines in the treble staff, often with slurs and ties, and corresponding harmonic support in the bass staff. The piece concludes with a double bar line in the final system.

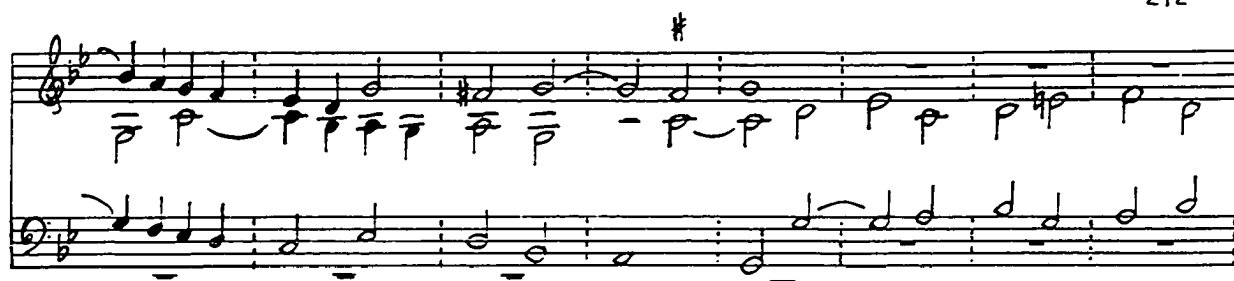
## 166. Eighth Mode

The musical score for '166. Eighth Mode' is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. The first system begins with a treble staff containing a whole note and a bass staff with a whole note. The second system features a treble staff with a whole note and a bass staff with a whole note. The third system shows a treble staff with a whole note and a bass staff with a whole note. The fourth system displays a treble staff with a whole note and a bass staff with a whole note. The fifth system concludes with a treble staff containing a whole note and a bass staff with a whole note.



De los ocho tonos accidentales de canto de organo  
 The Eight Accidental (transposed) Modes of Polyphony  
 Chapter XXV, Folio 71r







171. First Mode on Gesolreut (Sancta Maria's transposition of example 159)

The musical score is written for two staves, Treble and Bass clef, in a key signature of one flat (B-flat). The time signature is common time (C). The piece begins with a treble staff containing a series of eighth and sixteenth notes, while the bass staff is mostly rests. The melody in the treble staff features several sharp signs (#) indicating specific notes. The bass staff provides a harmonic accompaniment with various chords and single notes. The score is divided into several systems, each with two staves. The final system ends with a double bar line and a repeat sign.

172. (a) Second Mode

re mi fa re mi fa sol la re mi fa re mi fa sol la

(b) Third and Fourth Modes

mi fa sol re mi fa sol la mi fa sol re mi fa sol la

(c) Fifth Mode

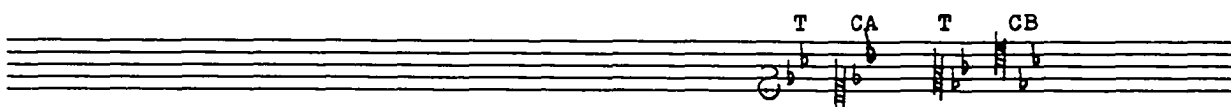
ut re mi fa sol re mi fa ut re mi fa sol re mi fa

(d) Sixth Mode

ut re mi fa sol re mi fa

173. (Sixth Mode) (a)

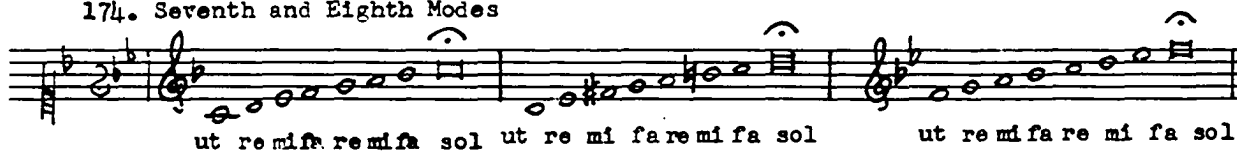
(b)



(d)



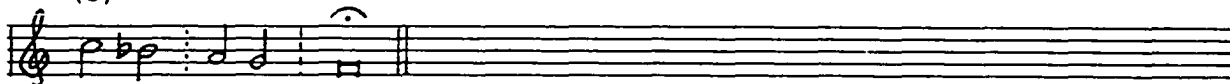
## 174. Seventh and Eighth Modes



## 175. (a)



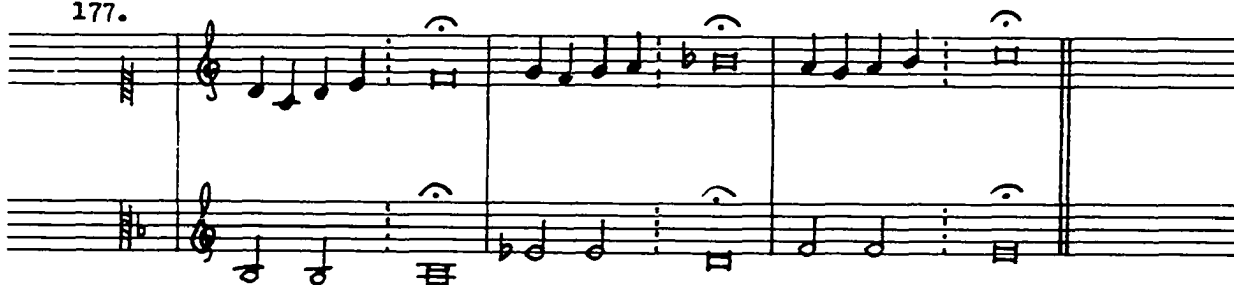
## (b)



## 176. Sostenida Cadences



## 177.



De las clausulas de canto de organo  
Polyphonic Cadences  
Chapter XXVI, Folio 74v

## 178. Dissonances



## 179. (Dissonances)

(a) (b)

Musical score for exercise 179, showing dissonances. The score is written for two staves (treble and bass clef). It includes two systems of music. The first system is labeled (a) and (b). The second system is also labeled (a) and (b). The music features various dissonant intervals, including a tritone (marked with a 'b' and a 'b' with a flat) and a major second (marked with a 'b' and a 'b' with a flat).

## 180. (Fifth substituted for Dissonance)

(a) (b)

Musical score for exercise 180, showing the fifth substituted for dissonance. The score is written for two staves (treble and bass clef). It includes two systems of music. The first system is labeled (a) and (b). The second system is also labeled (a) and (b). The music features various dissonant intervals, including a tritone (marked with a 'b' and a 'b' with a flat) and a major second (marked with a 'b' and a 'b' with a flat).

Musical score for exercise 180, showing the fifth substituted for dissonance. The score is written for two staves (treble and bass clef). It includes two systems of music. The first system is labeled (a) and (b). The second system is also labeled (a) and (b). The music features various dissonant intervals, including a tritone (marked with a 'b' and a 'b' with a flat) and a major second (marked with a 'b' and a 'b' with a flat).

## 181. Dissonance of Seventh)

(a) (b)

Musical score for exercise 181, showing the dissonance of the seventh. The score is written for two staves (treble and bass clef). It includes two systems of music. The first system is labeled (a) and (b). The second system is also labeled (a) and (b). The music features various dissonant intervals, including a tritone (marked with a 'b' and a 'b' with a flat) and a major second (marked with a 'b' and a 'b' with a flat).

(c) (d)

Exercise 182 consists of two measures, (c) and (d), each with a treble and bass staff. Measure (c) features a treble staff with a sequence of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4, F4) and a bass staff with a sequence of eighth notes (D3, C3, B2, A2, G2, F2, E2, D2, C2). Measure (d) features a treble staff with a sequence of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4, F4) and a bass staff with a sequence of eighth notes (D3, C3, B2, A2, G2, F2, E2, D2, C2). Both measures end with a double bar line and a repeat sign.

182. (Sixth substituted for seventh)

Exercise 182 consists of two measures, (c) and (d), each with a treble and bass staff. Measure (c) features a treble staff with a sequence of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4, F4) and a bass staff with a sequence of eighth notes (D3, C3, B2, A2, G2, F2, E2, D2, C2). Measure (d) features a treble staff with a sequence of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4, F4) and a bass staff with a sequence of eighth notes (D3, C3, B2, A2, G2, F2, E2, D2, C2). Both measures end with a double bar line and a repeat sign.

183. (a)

Exercise 183 consists of one measure, (a), with a treble and bass staff. The treble staff contains a sequence of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4, F4) and the bass staff contains a sequence of eighth notes (D3, C3, B2, A2, G2, F2, E2, D2, C2). The measure is divided into three parts by vertical lines, with the first part labeled (2nd), the second part labeled (7th), and the third part labeled (7th). The measure ends with a double bar line and a repeat sign.

(b)

Exercise 183 consists of one measure, (b), with a treble and bass staff. The treble staff contains a sequence of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4, F4) and the bass staff contains a sequence of eighth notes (D3, C3, B2, A2, G2, F2, E2, D2, C2). The measure is divided into three parts by vertical lines. The measure ends with a double bar line and a repeat sign.

184.

(a) (b) (c) (d)

Exercise 184 consists of four measures, (a), (b), (c), and (d), each with a treble and bass staff. Measure (a) features a treble staff with a sequence of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4, F4) and a bass staff with a sequence of eighth notes (D3, C3, B2, A2, G2, F2, E2, D2, C2). Measure (b) features a treble staff with a sequence of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4, F4) and a bass staff with a sequence of eighth notes (D3, C3, B2, A2, G2, F2, E2, D2, C2). Measure (c) features a treble staff with a sequence of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4, F4) and a bass staff with a sequence of eighth notes (D3, C3, B2, A2, G2, F2, E2, D2, C2). Measure (d) features a treble staff with a sequence of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4, F4) and a bass staff with a sequence of eighth notes (D3, C3, B2, A2, G2, F2, E2, D2, C2). All measures end with a double bar line and a repeat sign.

185. (a) (b)

Exercise 185 consists of two measures, (a) and (b). Measure (a) is in G major (one sharp) and 2/4 time. The treble clef part starts with a quarter rest, followed by a quarter note G, an eighth note A, a quarter note B, and a half note C. The bass clef part starts with a quarter rest, followed by a quarter note G, an eighth note F, a quarter note E, and a half note D. Measure (b) is in A major (two sharps) and 2/4 time. The treble clef part starts with a quarter rest, followed by a quarter note A, an eighth note B, a quarter note C, and a half note D. The bass clef part starts with a quarter rest, followed by a quarter note A, an eighth note G, a quarter note F, and a half note E.

(c) (d)

Exercise 185 continues with measures (c) and (d). Measure (c) is in G major (one sharp) and 2/4 time. The treble clef part starts with a quarter rest, followed by a quarter note G, an eighth note A, a quarter note B, and a half note C. The bass clef part starts with a quarter rest, followed by a quarter note G, an eighth note F, a quarter note E, and a half note D. Measure (d) is in A major (two sharps) and 2/4 time. The treble clef part starts with a quarter rest, followed by a quarter note A, an eighth note B, a quarter note C, and a half note D. The bass clef part starts with a quarter rest, followed by a quarter note A, an eighth note G, a quarter note F, and a half note E.

186. (a) (b) (c)

Exercise 186 consists of three measures, (a), (b), and (c). Measure (a) is in G major (one sharp) and 2/4 time. The treble clef part starts with a quarter rest, followed by a quarter note G, an eighth note A, a quarter note B, and a half note C. The bass clef part starts with a quarter rest, followed by a quarter note G, an eighth note F, a quarter note E, and a half note D. Measure (b) is in A major (two sharps) and 2/4 time. The treble clef part starts with a quarter rest, followed by a quarter note A, an eighth note B, a quarter note C, and a half note D. The bass clef part starts with a quarter rest, followed by a quarter note A, an eighth note G, a quarter note F, and a half note E. Measure (c) is in B major (three sharps) and 2/4 time. The treble clef part starts with a quarter rest, followed by a quarter note B, an eighth note C, a quarter note D, and a half note E. The bass clef part starts with a quarter rest, followed by a quarter note B, an eighth note A, a quarter note G, and a half note F.

187. (a) (b) (c)

Exercise 187 consists of three measures, (a), (b), and (c). Measure (a) is in G major (one sharp) and 2/4 time. The treble clef part starts with a quarter rest, followed by a quarter note G, an eighth note A, a quarter note B, and a half note C. The bass clef part starts with a quarter rest, followed by a quarter note G, an eighth note F, a quarter note E, and a half note D. Measure (b) is in A major (two sharps) and 2/4 time. The treble clef part starts with a quarter rest, followed by a quarter note A, an eighth note B, a quarter note C, and a half note D. The bass clef part starts with a quarter rest, followed by a quarter note A, an eighth note G, a quarter note F, and a half note E. Measure (c) is in B major (three sharps) and 2/4 time. The treble clef part starts with a quarter rest, followed by a quarter note B, an eighth note C, a quarter note D, and a half note E. The bass clef part starts with a quarter rest, followed by a quarter note B, an eighth note A, a quarter note G, and a half note F.

(d)

Exercise 187 continues with measure (d). Measure (d) is in C major (no sharps or flats) and 2/4 time. The treble clef part starts with a quarter rest, followed by a quarter note C, an eighth note D, a quarter note E, and a half note F. The bass clef part starts with a quarter rest, followed by a quarter note C, an eighth note B, a quarter note A, and a half note G.

188.

(a)

280



(b)



189.

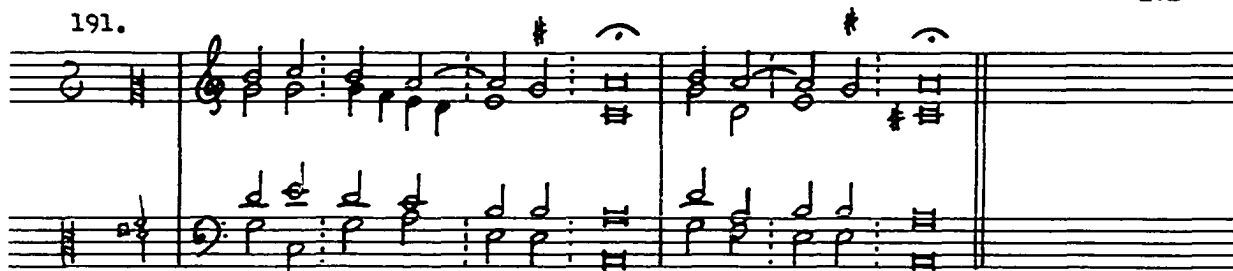
(a) Sostenida and bequadrado(b) Remissa and bemol

190.





191.



(b)

Exercise (b) is a two-staff piece in G major. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a final half note G. The bass staff begins with a bass clef and a key signature of one sharp (F#). The accompaniment consists of quarter and eighth notes, with a final half note G. The piece concludes with a double bar line.

195. Sostenida

Exercise 195, titled "Sostenida", is a two-staff piece in G major. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a final half note G. The bass staff begins with a bass clef and a key signature of one sharp (F#). The accompaniment consists of quarter and eighth notes, with a final half note G. The piece concludes with a double bar line.

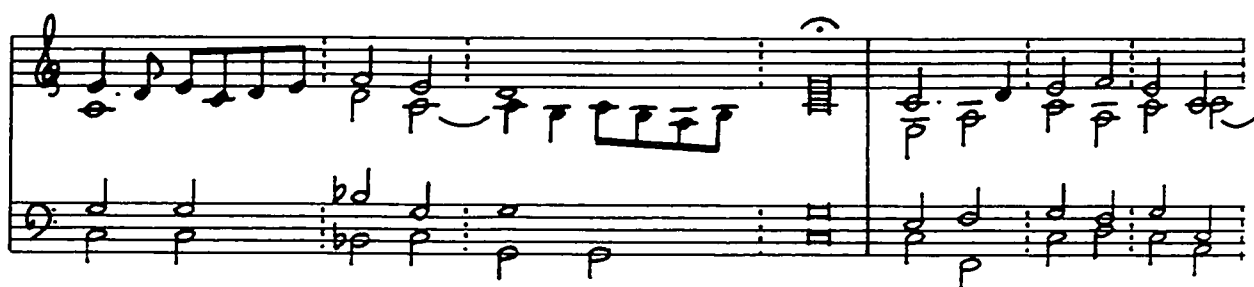
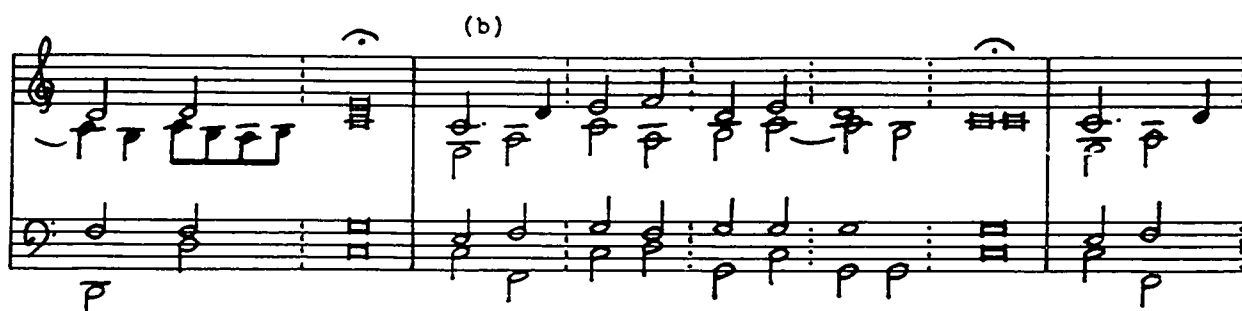
196.

Exercise 196 is a two-staff piece in G major. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a final half note G. The bass staff begins with a bass clef and a key signature of one sharp (F#). The accompaniment consists of quarter and eighth notes, with a final half note G. The piece concludes with a double bar line.

197.

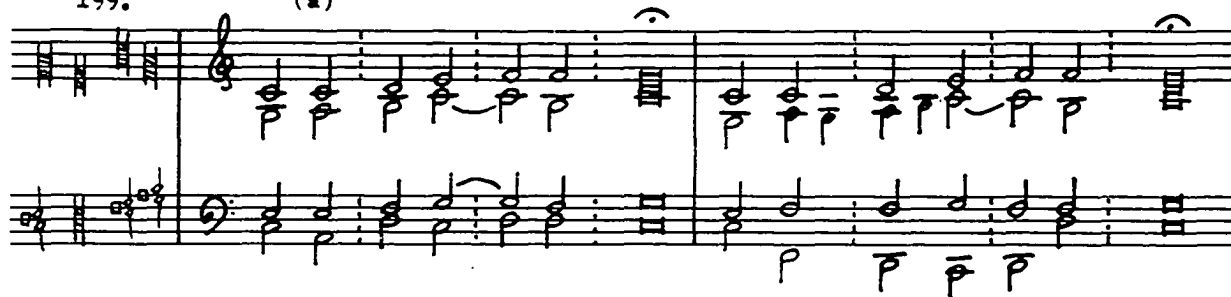
Exercise 197 is a two-staff piece in G major. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a final half note G. The bass staff begins with a bass clef and a key signature of one sharp (F#). The accompaniment consists of quarter and eighth notes, with a final half note G. The piece concludes with a double bar line.

Exercise 198 is a two-staff piece in G major. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a final half note G. The bass staff begins with a bass clef and a key signature of one sharp (F#). The accompaniment consists of quarter and eighth notes, with a final half note G. The piece concludes with a double bar line.

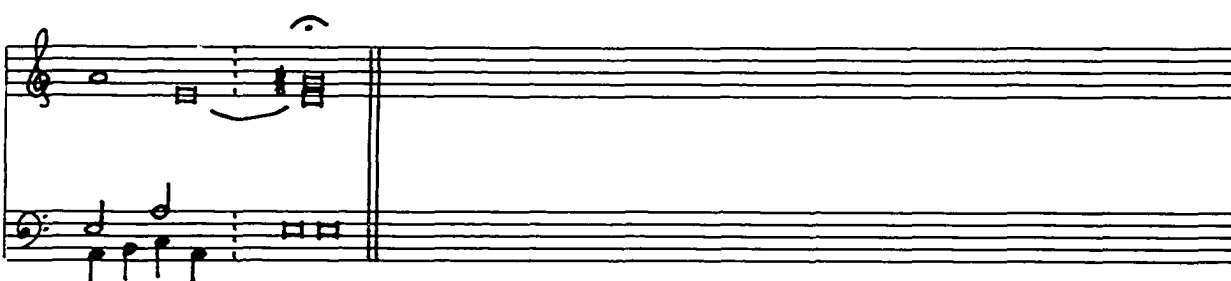
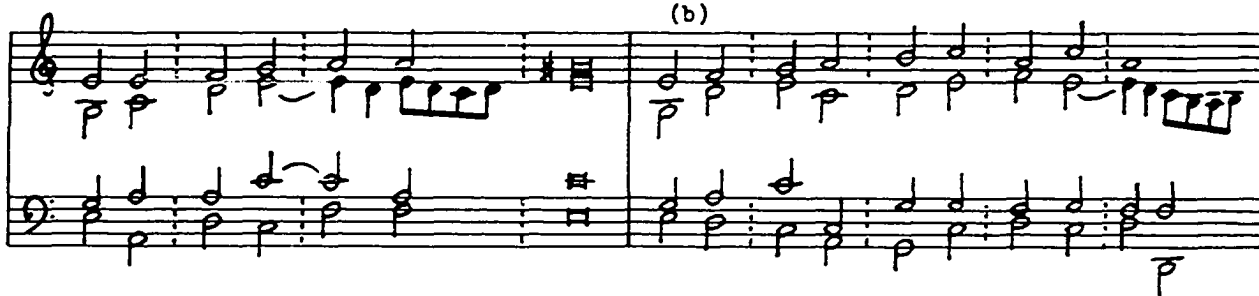


199.

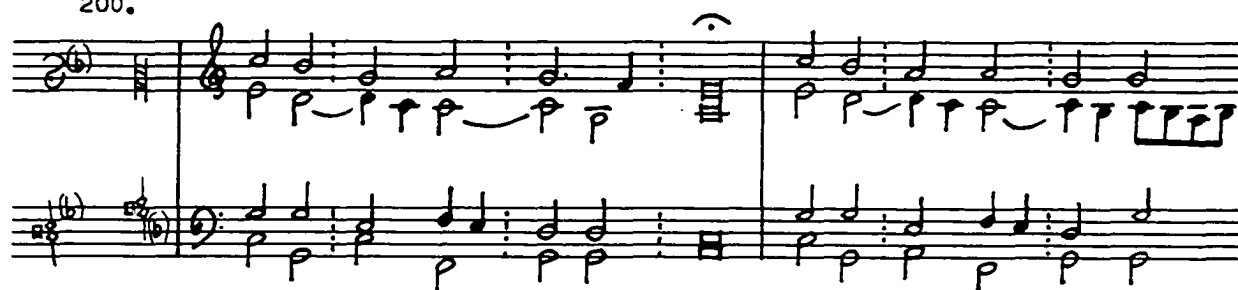
(a)

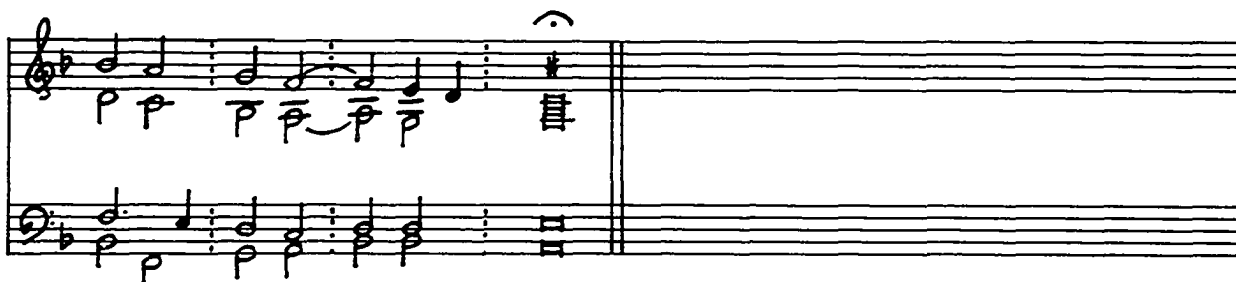
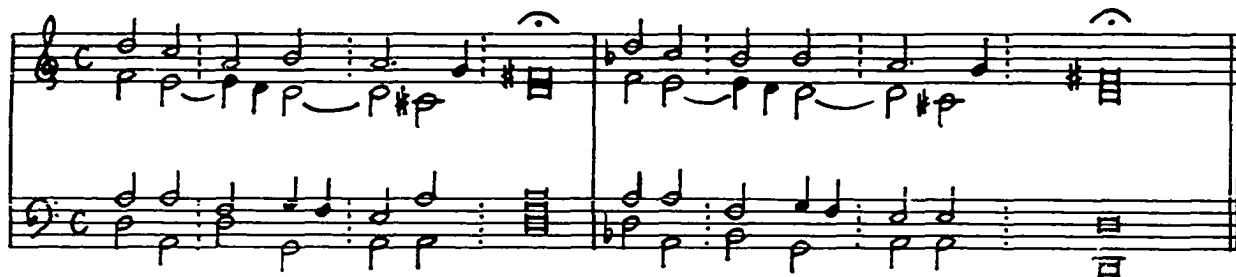


(b)



200.

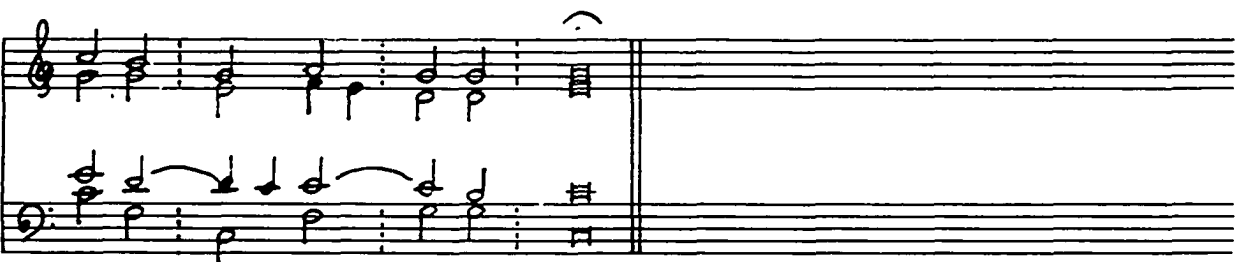
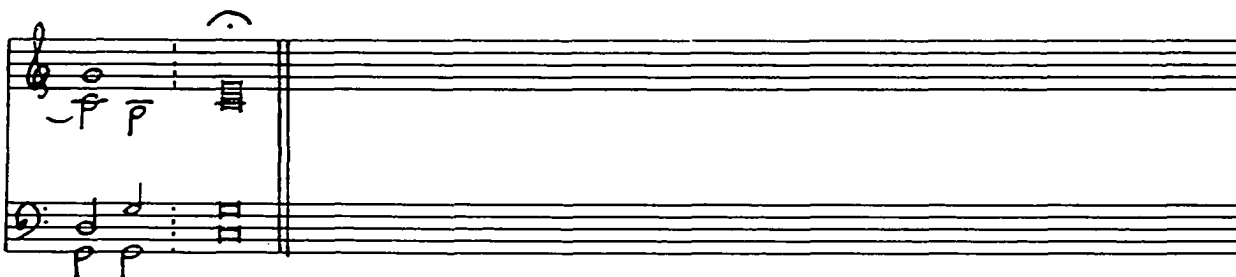




203.

The musical score consists of two systems of staves. The first system (measures 203-204) has a treble staff with a key signature of one flat and a common time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The bass staff has a key signature of one flat and a common time signature. The bass line begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a half note A3. The second system (measures 205-206) continues the melody in the treble staff with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The bass staff continues the bass line with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a half note A3. The score ends with a double bar line.

204.



205.

206.

Exercise 206 consists of four measures. The first measure is a whole rest in both staves. The second measure features a treble staff with a half note G4 and a bass staff with a half note F3. The third measure has a treble staff with a half note A4 and a bass staff with a half note G3. The fourth measure has a treble staff with a half note B4 and a bass staff with a half note A3. The key signature has one sharp (F#) and the time signature is common time (C).

207.

Exercise 207 consists of two measures. The first measure has a treble staff with a half note G4 and a bass staff with a half note F3. The second measure has a treble staff with a half note A4 and a bass staff with a half note G3. The key signature has one sharp (F#) and the time signature is common time (C).

208.

Exercise 208 consists of four measures. The first measure has a treble staff with a half note G4 and a bass staff with a half note F3. The second measure has a treble staff with a half note A4 and a bass staff with a half note G3. The third measure has a treble staff with a half note B4 and a bass staff with a half note A3. The fourth measure has a treble staff with a half note C5 and a bass staff with a half note B3. The key signature has one sharp (F#) and the time signature is common time (C).



209.

This musical score is for piano, spanning measures 209 to 214. It is written in treble and bass staves with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano). Measure 209 begins with a treble staff containing a whole note chord (F#4, A4, C5) and a bass staff with a whole note chord (F#2, A2, C3). Measure 210 shows a treble staff with a half note (F#4) and a bass staff with a half note (F#2). Measure 211 features a treble staff with a half note (F#4) and a bass staff with a half note (F#2). Measure 212 has a treble staff with a half note (F#4) and a bass staff with a half note (F#2). Measure 213 shows a treble staff with a half note (F#4) and a bass staff with a half note (F#2). Measure 214 concludes with a treble staff containing a whole note chord (F#4, A4, C5) and a bass staff with a whole note chord (F#2, A2, C3). The score is handwritten and includes a rehearsal mark '209.' at the beginning of the first system.

210.

Exercise 210 consists of four measures. The first measure is a whole rest in both staves. The second measure has a treble staff with a half note G4 and a bass staff with a half note F3. The third measure has a treble staff with a half note A4 and a bass staff with a half note G3. The fourth measure has a treble staff with a half note B4 and a bass staff with a half note A3. A fermata is placed over the final notes in both staves.

Exercise 210 continues with measures 5-8. The fifth measure has a treble staff with a half note C5 and a bass staff with a half note B3. The sixth measure has a treble staff with a half note D5 and a bass staff with a half note C4. The seventh measure has a treble staff with a half note E5 and a bass staff with a half note D4. The eighth measure has a treble staff with a half note F5 and a bass staff with a half note E4. A fermata is placed over the final notes in both staves.

Exercise 210 concludes with measures 9-12. The ninth measure has a treble staff with a half note G5 and a bass staff with a half note F4. The tenth measure has a treble staff with a half note A5 and a bass staff with a half note G4. The eleventh measure has a treble staff with a half note B5 and a bass staff with a half note A4. The twelfth measure has a treble staff with a half note C6 and a bass staff with a half note B4. A fermata is placed over the final notes in both staves.

211. (a) Sostenida

Exercise 211 (a) Sostenida consists of four measures. The first measure is a whole rest in both staves. The second measure has a treble staff with a half note G4 and a bass staff with a half note F3. The third measure has a treble staff with a half note A4 and a bass staff with a half note G3. The fourth measure has a treble staff with a half note B4 and a bass staff with a half note A3. A fermata is placed over the final notes in both staves.

Exercise 211 (a) Sostenida continues with measures 5-8. The fifth measure has a treble staff with a half note C5 and a bass staff with a half note B3. The sixth measure has a treble staff with a half note D5 and a bass staff with a half note C4. The seventh measure has a treble staff with a half note E5 and a bass staff with a half note D4. The eighth measure has a treble staff with a half note F5 and a bass staff with a half note E4. A fermata is placed over the final notes in both staves.

(b) Remissa212. (a) Sostenida

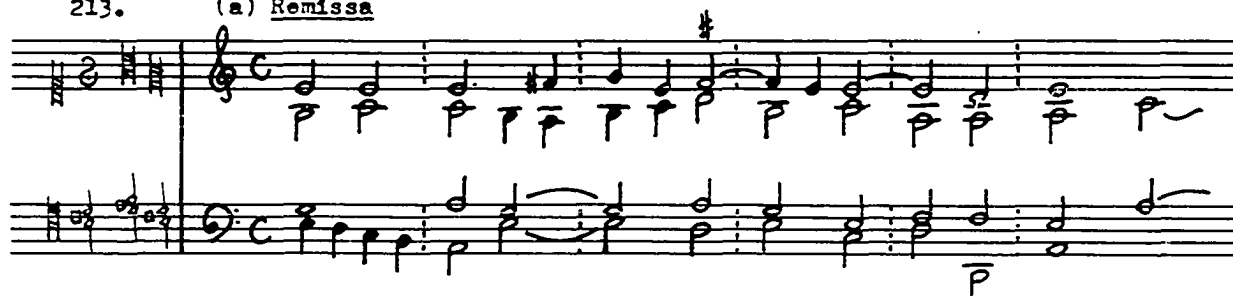
(b) Sostenida

The first system of the score for section (b) consists of two staves. The upper staff is a vocal line in treble clef, starting with a key signature of one flat (B-flat) and a common time signature. It contains a series of eighth and quarter notes, some with slurs, and ends with a sharp sign. The lower staff is a piano accompaniment in bass clef, featuring chords and moving lines. The second system continues the vocal line with a fermata over the final note, and the piano accompaniment with sustained chords and moving lines.

(c) Remissa

The first system of the score for section (c) consists of two staves. The upper staff is a vocal line in treble clef, starting with a key signature change to two sharps (F# and C#) and a common time signature. It contains a series of eighth and quarter notes, some with slurs, and ends with a sharp sign. The lower staff is a piano accompaniment in bass clef, featuring chords and moving lines. The second system continues the vocal line with a fermata over the final note, and the piano accompaniment with sustained chords and moving lines.

213.

(a) Remissa(b) Sostenida

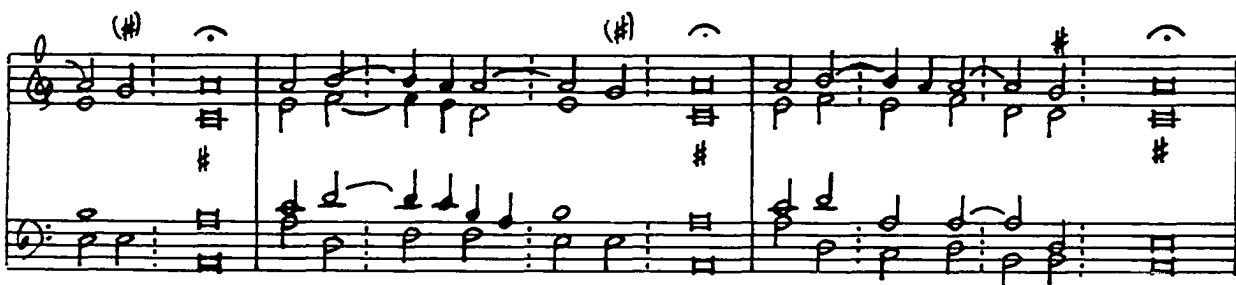
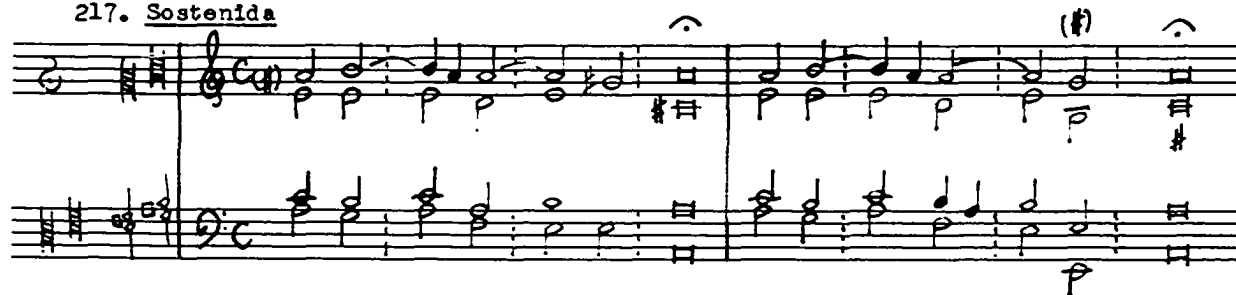
215. (a) (b)

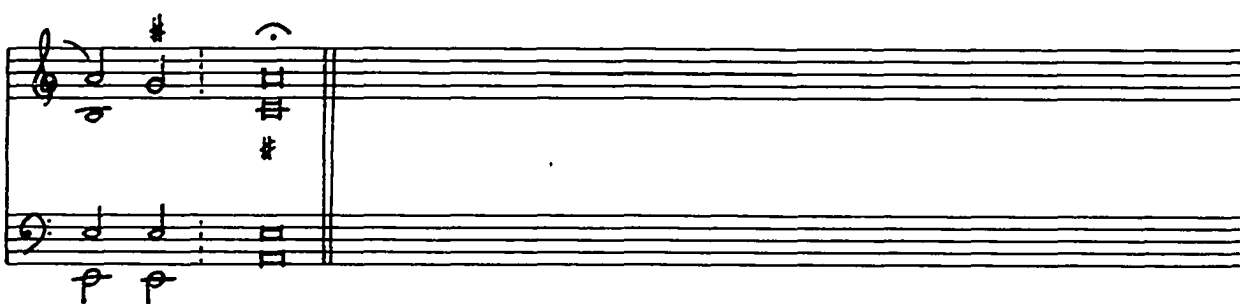
216. (a) Sostenida

Remissa (b)

(c) T Tn CB

(c) contd.

217. Sostenida

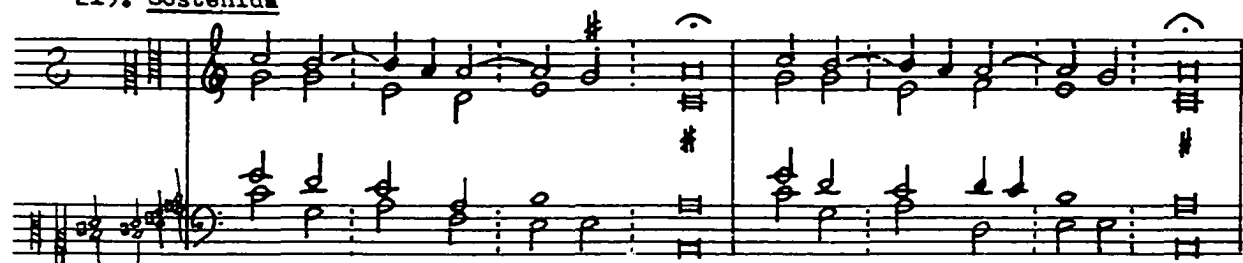


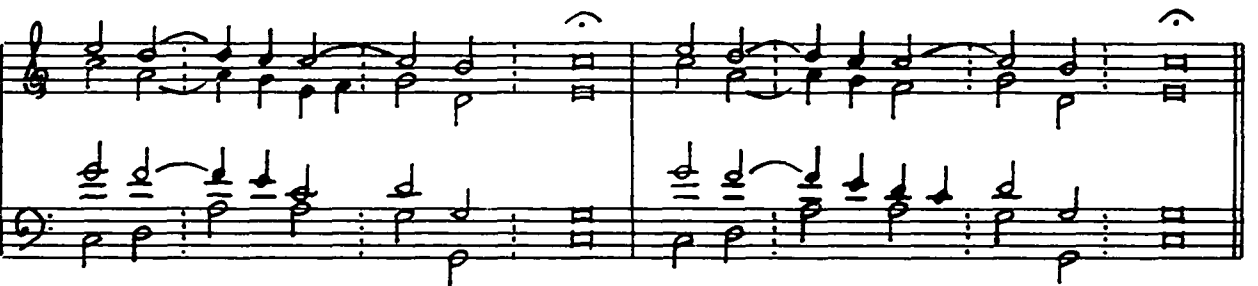
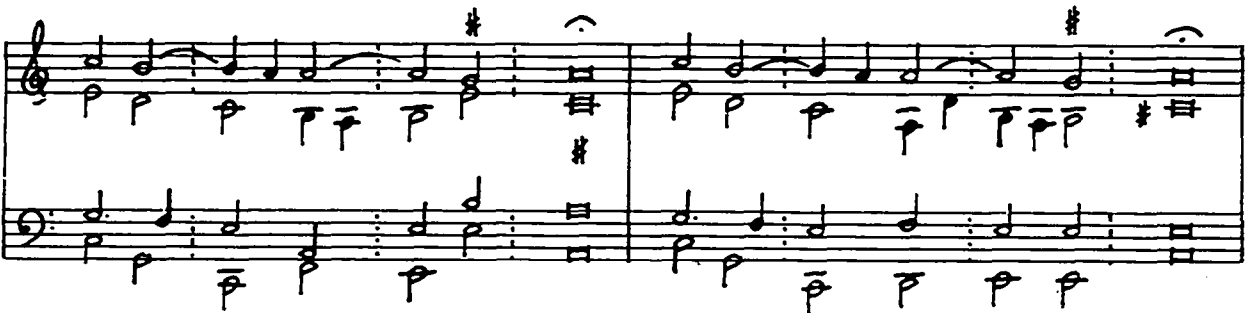
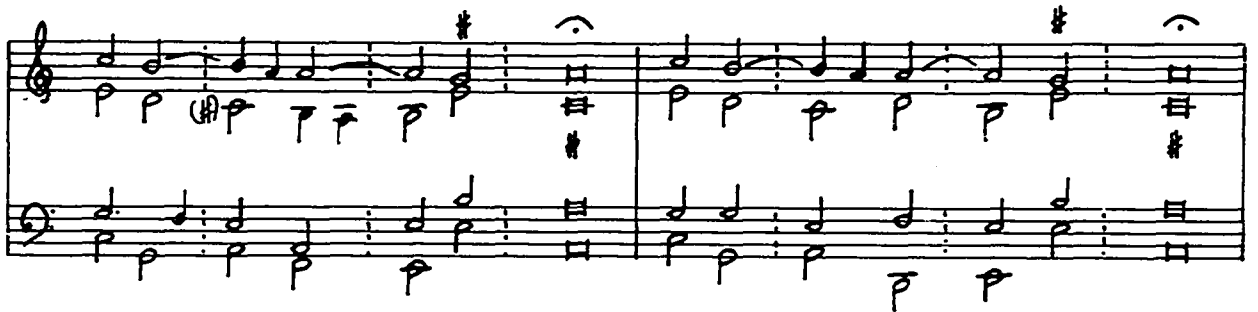


218. Remissa

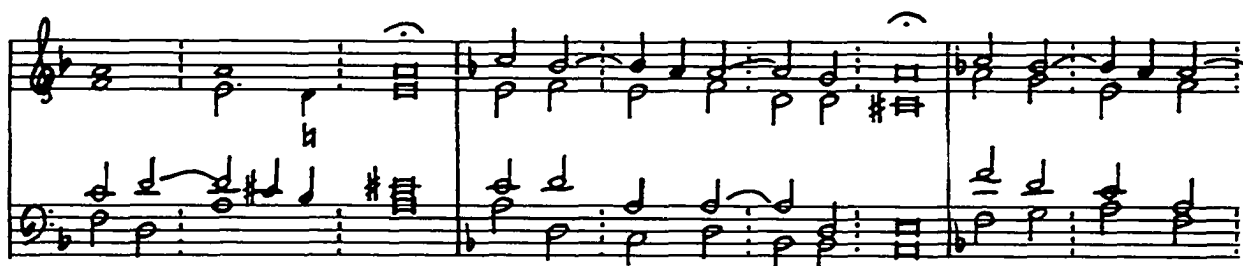
Handwritten musical score for 'Remissa', consisting of six systems of two staves each. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, accidentals (sharps and naturals), and dynamic markings (p for piano). The score is organized into measures by vertical bar lines, with some measures containing multiple notes or rests. The handwriting is clear and legible, typical of a musical manuscript.

Handwritten musical score for a piece on page 298. The score consists of five systems of two staves each. The notation is in a single key signature (one flat) and 4/4 time. The music features a variety of note values including eighth, quarter, and half notes, as well as rests. There are several ties and slurs. The first four systems each contain two measures, while the fifth system contains two measures followed by a double bar line. The handwriting is clear and legible.





Handwritten musical score for piano, page 301. The score is written on five systems of two staves each (treble and bass clef). The music is in 4/4 time and features a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (p, f). The first system shows a melodic line in the treble and a supporting bass line. The second system introduces a key change to two sharps (F# and C#). The third system continues the melodic development. The fourth system shows a key change to three sharps (F#, C#, and G#). The fifth system concludes the piece with a final cadence.

220. Remissa

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on five systems of two staves each. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The music features a simple melody with a descending line and a bass line with a steady eighth-note pattern. The score ends with a double bar line and repeat dots.

221.

304

Handwritten musical score for exercise 221, measures 1-4. The score is written on four staves (two systems of two staves each). The first system (measures 1-2) shows a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The second system (measures 3-4) continues the piece, with a key signature change to two sharps (F# and C#) in measure 3. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte).

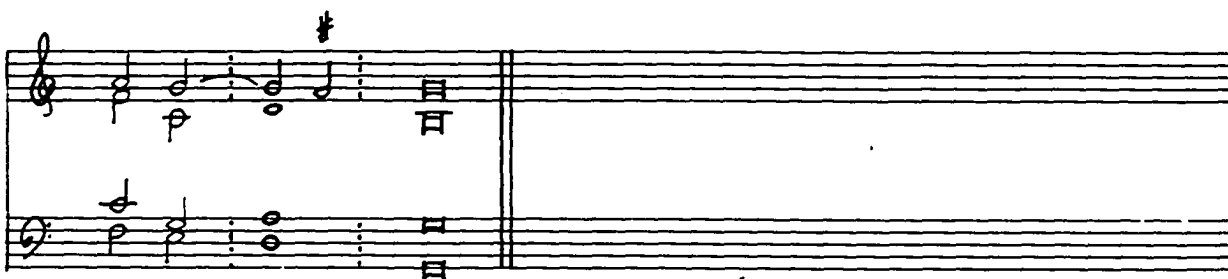
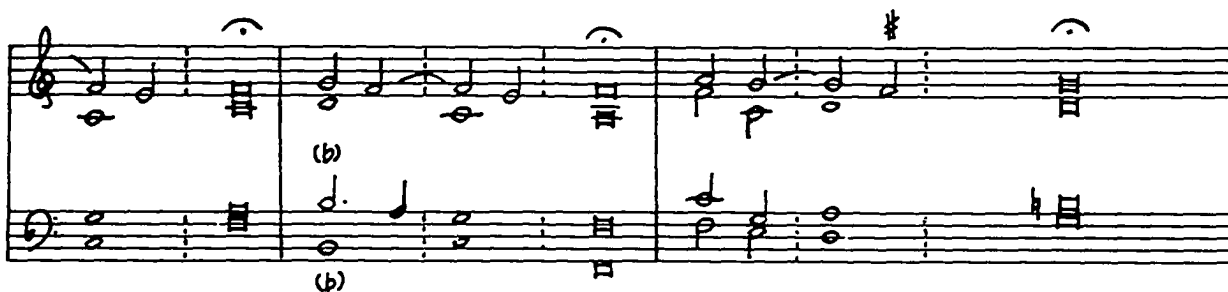
222.

Handwritten musical score for exercise 222, measures 1-4. The score is written on four staves (two systems of two staves each). The first system (measures 1-2) shows a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The second system (measures 3-4) continues the piece, with a key signature change to two sharps (F# and C#) in measure 3. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte).





## 223. All Voices Finishing on White Keys



## 224. Use of Black Keys in Final Chords

The musical score consists of four systems, each with a treble and bass staff. The first system begins with a treble staff containing a series of chords and a bass staff with a single note. The second system continues the progression with more complex chordal textures. The third system shows a more active bass line with eighth notes. The fourth system concludes with a final chord in the treble staff and a sustained bass line.

225.

This musical score is for piano, spanning measures 225 to 230. It is written for two staves, treble and bass clef, in common time (C). The key signature has one sharp (F#). The music features a variety of note values including eighth, quarter, and half notes, as well as rests. There are several slurs and ties used throughout the piece. The notation includes standard musical symbols such as clefs, time signatures, key signatures, and various note heads and stems. The score is presented in a clear, legible format with standard musical notation.

226. (a) (b)

The musical score is written in a handwritten style on a white background. It consists of three systems of staves. The first system is labeled (a) and (b). The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and accidentals. The score is written in a cursive, handwritten style.

SEGUNDA PARTE: PART II

De tres dissonancias, que solamente se hallan en la musica pratica  
The Three Dissonances which are only found in Practical Music  
Chapter I, Folio 2r (sic)

227. (a) (b) (c)

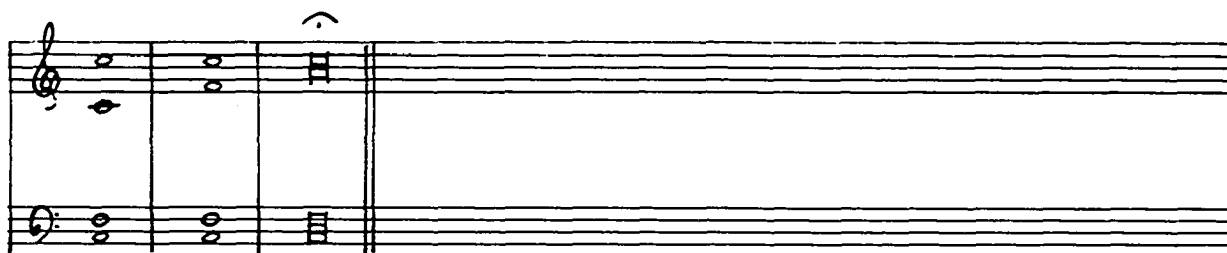
228. (a) (b) (c)

229.

230. (a)



(b)



231. (a)

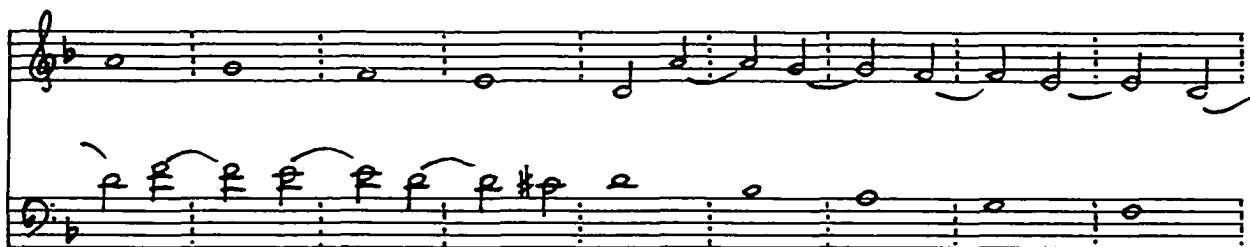


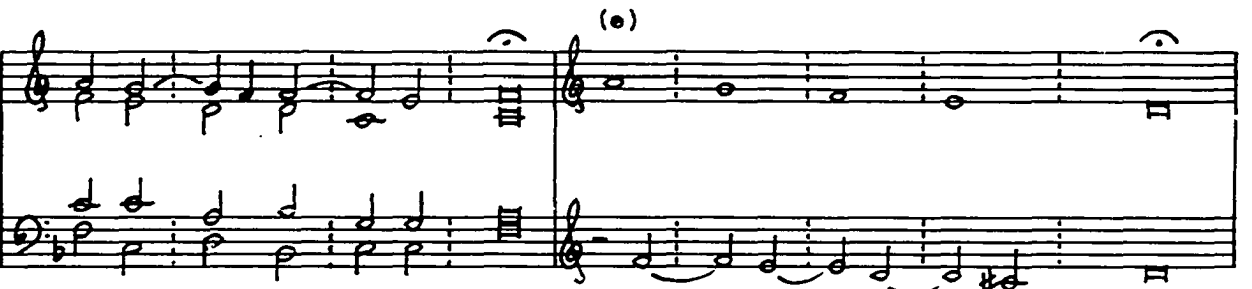
(b)



De cinco maneras que se vsan las dissonancias  
 Five Manners in which the Dissonances are used  
 Chapter II, Folio 3v

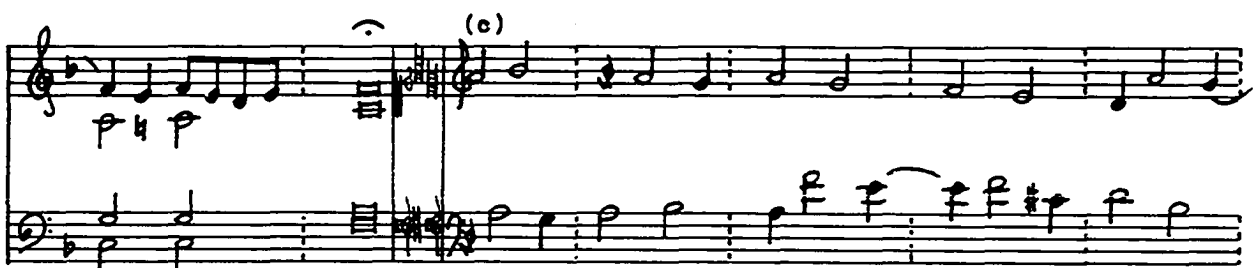
232. (a)





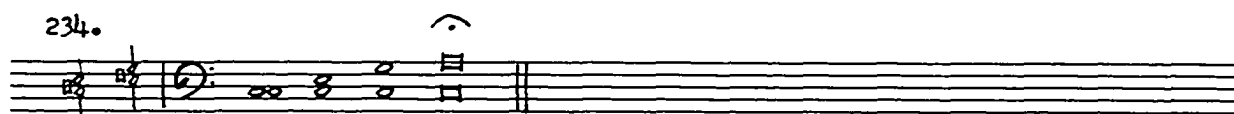








De quatro consonancias que solamente se hallan en la musica pratica  
 The Four Consonances which are found only in Practical Music  
 Chapter III, Folio 5r

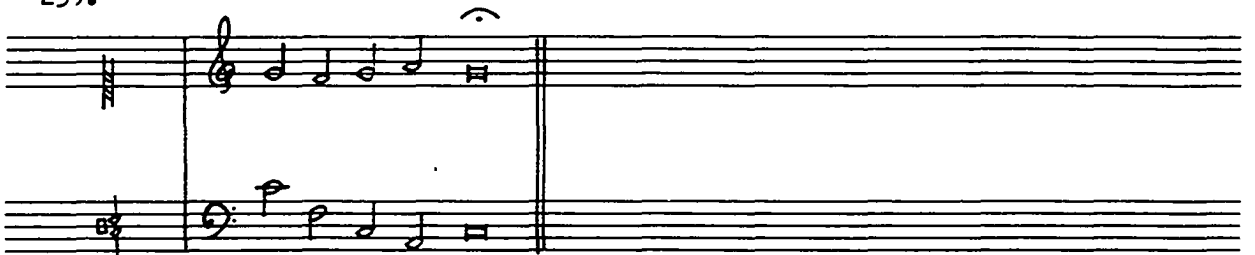




238.



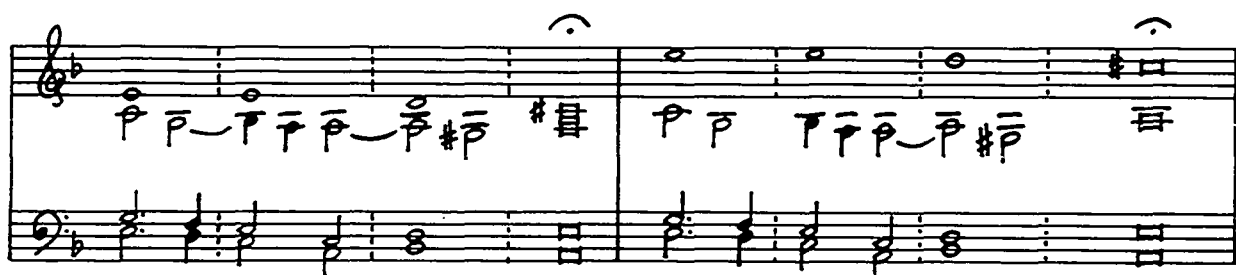
239.



240.



241.

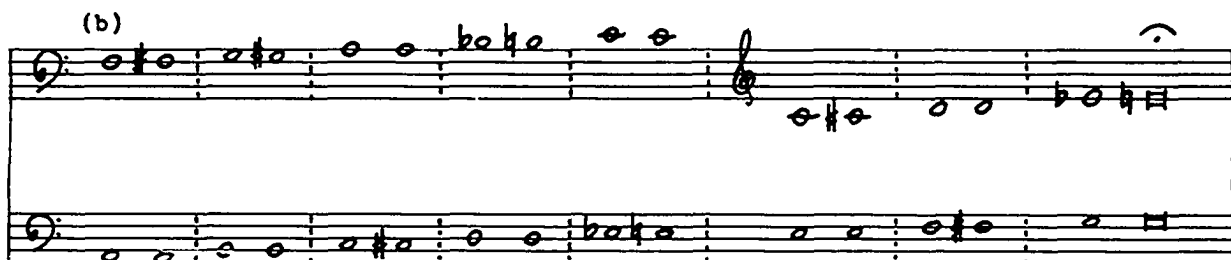


242. Use of Minor and Perfect Fifths



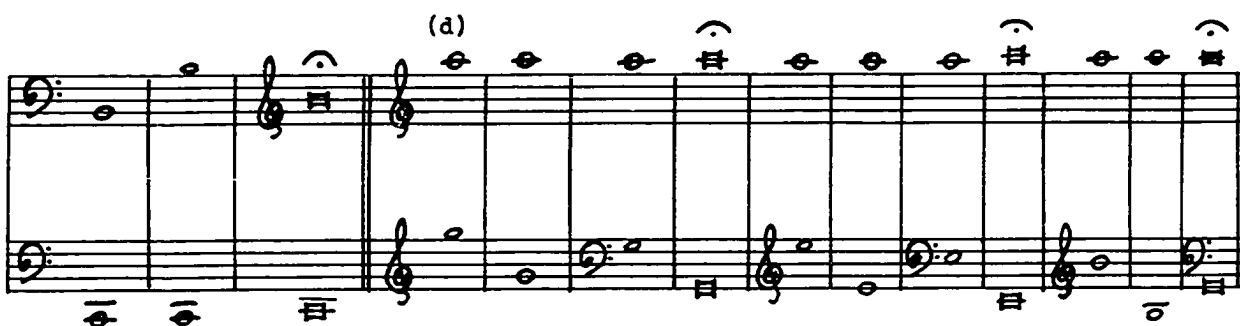
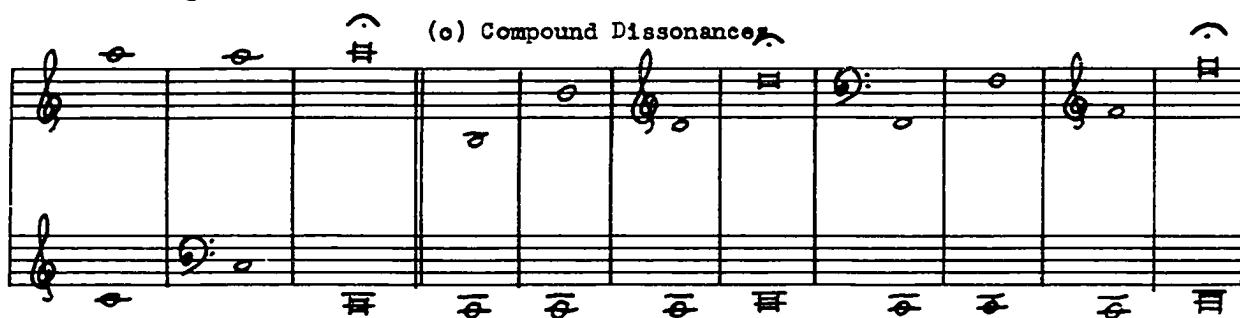
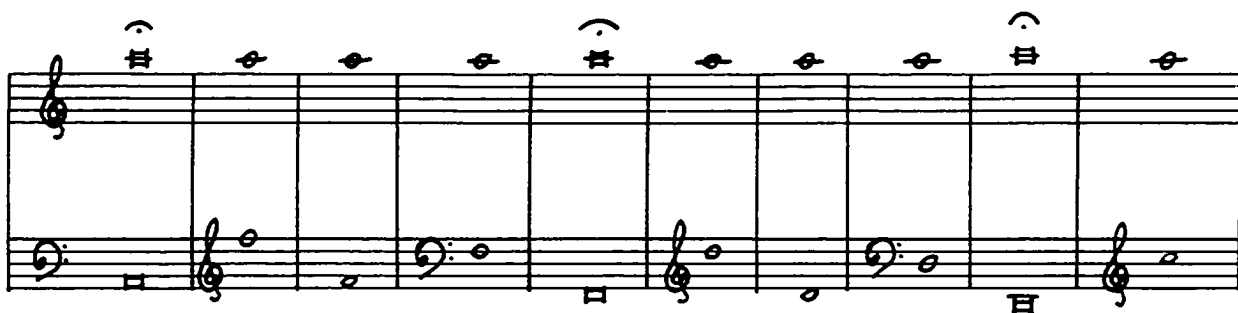
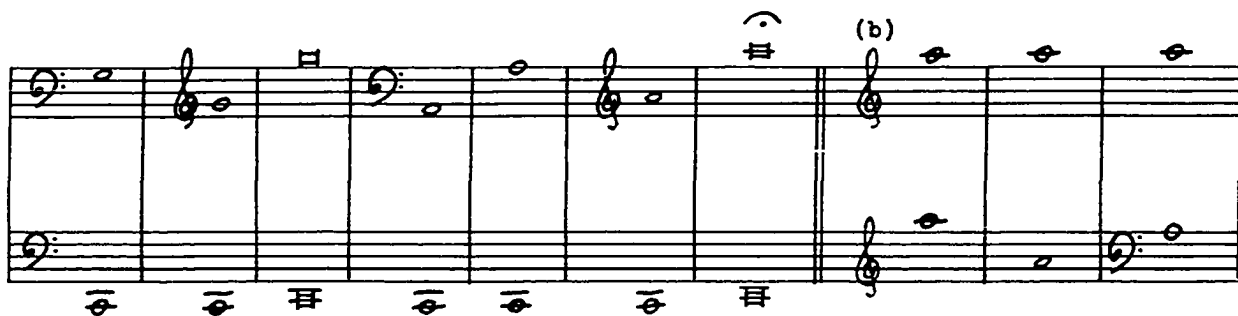
243. Parallel Imperfect Consonances

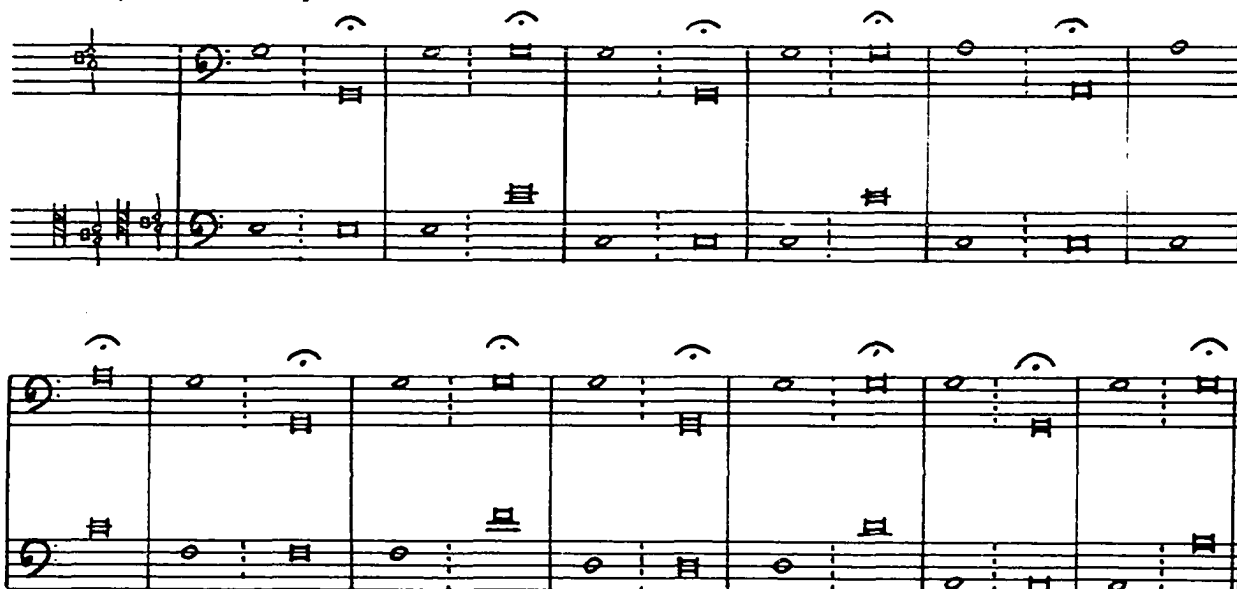




De la composicion de la quatro consonancias, y tres dissonancias  
The Compounds of the Four Consonances and Three Dissonances  
Chapter IV, Folio 8v

De mas en particular de la composicion de las quatro consonancias, y tres dissonances  
More in Particular on the Compounding of the Four Consonances and Three Dissonances  
Chapter V, Folio 9v



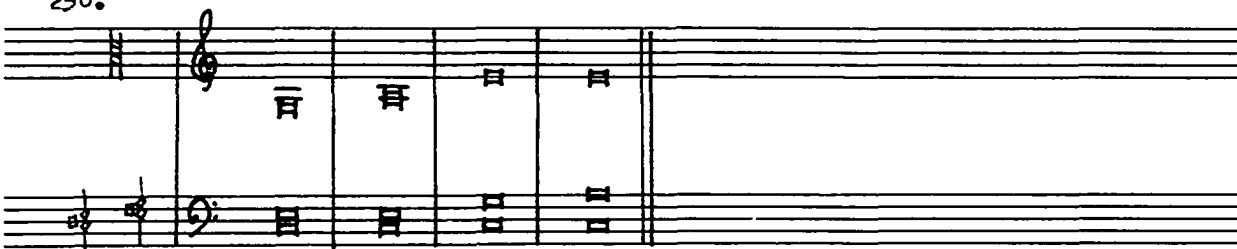


De como las quatro consonancias, y tres dissonancias se cauiden en quatro miembros,  
 es a saber, en simples, compuestas, decompuestas, y tricompuestas  
 The Division of the Four Consonances and Three Dissonances into Four Groups,  
 that is, simples, compounds, dicompounds, and tricomponds  
 Chapter VI, Folio 12r

249.



250.





## 251. Usual Pairing of Voices

This musical score is written for two voices, likely Soprano and Alto, in a 2-staff system. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of four systems of two staves each. The first system shows the beginning of the piece with a treble clef on the top staff and a bass clef on the bottom staff. The melody in the top staff begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The bottom staff begins with a half rest, followed by a quarter note F#3, a half note G3, and a quarter note A3. The second system continues the melody in the top staff with a half note B4, a quarter note C5, a half note D5, and a quarter note E5. The bottom staff continues with a half note F#3, a quarter note G3, a half note A3, and a quarter note B3. The third system shows the melody in the top staff with a half note C5, a quarter note D5, a half note E5, and a quarter note F#5. The bottom staff continues with a half note C3, a quarter note D3, a half note E3, and a quarter note F#3. The fourth system shows the melody in the top staff with a half note G5, a quarter note A5, a half note B5, and a quarter note C6. The bottom staff continues with a half note G3, a quarter note A3, a half note B3, and a quarter note C4. The score ends with a double bar line and repeat signs on both staves.

252. (a)

Exercise 252 (a) is a two-staff musical piece in B-flat major (one flat). The treble staff begins with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes, ending with a half note. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of quarter and eighth notes, ending with a half note. The piece concludes with a double bar line and repeat signs.

(b)

Exercise 252 (b) is a two-staff musical piece in B-flat major (one flat). The treble staff begins with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes, ending with a half note. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of quarter and eighth notes, ending with a half note. The piece concludes with a double bar line and repeat signs.

253. (a)

Exercise 253 (a) is a two-staff musical piece in B-flat major (one flat). The treble staff begins with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes, ending with a half note. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of quarter and eighth notes, ending with a half note. The piece concludes with a double bar line and repeat signs.

(b)

Exercise 253 (b) is a two-staff musical piece in B-flat major (one flat). The treble staff begins with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes, ending with a half note. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of quarter and eighth notes, ending with a half note. The piece concludes with a double bar line and repeat signs.

254. (a)

Exercise 254 (a) is a two-staff musical piece. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. It contains a series of chords, mostly triads, with some moving lines. The bass staff provides a harmonic accompaniment with chords and some moving lines. The piece concludes with a double bar line and a repeat sign.

(b)

Exercise 254 (b) is a two-staff musical piece. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. It contains a series of chords, mostly triads, with some moving lines. The bass staff provides a harmonic accompaniment with chords and some moving lines. The piece concludes with a double bar line and a repeat sign.

255. (a)

Exercise 255 (a) is a two-staff musical piece. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. It contains a series of chords, mostly triads, with some moving lines. The bass staff provides a harmonic accompaniment with chords and some moving lines. The piece concludes with a double bar line and a repeat sign.

(b)

Exercise 255 (b) is a two-staff musical piece. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. It contains a series of chords, mostly triads, with some moving lines. The bass staff provides a harmonic accompaniment with chords and some moving lines. The piece concludes with a double bar line and a repeat sign.

(a)

Exercise 255 (a) is a two-staff musical piece. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. It contains a series of chords, mostly triads, with some moving lines. The bass staff provides a harmonic accompaniment with chords and some moving lines. The piece concludes with a double bar line and a repeat sign.

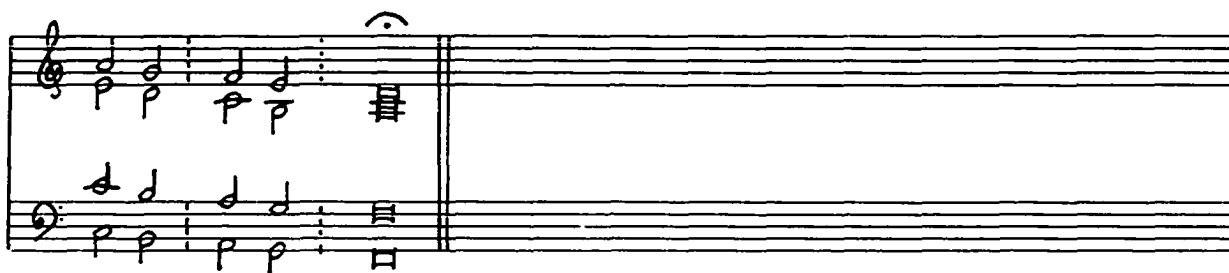
(d) (e)

(r)

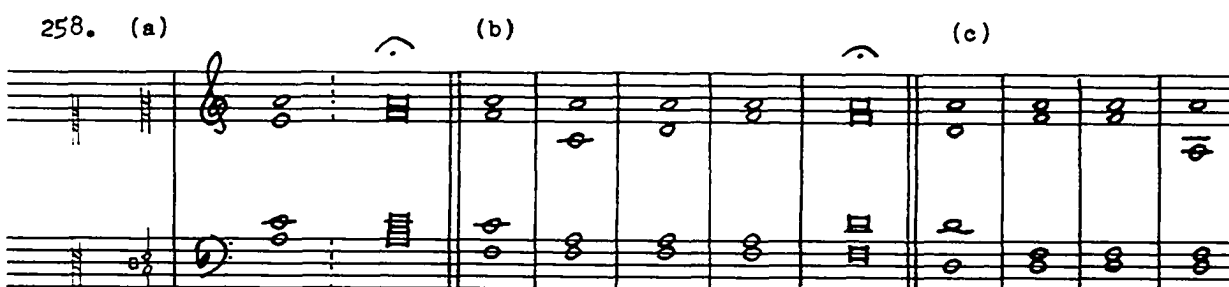
De las diferencias q̄ tiene cada cōsonācias, las quales vā deuididas en quatro grades  
 The Differences (i.e., methods of voicing all) of each of the Consonances, which are  
 divided into Four Groups  
 Chapter VII, Folio 14v

256.

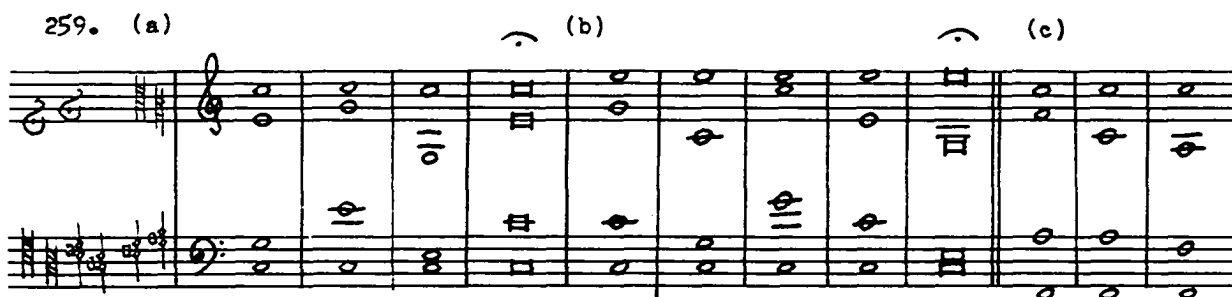
257.

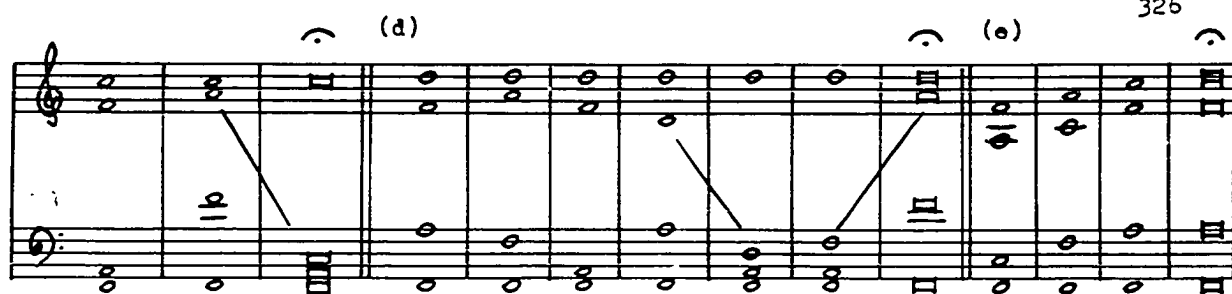


De las diferencias que ay en cada vna de las quatro consonancias compuestas  
 The Differences in Each of the Four Compound Consonances  
 Chapter VIII, Folio 14v

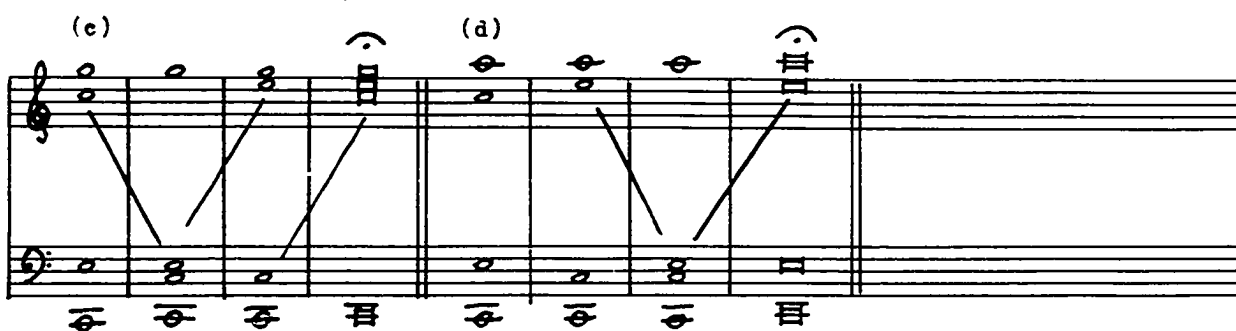
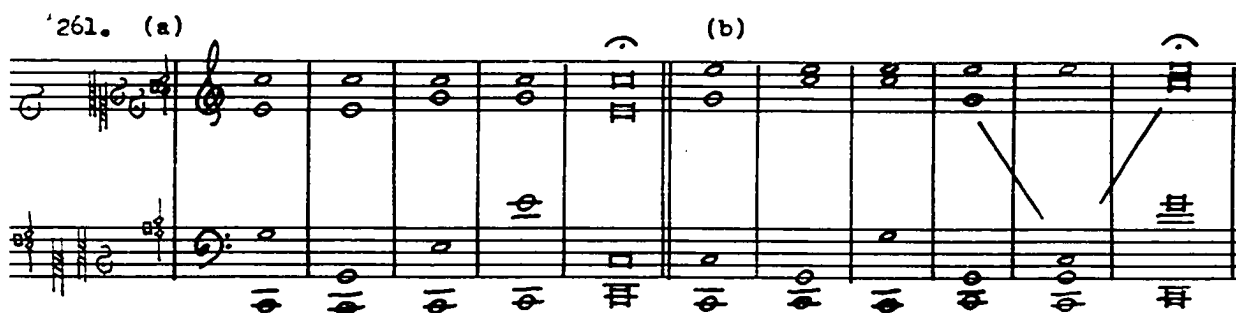
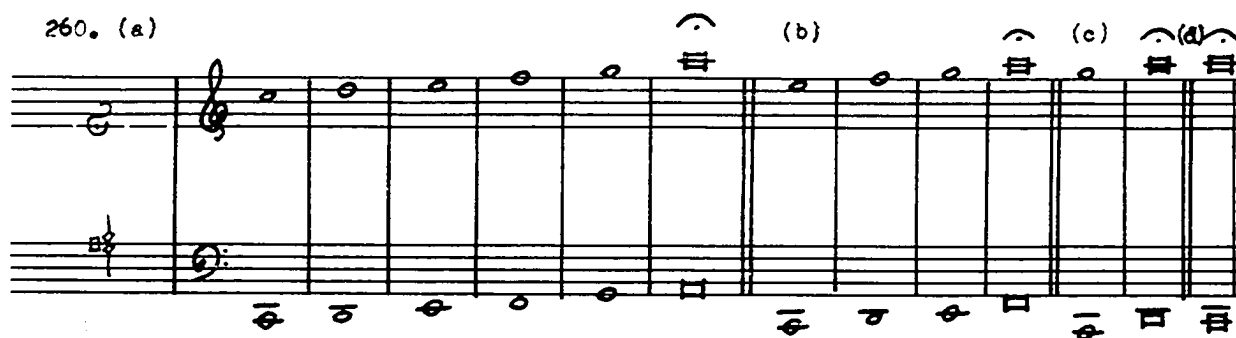


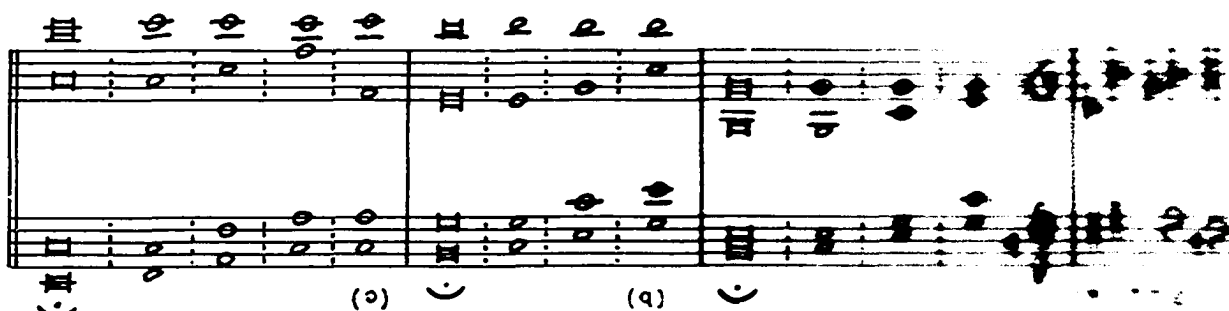
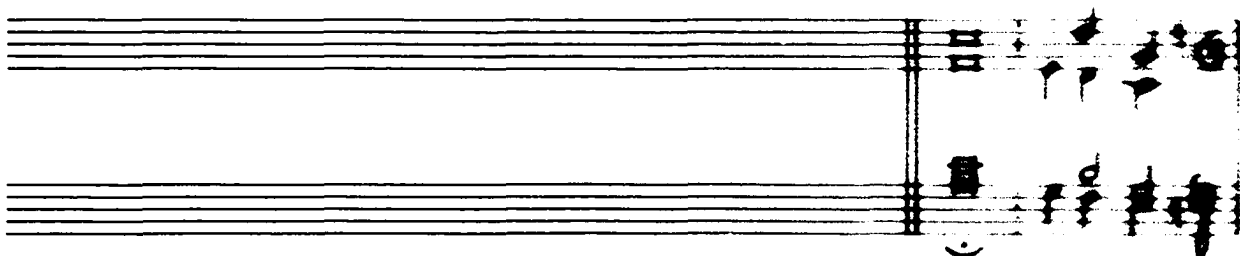
De las diferencias que ay en cada vna de las quatro consonancias decompuestas  
 The Differences in Each of the Four Decomposed Consonances  
 Chapter IX, Folio 16v





De las diferencias que ay en cada vna de las quatro consonancias tricompuestas  
 The Differences in Each of the Four Tricomposed Consonances  
 Chapter X, Folio 17v





262. (a) (b) (c)

262. (a) (b) (c)

263.

263.

263.

264. (a) (b)

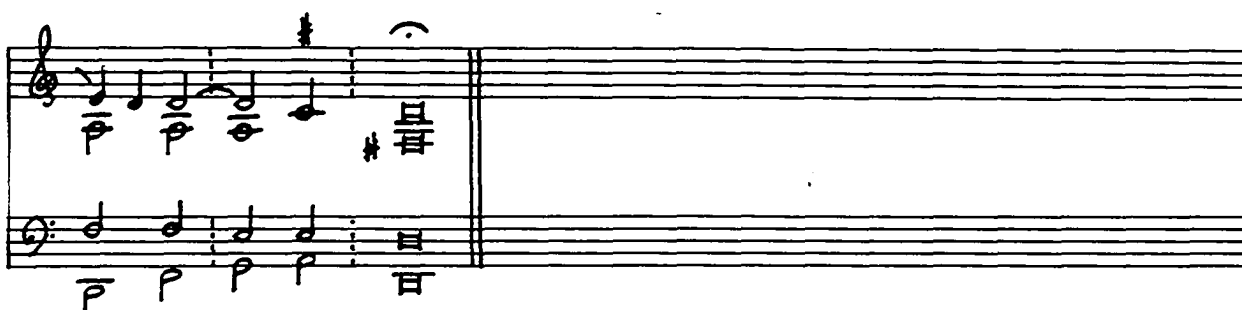
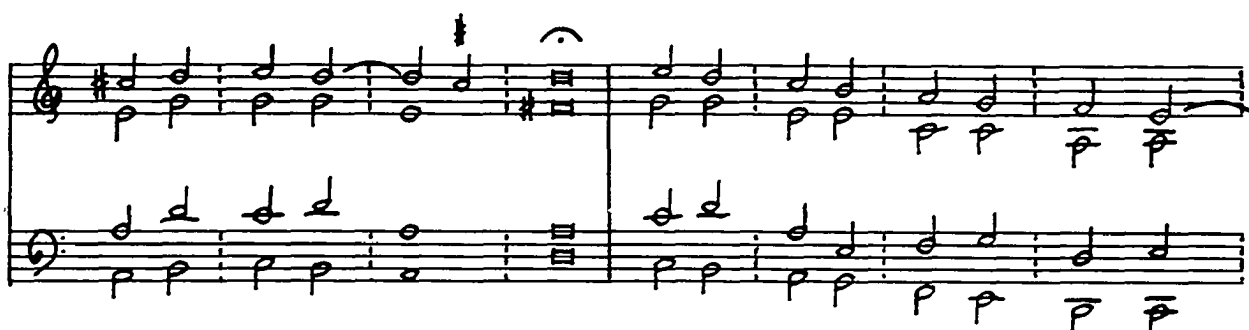
264. (a) (b)

264.



De diez maneras diferētes de subir y baxar arreo con mínimas a consonancias por las  
 cõpuestas y decompuestas  
 The Ten Different Manners of Ascending and Descending Stepwise in Half Notes using  
 Compound and Dicompond Consonances  
 Chapter XI, Folio 20r

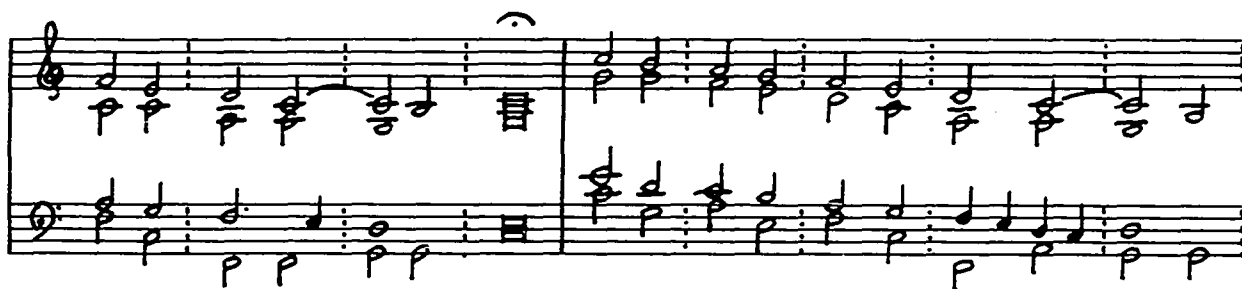
## 265. First Manner (a)



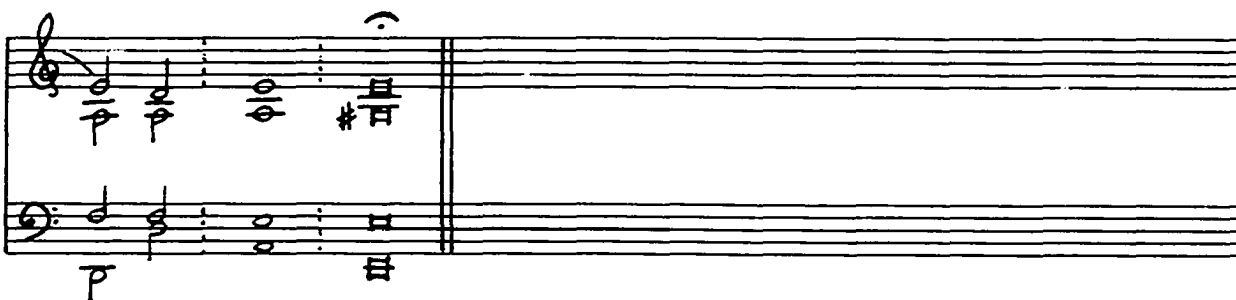
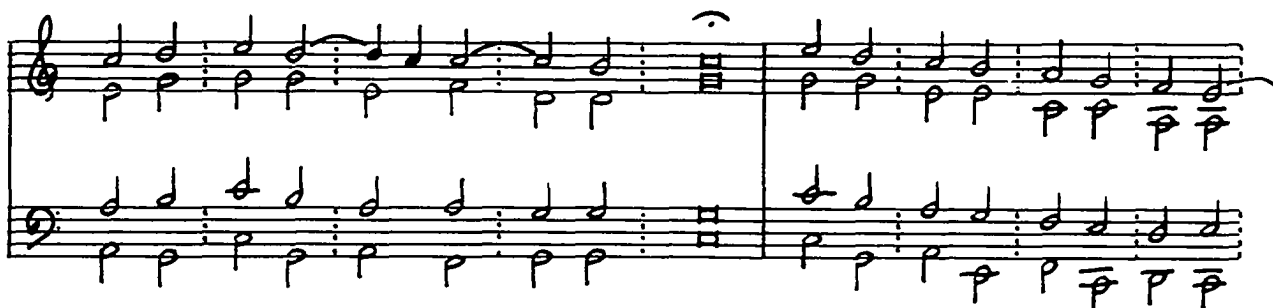
## 266. Second Manner (a)

The musical score is written for two staves, Treble and Bass, in a key of one sharp (F#) and a 3/4 time signature. The piece is divided into two main sections, (a) and (b). Section (a) consists of two measures. The first measure features a treble staff with a melodic line of eighth and sixteenth notes, and a bass staff with a steady eighth-note accompaniment. The second measure continues the melodic and accompanimental patterns. Section (b) also consists of two measures, mirroring the structure of section (a) but with different melodic and harmonic content. The notation includes various note values, rests, and bar lines to indicate the musical structure.

## 267. Third Manner (a)



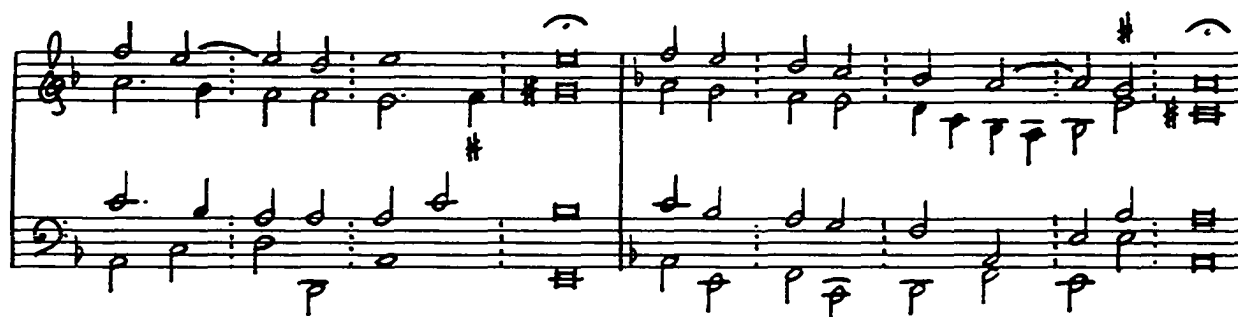
## 269. Fourth Manner (a)





## 270. Sixth Manner (a)

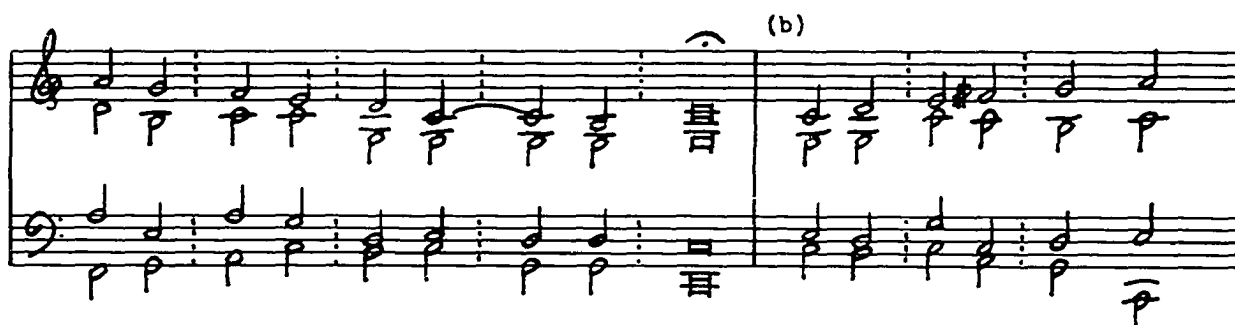




## 271. Seventh Manner (a)



## 272. Eighth Manner (a)

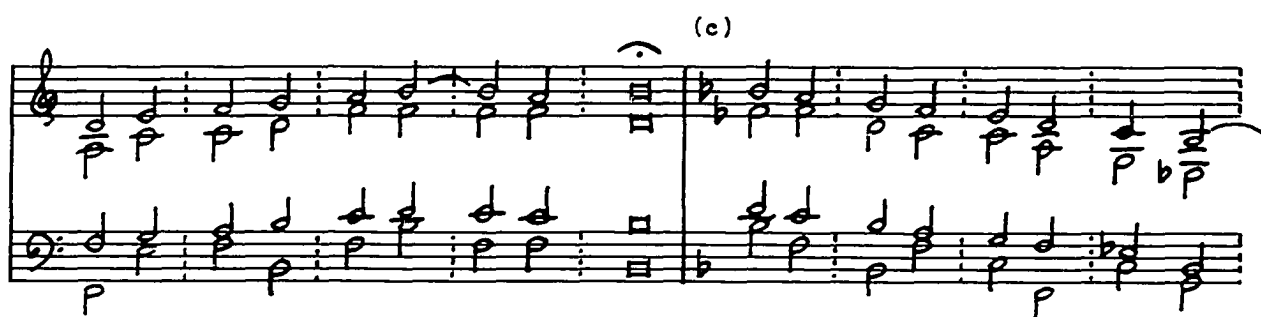


335

273. Ninth Manner (a)

(b)





De cinco maneras diferentes de subir y baxar arreo con minimas a consonancias por  
las trioſpuestas  
Five Different Manners of Ascending and Descending Stepwise in Half Notes using  
Tricomound Consonances  
Chapter XII, Folio 24r

274. First Manner

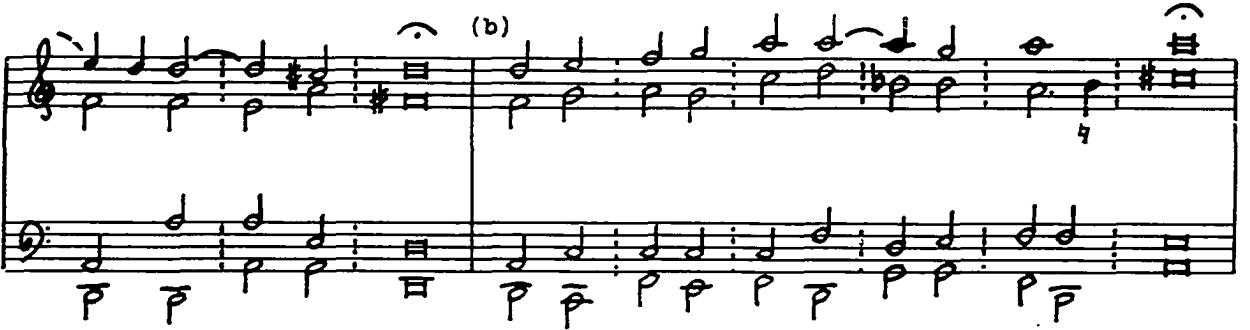
The musical score for '274. First Manner' consists of two systems, each with a treble and bass staff. The first system's treble staff begins with a C-clef and a key signature of one sharp (F#). The bass staff begins with an F-clef and a key signature of one flat (Bb). The music is written in half notes, with some notes beamed together. There are various accidentals (sharps, flats) and a fermata over the final note of the first system. The notes are labeled with 'P' and 'p' below them, indicating pitch classes.

275. Second Manner

The musical score for '275. Second Manner' consists of two systems, each with a treble and bass staff. The first system's treble staff begins with a C-clef and a key signature of one sharp (F#). The bass staff begins with an F-clef and a key signature of one flat (Bb). The music is written in half notes, with some notes beamed together. There are various accidentals (sharps, flats) and a fermata over the final note of the first system. The notes are labeled with 'P' and 'p' below them, indicating pitch classes.



## 276. Third Manner (a)



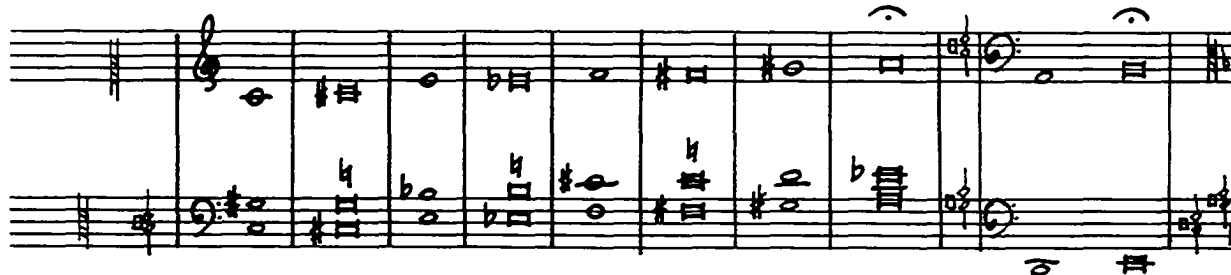
## 277. Fourth Manner



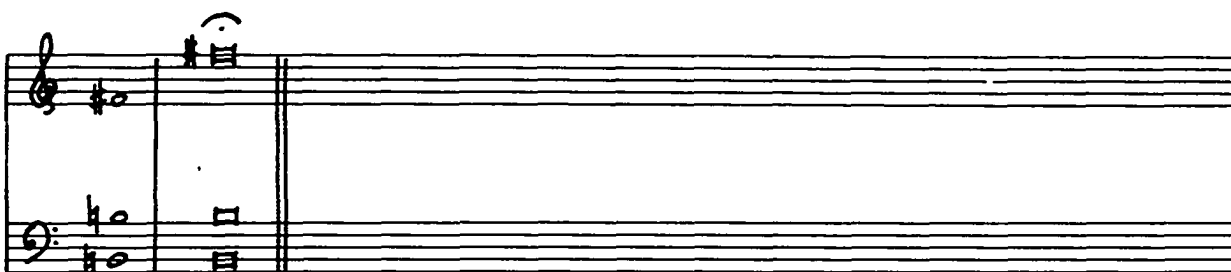


De quatro defectos que se pueden cometer subiẽdo o baxando arreo a cõsonãcias  
 Four Defects which can be committed Ascending or Descending Stepwise in Consonances  
 Chapter XIII, Folio 25v

279. (a)

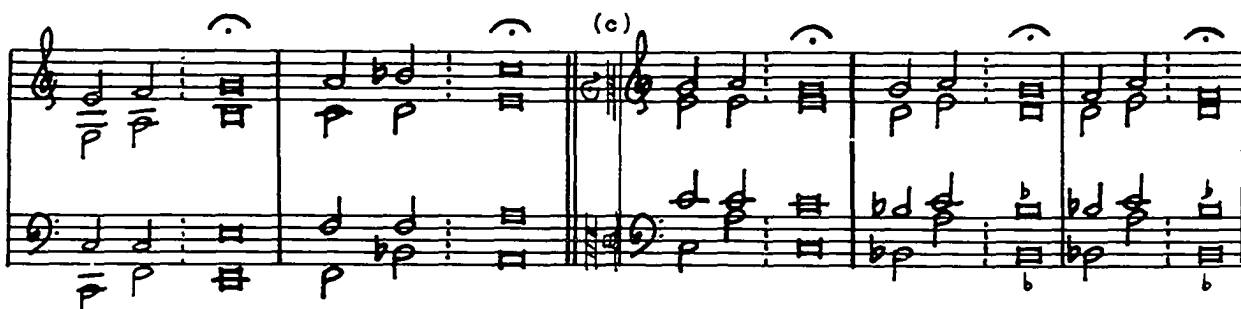
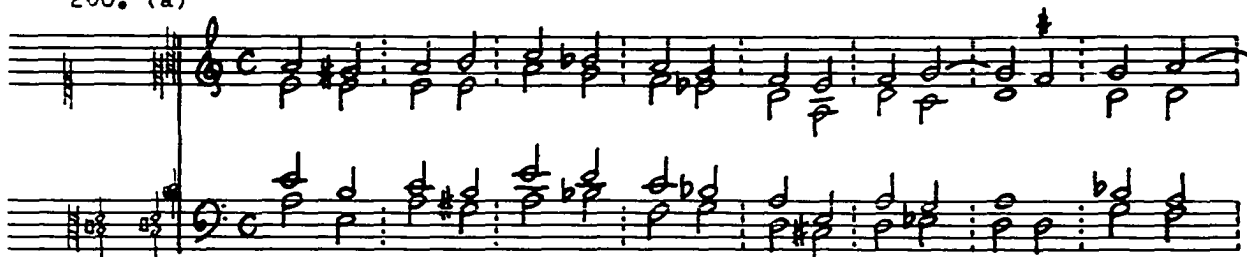


(b)



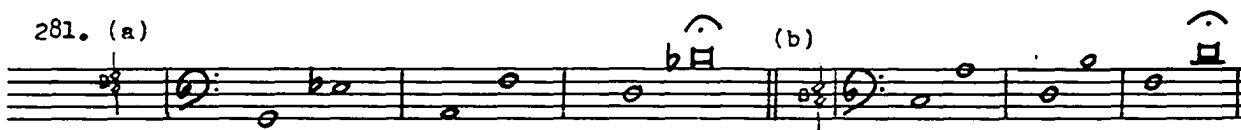
280. (a)

340



281. (a)

(b)



(c)

System (c) consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with eighth and sixteenth notes and rests.

This system continues the musical notation from system (c). The top staff (treble clef) shows a melodic phrase ending with a double bar line. The bottom staff (bass clef) shows a corresponding bass line.

282. (a) (b)

System 282 is divided into two parts, (a) and (b). Part (a) spans the first two measures, and part (b) spans the next two measures. Each part consists of a treble staff and a bass staff. The notation includes various note values, rests, and bar lines.

This system continues the musical notation from system 282. It shows the continuation of the melodic and bass lines across two measures, ending with a double bar line.

283. (a) (b)

System 283 is divided into two parts, (a) and (b). Part (a) spans the first two measures, and part (b) spans the next two measures. Each part consists of a treble staff and a bass staff. The notation includes various note values, rests, and bar lines.

284. (a) (b)

Exercise 284 consists of two parts, (a) and (b), each shown on a grand staff (treble and bass clef). Part (a) is in 2/4 time and features a melody in the treble clef with a dotted half note and a half note, and a bass line with a dotted half note and a half note. Part (b) is in 2/4 time and features a melody in the treble clef with a dotted half note and a half note, and a bass line with a dotted half note and a half note.

285. (a) (b)

Exercise 285 consists of two parts, (a) and (b), each shown on a grand staff. Part (a) is in 2/4 time and features a melody in the treble clef with a dotted half note and a half note, and a bass line with a dotted half note and a half note. Part (b) is in 2/4 time and features a melody in the treble clef with a dotted half note and a half note, and a bass line with a dotted half note and a half note.

This block shows the continuation of exercise 285, part (a), on a grand staff. It features a melody in the treble clef with a dotted half note and a half note, and a bass line with a dotted half note and a half note.

286. (a) (b)

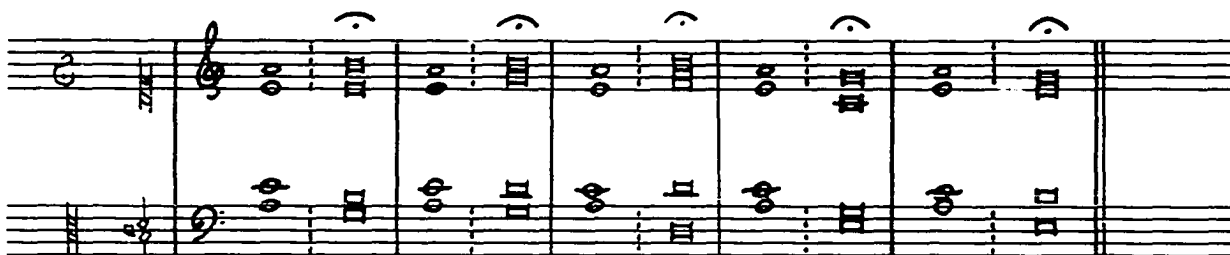
Exercise 286 consists of two parts, (a) and (b), each shown on a grand staff. Part (a) is in 2/4 time and features a melody in the treble clef with a dotted half note and a half note, and a bass line with a dotted half note and a half note. Part (b) is in 2/4 time and features a melody in the treble clef with a dotted half note and a half note, and a bass line with a dotted half note and a half note.

287.

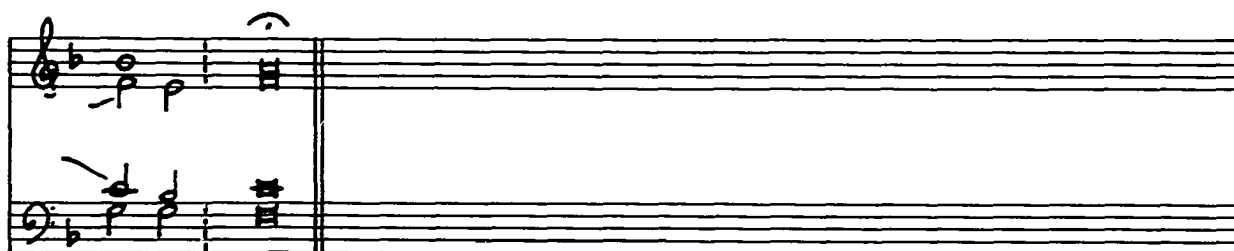
Exercise 287 is shown on a grand staff. It features a melody in the treble clef with a dotted half note and a half note, and a bass line with a dotted half note and a half note.

288.

343



289.



290.





The handwritten musical notation for Example 6-10 consists of two staves. The top staff begins with a treble clef and contains two measures. The first measure has a quarter note G4 and a half note F#4. The second measure has a quarter note E4 and a half note D4. The bottom staff begins with a bass clef and also contains two measures. The first measure has a quarter note C3 and a half note B2. The second measure has a quarter note A2 and a half note G2. There are additional markings below the staves, including a series of vertical lines and some numbers.

291.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in 4/4 time. The key signature has one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score is divided into eight measures by vertical bar lines. The melody starts on a whole note G4, followed by a half note A4, and then a series of eighth notes. The bass staff provides a simple harmonic accompaniment with chords and single notes.

A musical score for two voices, Soprano and Alto, set to the lyrics "The Rose Tree". The music is written on two staves. The Soprano staff uses a treble clef and the Alto staff uses an alto clef. Both parts are in G major and 2/4 time. The melody is simple and folk-like, featuring eighth and quarter notes. The lyrics are printed below the staves, aligned with the corresponding notes. The piece concludes with a double bar line and repeat dots at the end of each staff.

A musical score for the song "The Rose Tree". It consists of two staves, a treble staff and a bass staff, both in G major (one sharp). The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in 4/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The score is divided into four measures by vertical bar lines. The first measure contains a quarter note G4 and a quarter note E4 in the treble, and a quarter note G2 and a quarter note E2 in the bass. The second measure contains a quarter note A4 and a quarter note F#4 in the treble, and a quarter note F#2 and a quarter note D2 in the bass. The third measure contains a quarter note B4 and a quarter note G4 in the treble, and a quarter note E2 and a quarter note C2 in the bass. The fourth measure contains a quarter note C5 and a quarter note B4 in the treble, and a quarter note D2 and a quarter note G1 in the bass. The score ends with a double bar line.

292.

The musical score is written on four systems of two staves each. The first system (measures 292-293) begins with a treble clef, a common time signature 'C', and a key signature of two sharps (F# and C#). The melody in the treble staff features eighth and sixteenth notes, with a fermata over the final note of measure 293. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The second system (measures 294-295) continues the melodic and harmonic patterns. The third system (measures 296-297) shows the melody moving to a higher register and the bass line becoming more active. The fourth system (measures 298-299) concludes the piece with a final cadence in the treble staff and a few notes in the bass staff.

293.

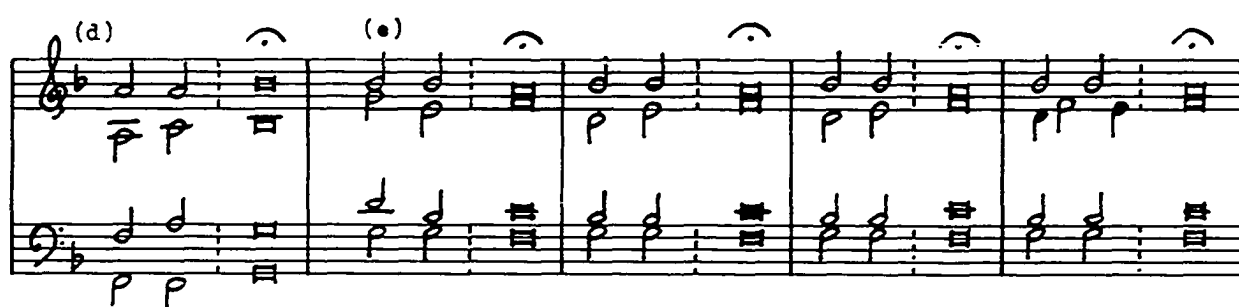
The musical score is written on four systems of two staves each. The first system begins with a treble clef and a key signature of one flat (B-flat). The notation includes various chords and melodic lines, with some notes marked with a 'p' for piano. There are also some handwritten annotations above the staves, including a 'p' and some symbols that look like 'H' or 'II'. The second and third systems continue the piece with similar notation. The fourth system ends with a double bar line, followed by empty staves.

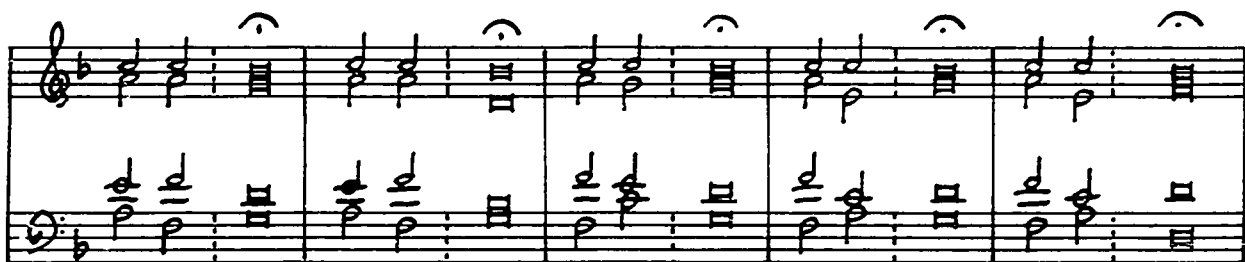
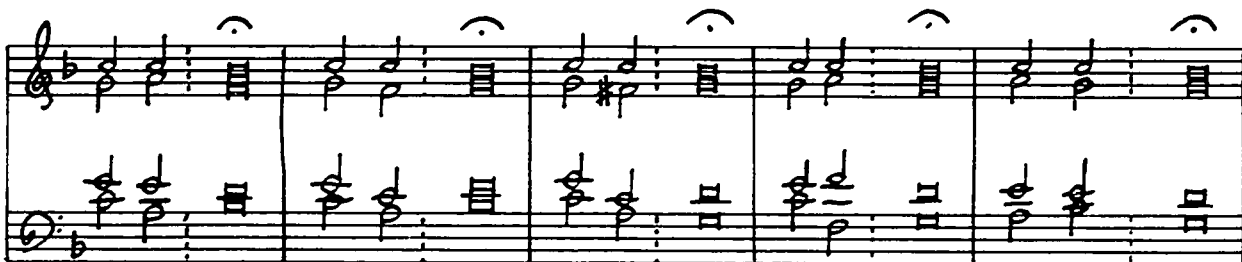
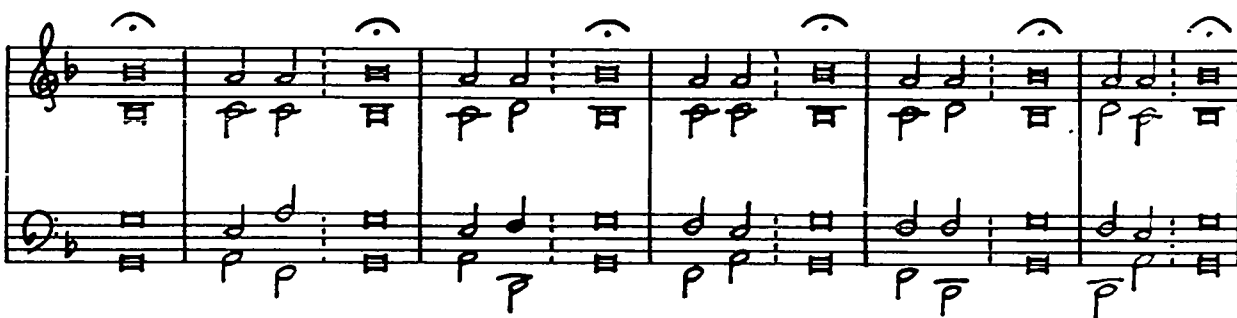
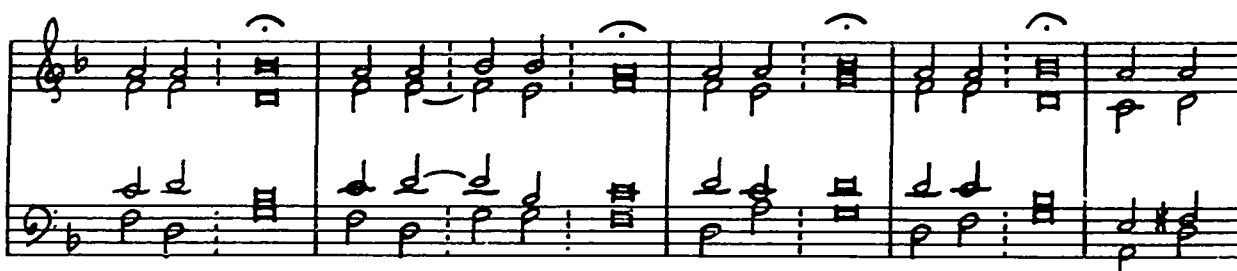
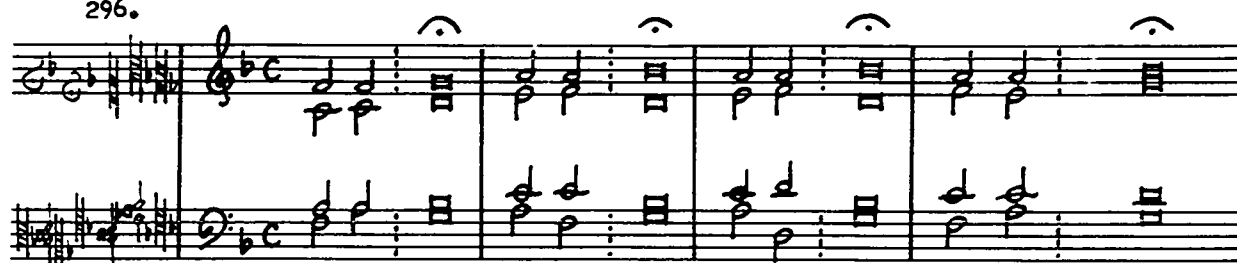
294. 347

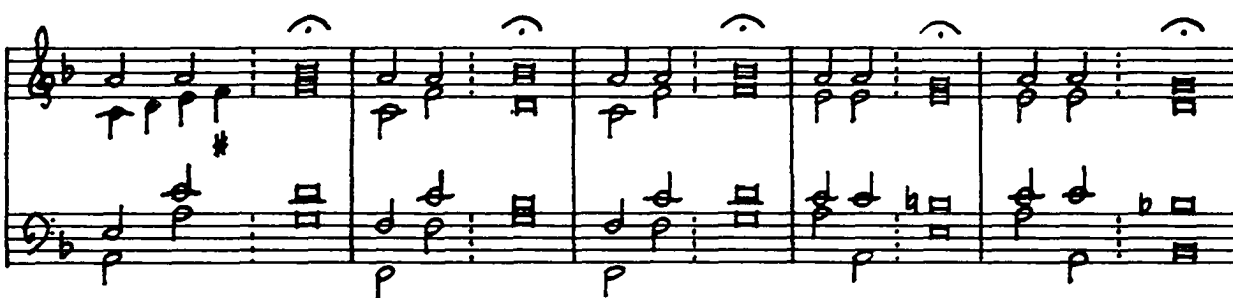
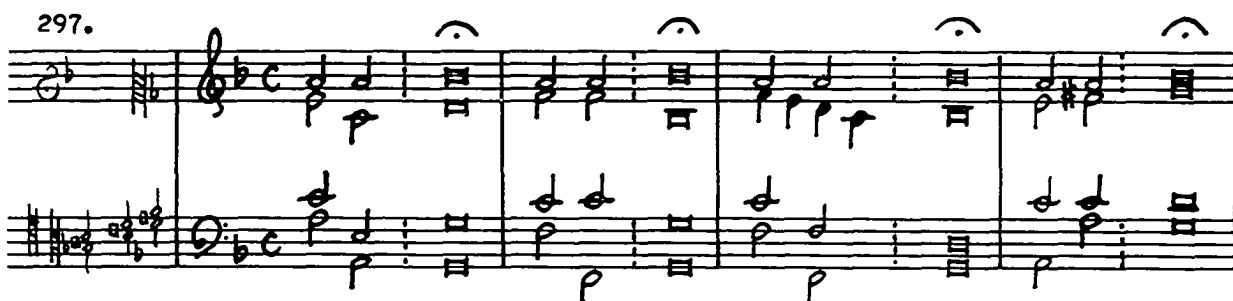
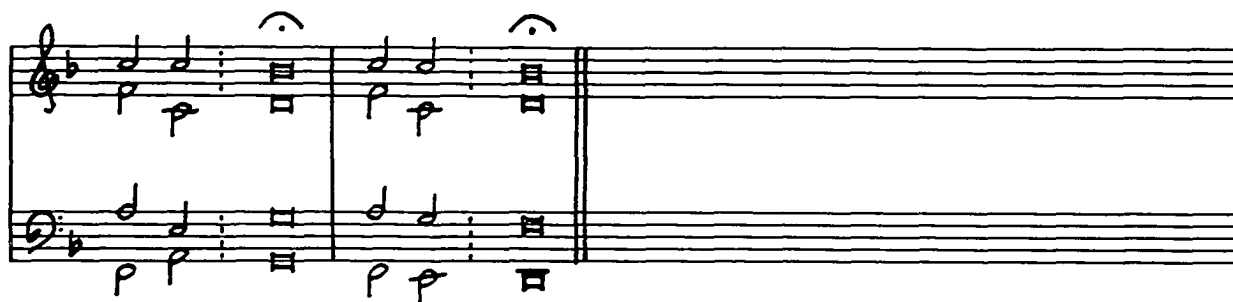
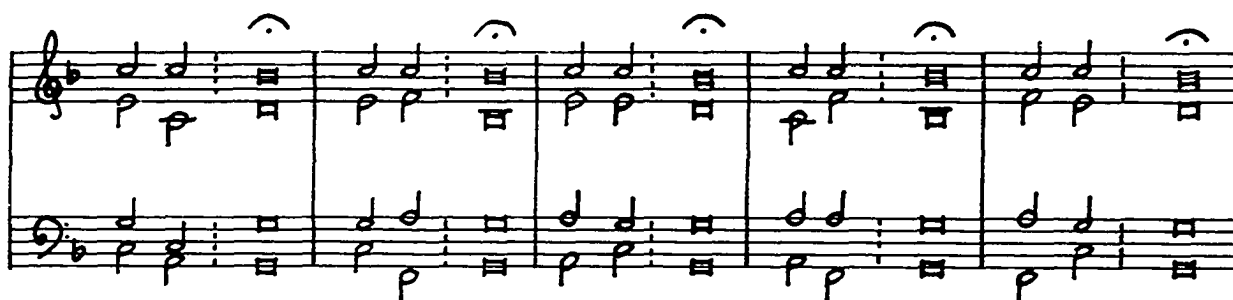
Musical score for exercise 294, measures 347-350. The score is in 2/4 time, key of B-flat major. It features a treble and bass staff. Measures 347 and 348 show a melodic line in the treble and a supporting bass line. Measures 349 and 350 continue the pattern with some rests and sustained notes.

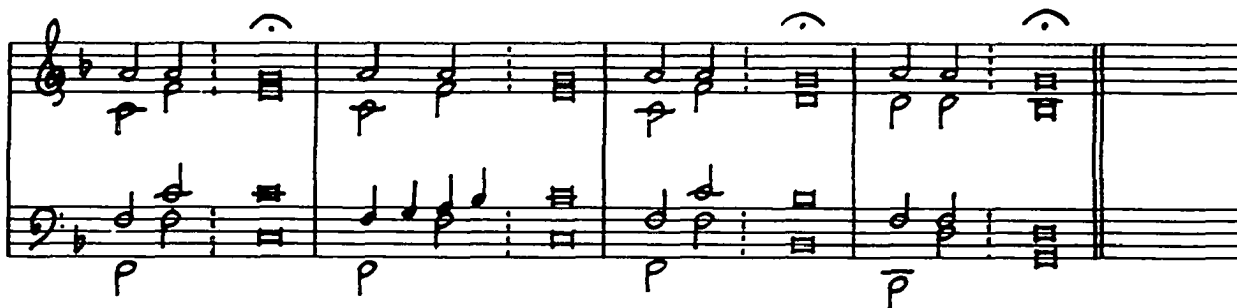
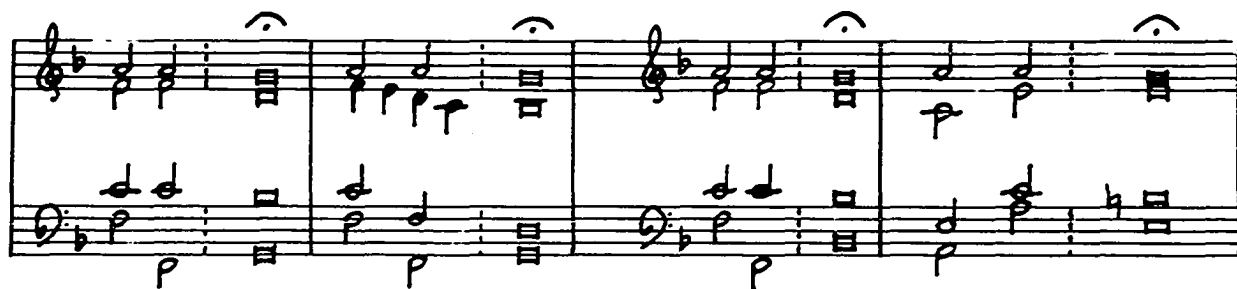
295. (a) (b)

Musical score for exercise 295, parts (a) and (b). Part (a) covers measures 351-354, and part (b) covers measures 355-358. The score is in 2/4 time, key of B-flat major. Part (a) shows a melodic line in the treble and a supporting bass line. Part (b) continues the pattern with some rests and sustained notes.









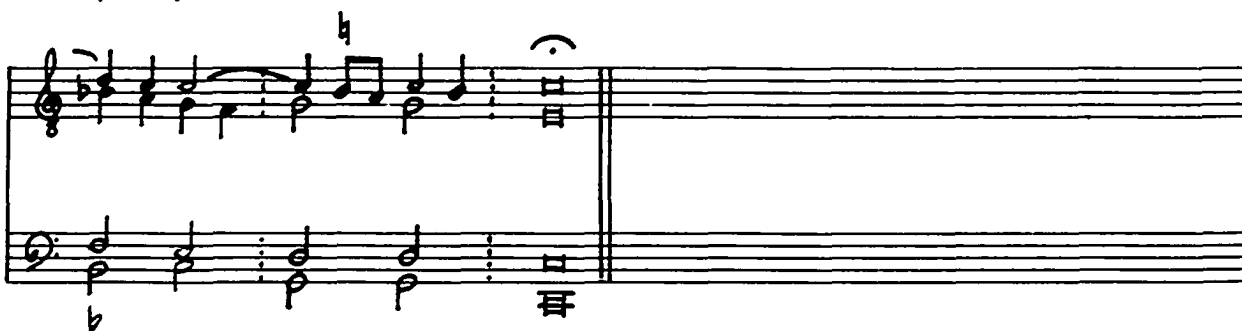
298.







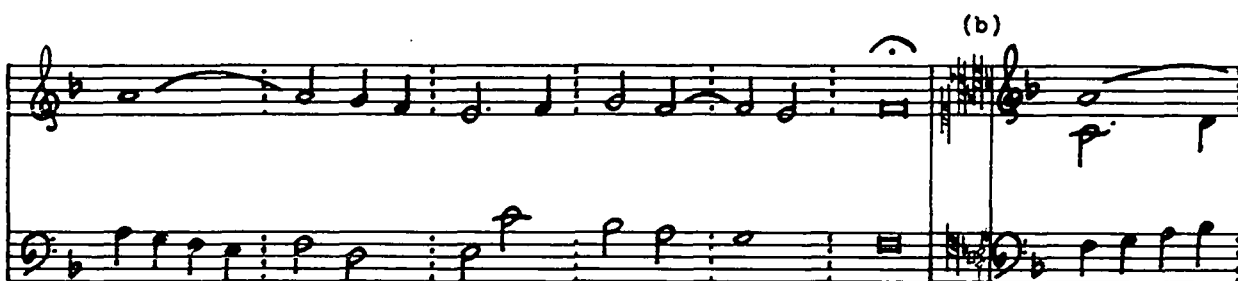
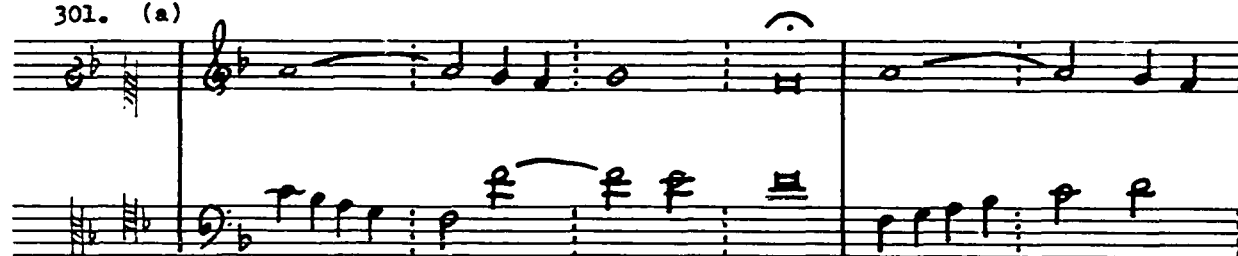
299.



300.

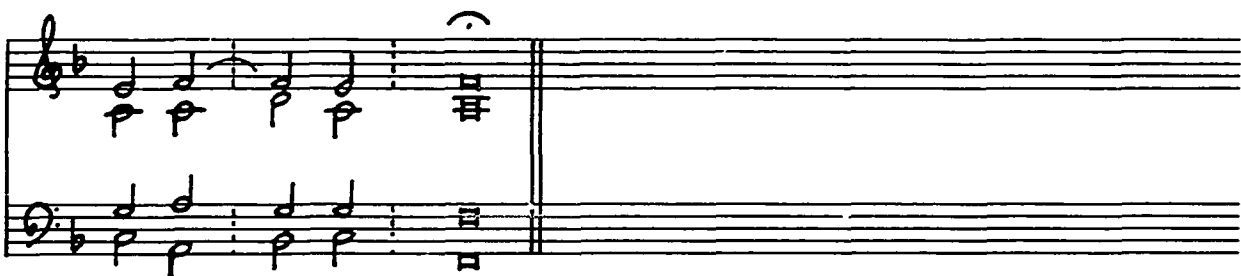
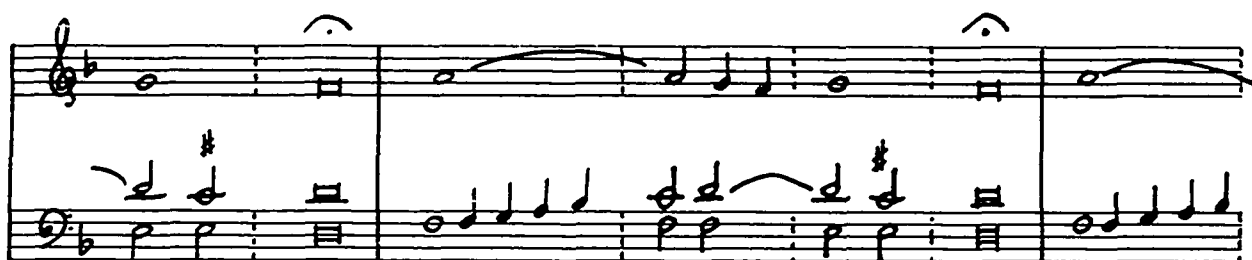
The musical score for exercise 300 consists of two staves, treble and bass clef, in common time (C). The piece begins with a key signature of one sharp (F#) and a common time signature. The first system shows the initial notes and rests. The second system continues the melody and bass line. The third system features a more complex melodic line in the treble staff. The fourth system shows a continuation of the piece. The fifth system concludes the piece with a double bar line and repeat signs. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte).

301. (a)



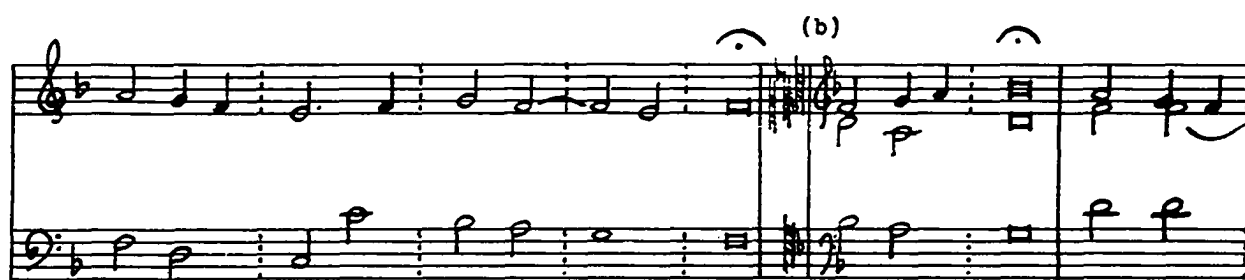
(b)

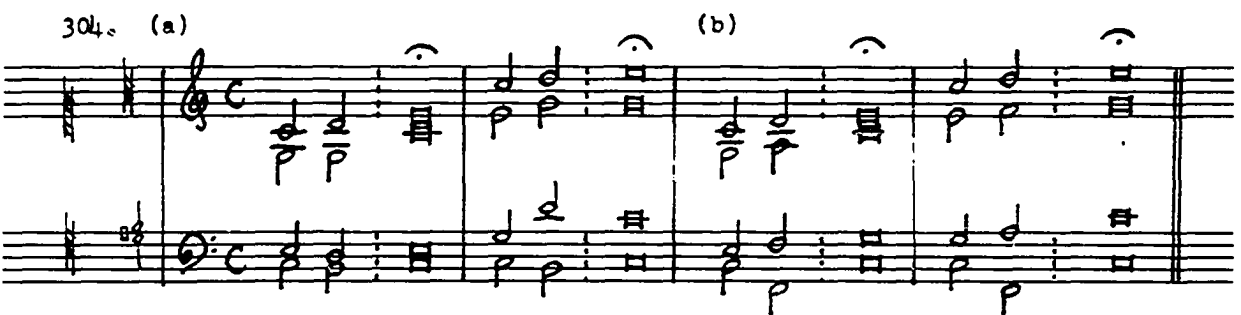
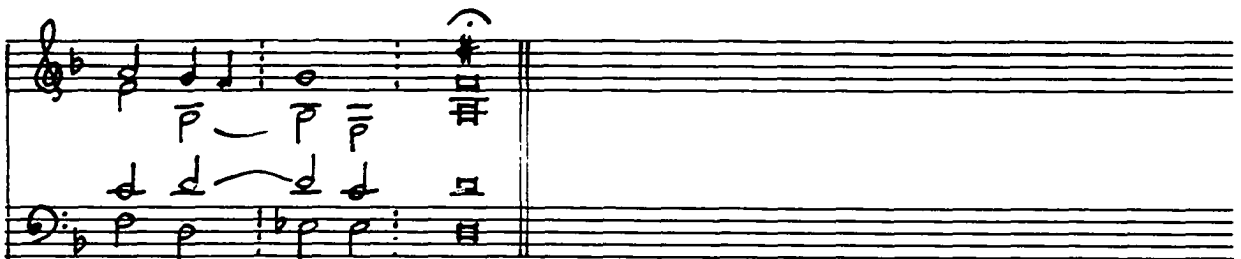
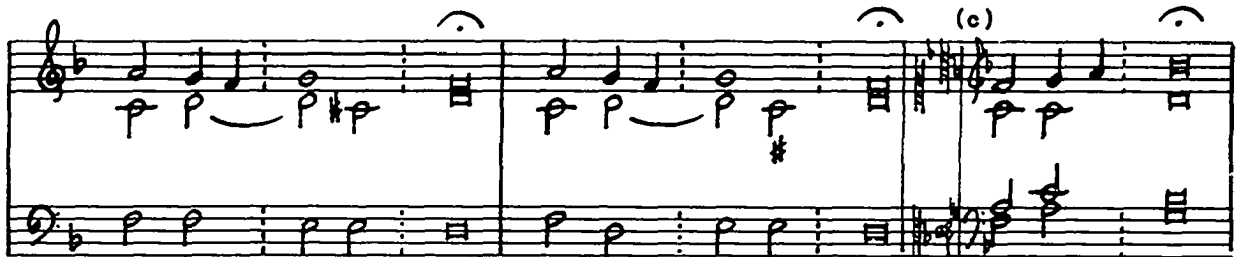
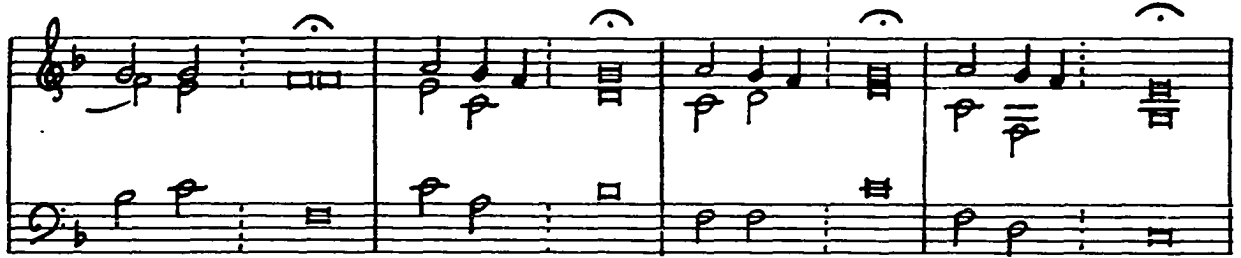




302. (a)







305. (a) (b) 359

306. (a) (b)

The image displays musical notation for two exercises, 305 and 306, each with two parts, (a) and (b). The notation is written on two staves per part. Exercise 305 is located at the top, and exercise 306 is below it. The page number 359 is in the top right corner. The notation includes various musical symbols such as notes, rests, and bar lines. The page number 359 is in the top right corner.



Handwritten musical score for piano, page 360. The score consists of three systems, each with a treble and bass staff. The key signature is one flat (B-flat) and two sharps (F-sharp and C-sharp). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system is marked with a circled 'c' above the treble staff. The second system is marked with a circled 'd' above the treble staff. The third system is marked with a circled 'd' above the treble staff. The score is written in a clear, legible hand.

Handwritten musical score for five systems, each consisting of a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Specific markings include (e), (r), (g), and (h) above certain measures.

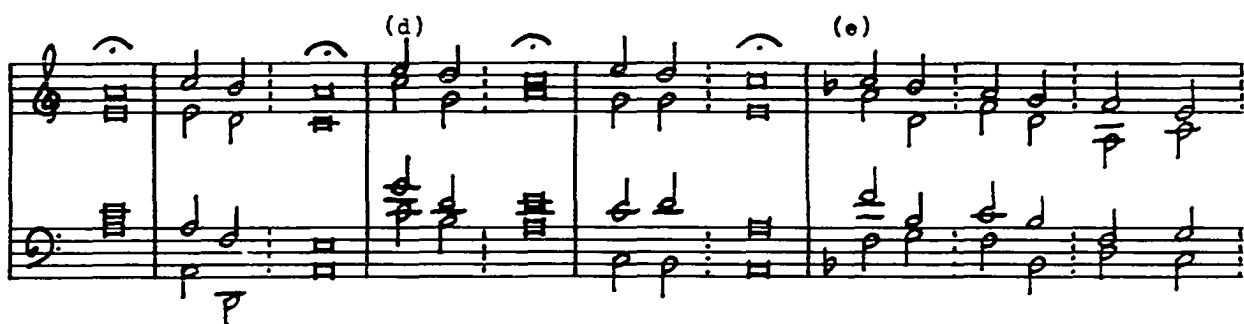
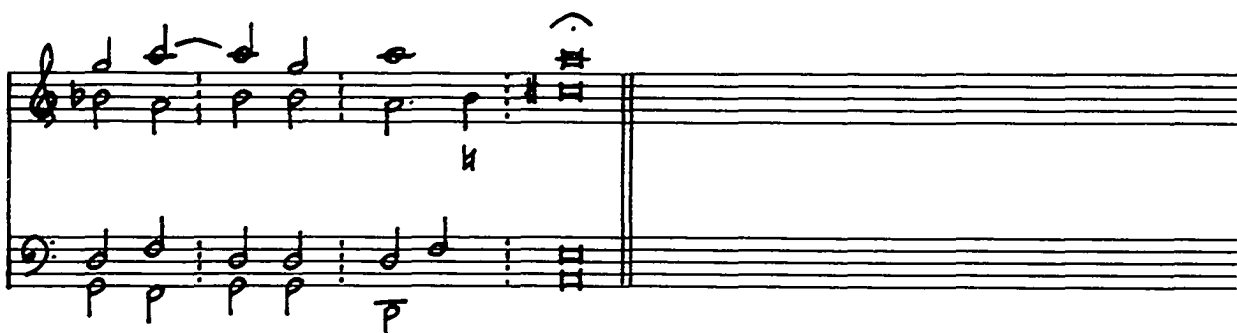
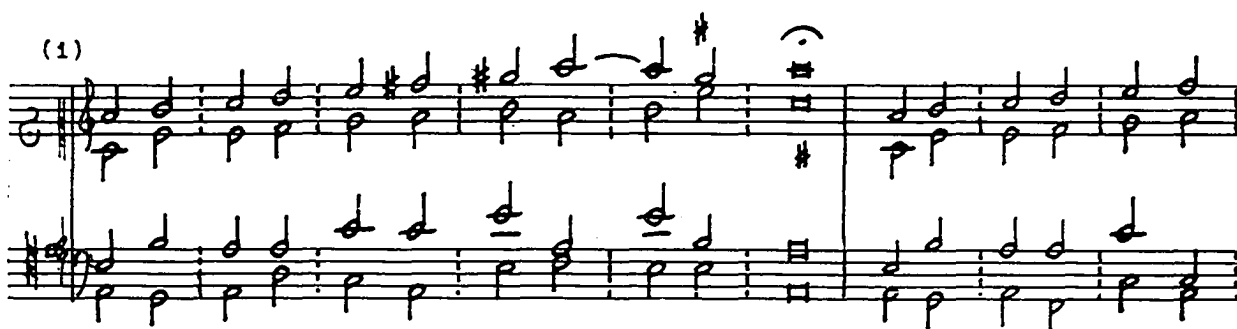
System 1: Treble staff starts with a treble clef and a key signature of one flat. Bass staff starts with a bass clef and a key signature of one flat. A measure in the treble staff is marked with (e). A measure in the bass staff is marked with a circled dot.

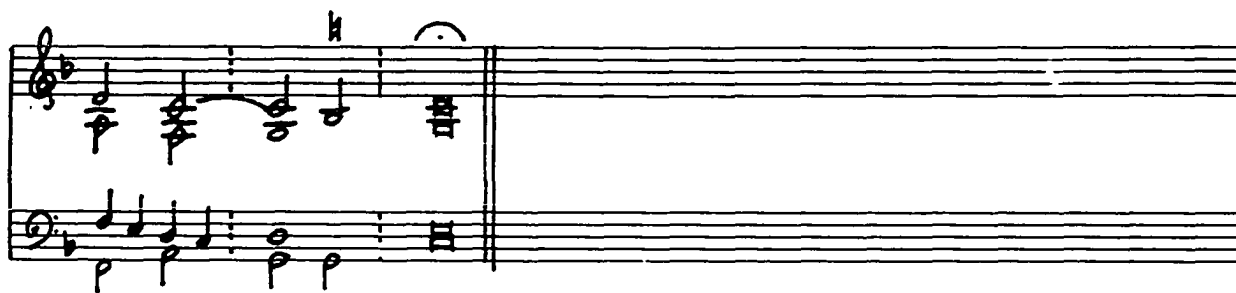
System 2: Treble staff starts with a treble clef and a key signature of one flat. Bass staff starts with a bass clef and a key signature of one flat. A measure in the treble staff is marked with a sharp sign (#). A measure in the bass staff is marked with a circled dot.

System 3: Treble staff starts with a treble clef and a key signature of one flat. Bass staff starts with a bass clef and a key signature of one flat. A measure in the treble staff is marked with a sharp sign (#). A measure in the bass staff is marked with (r). A measure in the bass staff is marked with a circled dot.

System 4: Treble staff starts with a treble clef and a key signature of one flat. Bass staff starts with a bass clef and a key signature of one flat. A measure in the treble staff is marked with (g). A measure in the bass staff is marked with a circled dot.

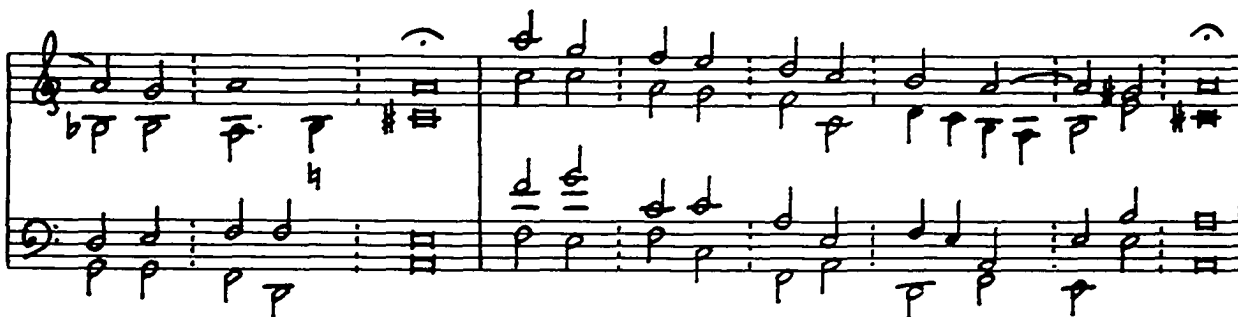
System 5: Treble staff starts with a treble clef and a key signature of one flat. Bass staff starts with a bass clef and a key signature of one flat. A measure in the treble staff is marked with (h). A measure in the bass staff is marked with a circled dot.





308. (a)





(c)

System (c) consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, including a sharp sign and a fermata. The lower staff is in bass clef and contains a series of chords and single notes.

(a)

System (a) consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, including a sharp sign and a fermata. The lower staff is in bass clef and contains a series of chords and single notes.

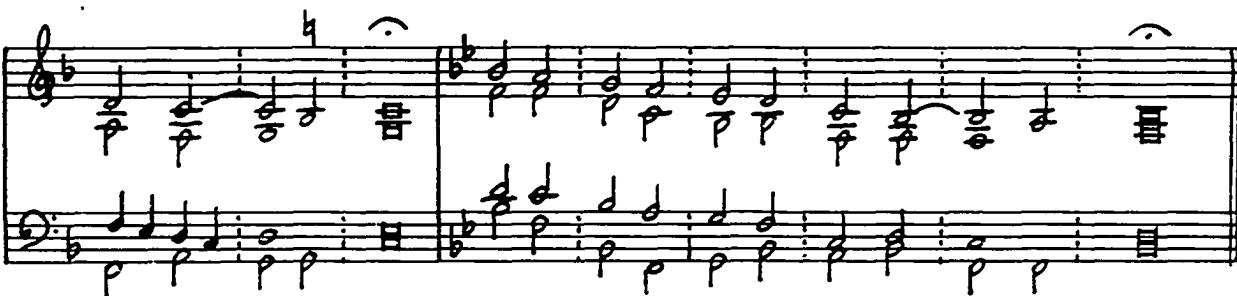
System 309 consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, including a sharp sign and a fermata. The lower staff is in bass clef and contains a series of chords and single notes.

309.

System 309 consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, including a sharp sign and a fermata. The lower staff is in bass clef and contains a series of chords and single notes.

System 309 consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, including a sharp sign and a fermata. The lower staff is in bass clef and contains a series of chords and single notes.





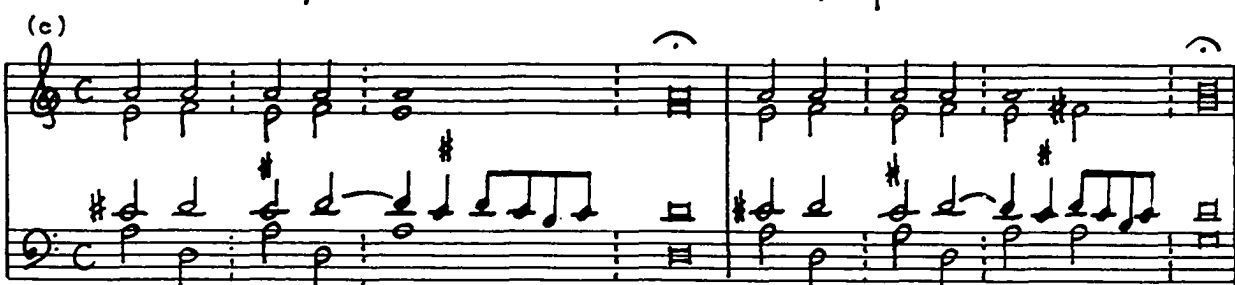
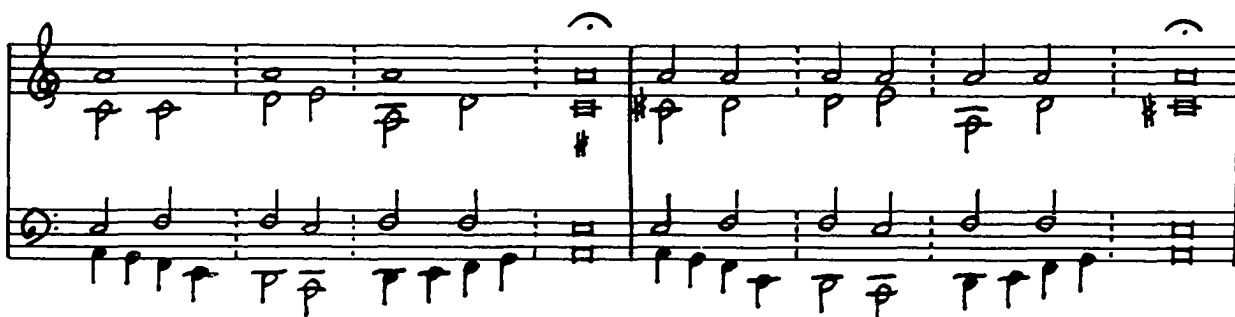
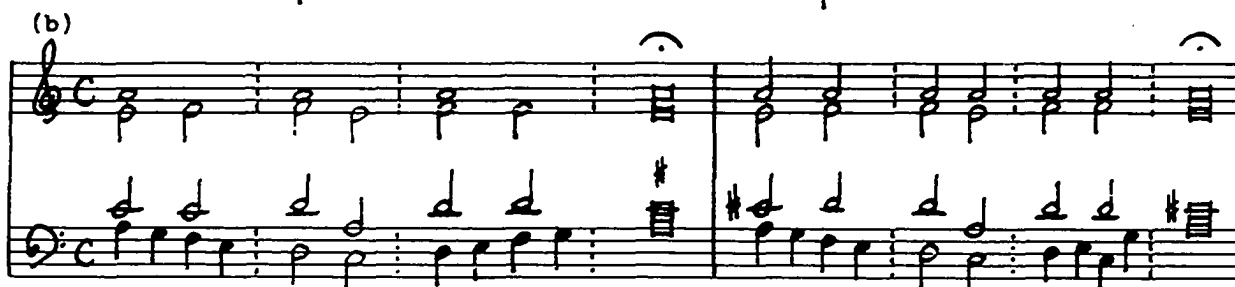
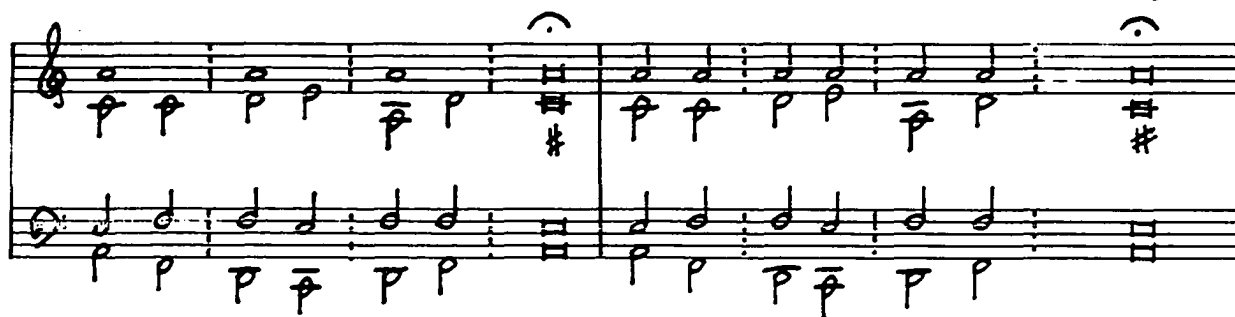


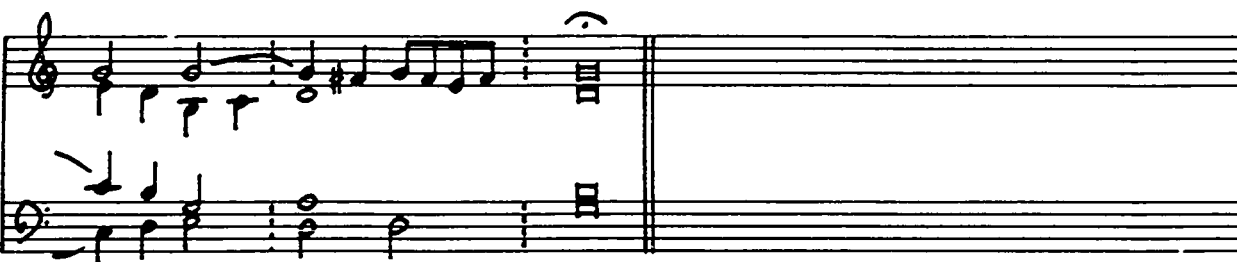
Del modo de taner los semibreues  
 The Method of Playing Whole Notes  
 Chapter XIV, Folio 39r (the second of the two "Folios 39")

310.

Del vnisonar a semibreues y a minimas  
 Repeating Whole and Half Notes  
 Chapter XV, Folio 39r (the second of the two "Folios 39")

311. (a)



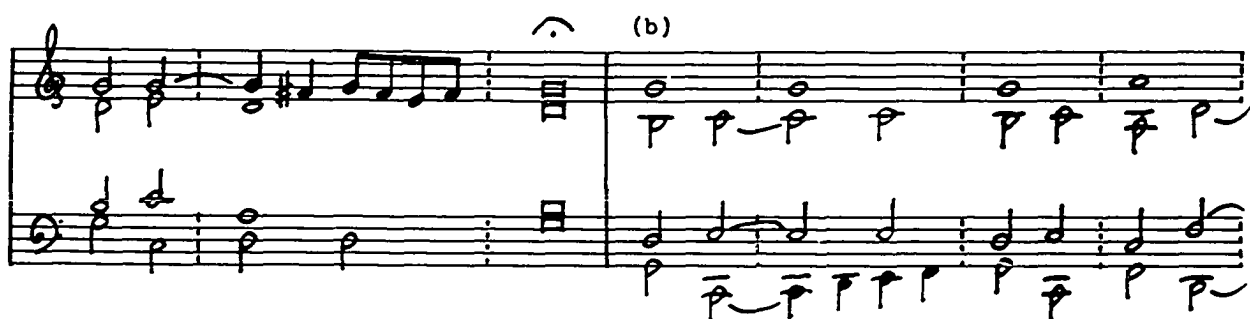
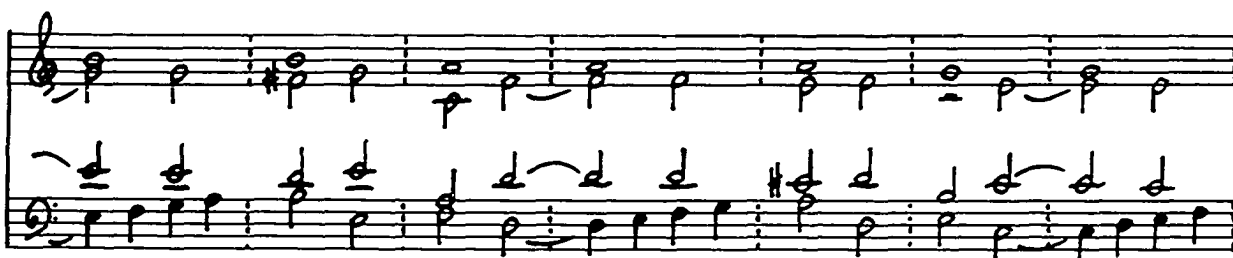


Handwritten musical score for measures 371-374. The score is written on four staves (two systems of two staves each). The top system (measures 371-372) features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The bottom system (measures 373-374) continues the melody and accompaniment. The notation includes various note values, rests, and accidentals.

Handwritten musical score for measures 375-378. The score is written on four staves (two systems of two staves each). The top system (measures 375-376) features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The bottom system (measures 377-378) continues the melody and accompaniment. The notation includes various note values, rests, and accidentals.

312. (a)

Handwritten musical score for measures 312-315. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The notation includes various note values, rests, and accidentals.





313. (a)



(b)

The musical score is written on five systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth and sixteenth notes in the treble staff, with a fermata over the final measure. The bass staff contains a few notes and rests. The second system continues the melody in the treble staff with a key signature change to one flat (Bb) and includes a sharp sign (#) in the bass staff. The third system shows a continuation of the melodic line in the treble staff. The fourth system features a key signature change to two flats (Bb, Eb) and includes a sharp sign (#) in the treble staff. The fifth system concludes the piece with a key signature change to two sharps (F#, C#) and includes a sharp sign (#) in the treble staff. The notation is handwritten and includes various musical symbols such as notes, rests, accidentals, and a fermata.

Handwritten musical notation for 'De los fauordones'. The score consists of three systems, each with a treble and bass staff. The notation is in a medieval style, featuring square neumes on a four-line staff. The first system has 12 measures. The second system has 12 measures. The third system has 4 measures, ending with a double bar line. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various rhythmic values, including minims, crotchets, and quavers, as well as rests and accidentals.

De los fauordones  
The Fauordones  
Chapter XVI, Folio 42v

314. First Mode (a) Flexo

(b) Flexo

Printed musical notation for 'Lau-da a-ni-ma me-a Do-mi-num.' The score is in two parts, (a) and (b), each with a treble and bass staff. The notation is in a modern style, featuring square neumes on a four-line staff. The first system has 12 measures. The second system has 12 measures. The third system has 4 measures, ending with a double bar line. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various rhythmic values, including minims, crotchets, and quavers, as well as rests and accidentals. The lyrics are written below the notes.



a - ni - ma me - a Do - mi - num. Lau - da - bo

Do mi - num in vi - ta

me - a. Psallam

De - me - quam diu

fue - ro.

## 315. (a) Mediacion

First system of the musical score for (a) Mediacion. It consists of a vocal line and a piano accompaniment line. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics "Sit no - men Do - mi - ni" are written below the notes. The piano accompaniment is in the bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand.

Second system of the musical score for (a) Mediacion. The vocal line continues with the lyrics "be - ne - dic - tum." and ends with a fermata. The piano accompaniment continues with the same rhythmic pattern, concluding with a final chord marked with a fermata.

## (b) Final

First system of the musical score for (b) Final. It consists of a vocal line and a piano accompaniment line. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics "Ex hoc nunc &" are written below the notes. The piano accompaniment is in the bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand.

Second system of the musical score for (b) Final. The vocal line continues with the lyrics "vs - que in se - cu - lum." and ends with a fermata. The piano accompaniment continues with the same rhythmic pattern, concluding with a final chord marked with a fermata.

Third system of the musical score for (b) Final. The vocal line concludes with a final chord marked with a fermata. The piano accompaniment continues with the same rhythmic pattern, concluding with a final chord marked with a fermata.

## 316. (a) Flexo (sic)

Lau - da aīa me - a dñm.

Lau - da a-

## (b) Flexo

ni - ma me - a dñm.

Laudabo

dñm in vi - ta me -

a. Psallam De - o me -

o quam di - u fue - ro.

## 317. Mediacion

Lau - da - te pue - ri De - mi - num.

## 318. (a) Flexo

Lau - da a - ni - ma me - a Do - mi - num.

## (b) Mediacion

Lau - da - bo Do - mi - num in vi - ta me - a.

## (c) Final

Psallam De - o me - o quam di - u

fue - ro.

## 319. Second Mode (a) Mediacion

Lau - da - te Do - mi -

num om - nes gen - tes.

## (b) Final

Lau - da - te eū oēs po - pu - li.

## 320. (a) Mediacion

Sit no - men Do -

mi - ni be - ne - dic - tum.

## (b) Final

Ex hoc nunc & vs - que in se - cu - lū.

## 321. Fourth Mode (a) Mediacion

Dix - it Do - mi - nus.

## (b) Mediacion

Lau - da - te Do - mi -

num om - nes gen - tes.

(c) Mediation

Sit no - men Do - mi - ni be -

(d) Final

ne - dic - tum. Lau - da - te Se - de a dex - eū tris

(e) Final

oēs po - pu - li Ex hoc nunc &

vs - que in se - cu - lum.

## 322. (a) Mediacion

Lau - da - te Do - mi - num

om - nes gen - tes. Lau - da - te

o - um om - nes po - pu - li

## 323. (a) Mediacion

Lau - da Hie - ru - sa -

lem. Do - mi num. La - u - da -



te pu - e - ri Do - mi - num.

(c) Mediation

Lau - da - te pu - e - ri Do -

(d) Final

mi - num. Lau - da De - um tu - um

Laudate no - men Do -

Sy - on.  
mi - ni.

## 324. Sixth Mode (a) Mediacion

Nunc di - mi - tis ser - uum

tu - um Do - mi - ne. Glo -

ri - a pa - tri et fi - li -

o. Se - cun - dum ver - bum

tu - um in pa - ce.

## 325. (a) Mediacion

Lau - da - te pu - e - ri Do -

## (b) Mediacion

mi - num. Lau - da - te Do - mi -

num om - nes gen - tes.

## (c) Final

Lau - da - te e - um om -  
Lau - da - te no - men Do -

nes po - pu - li.  
mi - ni.

## 326. Seventh Mode (a) Mediacion

Cu in - uo - ca - re -  t ex au - di -

uit me De - us iu - sti - ti - ae me - ae.

## (b) Final

In tri - bu - la - ti - o - ne di - la - ta -

## (c) Mediacion

sti mi - hi. Lau - da - te

pu - e - ri Do - mi - num.

## (d) Final

Lau - da - te no - men Do - mi -

ni. #

## 327. (a) Mediacion

Lau - da - te pu - e - ri Do - mi -

num. Lau - da - te no - men Do - mi - ni.

## (c) Mediacion

Lau - da - te Deum om - nes gen -

## (d) Final

tes. Lau - da - te e - um om - nes

po - pu - li.

## 325. (a) Mediacion

Lau - da - te Do -

mi - num om - nes gen - tes.

## (b) Mediacion

Lau - da - te Dñm om - nes gen -

(c) Final

tes. Lau - da - te e - um om - nes

(# 4) (d) Mediacion

po - pu - li. Lau - da - te pu - e - ri

(e) Final

Do - mi - nus. Lau - da - te no - men

(# 4)

Do - mi - ni.

## 329 . Eighth Mode (a) Mediation

Lau - da Hie - ru - sa - lem Do -

(b) Final

mi - num. Lau - da De - ū

tu - um Sy - on.

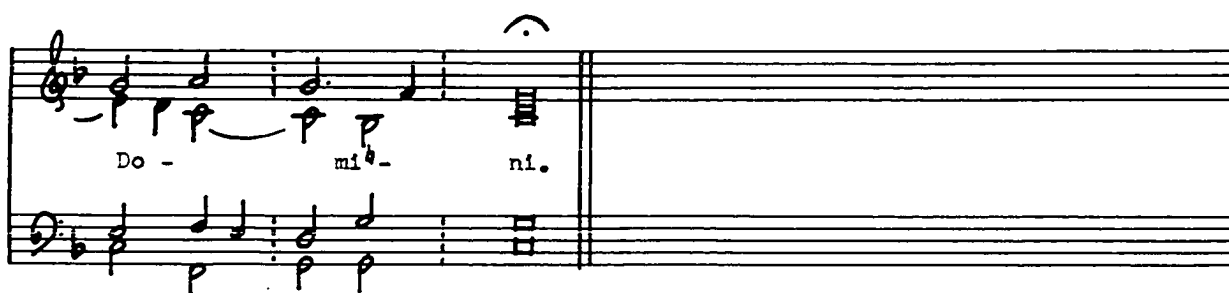
## 330. (a) Mediation

Lau - da - te pu - e - ri Do - mi -

(b) Final

num. Lau - da - te no - men





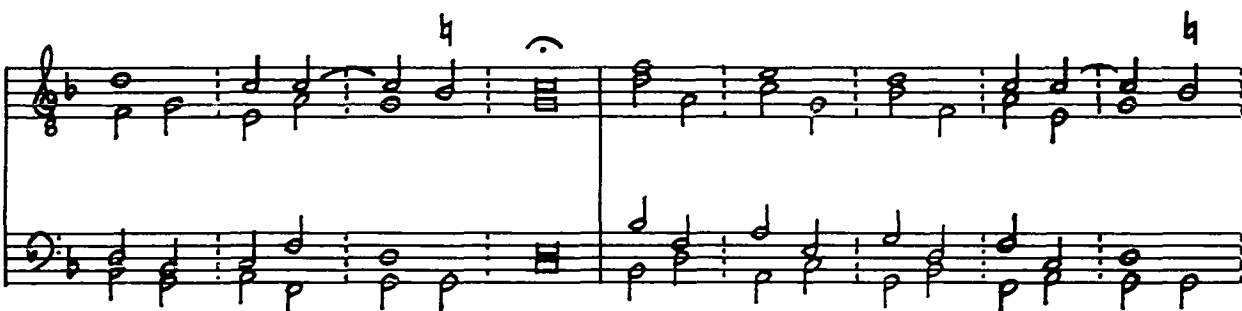
331.



Del modo de subir y baxar arreo a semibreues  
 The Method of Ascending and Descending Stepwise in Whole Notes  
 Chapter XVII, Folio 48r

332.



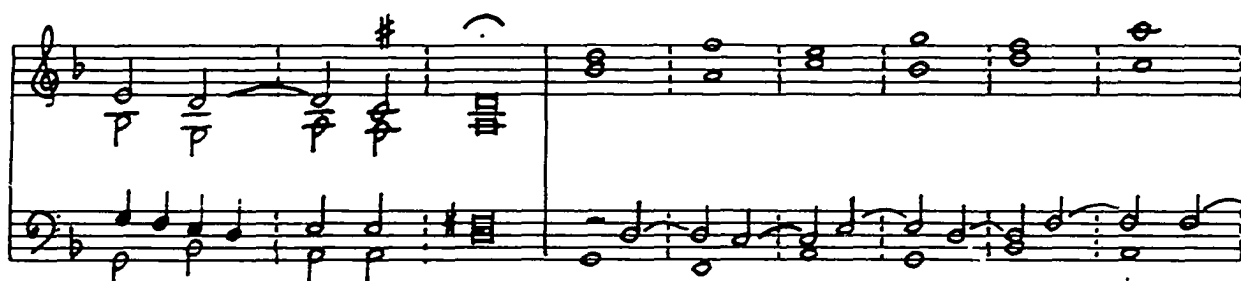
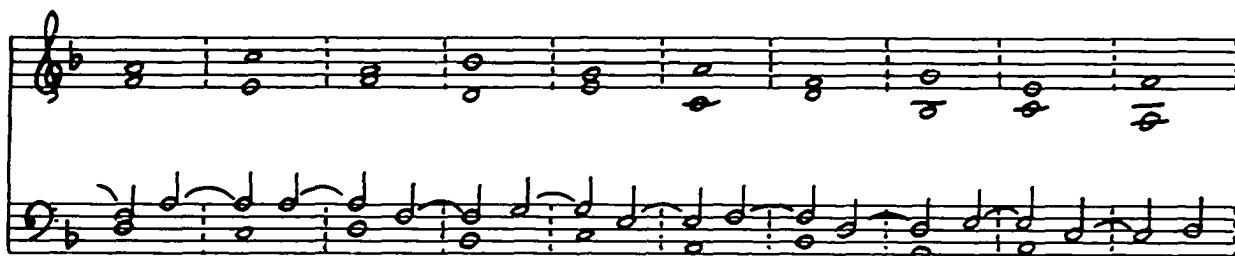


The image displays a handwritten musical score for a piano piece, organized into five systems, each consisting of a treble and bass staff. The notation is in a historical style, featuring various note values, rests, and accidentals. The first system begins with a treble staff containing a half note with a fermata and a bass staff with a half note. The second system continues the melody in the treble and accompaniment in the bass. The third system shows a key signature change to one sharp (F#) indicated by a 'k' and a sharp sign. The fourth system continues the piece, and the fifth system concludes with a key signature change to one sharp (F#) and a final cadence. The handwriting is clear and legible, typical of 18th or 19th-century musical manuscripts.

395

Del modo de subir y baxar terceras de salto a semibreues  
 The Method of Ascending and Descending Leaps of Thirds in Whole Notes  
 Chapter XVIII, Folio 49r

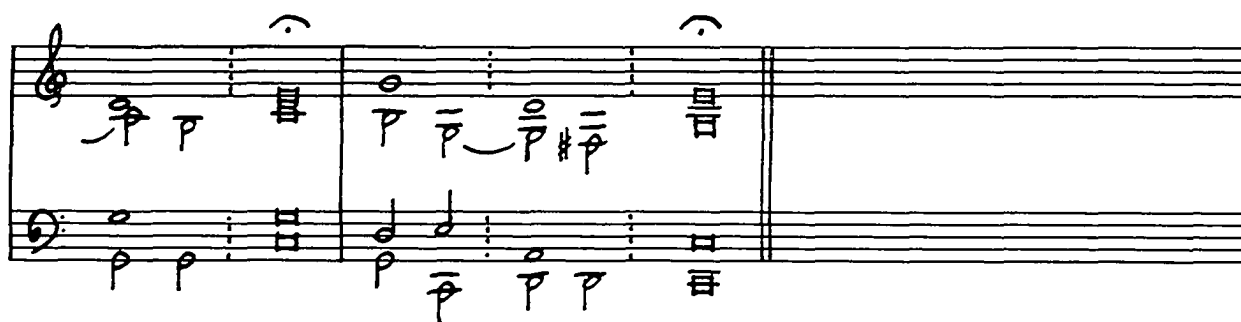
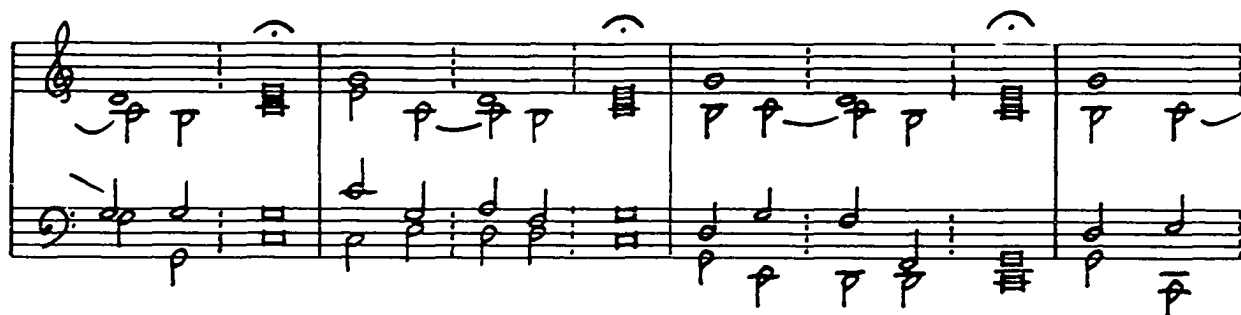
334.





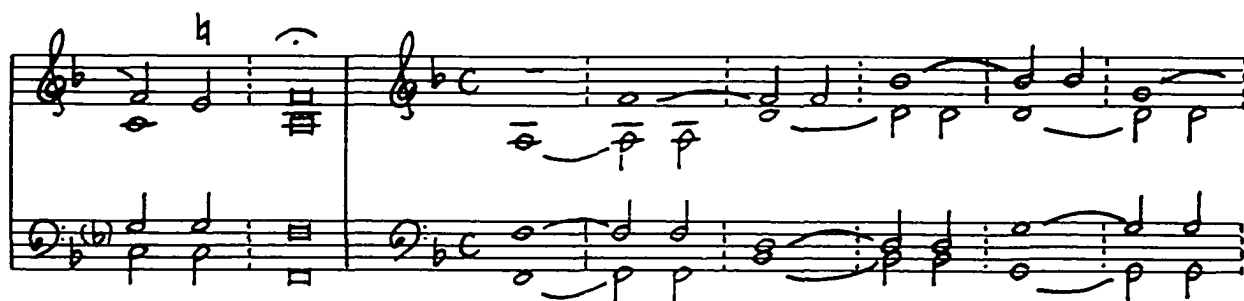
Del modo de subir y baxar quartas de saltos a semibreues  
 The Method of Ascending and Descending Leaps of Fourths in Whole Notes  
 Chapter XIX, Folio 49v

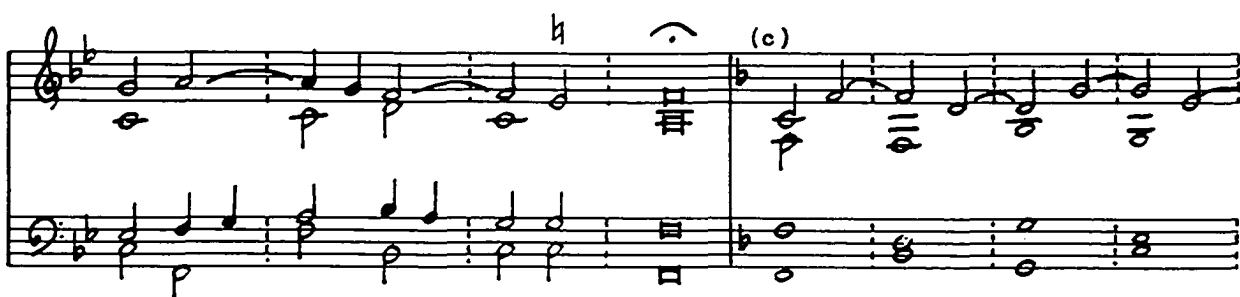
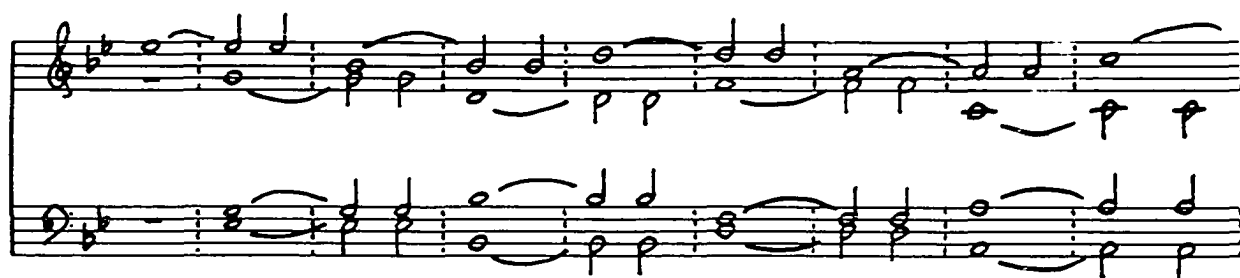
336.

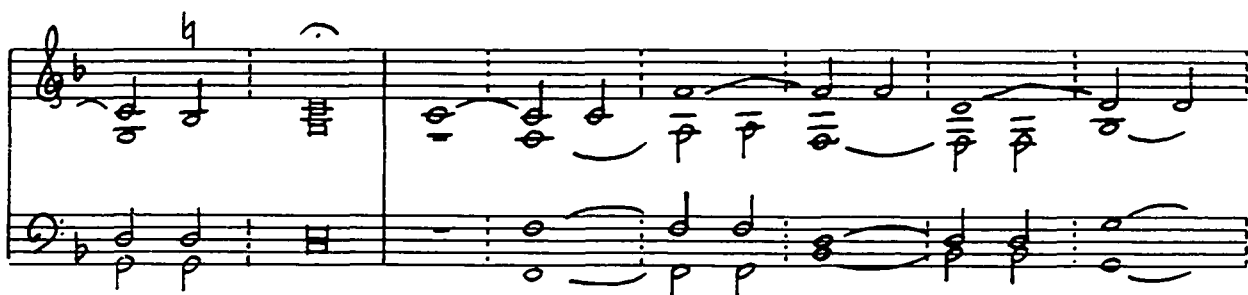


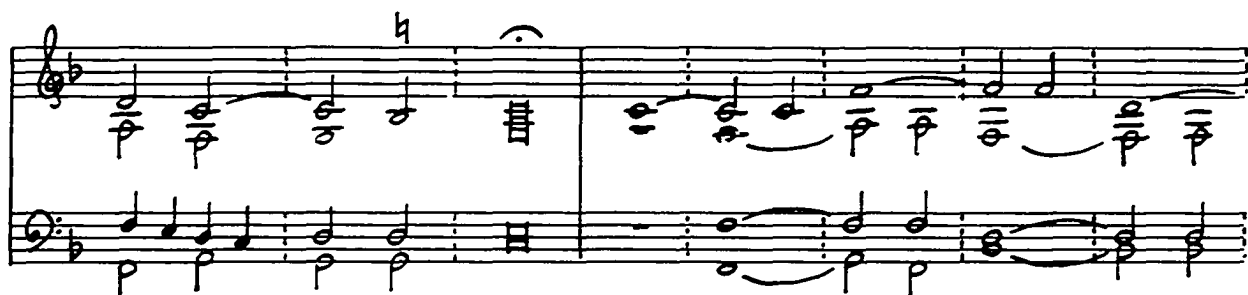
The musical score is written in B-flat major (two flats) and 4/4 time. It consists of six systems, each with a treble and bass staff. The notation is handwritten and includes various musical symbols such as treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings like 'p' and 'b'. The first system begins with a treble staff starting on G4 and a bass staff starting on B3. The second system features a treble staff with a melodic line and a bass staff with a supporting line. The third system shows a treble staff with a melodic line and a bass staff with a supporting line. The fourth system features a treble staff with a melodic line and a bass staff with a supporting line. The fifth system shows a treble staff with a melodic line and a bass staff with a supporting line. The sixth system features a treble staff with a melodic line and a bass staff with a supporting line. The score concludes with a double bar line and a final chord in the bass staff.











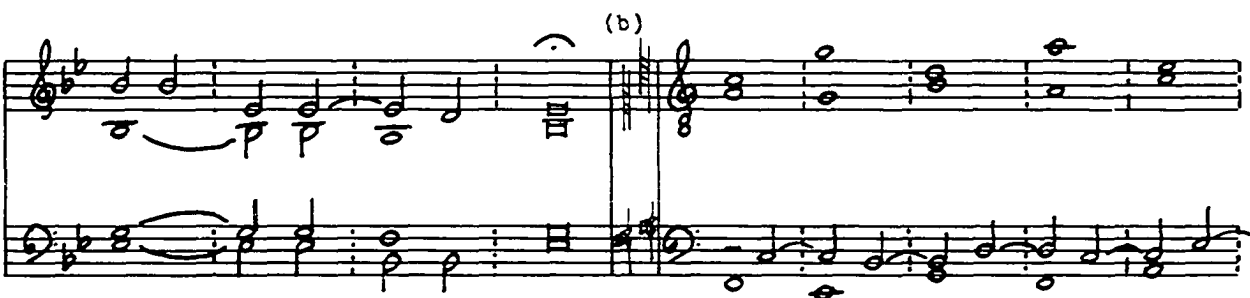
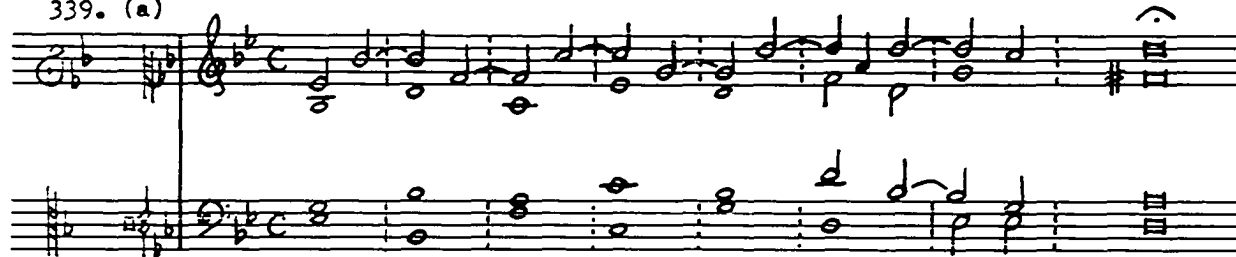


Del modo de subir y baxar quintas de salto a semibreues  
 The Method of Ascending and Descending Fifths by Leap in Whole Notes  
 Chapter XX, Folio 51v

338.

The musical score consists of four systems, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is common time (C). The exercise is divided into four measures per system, each marked with a fermata. The notes are whole notes, and the intervals are fifths by leap. The first system shows the initial ascending and descending sequence. The second system continues the pattern, with some notes marked with a sharp sign (#). The third and fourth systems complete the exercise, maintaining the same intervallic structure.

339. (a)



(b)

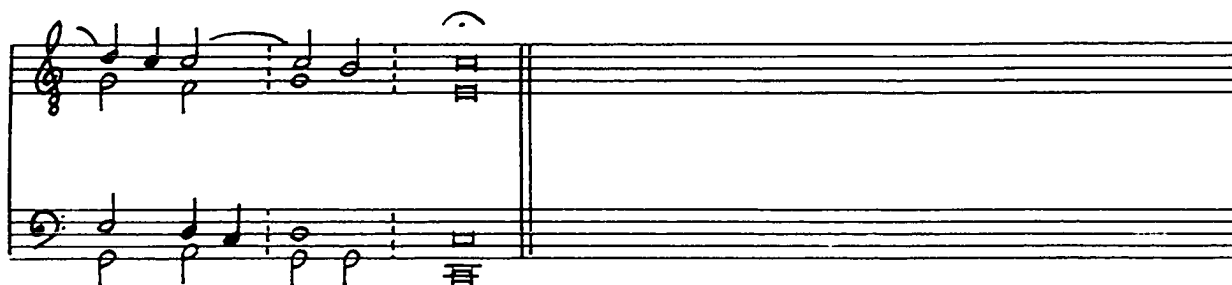


This image shows a handwritten musical score for a piece in D major, 4/4 time. The score is organized into six systems, each consisting of a treble and bass staff. The notation is in ink and includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system begins with a treble staff containing a whole note chord of D4, F#4, and A4, followed by a half note chord of D4 and F#4, and then a quarter note chord of D4 and F#4. The bass staff starts with a half note chord of D3 and F#3, followed by a half note chord of D3 and F#3, and then a quarter note chord of D3 and F#3. The second system features a treble staff with a half note chord of D4 and F#4, followed by a half note chord of D4 and F#4, and then a quarter note chord of D4 and F#4. The bass staff starts with a half note chord of D3 and F#3, followed by a half note chord of D3 and F#3, and then a quarter note chord of D3 and F#3. The third system shows a treble staff with a half note chord of D4 and F#4, followed by a half note chord of D4 and F#4, and then a quarter note chord of D4 and F#4. The bass staff starts with a half note chord of D3 and F#3, followed by a half note chord of D3 and F#3, and then a quarter note chord of D3 and F#3. The fourth system features a treble staff with a half note chord of D4 and F#4, followed by a half note chord of D4 and F#4, and then a quarter note chord of D4 and F#4. The bass staff starts with a half note chord of D3 and F#3, followed by a half note chord of D3 and F#3, and then a quarter note chord of D3 and F#3. The fifth system shows a treble staff with a half note chord of D4 and F#4, followed by a half note chord of D4 and F#4, and then a quarter note chord of D4 and F#4. The bass staff starts with a half note chord of D3 and F#3, followed by a half note chord of D3 and F#3, and then a quarter note chord of D3 and F#3. The sixth system features a treble staff with a half note chord of D4 and F#4, followed by a half note chord of D4 and F#4, and then a quarter note chord of D4 and F#4. The bass staff starts with a half note chord of D3 and F#3, followed by a half note chord of D3 and F#3, and then a quarter note chord of D3 and F#3.



(c) 408

The musical score is written in a handwritten style. It begins with a treble clef and a key signature of one sharp (F#). The first system includes a common time signature 'C'. The notation features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several accidentals, including sharps and naturals, throughout the piece. The score is organized into seven systems, each with a treble and bass staff. The piece ends with a double bar line and repeat dots.



Del modo de subir y baxar octauas de salto a semibreues  
 The Method of Ascending and Descending Octave Leaps in Whole Notes  
 Chapter XXI, Folio 53r

Del modo de partir los semibreues  
 The Method of Parting (i.e., dividing, tying over the bar line) Whole Notes  
 Chapter XXII, Folio 53v

341. (a)

The musical score is written on two staves, Treble and Bass clef. It consists of two systems. The first system (a) has two measures. The second system (b) has two measures. The notation includes whole notes, half notes, and quarter notes, with various accidentals and ties. The key signature is one sharp (F#).

342.

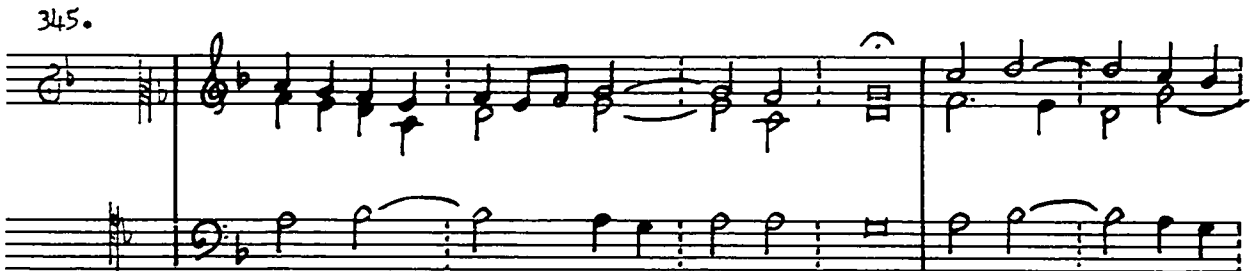
Handwritten musical score for a piece in 3/4 time, numbered 342. The score consists of five systems of two staves each. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano). The piece concludes with a double bar line and repeat dots.

343. (a) (b)

The musical score consists of five systems, each with a treble and bass staff. The first system is labeled (a) and (b). The notation includes treble and bass clefs, a common time signature, and various musical symbols such as notes, rests, and accidentals. The score is written in a style typical of 19th-century musical manuscripts.

344.

This musical score consists of five systems of two staves each, representing measures 344 through 348. The music is written in a key with one flat (B-flat) and common time (C). The notation includes various musical symbols such as treble and bass clefs, time signatures, notes (quarter, eighth, and sixteenth), rests, and dynamic markings like 'p' (piano). Measure 344 begins with a complex chordal texture in the left hand. Measures 345 and 346 show a more fluid melodic line in the right hand with sustained chords in the left. Measure 347 features a more active right hand with eighth notes. Measure 348 concludes the system with a final chord in the right hand and a sustained bass line in the left.









Handwritten musical score for a piece in G major (one sharp), 4/4 time. The score consists of four systems, each with a treble and bass staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). The first system begins with a treble staff containing a half note G4, a quarter note A4, a quarter note B4, and a half note C5, followed by a measure with a whole note G4. The bass staff contains a half note G3, a quarter note A3, a quarter note B3, and a half note C4, followed by a measure with a whole note G3. The second system continues the melody in the treble staff and the bass line in the bass staff. The third system features a treble staff with a half note G4, a quarter note A4, a quarter note B4, and a half note C5, followed by a measure with a whole note G4. The bass staff contains a half note G3, a quarter note A3, a quarter note B3, and a half note C4, followed by a measure with a whole note G3. The fourth system concludes the piece with a treble staff containing a half note G4, a quarter note A4, a quarter note B4, and a half note C5, followed by a measure with a whole note G4. The bass staff contains a half note G3, a quarter note A3, a quarter note B3, and a half note C4, followed by a measure with a whole note G3.

Del modo de taner a minimas  
The Method of Playing Half Notes  
Chapter XXIII, Folio 56r

418

346.

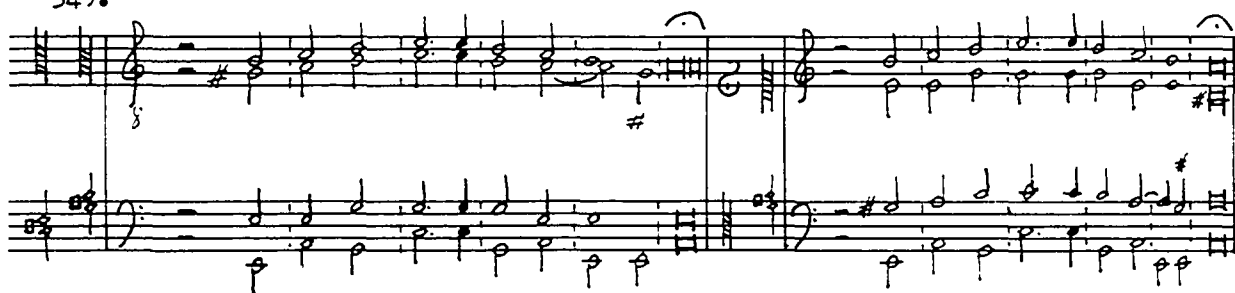
347.

The image displays three systems of handwritten musical notation, likely for piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The notation is written in a fluid, handwritten style. The first system spans two measures, the second system spans two measures, and the third system spans one measure followed by a double bar line. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are also some markings that appear to be fingerings or performance instructions, such as 'p' and 'b'. The paper is aged and slightly yellowed.

348.

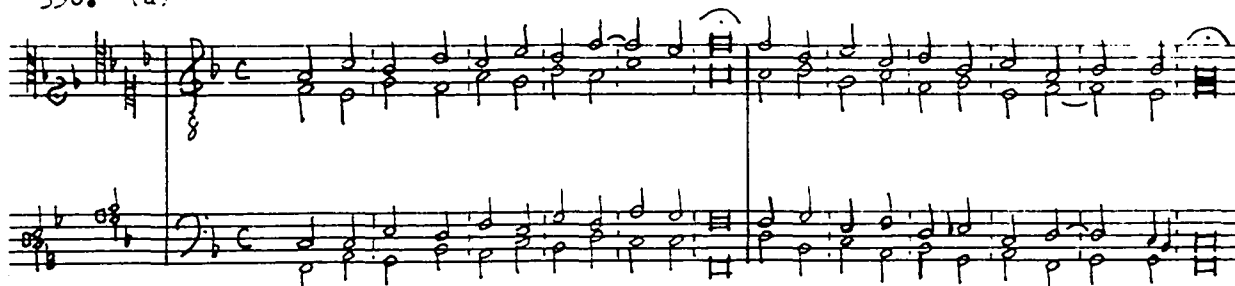


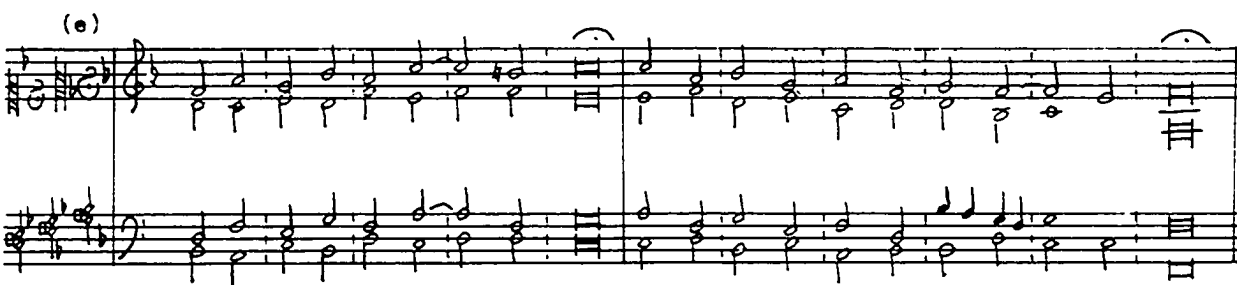
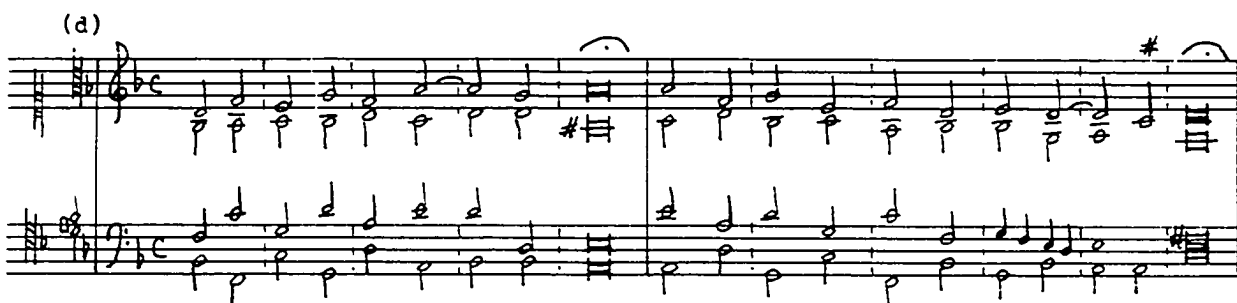
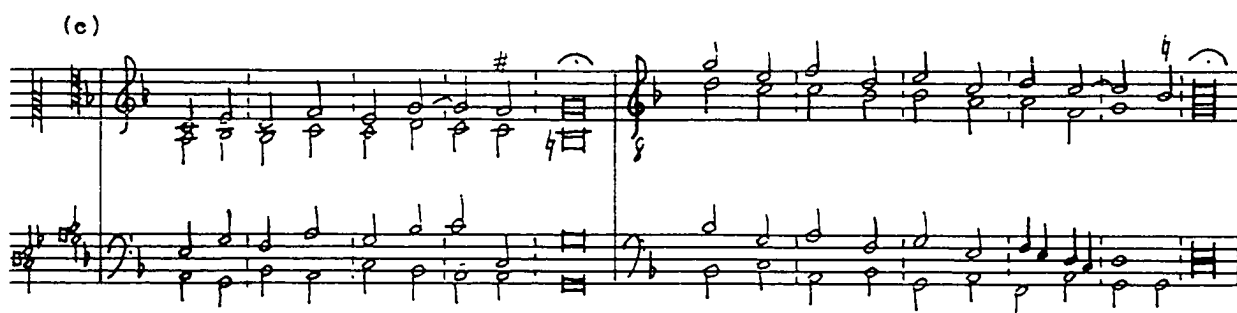
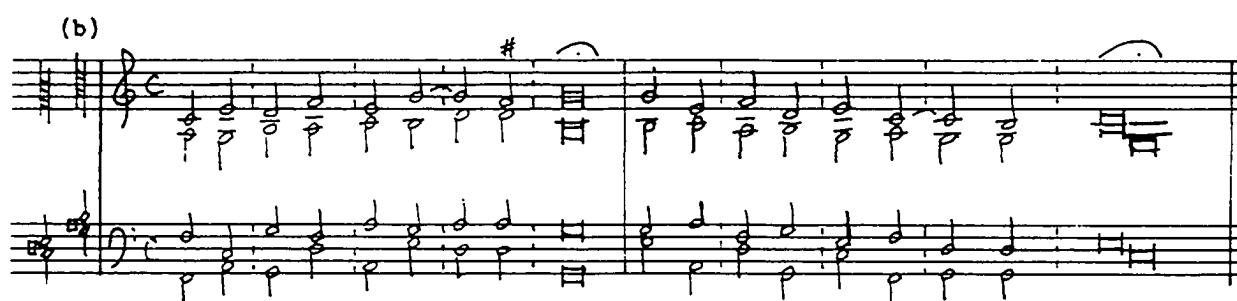
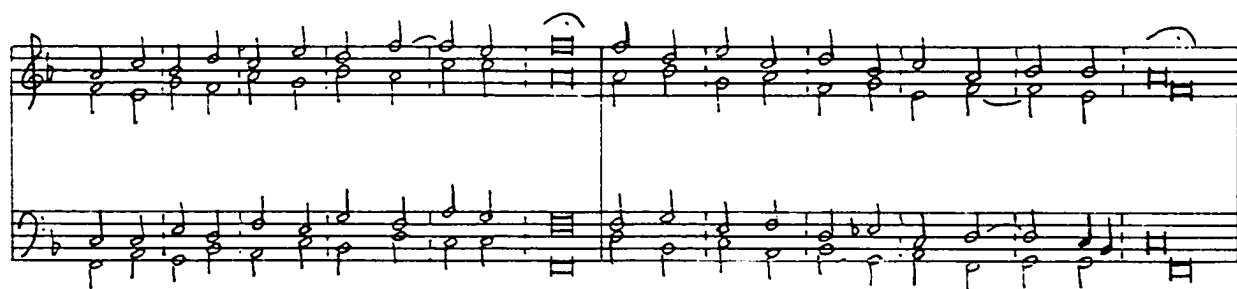
349.

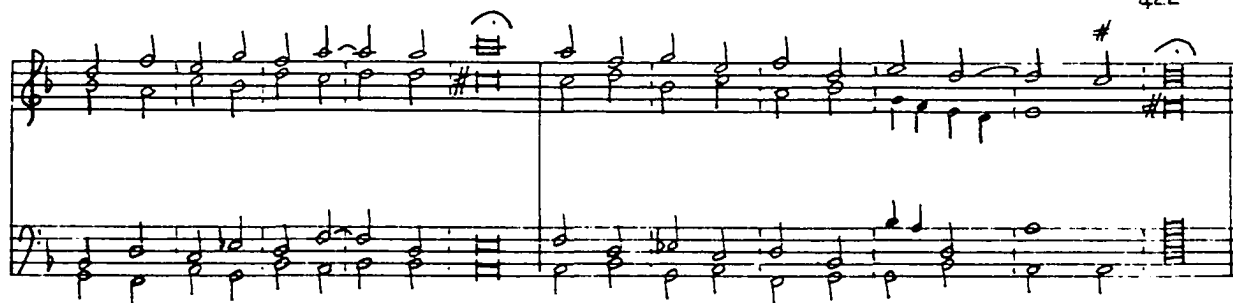


Del modo de subir y baxar a minimas terceras de salto  
 The Method of Ascending and Descending Leaps of Thirds in Half Notes  
 Chapter XXIV, Folio 57r

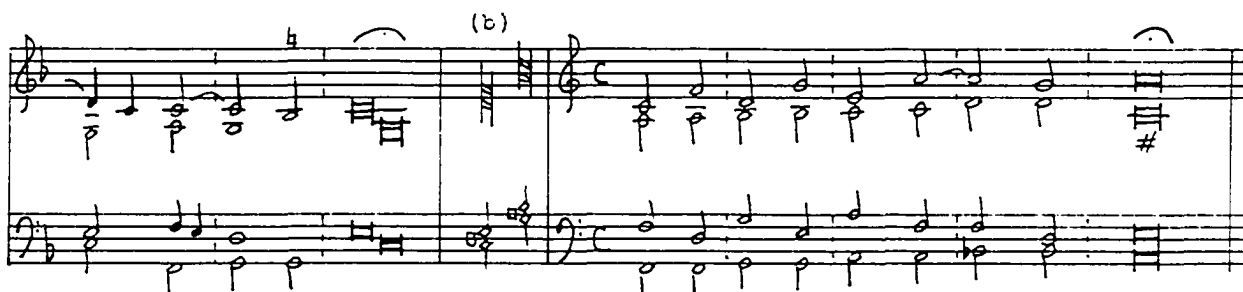
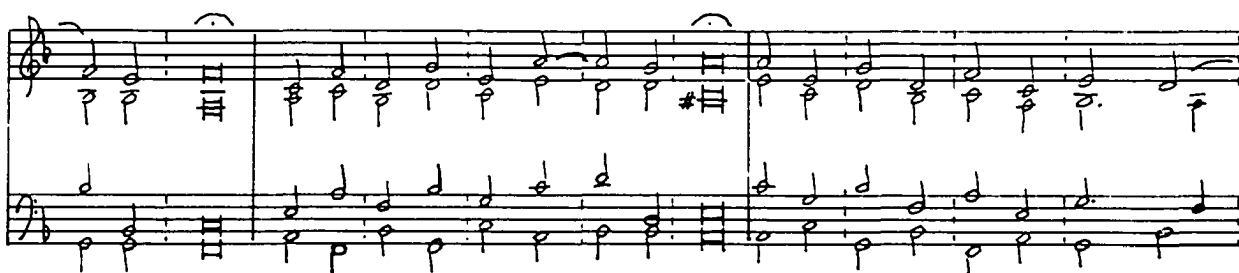
350. (a)







Del modo de subir y baxar a minimas quartas de salto  
 The Method of Ascending and Descending Leaps of Fourths in Half Notes  
 Chapter XXV, Folio 58r



The musical score is written on four systems of two staves each. The notation is in a historical style, likely from a 16th-century manuscript. The first system shows a continuous sequence of half notes in both hands, with a repeat sign at the end. The second system includes a measure marked with a circled 'c' in the right hand, indicating a change in rhythm or a specific exercise. The third and fourth systems continue the exercise with various melodic and harmonic patterns, including some accidentals and repeat signs. The paper shows signs of age, with some staining and wear.

Del modo de subir y baxar a minimas quintas de salto  
 The Method of Ascending and Descending Leaps of Fifths in Half Notes  
 Chapter XXVI, Folio 59r



352. (a) (b) (c)

353. (a) (b)

Musical score for exercise 425, showing two systems of music. The first system has two staves with a treble and bass clef, featuring a sequence of half notes and rests. The second system also has two staves, with a treble staff starting with a 'd' and a bass staff starting with a 'p'. Both systems include a 'c' marking above the treble staff in the first measure of each system.

Del modo de subir y baxar a minimas octauas de salto  
 The Method of Ascending and Descending Octave Leaps in Half Notes  
 Chapter XXVII, Folio 59v

354.

Musical score for exercise 354, showing two systems of music. The first system has two staves with a treble and bass clef, featuring a sequence of half notes and rests. The second system also has two staves, with a treble staff starting with a 'd' and a bass staff starting with a 'p'. Both systems include a 'c' marking above the treble staff in the first measure of each system.

355.

The image displays a handwritten musical score for three systems. Each system consists of a treble staff and a bass staff. The notation is in a historical style, featuring various note values, rests, and bar lines. The first system is marked with a '355.' above the treble staff. The second and third systems continue the musical piece. The handwriting is clear and legible, with some annotations above the notes.

Del modo de salir de mínimas con puntillo  
The Procedure for Following Dotted Half Notes  
Chapter XXVIII, Folio 60r

356. (a)

The musical score for exercise 356 (a) is presented in four systems, each consisting of a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various note values, including dotted half notes, which are the focus of the exercise. The first system shows the initial entry of the melody and bass line. The second system continues the development of the themes. The third system shows further melodic and harmonic progression. The fourth system concludes the exercise with a final cadence. The notation is clear and follows standard musical conventions of the period.

(b) 428

System (b) contains measures 428 through 433. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together, and a series of chords. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one flat, and the time signature is common time (C).

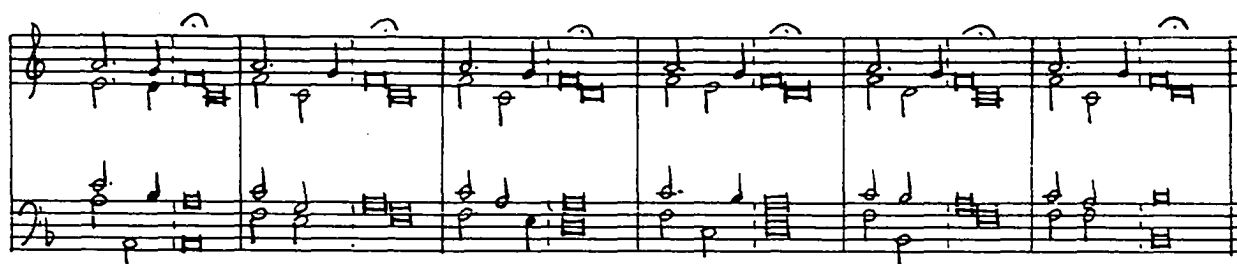
System (b) continues with measures 434 through 439. The musical texture remains consistent with the previous system, featuring a melodic line in the treble and a supporting line in the bass, both with various chordal and melodic elements.

System (b) concludes with measures 440 through 445. The final measure of this system shows a clear cadence, with the melodic line resolving to a whole note and the bass line providing a final harmonic support.

357.

System (c) begins with measure 357. The treble staff starts with a C-clef and a common time signature. It contains measures 357 through 362. The musical style is consistent with the previous systems, featuring a melodic line in the treble and a supporting line in the bass.

System (c) continues with measures 363 through 368. The musical texture remains consistent, with a melodic line in the treble and a supporting line in the bass, both with various chordal and melodic elements.

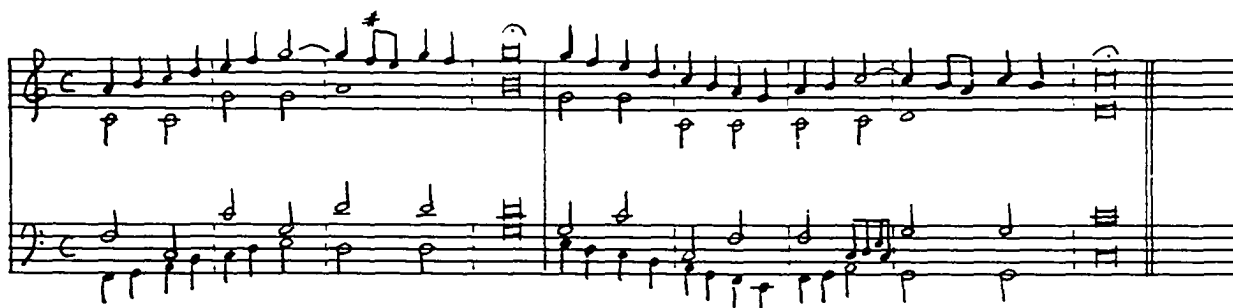
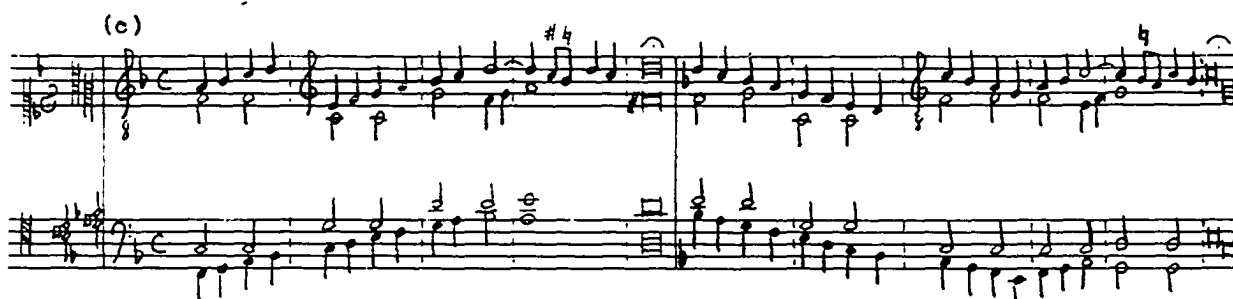
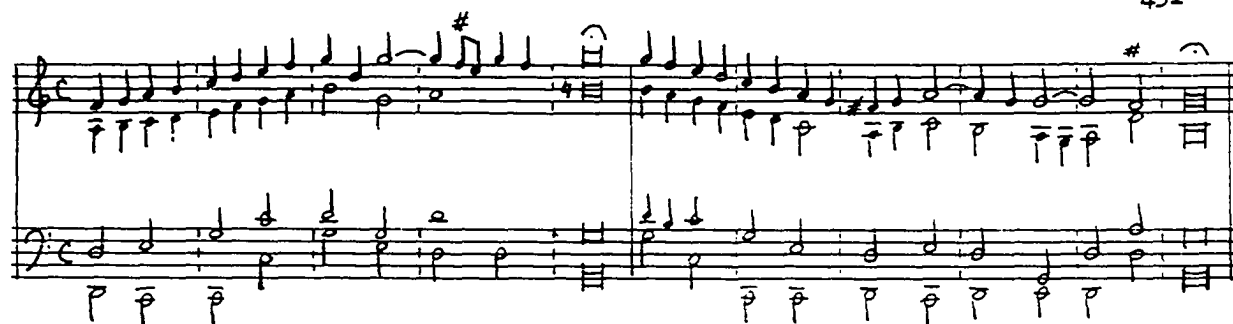


Del modo de subir y baxar seminimas a consonancia  
 The Method of Ascending and Descending Quarter Notes in Consonances  
 Chapter XXIX, Folio 61v



359. (a)

The musical score is written for piano (p) and consists of two systems. System (a) is the first system, and system (b) is the second system. The music is in C major, 4/4 time, and features a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and accidentals.



Del modo de tañer corcheas  
The Method of Playing Eighth Notes  
Chapter, XXX, Folio 62v







Del modo de tañer a concierto  
 The Method of Playing a concierto  
 Chapter XXXI, Folio 63r

Del modo de tañer a duo  
 The Method of Playing a duo  
 Chapter XXXII, Folio 63v

361.



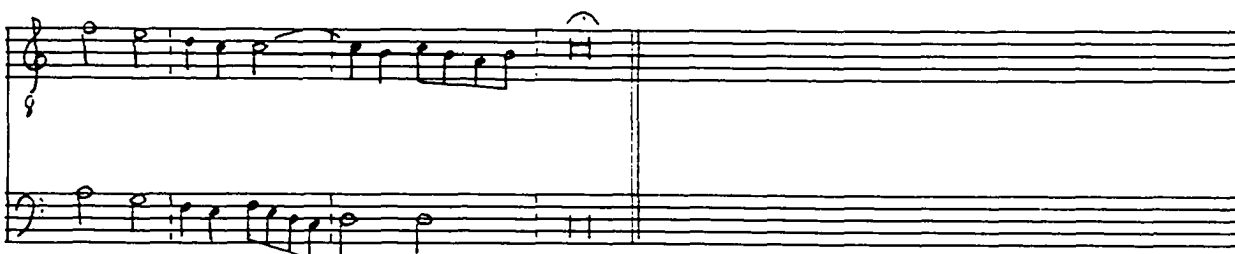
362.



363.



364.



Del modo de hazer fugas  
The Method of Composing fugas (canons)  
Chapter XXXIII, Folio 64r

365. (a)



(b)

Handwritten musical score for two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). Both staves contain handwritten musical notation with various note values, rests, and phrasing slurs. The piece concludes with a double bar line on each staff.

367. (a) 435 (b)

This block contains the first system of musical notation for exercise 367. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The bottom staff is in bass clef with a common time signature (C) and contains a bass line. A vertical dashed line separates the two parts, (a) and (b). The number 435 is written in the top right corner.

This block contains the continuation of the musical score for exercise 367. It consists of two staves, continuing the melodic and bass lines from the previous system. The notation includes various note values and rests, with a key signature of one sharp (F#) and a common time signature (C).

(c)

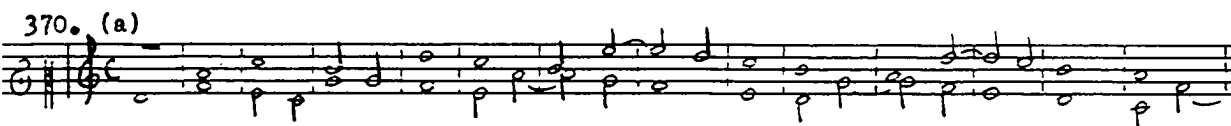
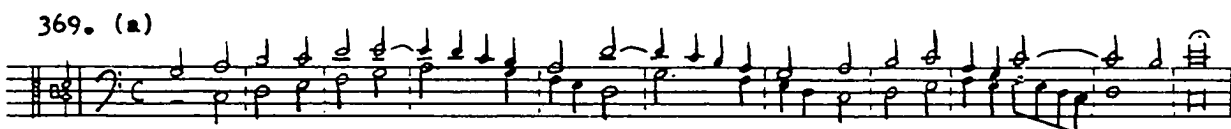
This block contains the third part of the musical score for exercise 367, labeled (c). It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The notation includes various note values and rests.

(d)

This block contains the fourth part of the musical score for exercise 367, labeled (d). It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The notation includes various note values and rests, ending with a double bar line.

368. (a) (b)

This block contains the first system of musical notation for exercise 368. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The bottom staff is in bass clef with a common time signature (C) and contains a bass line. The notation includes various note values and rests, with a key signature of one sharp (F#) and a common time signature (C).



(c)

(d)

371. (a)

(b)

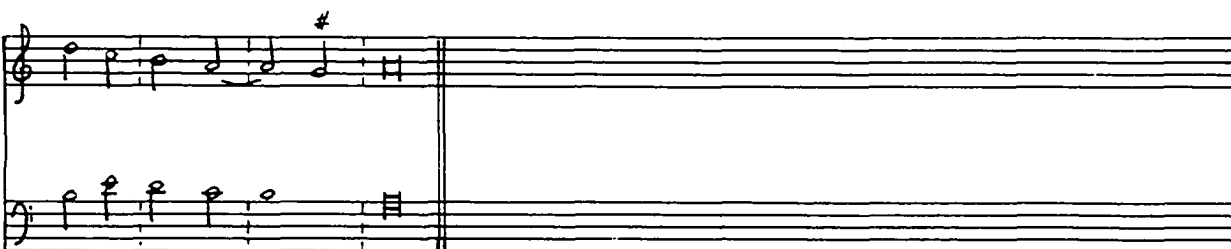
(c)

(d)

372.

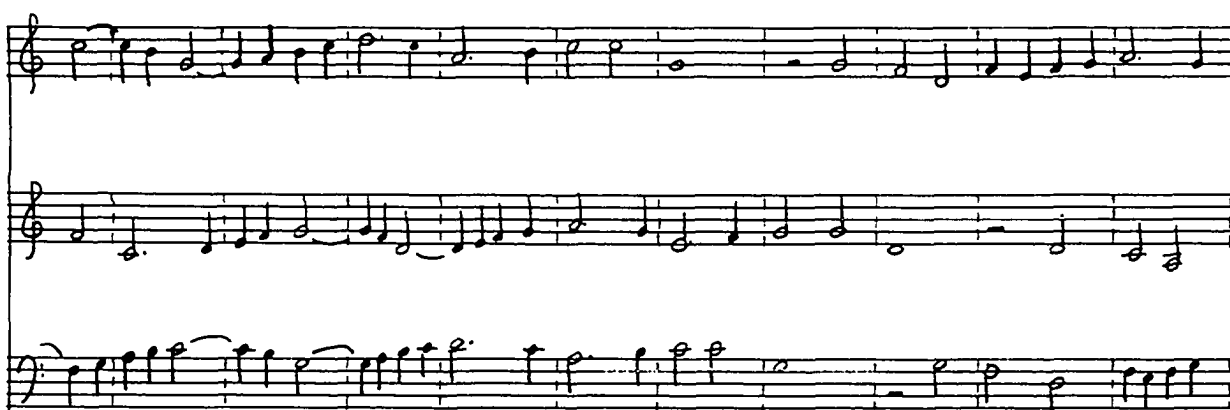


373.



374.

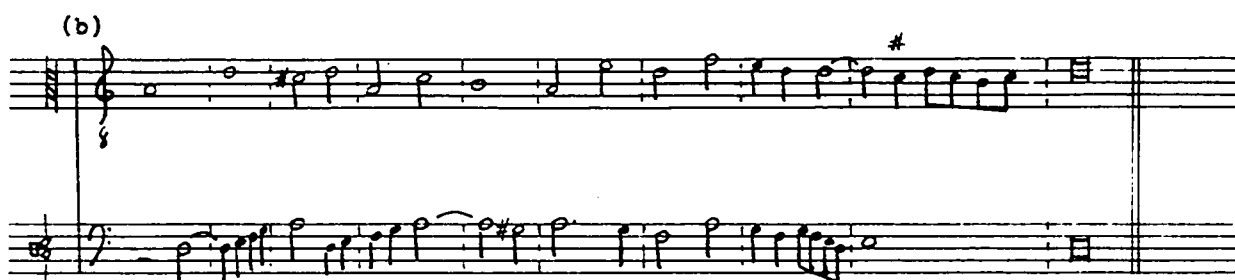




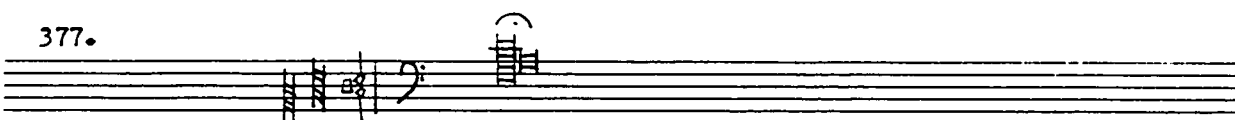


375.





Del modo de tañer a tres voces  
 The Method of Playing a3  
 Chapter XXXIV, Folio 69r



(c)

379. (a) (b)

380. (a) (b) (c)

381. (a) (b) (c) (d) (e)

382.

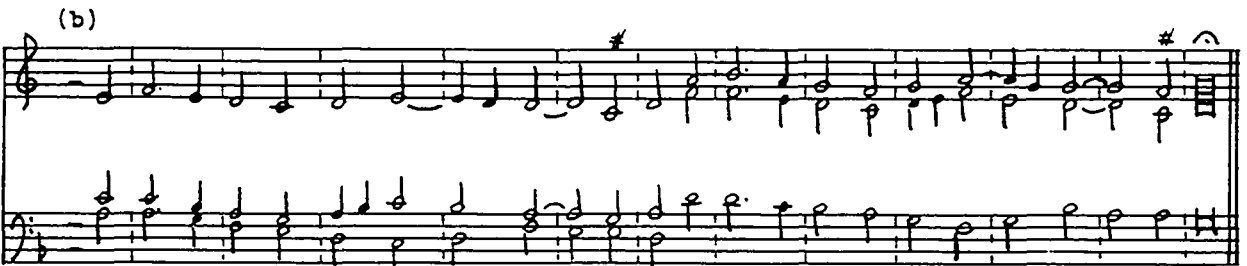
383.



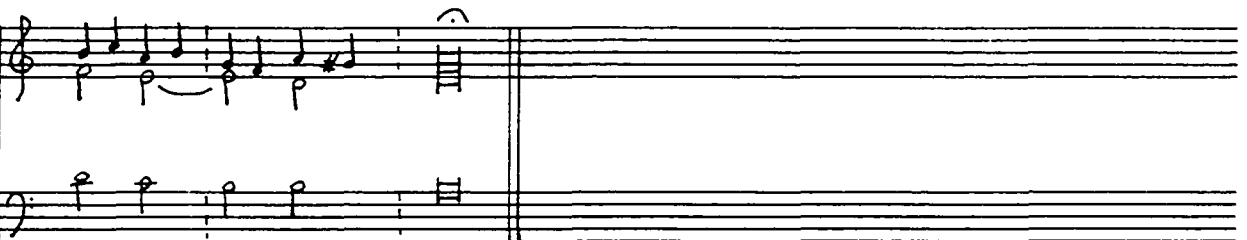
384. (a)



(b)



385.



386.

Exercise 386 consists of eight measures. The first measure is a whole rest in the treble clef. The second measure begins with a sharp sign (#) above the staff. The melody in the treble clef is composed of eighth and quarter notes, while the bass clef provides a harmonic accompaniment of eighth and quarter notes. The key signature is one flat (B-flat), and the time signature is common time (C).

387. (a)

Exercise 387 (a) consists of eight measures. The first measure is a whole rest in the treble clef. The melody in the treble clef is composed of eighth and quarter notes. The bass clef provides a harmonic accompaniment of eighth and quarter notes. The key signature is one flat (B-flat), and the time signature is common time (C).

(b)

Exercise 387 (b) consists of eight measures. The first measure is a whole rest in the treble clef. The melody in the treble clef is composed of eighth and quarter notes. The bass clef provides a harmonic accompaniment of eighth and quarter notes. The key signature is one flat (B-flat), and the time signature is common time (C).

This block contains the continuation of exercise 387 (b), measures 9 through 16. The melody in the treble clef continues with eighth and quarter notes, and the bass clef continues with eighth and quarter notes. The key signature is one flat (B-flat), and the time signature is common time (C).

Del modo de tañer los passos a concierto a quatro voces  
The Method Playing Passages a concierto in Four Parts  
Chapter XXXV "A", Folio 72r

388.

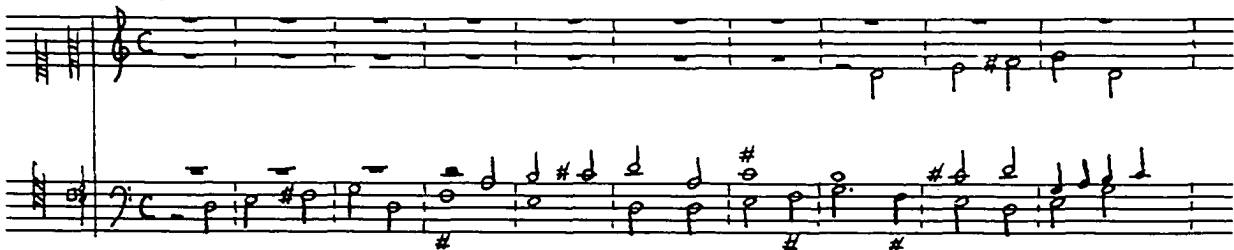


389.



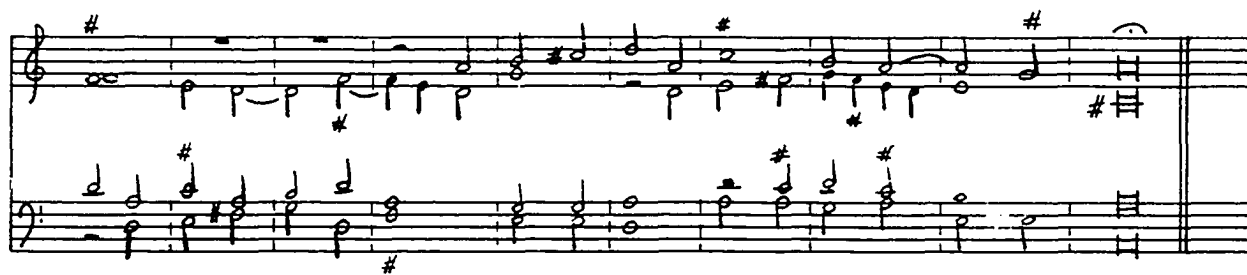


390. (a)





(b)



## 391. (a)



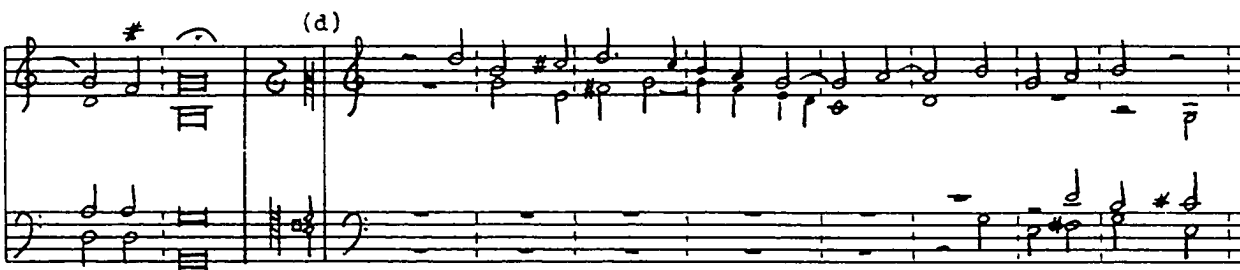
## (b)



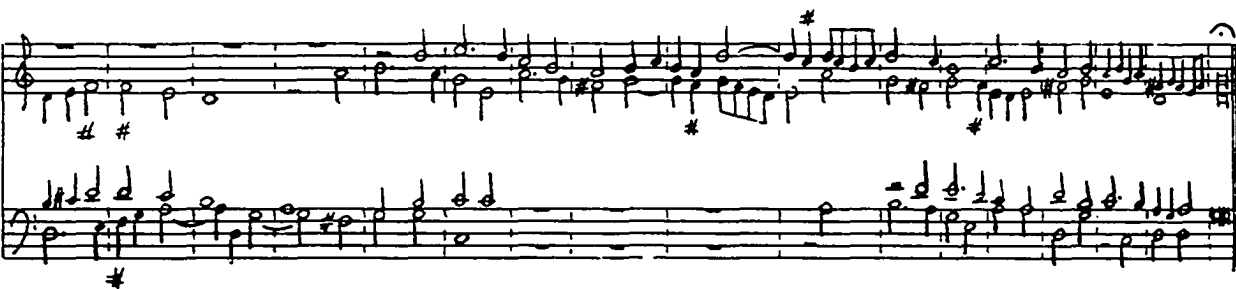
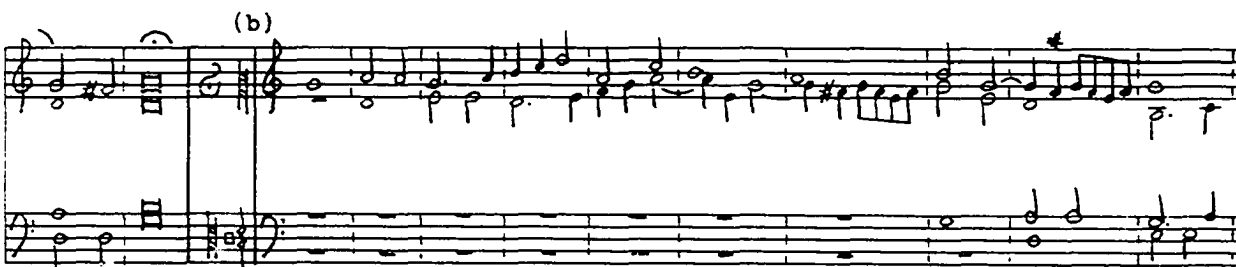
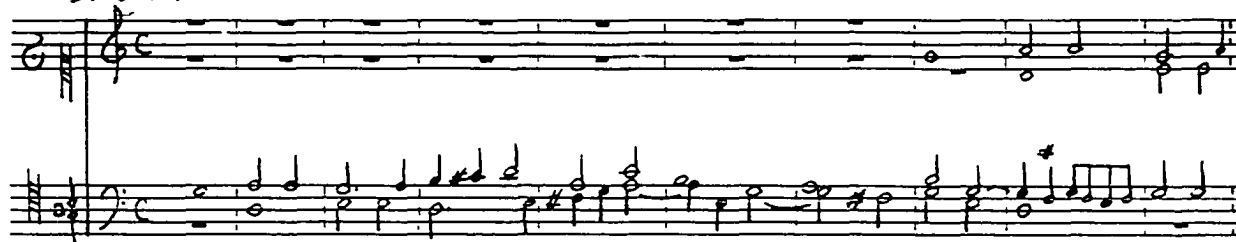
## (c)



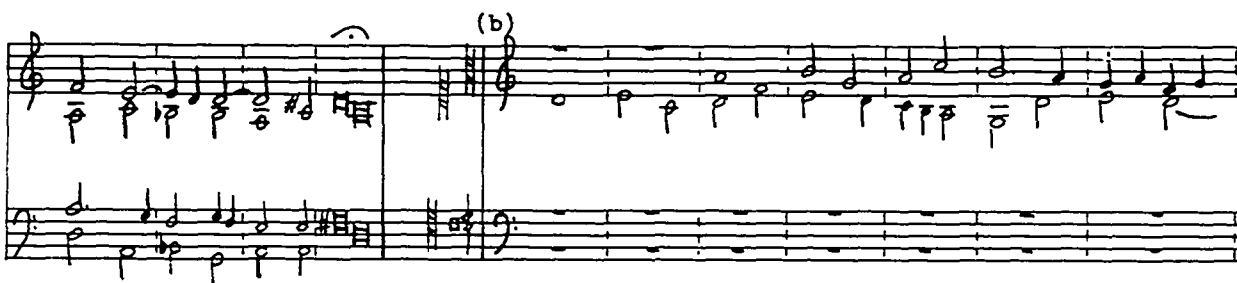
## (d)



## 392. (a)



393. (a)



394.

Handwritten musical score for exercise 394, measures 1-4. The music is in treble and bass clefs, 2/4 time, with a key signature of one sharp (F#). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment. Measure numbers 1, 2, 3, and 4 are written below the notes.

Handwritten musical score for exercise 394, measures 5-8. The music continues in the same key and time signature. Measures 5, 6, 7, and 8 are indicated below the staff.

395.

Handwritten musical score for exercise 395, measures 1-4. The music is in treble and bass clefs, 2/4 time, with a key signature of one sharp (F#). The melody in the treble clef features a mix of eighth and quarter notes. Measure numbers 1, 2, 3, and 4 are written below the notes.

Handwritten musical score for exercise 395, measures 5-8. The music continues in the same key and time signature. Measures 5, 6, 7, and 8 are indicated below the staff.

396.

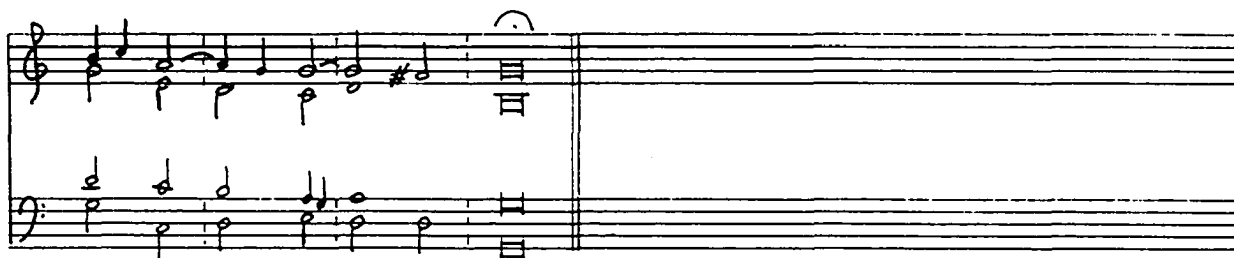
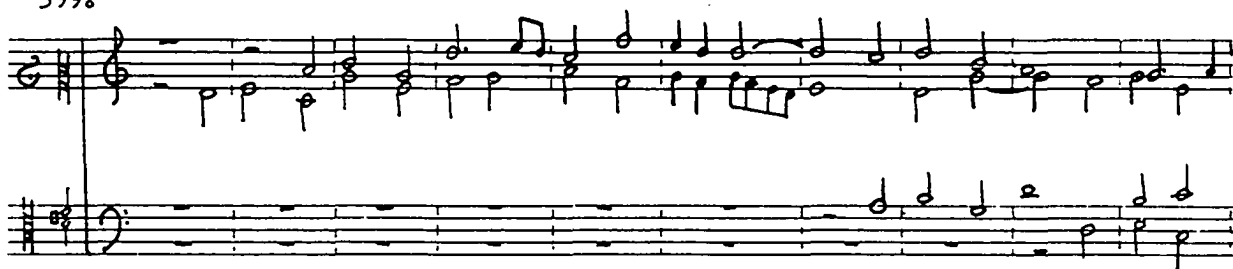
Handwritten musical score for exercise 396, measures 1-4. The music is in treble and bass clefs, 2/4 time, with a key signature of one sharp (F#). The melody in the treble clef includes eighth and quarter notes. Measure numbers 1, 2, 3, and 4 are written below the notes.

Handwritten musical score for exercise 396, measures 5-8. The music continues in the same key and time signature. Measures 5, 6, 7, and 8 are indicated below the staff.

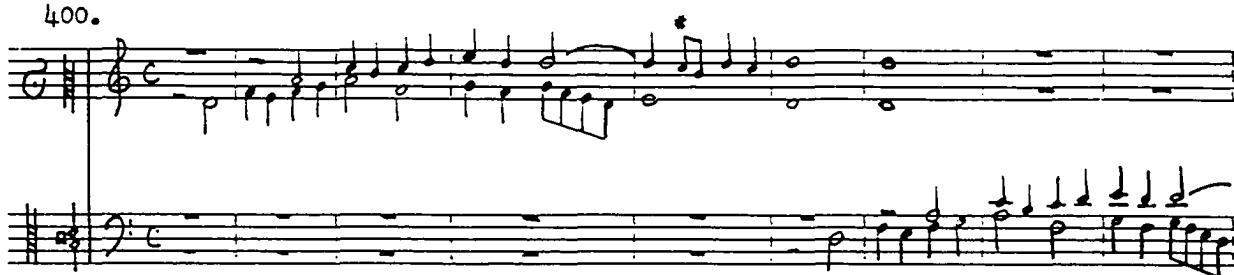


399.

454



400.



401. (a)

Handwritten musical score for exercise 401 (a). It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music features a series of chords and single notes, with several accidentals (sharps) and a final sharp sign at the end of the piece.

(b)

Handwritten musical score for exercise 401 (b). It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music features a series of chords and single notes, with several accidentals (sharps) and a final sharp sign at the end of the piece.

Continuation of the musical score for exercise 401. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music features a series of chords and single notes, with several accidentals (sharps) and a final sharp sign at the end of the piece.

402. (a)

Handwritten musical score for exercise 402 (a). It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music features a series of chords and single notes, with several accidentals (sharps) and a final sharp sign at the end of the piece.

Continuation of the musical score for exercise 402. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music features a series of chords and single notes, with several accidentals (sharps) and a final sharp sign at the end of the piece.







(d)



403.





405.

This musical score is written on five systems of two staves each. The first system is marked with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals (sharps and naturals). The subsequent systems continue the melodic and harmonic development, featuring more complex rhythmic patterns and a variety of note heads and stems. The final system concludes with a double bar line, indicating the end of the excerpt.

Del modo dī tañer passos sueltos  
The Procedure for Playing Free (i.e., non-canonic) Passages  
Chapter XXXV "B", Folio 79v

406. (a)

The musical score for 406. (a) is written on four staves, organized into two systems of two staves each. The notation is in a historical style, featuring a treble clef on the top staff of each system and a bass clef on the bottom staff. The music consists of a series of notes, some with accidentals (sharps and naturals), and rests. The first system shows a melodic line in the treble and a supporting line in the bass. The second system continues the melody with some more complex rhythmic patterns. The third system features a more active bass line. The fourth system concludes the passage with a final cadence. The notation is clear and legible, typical of a printed musical score.

(b)

Handwritten musical score for system (b). It consists of five systems of two staves each. The notation is in a key with one flat (B-flat) and a common time signature (C). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and ties. The first system begins with a treble clef and a key signature change to one flat. The subsequent systems continue the melodic and harmonic development. The fifth system concludes with a double bar line and repeat signs.

407. (a)

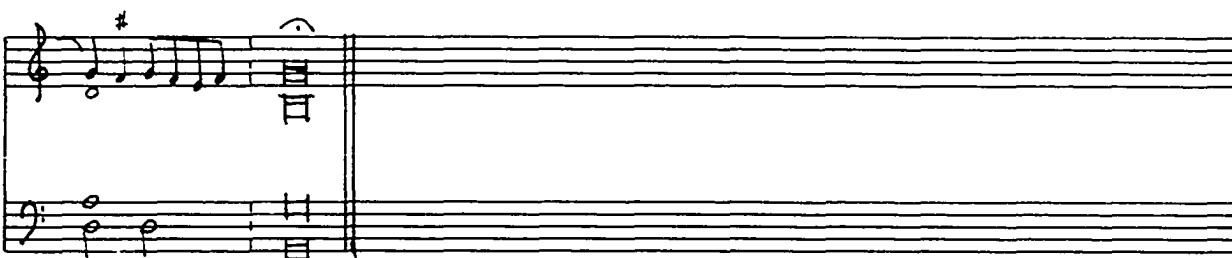
Handwritten musical score for system 407 (a). It consists of two systems of two staves each. The notation is in a key with one flat (B-flat) and a common time signature (C). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and ties. The first system begins with a treble clef and a key signature change to one flat. The second system continues the melodic and harmonic development. The system concludes with a double bar line and repeat signs.



(b)



(c)



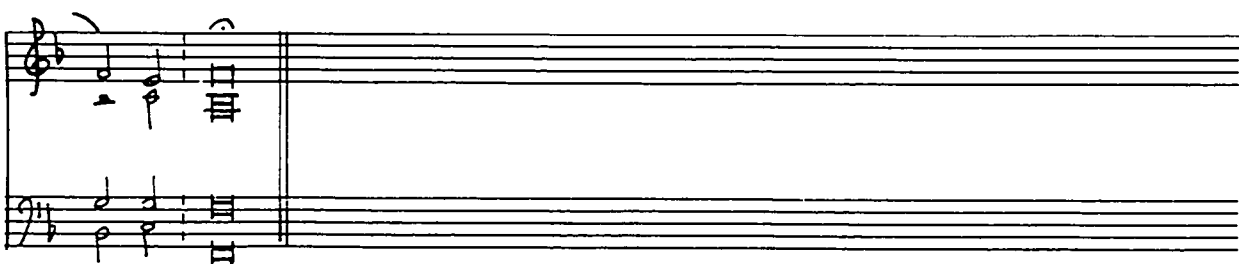
408.



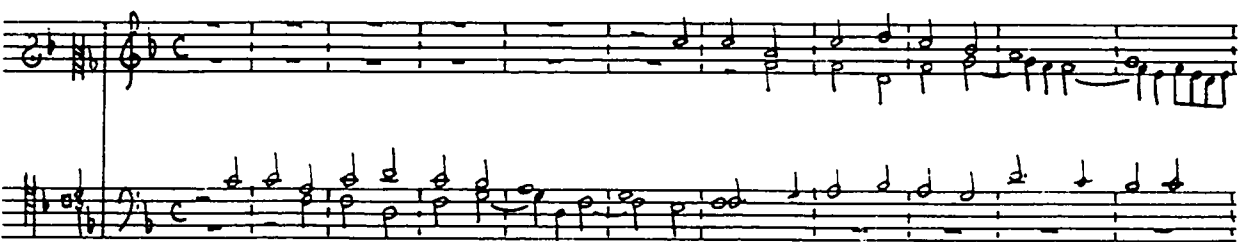


409.

464



410.



411. (a)

Handwritten musical score for exercise 411 (a). It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features a series of eighth and sixteenth notes in the right hand and a bass line in the left hand.

(b)

Handwritten musical score for exercise 411 (b). It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features a series of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Handwritten musical score for exercise 411 (b) continuation. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features a series of eighth and sixteenth notes in the right hand and a bass line in the left hand.

422. (a)

Handwritten musical score for exercise 422 (a). It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features a series of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Handwritten musical score for exercise 422 (a) continuation. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features a series of eighth and sixteenth notes in the right hand and a bass line in the left hand.



Del asir las dos voces baxas cō las dos voces altas y las dos bozes altas con las  
dos voces baxas  
Methods for combining the Two Lower Voices with the Two Upper Voices and the Two  
Upper Voices with the Two Lower Voices  
Chapter XXXVII, Folio 82v

Del modo de asir vn duo con otro sin clausula  
The Method of Combining One Pair with Another Without a Cadence  
Chapter XXXVIII, Folio 82v



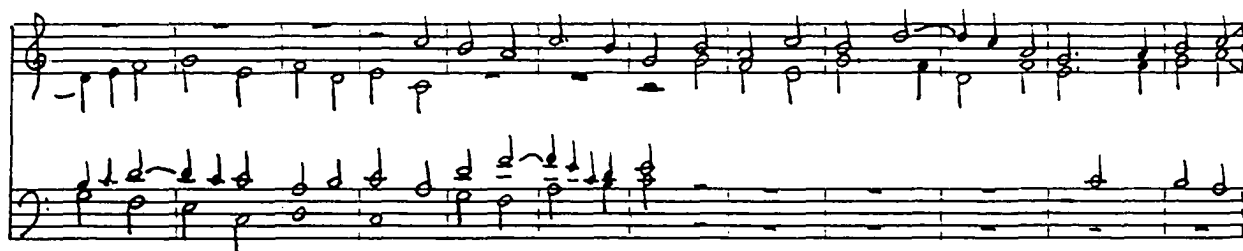
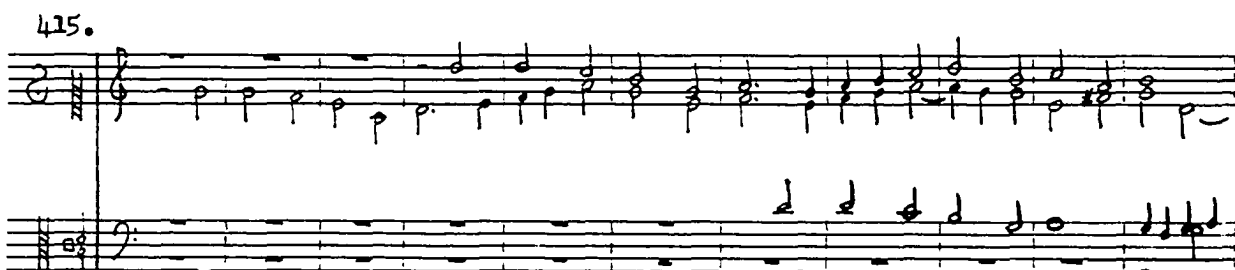
(b)

467

Handwritten musical score for system (b), measures 467-471. The system consists of five staves. The first two staves are a grand staff (treble and bass clef) in 2/4 time. The next two staves are a grand staff (treble and bass clef) in 2/4 time. The fifth staff is a grand staff (treble and bass clef) in 2/4 time. The music is written in G major (one sharp) and features various chords and melodic lines. Measure 467 starts with a treble staff containing a whole note chord (G4, B4, D5) and a bass staff containing a whole note chord (G2, B1, D2). Measure 468 continues with similar chords. Measure 469 has a treble staff with a whole note chord (G4, B4, D5) and a bass staff with a whole note chord (G2, B1, D2). Measure 470 has a treble staff with a whole note chord (G4, B4, D5) and a bass staff with a whole note chord (G2, B1, D2). Measure 471 ends with a treble staff containing a whole note chord (G4, B4, D5) and a bass staff containing a whole note chord (G2, B1, D2).

Handwritten musical score for system 474, measures 474-475. The system consists of two staves. The first staff is a grand staff (treble and bass clef) in 2/4 time. The second staff is a grand staff (treble and bass clef) in 2/4 time. The music is written in G major (one sharp) and features various chords and melodic lines. Measure 474 starts with a treble staff containing a whole note chord (G4, B4, D5) and a bass staff containing a whole note chord (G2, B1, D2). Measure 475 continues with similar chords.

Handwritten musical score for system 476, measures 476-477. The system consists of two staves. The first staff is a grand staff (treble and bass clef) in 2/4 time. The second staff is a grand staff (treble and bass clef) in 2/4 time. The music is written in G major (one sharp) and features various chords and melodic lines. Measure 476 starts with a treble staff containing a whole note chord (G4, B4, D5) and a bass staff containing a whole note chord (G2, B1, D2). Measure 477 continues with similar chords.





416. (a)



417.



418.



Del modo de asir las voces vnas cō otras antes de la clausa  
 The Method of Combining Some Voices with Others Before the Cadence  
 Chapter XXXIX, Folio 85r

419. (a)



(b)







## 420. (a)



## (b)



Del modo de entrar las dos voces altas medio cōpas antes de la clausula que se  
 haze cō las dos voces baxas  
 The Method of Entering the Upper Two Voices a medio compas before Cadences Made  
 by the Lower Two Voices  
 Chapter XL, Folio 85v

421. (a)



(c)



474

(d)

422.

423. (a)



424. (a)

Handwritten musical score for exercise 424 (a). It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music features a series of eighth and sixteenth notes, with some rests and a final measure containing a whole note chord.

(b)

Handwritten musical score for exercise (b). It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music features a series of eighth and sixteenth notes, with some rests and a final measure containing a whole note chord.

Handwritten musical score for exercise (c). It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music features a series of eighth and sixteenth notes, with some rests and a final measure containing a whole note chord.

(c)

Handwritten musical score for exercise (c). It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music features a series of eighth and sixteenth notes, with some rests and a final measure containing a whole note chord.

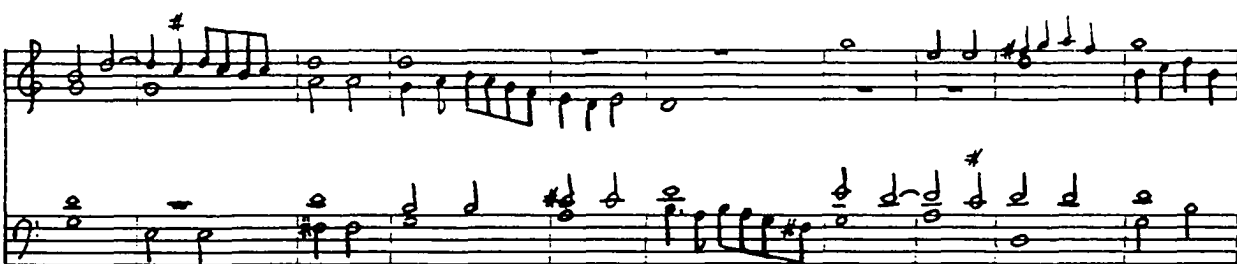
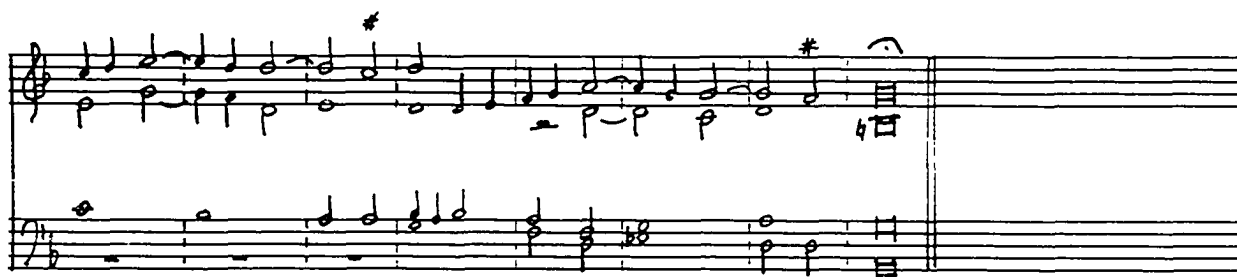
Handwritten musical score for exercise (c). It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music features a series of eighth and sixteenth notes, with some rests and a final measure containing a whole note chord.

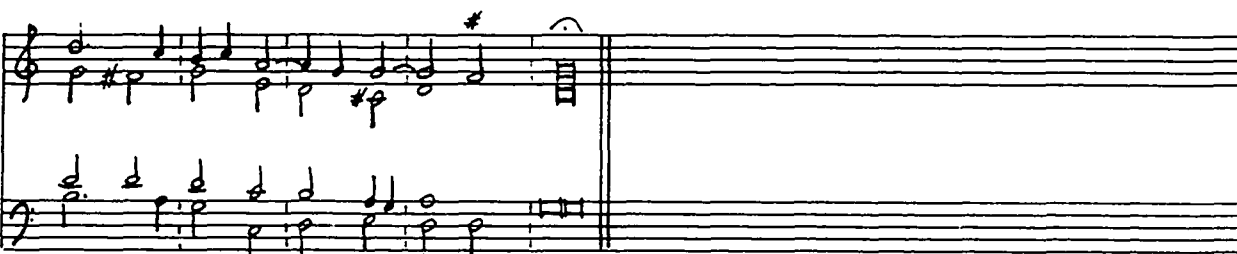
(d)

Handwritten musical score for exercise 477, labeled (d). It consists of two systems of two staves each. The first system shows a treble and bass staff with various notes and rests. The second system continues the piece, ending with a double bar line and a 4-measure rest in the bass staff.

425. (a)

Handwritten musical score for exercise 425, labeled (a). It consists of two systems of two staves each. The first system shows a treble and bass staff with various notes and rests. The second system continues the piece, ending with a double bar line and a 4-measure rest in the bass staff.

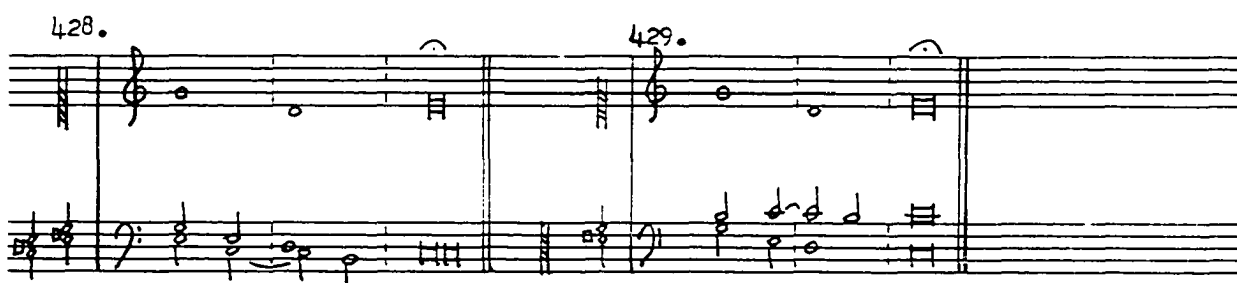
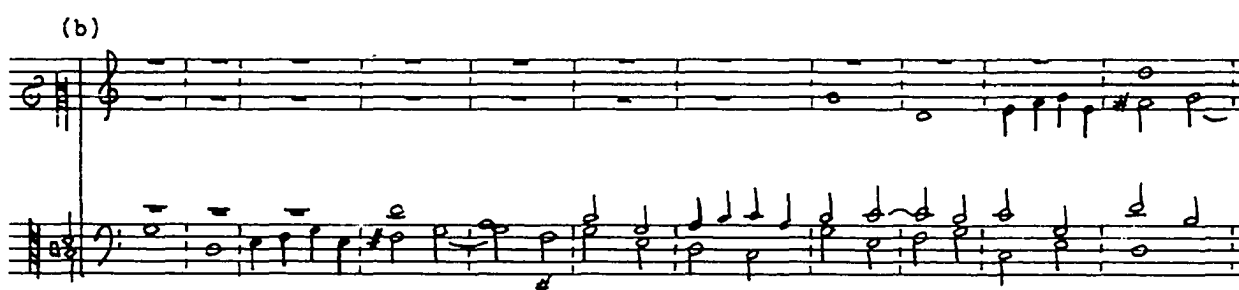




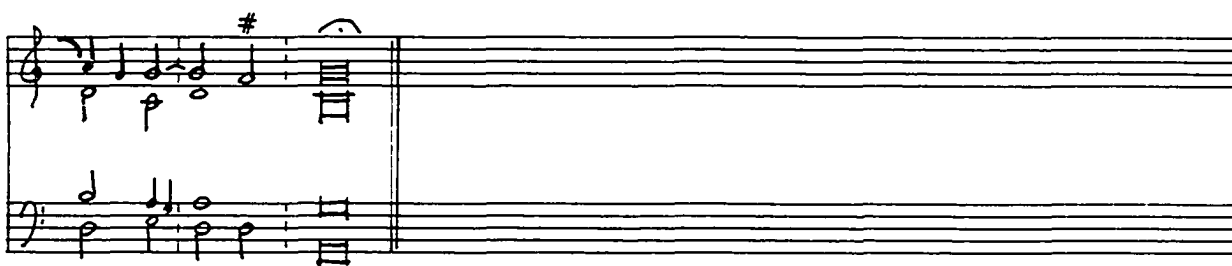
427. (a)











Del modo de entrar las dos voces baxas medio cōpas antes de la clausula que se  
 haze con las dos voces altas  
 The Method of Entering the Two Lower Voices a medio compas before Cadences  
 made by the Upper Two Voices  
 Chapter XLI, Folio 89v

431.



432. (a)



(b)

Handwritten musical score for system (b). The system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains a bass line with mostly quarter and eighth notes. The system ends with a double bar line and repeat dots.

(c)

Handwritten musical score for system (c). The system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with some beamed notes. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains a bass line with mostly quarter and eighth notes. The system ends with a double bar line and repeat dots.

Handwritten musical score for system (d). The system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with many beamed notes and a sharp sign (#) above the staff. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains a bass line with mostly quarter and eighth notes. The system ends with a double bar line and repeat dots.

(d)

Handwritten musical score for system (e). The system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with many beamed notes and a sharp sign (#) above the staff. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains a bass line with mostly quarter and eighth notes. The system ends with a double bar line and repeat dots.

Handwritten musical score for system (f). The system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with many beamed notes and a sharp sign (#) above the staff. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains a bass line with mostly quarter and eighth notes. The system ends with a double bar line and repeat dots.

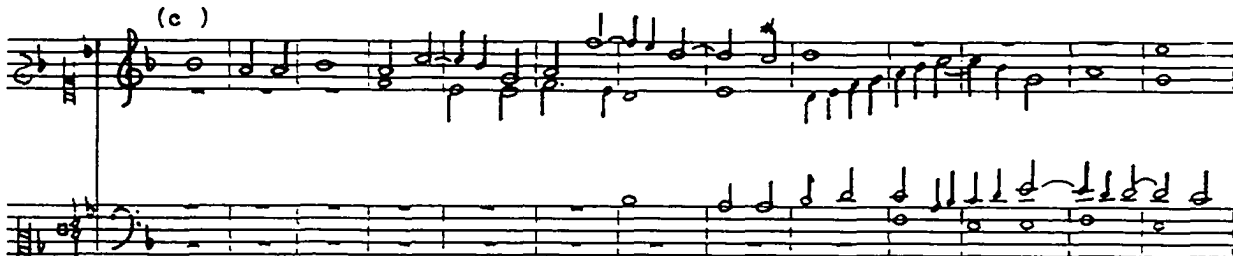
433. (a)



(b)



(c)



(d)









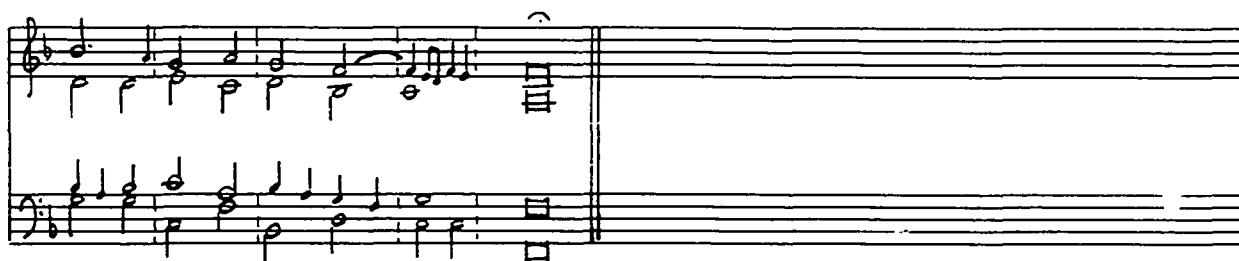
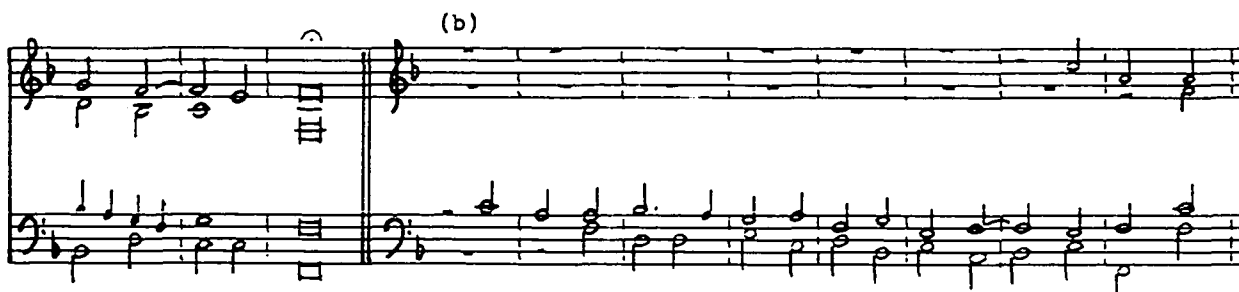


Del modo de entrar las voces en la clausula  
 The Method of Entering Voices in the Cadence  
 Chapter XLIII, Folio 92v

437. (a)



(b)



438. (a)

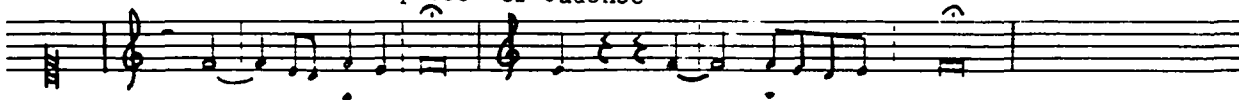
(b)

(c)

(d)



439. Dot shows "third place" of Cadence



## 440. (a) Upper Voice entering in "first place" of Cadence



(d) Lower voice entering in "first place" of Cadence

(e) Lower voice entering in "second place" of Cadence

(f) Lower voice entering in "third place" of Cadence

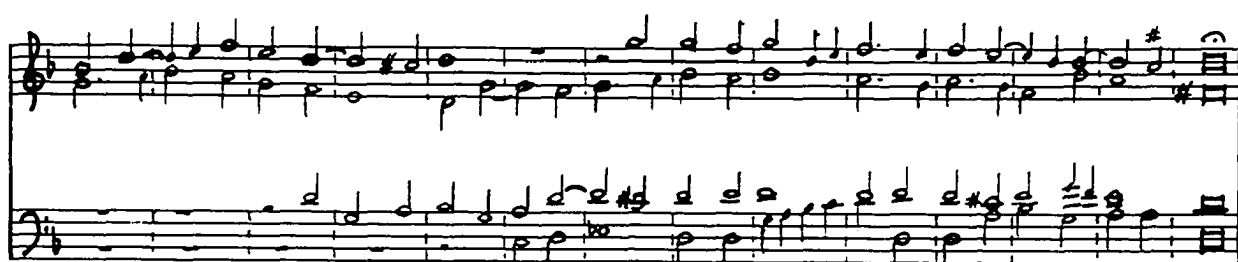
441. (a)

(b)

(c)

(d)





Del modo de entrar las dos voces altas en el primero lugar de la clausula que se  
haze con las dos voces baxas  
The Method of Entering the Two Upper Voices in the First Place (i.e., X-1) of  
Cadences made by the Lower Two Voices  
Chapter XLIII, Folio 96v (sic)

444. (a)



(b)



(c)

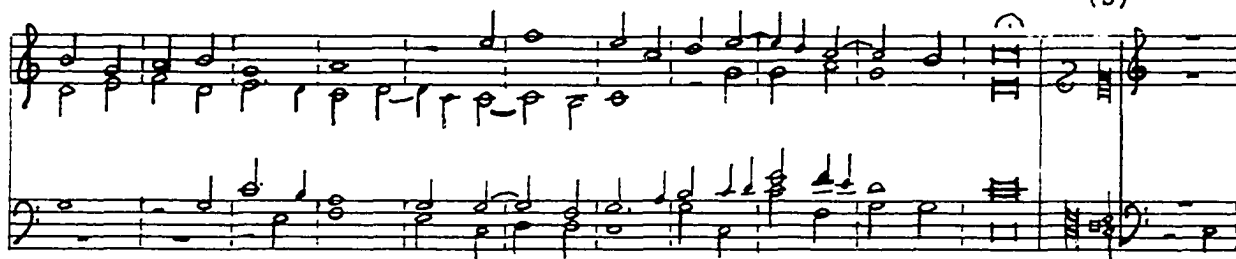


445. (a)





(b)



(c)

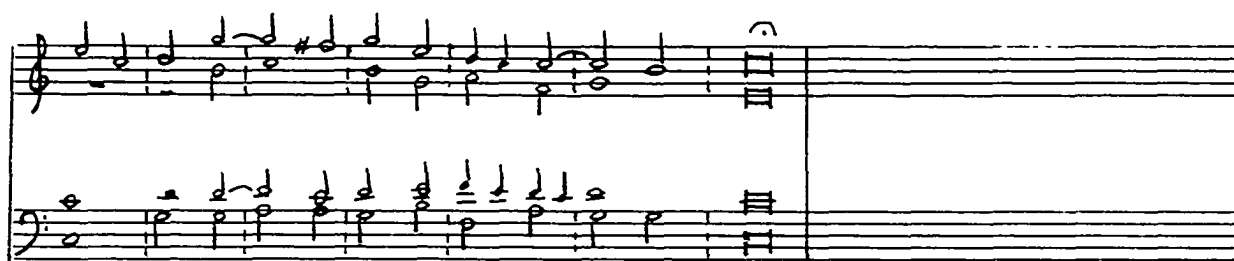


(d)

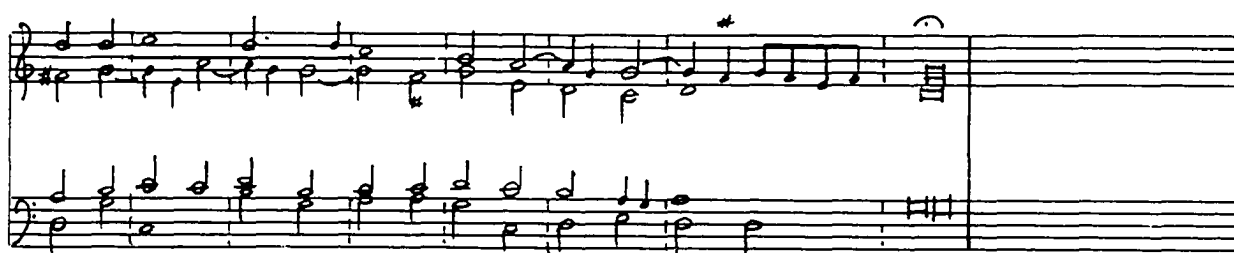


(e)





446.



447. (a)



(b)





(b)

System (b) consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble clef, a key signature change to two flats, and a common time signature. The melody starts with a half note G4, followed by a quarter note A4, a half note B-flat4, and a quarter note C5. The lower staff is in bass clef with a key signature of two flats. It begins with a bass clef, a key signature change to two flats, and a common time signature. The bass line starts with a half note G3, followed by a quarter note A3, a half note B-flat3, and a quarter note C4. The system concludes with a double bar line.

This system continues the musical piece from system (b). The upper staff (treble clef, two flats) continues the melody with a half note D5, a quarter note E-flat5, a half note F5, and a quarter note G5. The lower staff (bass clef, two flats) continues the bass line with a half note D4, a quarter note E-flat4, a half note F4, and a quarter note G4. The system concludes with a double bar line.

(c)

System (c) consists of two staves. The upper staff (treble clef, two flats) begins with a treble clef, a key signature change to two flats, and a common time signature. The melody starts with a half note G4, followed by a quarter note A4, a half note B-flat4, and a quarter note C5. The lower staff (bass clef, two flats) begins with a bass clef, a key signature change to two flats, and a common time signature. The bass line starts with a half note G3, followed by a quarter note A3, a half note B-flat3, and a quarter note C4. The system concludes with a double bar line.

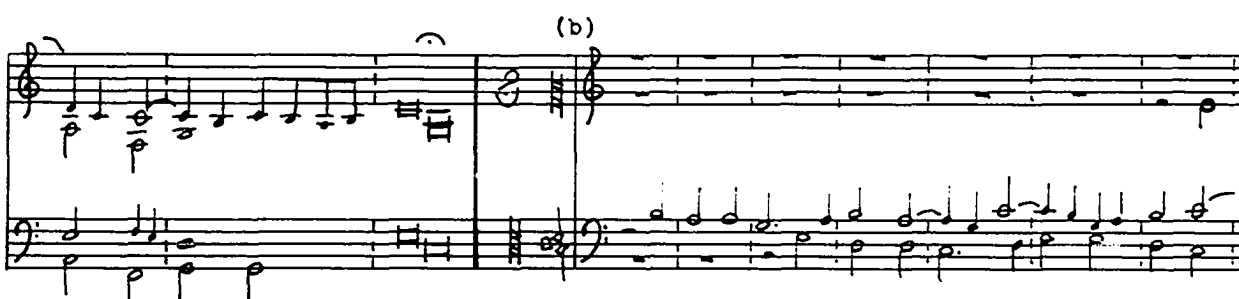
This system continues the musical piece from system (c). The upper staff (treble clef, two flats) continues the melody with a half note D5, a quarter note E-flat5, a half note F5, and a quarter note G5. The lower staff (bass clef, two flats) continues the bass line with a half note D4, a quarter note E-flat4, a half note F4, and a quarter note G4. The system concludes with a double bar line.

(d)

System (d) consists of two staves. The upper staff (treble clef, two flats) begins with a treble clef, a key signature change to two flats, and a common time signature. The melody starts with a half note G4, followed by a quarter note A4, a half note B-flat4, and a quarter note C5. The lower staff (bass clef, two flats) begins with a bass clef, a key signature change to two flats, and a common time signature. The bass line starts with a half note G3, followed by a quarter note A3, a half note B-flat3, and a quarter note C4. The system concludes with a double bar line.



449. (a)



(d)



450. (a)



(b)



(c)

Handwritten musical score for system (c), consisting of three systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps). The first system shows a melodic line in the treble staff and a more active bass line. The second system continues the melody with some grace notes and a more complex bass line. The third system concludes the system with a final cadence in the treble staff and a sustained bass line.

(d)

Handwritten musical score for system (d), consisting of two systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps). The first system shows a melodic line in the treble staff and a more active bass line. The second system concludes the system with a final cadence in the treble staff and a sustained bass line.

451. (a) (b) (c)

The musical score for exercise 451 is presented in five systems, each consisting of two staves. The first system is divided into three parts labeled (a), (b), and (c). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, accidentals, and phrasing slurs.

System 1: (a) and (b) are marked with a slur. (c) is marked with a slur. The first staff of (a) has a sharp sign above the first measure. The second staff of (a) has a sharp sign above the first measure. The first staff of (b) has a sharp sign above the first measure. The second staff of (b) has a sharp sign above the first measure. The first staff of (c) has a sharp sign above the first measure. The second staff of (c) has a sharp sign above the first measure.

System 2: The first staff has a sharp sign above the first measure. The second staff has a sharp sign above the first measure.

System 3: The first staff has a sharp sign above the first measure. The second staff has a sharp sign above the first measure.

System 4: (d) is marked with a slur. The first staff has a sharp sign above the first measure. The second staff has a sharp sign above the first measure.

System 5: The first staff has a sharp sign above the first measure. The second staff has a sharp sign above the first measure.





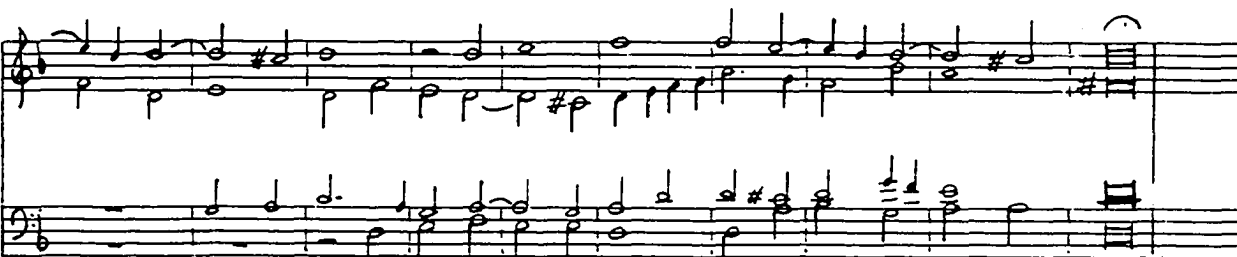
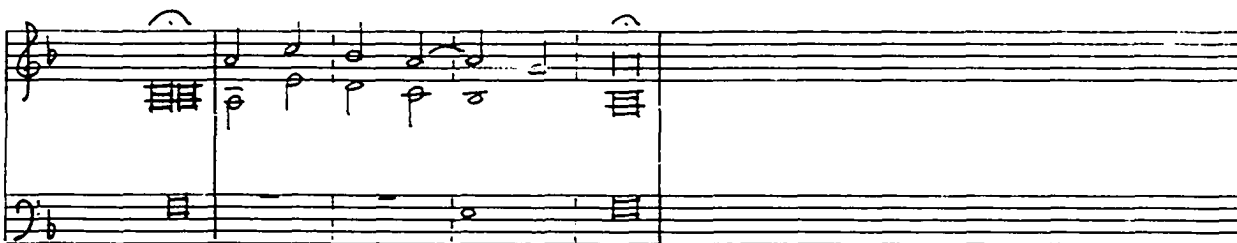
(c)

The image shows a handwritten musical score for two systems. Each system consists of a treble staff and a bass staff. The first system is marked with a treble clef and a key signature of one sharp (F#). The second system is marked with a treble clef and a key signature of one flat (Bb). The notation includes various note values, rests, and accidentals, with some notes beamed together. The handwriting is in ink on a white background.



Del modo de entrar las dos voces baxas en el segūdo lugar de la clausula que se  
 haze con las dos voces altas  
 The Method of Entering the Two Lower Voices in the Second Place (i.e., X) of  
 Cadences made by the Upper Two Voices  
 Chapter XLIV, Folio 102r



454. (a) Sostenida(b) Remissa456. Remissa

457. (a) (b)

458. (a)

(b)

(c)

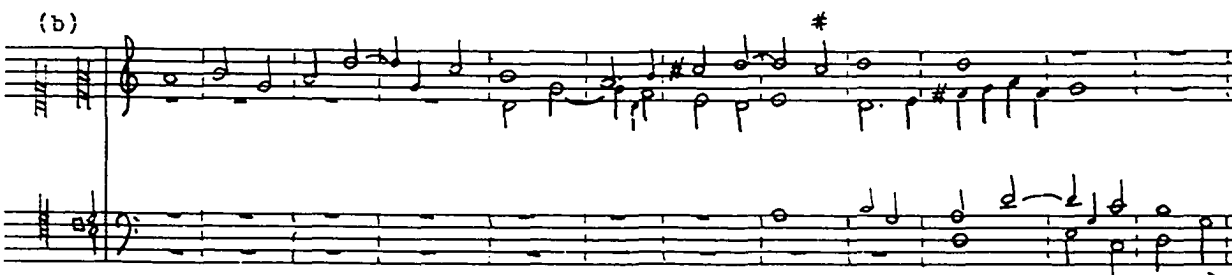


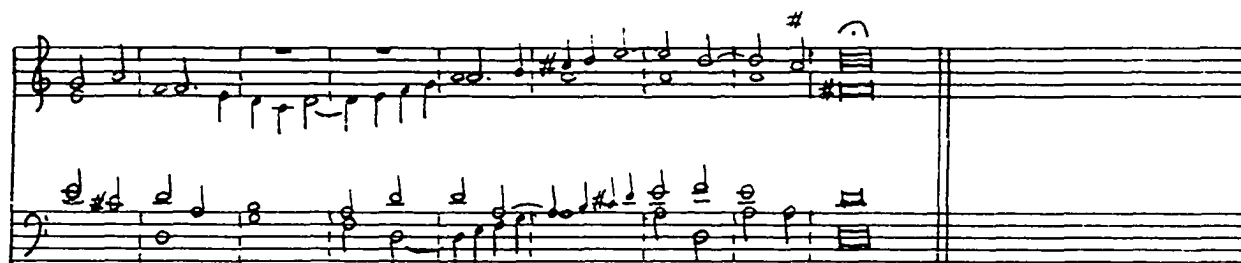
(d)



459. (a)



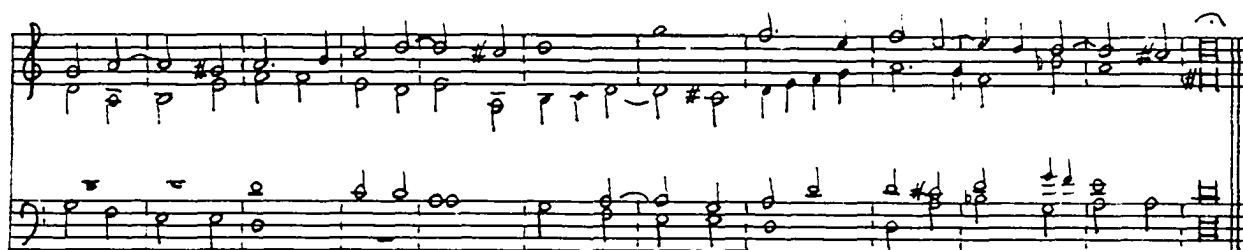
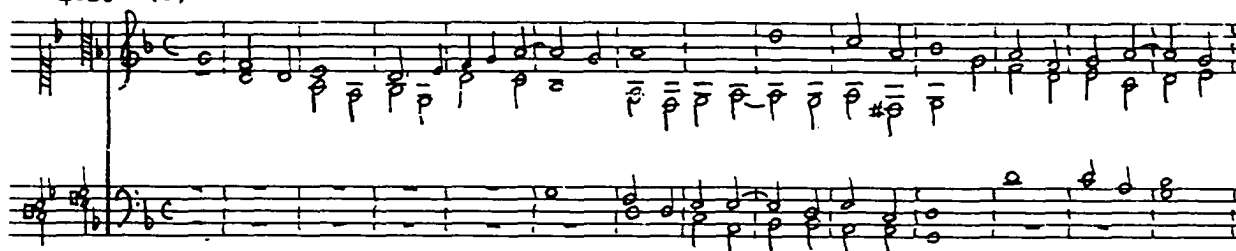






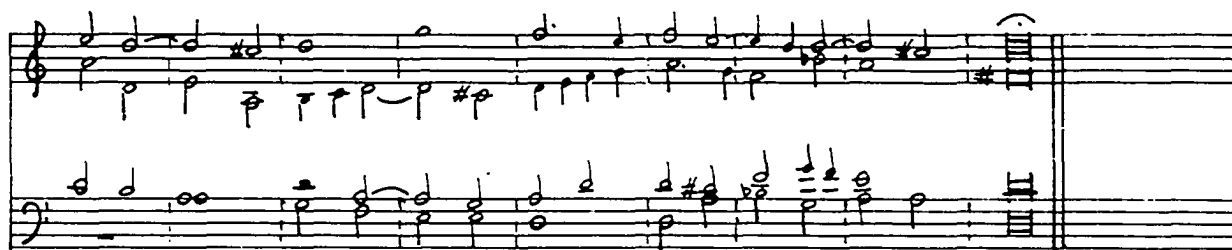


462. (a)

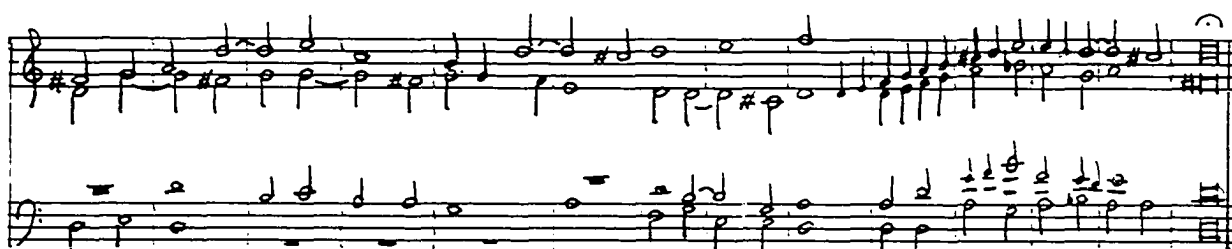


(c)





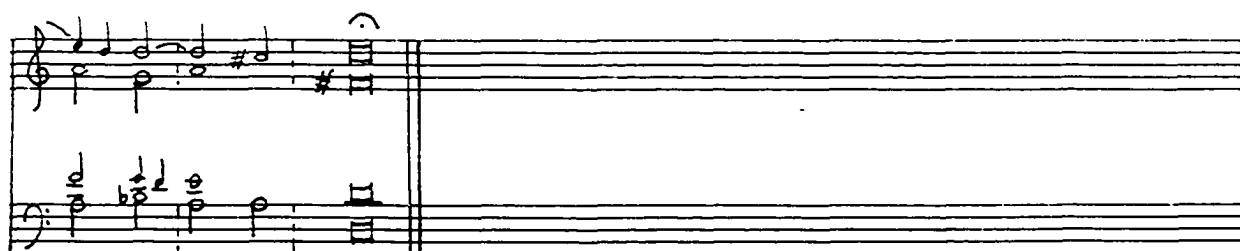
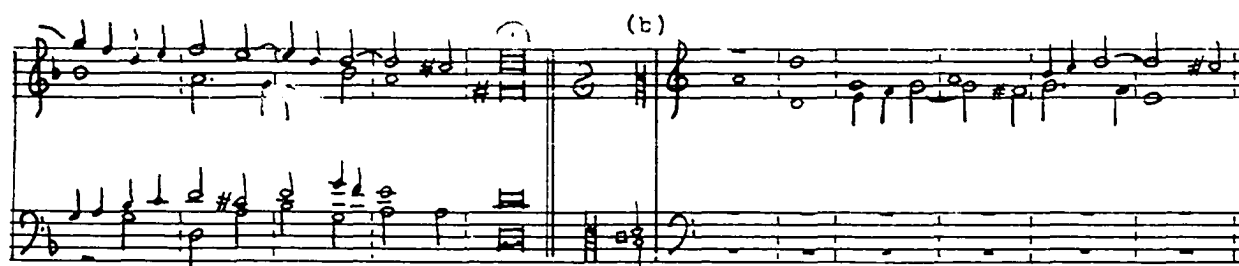
463. (a)



(b)



464. (a)



(c)

Handwritten musical score for two voices, labeled (c). The score is written on three systems of staves. The first system shows the beginning of the piece with a treble and bass staff. The second system continues the melody and bass line. The third system concludes the piece with a double bar line. The notation includes various note values, rests, and accidentals (sharps and naturals).

Del modo de entrar las dos voces altas en el següdo lugar de la clausula que se  
haze con las dos voces baxas  
Chapter XLV, Folio 106v

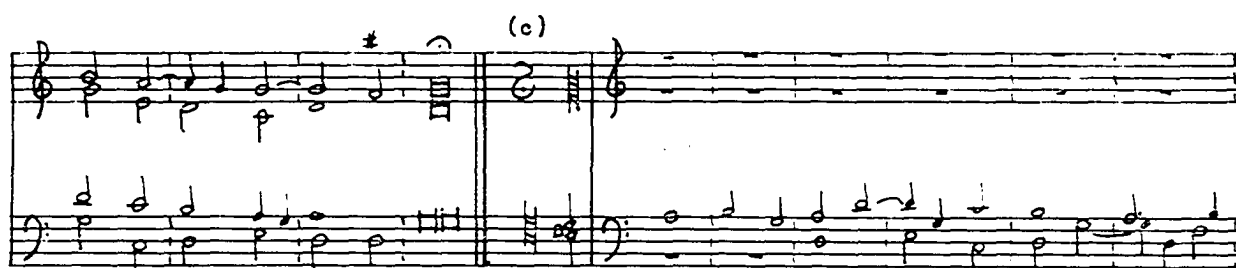
465. (a)

Handwritten musical score for two voices, labeled 465. (a). The score is written on two systems of staves. The first system shows the beginning of the piece with a treble and bass staff. The second system continues the melody and bass line. The notation includes various note values, rests, and accidentals (sharps and naturals).



466. (a)





467. (a)

467. (b)

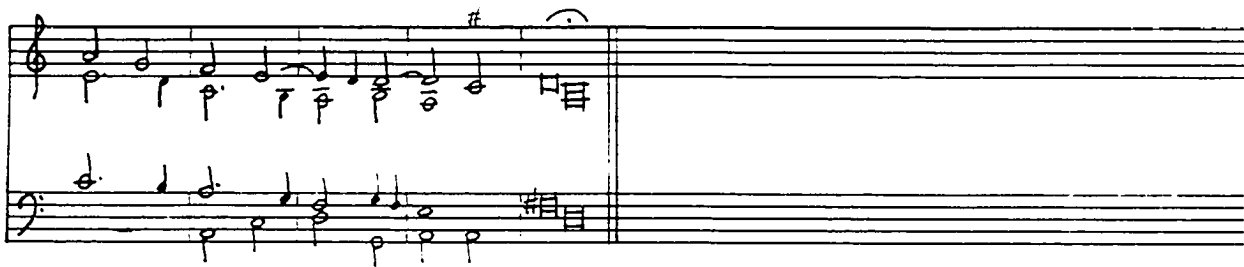
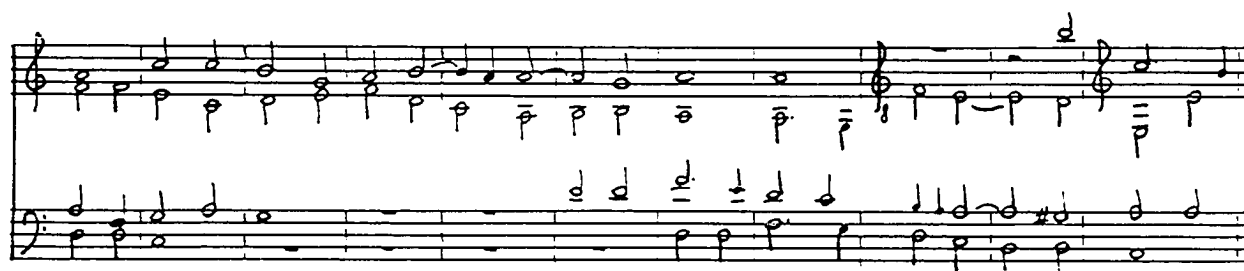
467. (c)

The image displays three musical exercises, labeled (a), (b), and (c), each consisting of a two-staff system. Exercise (a) is in C major, 4/4 time, and features a melody in the treble staff and a bass line in the bass staff. Exercise (b) is in C major, 4/4 time, and features a melody in the treble staff and a bass line in the bass staff. Exercise (c) is in C major, 4/4 time, and features a melody in the treble staff and a bass line in the bass staff. The exercises are arranged vertically on the page.

468. (a)



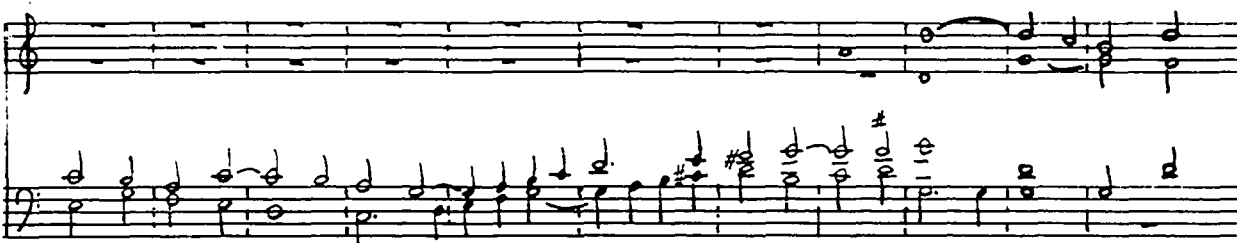
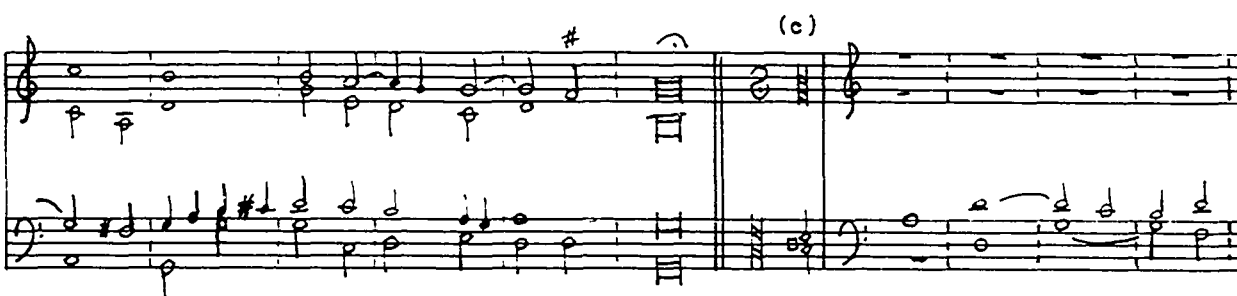
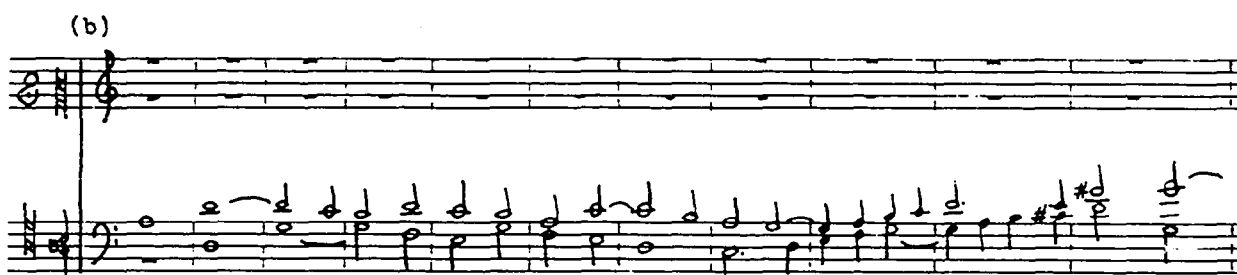
(b)

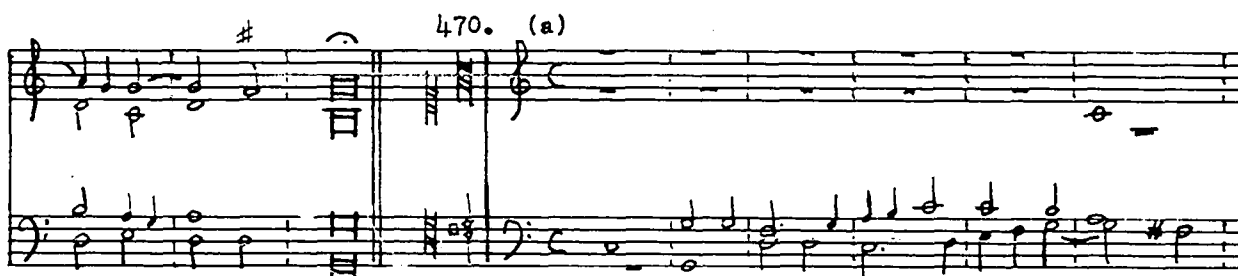
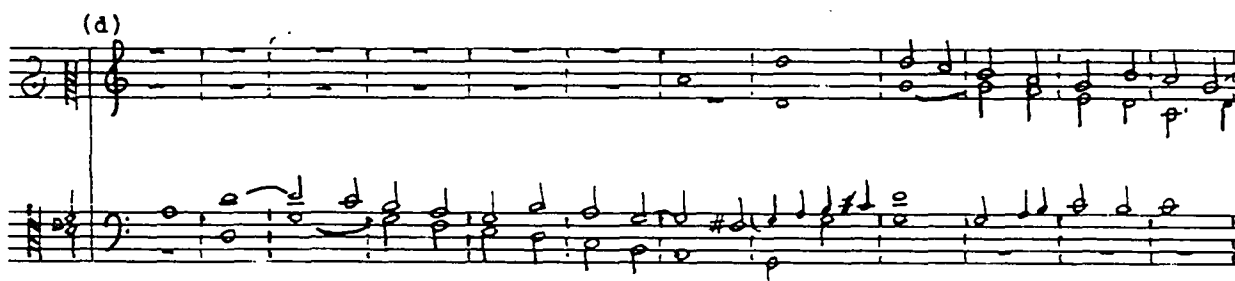


469. (a)









(b)

Section (b) consists of two systems of music. Each system has a treble and bass staff. The first system shows a treble staff with a few notes and a bass staff with a more complex melodic line. The second system continues the melody in both staves, ending with a double bar line. There are some accidentals (sharps and naturals) and a fermata over the final note of the treble staff.

(c)

Section (c) consists of two systems of music. Each system has a treble and bass staff. The first system shows a treble staff with a few notes and a bass staff with a more complex melodic line. The second system continues the melody in both staves, ending with a double bar line. There are some accidentals (sharps and naturals) and a fermata over the final note of the treble staff.

(d)

Section (d) consists of two systems of music. Each system has a treble and bass staff. The first system shows a treble staff with a few notes and a bass staff with a more complex melodic line. The second system continues the melody in both staves, ending with a double bar line. There are some accidentals (sharps and naturals) and a fermata over the final note of the treble staff.

471. (a)



(b)



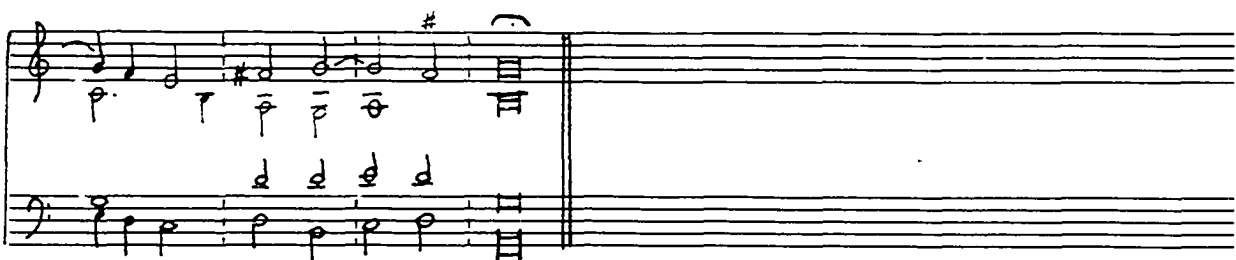
(d)



472. (a)



(b)



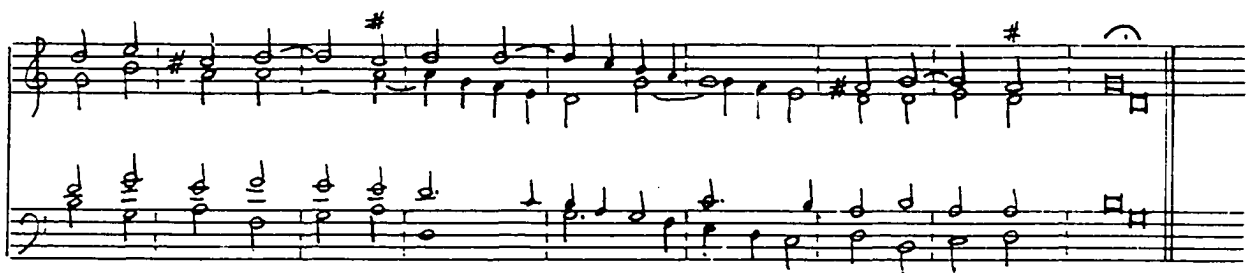
473.

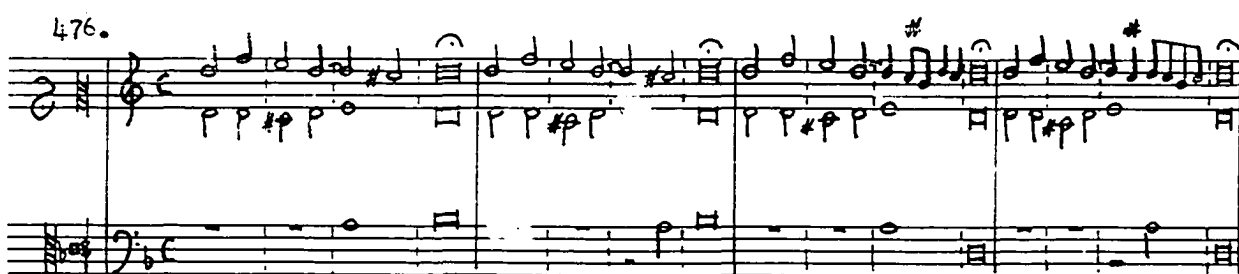
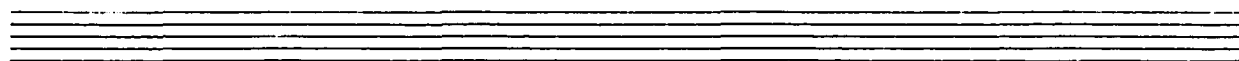
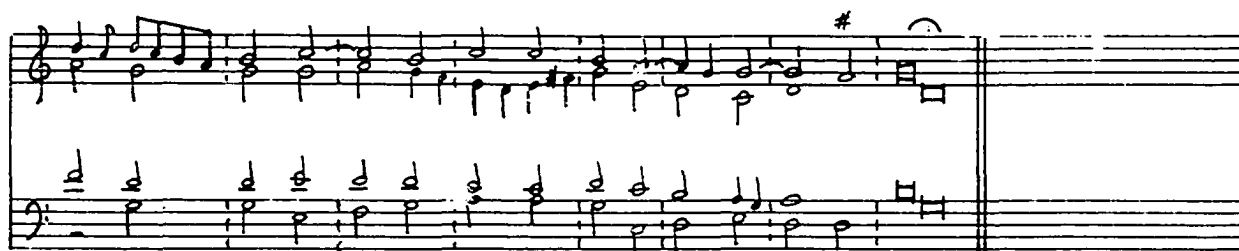


474. (a)



(b)







(b)

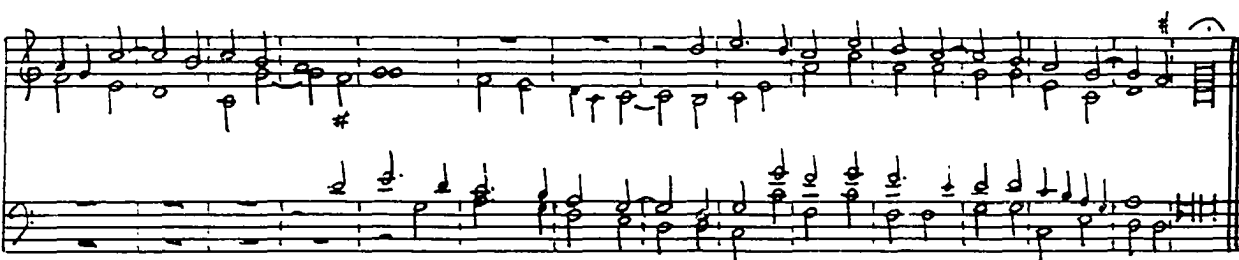
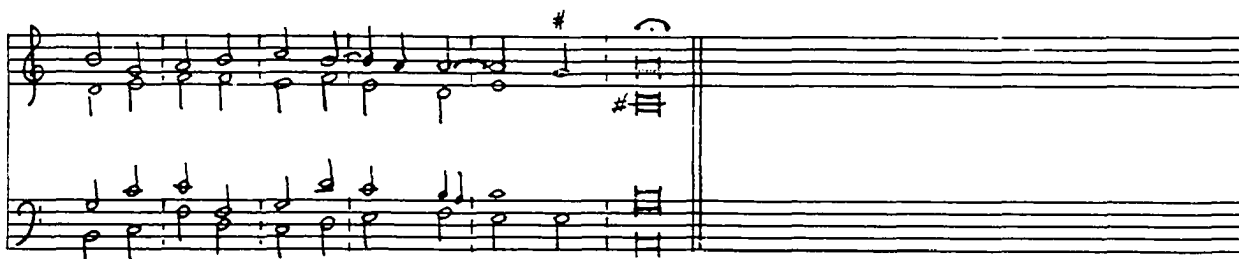
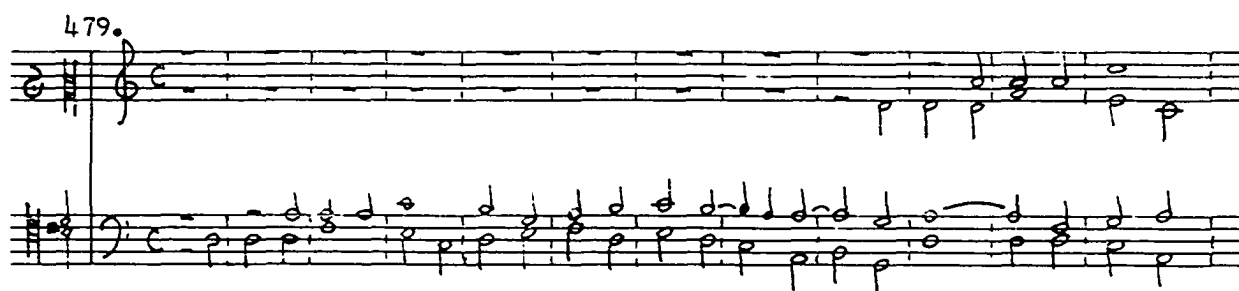
Handwritten musical score for system (b). It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a melody in the upper voice and a more active bass line with many eighth and sixteenth notes. The system concludes with a double bar line and repeat dots.

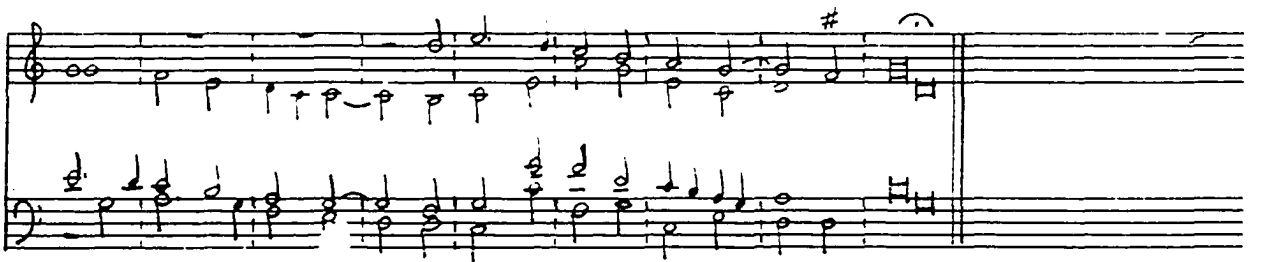
(c)

Handwritten musical score for system (c). It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music continues the melody and bass line from the previous system. The system concludes with a double bar line and repeat dots.

478.

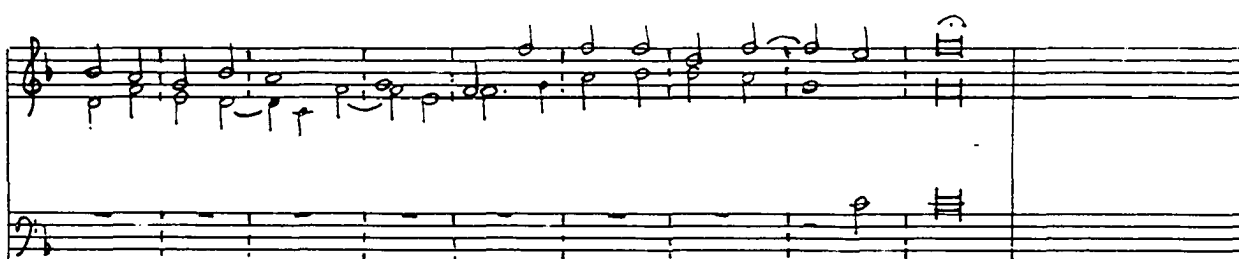
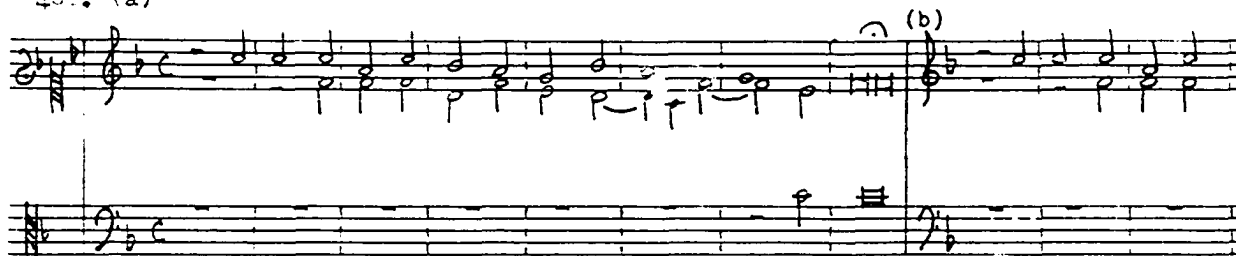
Handwritten musical score for system 478. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a melody in the upper voice and a more active bass line with many eighth and sixteenth notes. The system concludes with a double bar line and repeat dots.





Del modo de entrar las dos voces baxas en el tercero lugar de la clausula que  
 se haze con las dos voces altas  
 The Method of Entering the Two Lower Voices in the Third Place (i.e., Y) of  
 Cadences made by the Two Upper Voices  
 Chapter XLVII, Folio 115r

467. (a)



(c)



(d)

System (d) consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, ending with a double bar line and a repeat sign. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

System 2 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, ending with a double bar line and a repeat sign. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

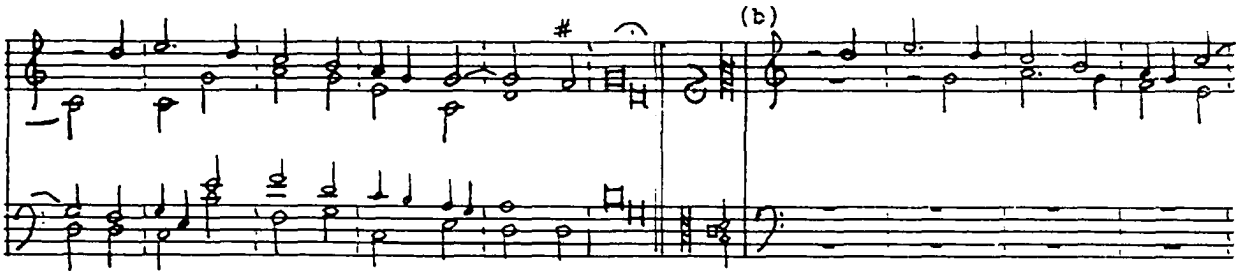
(e)

System (e) consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, ending with a double bar line and a repeat sign. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

System 3 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, ending with a double bar line and a repeat sign. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

System 4 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, ending with a double bar line and a repeat sign. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

482. (a)



483. (a)



(b)

Handwritten musical score for system (b). It consists of three systems of staves. The first system has a treble staff with a key signature of one sharp (F#) and a common time signature (C). The second system has a bass staff with a key signature of one sharp (F#) and a common time signature (C). The third system has a treble staff with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals.

(c)

Handwritten musical score for system (c). It consists of three systems of staves. The first system has a treble staff with a key signature of one sharp (F#) and a common time signature (C). The second system has a bass staff with a key signature of one sharp (F#) and a common time signature (C). The third system has a treble staff with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals.

Del modo de asir vn duo con otro despues de la clausula  
 The Method of Combining One Pair with Another after the Cadence  
 Chapter XLVIII, Folio 116v

484.

The musical score is written on five systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is in a historical style, featuring various note values, rests, and accidentals. The piece concludes with a double bar line and repeat signs on the final system.



485.

The musical score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat signs on the final staff of the fifth system.

486.

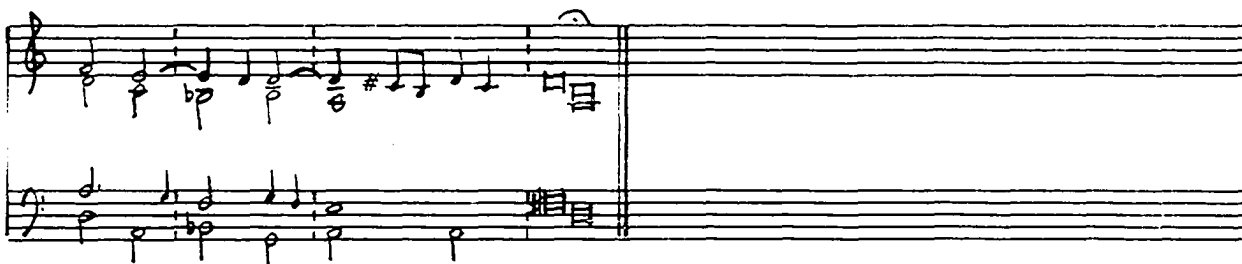
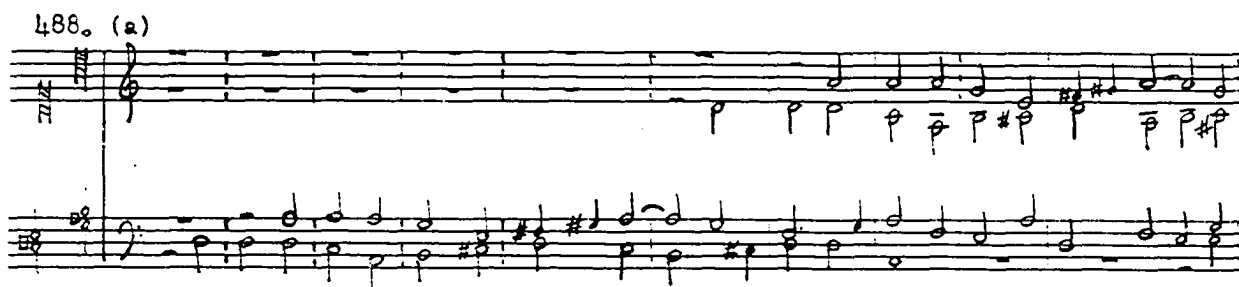
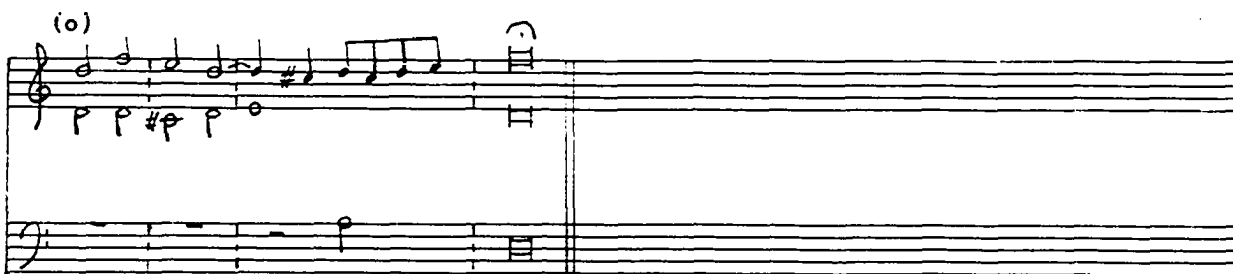
The musical score is written on five systems of two staves each. The first system starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is handwritten and includes various musical symbols such as notes, rests, and slurs. The piece concludes with a double bar line and repeat signs at the end of the fifth system.

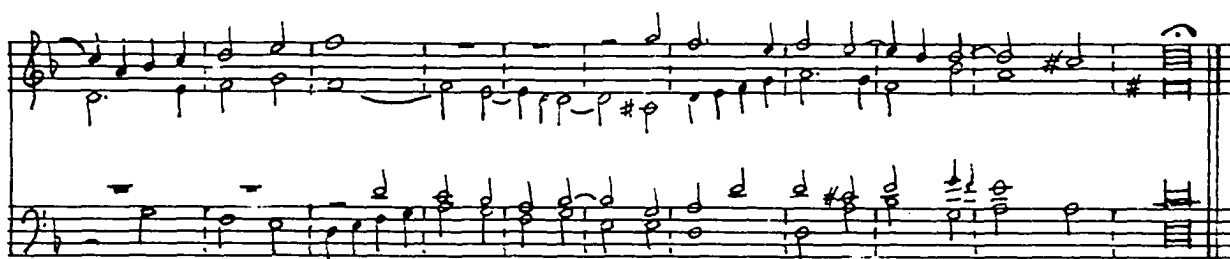
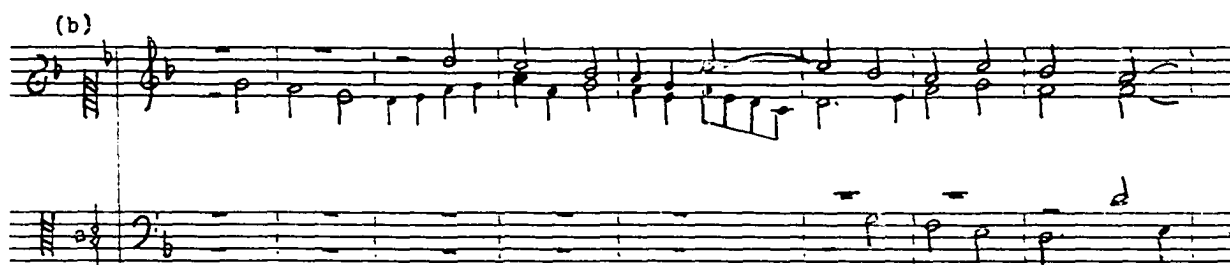
Del modo de entrar las voces en acometimiento de clausula  
 (Omitted from "Tabla"; this title is from the chapter heading)  
 The Method of Entering Voices in Cadences having Unusual Voice Leading  
 Chapter XLIX, Folio 118r

487. (a) (b) (c)

(d) (e) (f) (g)

(h) (i)

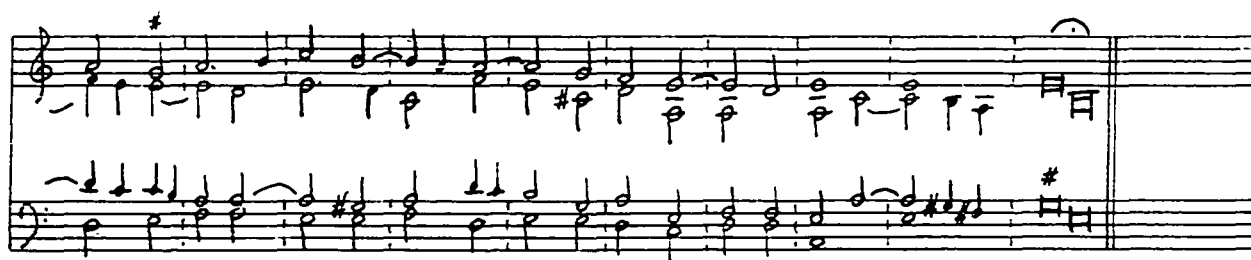




(b)

Del modo de entrar las voces en clausula larga  
 The Method of Entering the Voices in Long Cadences  
 Chapter L, Folio 119v

490. (a)



Del modo de pceder en la fantasia  
The Method of Proceeding in the Fantasia  
Chapter LI, Folio 120v

491. Fantasia á Concierto

The image displays a handwritten musical score for a piece titled 'Fantasia á Concierto'. The score is written on six systems of five-line staves, each system consisting of a treble and a bass staff joined by a brace. The notation is in a historical style, featuring various note values (minims, crotchets, quavers), rests, and accidentals. The key signature is one flat (B-flat), and the time signature is common time (C). The music is characterized by flowing, melodic lines in the treble and more rhythmic, often chordal or harmonic, accompaniment in the bass. The handwriting is clear and consistent throughout the piece.



492. Fantasia á Concerto

The image displays a handwritten musical score for a piece titled "Fantasia á Concerto". The score is written on five systems of two staves each, using a grand staff format (treble and bass clefs). The notation is in black ink on white paper. The first system begins with a treble clef and a key signature of one sharp (F#). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The second system continues the melodic and harmonic development. The third system shows a more complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The fourth system features a prominent melodic line in the treble staff with a sharp sign indicating a key change or a specific note. The fifth system concludes the piece with a double bar line and a final chord in the bass staff.

De auisos necessarios para los nuevos tañedores  
Necessary Advice for Beginners  
Chapter LIII, Folio 121r

Del modo de templar el monacordio, y la vihuela  
Methods for Tuning the Monacordio and Vihuela  
Chapter LIII, Folio 122r

493. Procedure for Tuning the Monacordio



494. Procedure for Tuning the Vihuela



495. (a) ERRATA

Exercise 495(a) is a musical score for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of 16 measures. The notes are: M1: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter); M2: A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter); M3: E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter); M4: A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter); M5: D4 (half), C4 (half); M6: B3 (half), A3 (half); M7: G3 (half), F#3 (half); M8: E3 (half), D3 (half); M9: C3 (half), B2 (half); M10: A2 (half), G2 (half); M11: F#2 (half), E2 (half); M12: D2 (half), C2 (half); M13: B1 (half), A1 (half); M14: G1 (half), F#1 (half); M15: E1 (half), D1 (half); M16: C1 (half), B0 (half). The staff is empty for the rest of the exercise.

(b)

Exercise 495(b) is a musical score for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of 16 measures. The notes are: M1: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter); M2: A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter); M3: E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter); M4: A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter); M5: D4 (half), C4 (half); M6: B3 (half), A3 (half); M7: G3 (half), F#3 (half); M8: E3 (half), D3 (half); M9: C3 (half), B2 (half); M10: A2 (half), G2 (half); M11: F#2 (half), E2 (half); M12: D2 (half), C2 (half); M13: B1 (half), A1 (half); M14: G1 (half), F#1 (half); M15: E1 (half), D1 (half); M16: C1 (half), B0 (half). The staff is empty for the rest of the exercise.

(c)

Exercise 495(c) is a musical score for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of 16 measures. The notes are: M1: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter); M2: A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter); M3: E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter); M4: A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter); M5: D4 (half), C4 (half); M6: B3 (half), A3 (half); M7: G3 (half), F#3 (half); M8: E3 (half), D3 (half); M9: C3 (half), B2 (half); M10: A2 (half), G2 (half); M11: F#2 (half), E2 (half); M12: D2 (half), C2 (half); M13: B1 (half), A1 (half); M14: G1 (half), F#1 (half); M15: E1 (half), D1 (half); M16: C1 (half), B0 (half). The staff is empty for the rest of the exercise.

(d)

Exercise 495(d) is a musical score for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of 16 measures. The notes are: M1: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter); M2: A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter); M3: E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter); M4: A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter); M5: D4 (half), C4 (half); M6: B3 (half), A3 (half); M7: G3 (half), F#3 (half); M8: E3 (half), D3 (half); M9: C3 (half), B2 (half); M10: A2 (half), G2 (half); M11: F#2 (half), E2 (half); M12: D2 (half), C2 (half); M13: B1 (half), A1 (half); M14: G1 (half), F#1 (half); M15: E1 (half), D1 (half); M16: C1 (half), B0 (half). The staff is empty for the rest of the exercise.

## 496. Tenth Manner (from Part II, Chapter XI)



## 497. (Suggested ending for Fauordon in the First Mode)

