SYLVESTRO GANASSI

OPERA INTITULATA FONTEGARA

Venice 1535

ROBERT LIENAU MUSIKVERLAG
RL 16370

SYLVESTRO GANASSI

OPERA INTITULATA
FONTEGARA

Venice 1535

A Treatise
on the Art of Playing the Recorder
and of Free Ornamentation

edited by Hildemarie Peter

ROBERT LIENAU MUSIKVERLAG
RL 16370

English Translation
from the German Edition (1956)
by DOROTHY SWAINSON

Calligraphy by Heinz Wagner, Hannover

All rights reserved, including reprints of extracts and translations.
Without the publisher's express permission, it is also forbidden to reproduce the book or any part of it photographically by means of Photostats or Microfilms etc.
© 1956 by Robert Lienau Musikverlag
© 1959 by Robert Lienau Musikverlag
ISBN 3-87484-115-4
ISMN M-011-16370-2
Nachdruck 1997

CONTENTS

	Page
Editor's Preface	4
Editorial Report	5
New Translation of Sylvestro Ganassi's „Fontegara"	7
Ganassi's Table of Contents of „Fontegara"	90
Appendices:	
I. Facsimiles	93
II. 175 Cadences by Ganassi on a basic form of 6 notes	97
III. Composite chart of all Ganassi's Fingerings	105
IV. Editorial corrections of Errata in the Original	106
Bibliography	108

EDITORIAL REPORT

I. Sources:

1. The principal source on which the present edition is based, is the copy of Fontegara in the Herzog-August Library in Wolfenbüttel.
2. The best preserved of all the known copies, (Bologna, Florence, Milan, Wolfenbüttel, Berlin now in Tübingen — and Jena), is the one at Wolfenbüttel which is further distinguished from the others by containing valuable additions in the author's handwriting.
3. The first modern reprint of the work as a lithographic edition published by the Bolletino Bibliographico Musicale in Milan in 1934.

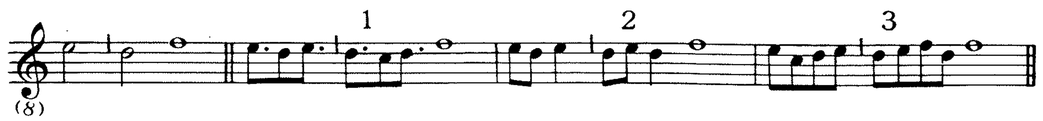
II. Text:

1. The text of Fontegara has been translated in such a way as to preserve as far as possible the simplicity of Ganassi's own style.
2. The original arrangement of chapters remains unchanged.
3. Missing punctuation marks have been added according to the sense.
4. As the original pagination could not be followed for technical reasons, the original page headings which repeat the chapter headings became unnecessary and have therefore been omitted.
5. All editorial additions are in square brackets.
6. The old nomenclature of the notes has been retained. In some instances, modern note values have been added in square brackets so as to clarify their meaning.

III. Musical Text:

1. The *semibrevis* has been printed in modern notation (◇ = 𝅝).
2. Printer's errata and obvious slips of the author's have been corrected wihtout comment.
3. Corrections which lengthen or shorten the time values of one or more notes of the original are listed in Appendix IV.
4. All notes added by the editor are enclosed in square brackets.
5. Ganassi's divisions are written an octave lower than they sounded on the recorders that were in general use at that time. Michael Praetorius (in his Syntagma Musicum II, 1619, page 21), was one of the first to point out this phenomenon, namely that the recorder sounded an octave higher than the music was usually written. It has therefore in the present edition been transposed up an octave. Notice also that Ganassi himself advises one to transpose all his divisions into any key one wishes to.
6. A few examples of Ganassi's original notation are reproduced in facsimile in Appendix I.
7. In the present edition, for the sake of clarity, a double bar separates the ground or basic theme from the divisions.
8. All other bar lines, "separation" lines (i. e. a short line across half the stave,) and numerals, are as in the original.

9. These separation lines occur fairly regularly in examples in which the first semibreve of the ground is divided into two minims. It is generally marked between the two divided minims, thus strictly preserving the intervals of the basic form.



Nevertheless, Ganassi by no means marks these separation lines systematically in all his examples. This is in accordance with contemporary usage, namely, to give a few pointers here and there and leaving it to the player's perspicacity to complete the text.

10. The Wolfenbüttel copy of Fontegara contains a manuscript Appendix of 175 Divisions on a basic theme of six notes in Ganassi's own hand. (See Appendix II.) These display a wellnigh inexhaustible richness of musical ideas. He mentions these cadences in his autograph dedication on the preliminary page of his book. He speaks of 300 cadences, but only 175 have been preserved. Nothing is known of the missing 125.

IV. Fingering Charts:

1. At the foot of these charts, the degrees of the scale are indicated in numerals in accordance with modern usage, instead of in Ganassi's solfa syllables.
2. To help recorder players of today to grasp Ganassi's system of fingering readily and clearly, the editor has supplied a composite chart in Appendix III, wherein all his fingerings have been methodically collated and tabulated.

(Frontispiece)

The Book entitled FONTEGARA

which teaches how to play the recorder (flauto) with all the skill this instrument demands, and also the ornamentation and divisions suitable to wind and stringed instruments as well as to those who delight in singing. Written by Sylvestro di Ganassi dal Fontego, Musician to the Most Illustrious Signoria of Venice.

To His Most Illustrious and Serene Highness Andrea Gritti, Prince of Venice
from Sylvestro dal Fontego.

It has at all times been apparent that the greater the eminence of Emperors, Kings and Dukes, either on account of the extent of their domains or of their nobility of character, the more consideration have they shown towards their poor servants and dependants. When a gift has been presented which is the fruit of a man's labour, a gift which may be small indeed compared with their greatness, it has not been scorned but has been graciously accepted. Such examples, gracious Prince, have given me courage to place in your hands, present, and dedicate to your Excellency this work of mine on the recorder, called "Fontegara". Whith much labour and exertion, I have compiled it from a countless number of writings, and I have worded it as clearly and concisely as possible. I am sure that it will be acceptable to your Highness, for the sublimity of music is such, that the philosopher Socrates, who was deemed the wisest by the Oracle of Apollo, and who in his eightieth year studied this art with great eagerness, finally acknowledged with what immense power Nature had endowed it. Aristotle, in his "Politics", placed it among the liberal arts, and Plato, in his "Book of Laws" praised it in many ways. Aristoxenus went so far as to call is "the soul", as he believed that our "soul" is none other than "harmony". It would lead me too far afield were I to quote all the writings in praise of music from the works of Claudius, Nero, and other Emperors. May Your Excellency therefore deign to accept this work in a friendly spirit, even though it be but a poor return for all the great benefits that I and my family have received from Your Highness and which in your goodness I am assured of receiving as long as I cannot doubt that when this work is published under the auspices of so eminent a Prince, it will reach its destination. Indeed, as soon as I can be certain of your gracious consent, I see it already reached. This inspires the hope that I may be able to compose another, and greater work which I may be permitted to present and dedicate to Your Highness.

No one may venture to print this or any similar work during the next twenty years, or to sell printed copies elsewhere without the author's consent, on pain of having such copies confiscated and of paying a fine of ten ducats for every copy that is found at the printers or sellers. This is confirmed by the privilege and gracious decree of the Senate of the most Illustrious Government of Venice. — Farewell!

Chapter 1 DEFINES THE AIM OF THE RECORDER PLAYER

Be it known that all musical instruments, in comparison to the human voice, are inferior to it. For this reason, we should endeavour to learn from it and to imitate it.

You may say: "How is this possible, since the human voice can utter all the sounds of speech?", or "I do not believe that the recorder could ever equal it." To which I answer that, just as a gifted painter can reproduce all the creations of nature by varying his colours, you can imitate the expression of the human voice on a wind or a stringed instrument. The painter reproduces the works of nature in varied colours because these colours exist in nature. Even so with the human voice which also varies the sound with more or less boldness according to what it wishes to express. And just as a painter imitates natural effects by using various colours, an instrument can imitate the expression of the human voice by varying the pressure of the breath and shading the tone by means of suitable fingering. In this matter I have had much experience and I have heard that it is possible with some players to perceive, as it were, words to their music; thus one may truly say that with this instrument only the form of the human body is absent, just as in a fine picture, only the breath is lacking. This should convince you that the aim of the recorder player is to imitate as closely as possible all the capabilities of the human voice. For this it is able to do.

Chapter 2 EXPLAINS THE PLAYING OF THE RECORDER

To play this instrument, called the recorder *(flauto)*, three factors are necessary: breath, fingers, and tongue.

Concerning the breath, you should be guided by the human voice which is emitted with medium strength. When a singer is singing a composition with serious words, he sings with calm expression, but when the words are jocund, his expression is gay. When the recorder player wishes to imitate these effects, he should begin with a moderate flow of breath, so that he can increase or decrease it as required.

Chapter 3 INSTRUCTIONS FOR SOUNDING ALL THE NOTES OF THE RECORDER

The order and the rules that follow are the simplest I have been to choose. You will see in these diagrams as many finger positions as there are notes on the recorder. I have arranged them in the usual sequence, and below each diagram, the note that will sound.

You will observe that the recorder has eight holes. The first, which is indicated at the side of the instrument in the diagram, is the thumb hole. Now notice the row of finger holes. If they are black, the hole is closed by a finger; the holes that are open are indicated by a ring. Some of the holes are half black with an "m" (mezzo) beside them. This means that they should be half closed, a little more or a little less according to the demands of pure intonation.

Be it known that the recorder has thirteen usual notes, nine of which are called low notes. Starting from the lowest note, these are produced by successively opening a hole, until all the holes are uncovered. The next four notes are called high notes and are produced by blowing more sharply, whereas the low notes require a gentler flow of breath. To make these fingering charts easy for you to understand, I have added the names of the notes below each diagram, so that you can sing them. The syllables*) above the notes should help you when going up the scale; you should then come down again according to the syllables under the notes. Should you have no knowledge of solmisation or practise in singing, take the recorder and let yourself be guided by it. It will be a sure guide.

---

*) See Footnote page 12

CHART I

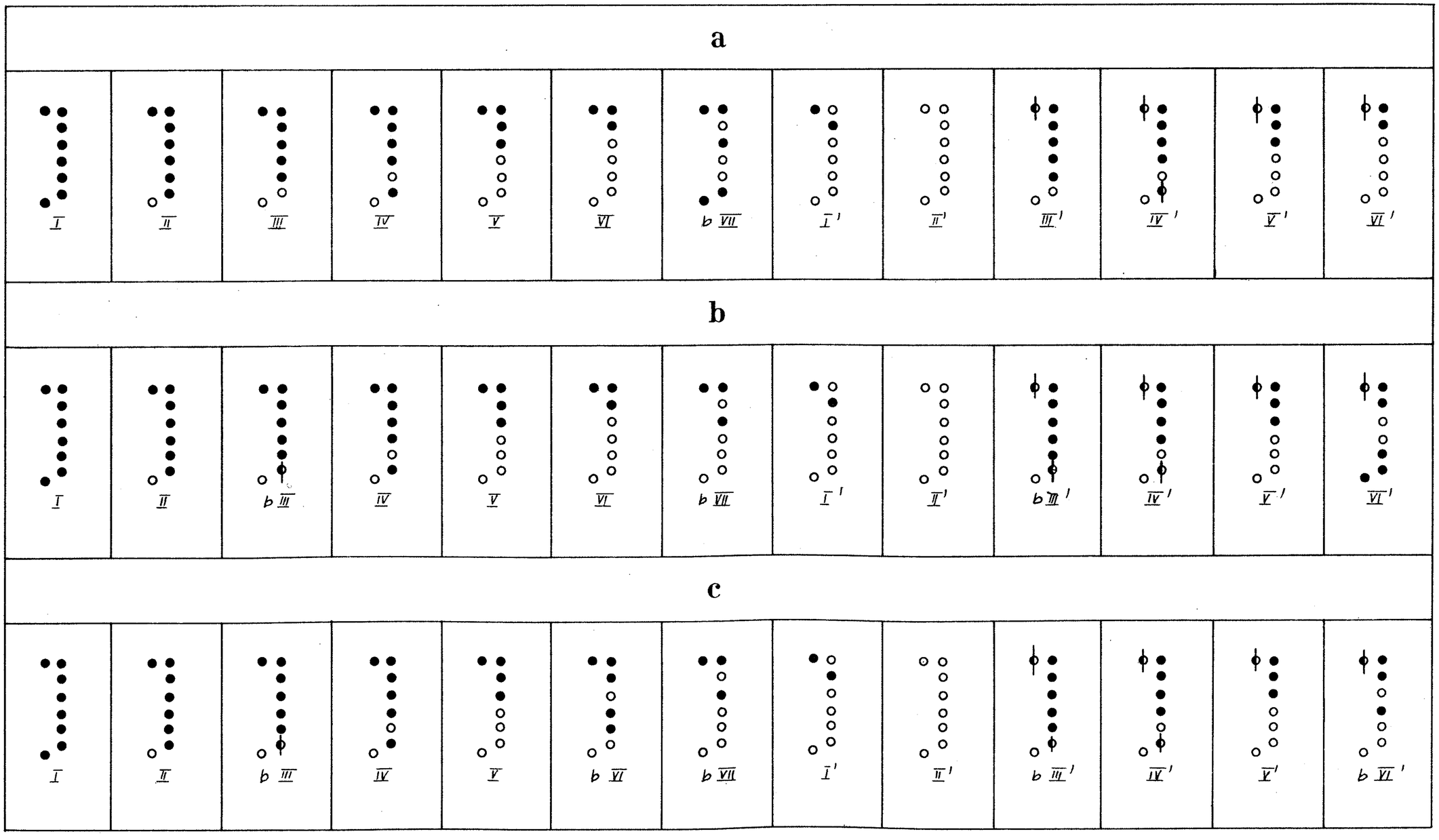
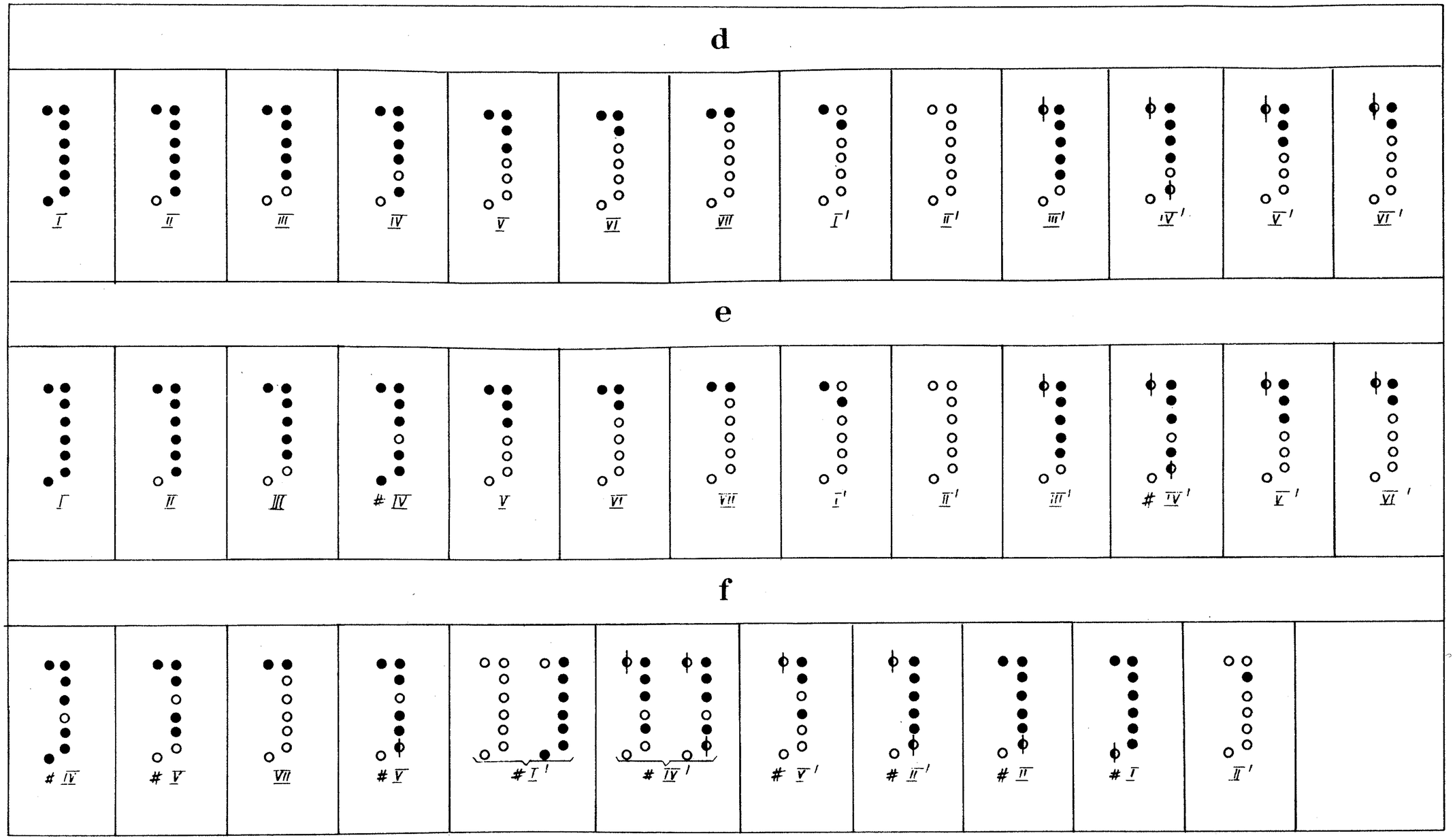

a
I
II
III
IV
V
VI
b VII
I'
II'
III'
IV'
V'
VI'
b
I
II
b III
IV
V
VI
b VII
I'
II'
b III'
IV'
V'
VI'
c
I
II
b III
IV
V
b VI
b VII
I'
II'
b III'
IV'
V'
b VI'

CHART I


d
I
II
III
IV
V
VI
VII
I'
II'
III'
IV'
V'
VI'
e
I
II
III
IV
V
VI
VII
I'
II'
III'
IV'
V'
VI'
f
IV
V
VII
V
I'
IV'
V'
II'
II
I
II'

My first example gives a scale with flattened 7th for treble (Table I. a.)*). These notes can be played in three different registers, in the treble, in the tenor, and in the bass. My second example shows a different scale with flattened 3rd and 7th (Table I. b.). This can be played in two different registers, in the treble and in the tenor. There follows a scale with flattened 3rd, 6th, and 7th which can only be played in the treble. (Table I. c.) Next comes a scale for tenor or bass (Table I. d.) [This is our diatonic major scale]. Further I show you a scale for bass only with sharpened 4th (Table I. f.). Lastly, I give you a number of sharpened notes (Table I. g.) for which I propose various fingerings with which to obtain true intonation. These can be played by treble, tenor, and bass.

The treble, tenor and bass clefs placed before the examples indicate in which registers they can be played (see Facsimili 2, Appendix 1.). Notice that in these examples I wish to show you the differences between treble, tenor, and bass. That is to say, that in covering the same holes on the treble, tenor, and bass recorders you will not always get the same notes or intervals, for in some cases, with identical fingering, the treble plays a semitone, whereas the tenor and bass play a whole tone. This is why I give you examples for treble, tenor, and bass.

Chapter 4 THE ART OF PRODUCING SEVEN MORE NOTES ON THE RECORDER

I must tell you, Gentle Reader, that for a great many years I have studied and taken great delight in playing the recorder, and in getting to know all the best recorder players of my time and in making music with them. Nevertheless, I have not yet met anyone proficient in this art who could play more than the usual notes, except perhaps one more note, or at most two. Consequently, I have re-examined all possible fingerings and have discovered what was not previously known. Not that this knowledge was entirely unknown, but the players have given up trying as being too difficult. I have discovered, above the usual notes, seven more about which I will now tell you in detail. But first I must remark that recorders made by different craftsmen vary one from another, not only in their measurements but also in the bore itself and in the shape and position of the finger holes. Also, as this or that master may not hear alike, and consequently plays differently, they voice their instruments differently, and their flow of breath may also vary considerably. For these reasons, I have noted down in the following tables several different fingerings used by different players, and from these you can see in what respects they differ one from another. (Table II.)

The seven notes I have discovered together with the usual ones make a total of twenty notes. These we divide into three groups, nine low notes, seven high notes, and four very high notes. As I have already said, the nine low notes are played with a moderate flow of breath; the seven others are played with sharper breath, and the last four with very sharp breath. Should you happen to come across recorders that are incorrectly voiced, or in an unusual way, you should proceed as every experienced lute player does who, when he finds himself obliged to play on a strange lute; he examines it thoroughly in every respect. Should he find a false string, he does the best he can by re-tuning or by using other fingering. You should do likewise. Should you have to play a recorder made by a master who is unknown to you, proceed as I show you in the following diagrams. Should you still be unsuccessful in any of these ways, you should try opening or closing one or two holes a little more or a little less, and you should also regulate the force of your breath. In this way you will find out how to play any kind of recorder. As well you know, when Nature cannot help, Art must be your teacher.

Chapter 5 THE VARIOUS WAYS OF ARTICULATING, OR TONGUING

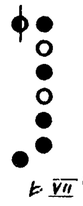
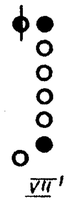
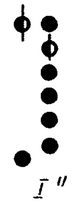
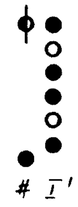
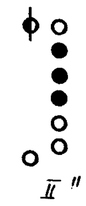
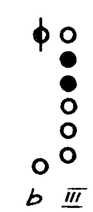
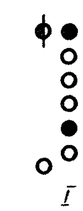
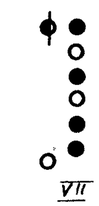
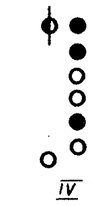
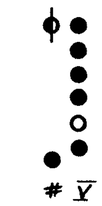
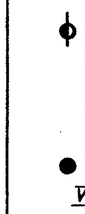
You are aware that your tongue can move in various ways and pronounce different syllables. Therefore, you will easily understand that there are three basic kinds of articulation. We have the first kind in these two syllables: teke, teke, teke; the second in: tere, tere, tere; and the third kind in: lere, lere, lere.

---

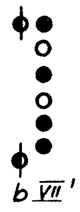
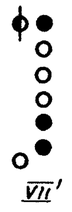
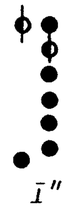
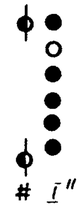
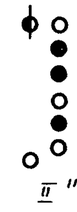
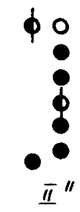
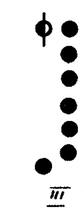
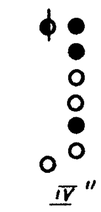
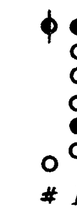
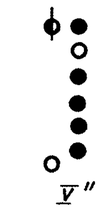
*) See facsimiles in Appendix I. To help recorder players to understand the fingering charts, Ganassi's solfa syllables have been replaced in the transcription by the numbers of the degrees of the scale, according to modern usage.

CHART II

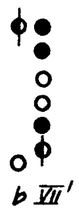
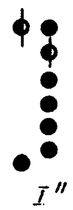
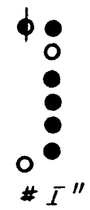
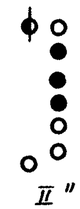
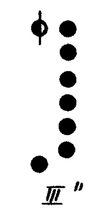
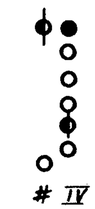
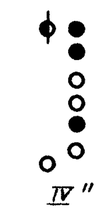
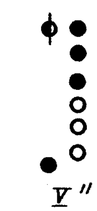
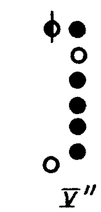
a

												
♭ VII′	VII′	I″	# I′	II″	III″	♭ III″	I″	VII′	IV″	# IV″	V″	VI″

b

												
♭ VII′	VII′	I″	# I″	II″	II″	II″	III″	IV″	# IV″	V″	V″	VI″

c

												
♭ VII′	VII′	I″	# I″	II″	III″	III″	# IV″	IV″	V″	V″	VI″	VI″

Notice that the two extreme kinds of articulation have a link in common. The first kind consists of syllables that are hard and sharp; the third kind, on the contrary, consists of gentle and smooth syllables. The link between them is the second kind of articulation: tere, tere, tere, te. That this should be the intermediate kind is because the first syllable belongs to the first kind, and the second belongs to the third kind. In this way, this articulation is a link between the two extremes of hard and soft. In what follows, I will show you all the various possible combinations of these three basic articulations.

Chapter 6 POSSIBLE COMBINATIONS OF THE THREE BASIC ARTICULATIONS

Notice that complete and incomplete strokes of the tongue form the basis of these three kinds of articulation. The complete form consists of two syllables, as does in general the basic form: first, a half-syllable or consonant, t t t t or d d d d, which occurs in playing rapid notes, and secondly the syllable de de, ge ge, or da de di do du. It should be obvious that you can change the first consonant, so that you get for instance ta te ti to tu, ka ke ki ko ku, or other combinations.

In articulating, one differentiates between the so-called direct strokes of the tongue and those that are reversed. The direct articulation of syllables is nearest the first basic form, whereas the reversed syllables are hardly articulated at all, like in the third basic form. Actually, in rapid repetition, the stroke of the tongue is lost and is therefore called reversed.

Chapter 7 ON THE USE OF VARIOUS ARTICULATIONS

You will have noticed that I started with all the vowels so that you may decide which syllable or which letter comes most naturally to you. You should be able to utter them in such a way that even at the greatest speed, the three basic articulations are pronounced in the order given above. I will now give you a few of the possibilities of each of the three basic forms of articulation.

1.	2.	3.
Teke teke teke teke teke	Tere tere tere tere tere	Lere lere lere lere lere
Taka teke tiki toko tuku	Tara tere tiri toro turu	Lara lere liri loro luru
Daka deke diki doko duku	Dara dare dari daro daru	
	Kara kare kari karo karu	

There are other ways of articulating which I have not given here. As already said, the two syllables of the third basic form of articulating naturally melt into one. When you wish to practise any one of the above, choose the syllables you prefer among the first basic forms and practise them diligently until you can play them fluently. Do the same with the intermediate form, observing however that, at the same speed, you clearly pronounce a syllable of three letters, as for instance: tar ter tir tor tur, dar der dir dor dur, kar ker kir kor kur, gar ger gir gor gur. Practise the third form in the same way, that is to say: lar ler lir lor lur. Thus you will realise that all these forms consist of a direct syllable and a reversed one. The direct one is the first, the reversed one the second.

Chapter 8 THE FUNCTION OF THE TONGUE, THE THROAT, AND THE LIPS

In the first basic form, the articulation of the first syllable is called the tongue-stroke, because in this, the breath is released by the tongue striking the palate near the teeth. The second syllable is formed in the throat, as the breath is released there. There is yet a third method wherein no syllables are pronounced and is called head-breath. In this, the lips control the breath which flows out between them.

Chapter 9 DIVISIONS WHICH THE FINGERS PERFORM

Next, you must know that the efficacity of finger-work depends on two things: articulation and secondly, the art of playing divisions. The one without the other is useless. Should you have the best articulation imaginable yet have no knowledge of divisions, your pains would be in vain. The contrary is also true. Nevertheless you must understand that the art of playing divisions is nothing other than diversifying a series of notes that are by nature brief and simple.

One can make divisions in several ways and I must point out that you can vary the time, the rhythm and the course of the melody. These divisions are dissimilar one from another as are Minims [𝅗𝅥], Semiminims [crochets ♩], Cromes [quavers ♪] and Semicromes [semiquavers 𝅘𝅥𝅯]. For these reasons, divisions fall into four groups: the simple, the mixed or compound, the particular or special, and those that are uniform throughout.

In the first group, you only use the same kind of notes, be they crotchets, quavers, or any other time value so long as they are all alike. This means that your divisions are simple in rhythm.

A division is simple in time [*proportio*] when you perform it in one kind of time, that is, without changing the time signature. A division is simple in the development of the melody when every group of notes is similar and when it has in the final cadence and also in the middle several identical groups.

Chapter 10 MIXED OR COMPOUND DIVISIONS

I have just explained that simple divisions only contain notes of the same value. In compound divisions on the contrary, one uses various kinds of notes, for instance crotchets, quavers and semiquavers.

A division is simple in time when the signature remains unchanged, but it is compound when there are changes of time signature. The same applies to the development of the melody: it is called simple when the division of every note is alike, and compound when each division is different and unlike any other.

Chapter 11 SIMPLE DIVISIONS THAT ARE SPECIAL AND THOSE THAT ARE UNIFORM THROUGHOUT

We have a special simple division before us when it is simple in two respects and compound in one respect. This happens when your division is simple in the development of the melody and in the time signature but compound in rhythm, or simple in time and rhythm but compound in the development of the melody. This kind of ornamentation is called simple but special. You must however be careful which divisions are simple and which are compound.

Simple divisions that are uniform throughout are those that are simple in every respect, that is, in rhythm, time, and in the development of the melody.

Chapter 12 COMPOUND DIVISIONS THAT ARE SPECIAL AND THOSE THAT ARE UNIFORM THROUGHOUT

A special compound division is one which is compound in two respects and simple in one respect; that is, compound in the development of the melody and in time, but simple in rhythm; or when it is compound in rhythm and time but simple in the development of the melody; or when it is compound in rhythm and the development of the melody but simple in time. — A compound division that is uniform throughout is compound in all three respects, rhythm, time, and development of the melody.

When you have thoughtfully considered all the different forms of divisions that I have shown you, I do not doubt that you will soon master them in a general way. In what follows, I will show you in greater detail, with examples, all the possibilities of the above-mentioned varieties of divisions, and will then pass on, as best as I can, to the exercise of this art.

1

Example of simple special Divisions: simple in Rhythm and Time, compound in the Melody.

2

Example of simple special Divisions: simple in Time and Melody, compound in Rhythm.

3

Example of simple special Divisions: simple in Rhythm and Melody, compound in Time.

4

Example of simple Divisions: uniform throughout.

5

Example of special compound Divisions: compound in Rhythm and Melody, simple in Time.

6

Example of special compound Divisions: compound in Time and Melody, simple in Rhythm.

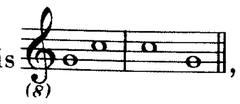
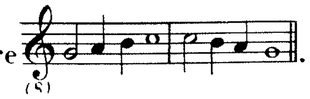
7

Example of special compound Divisions: compound in Rhythm and Melody, simple in Time.

8

Example of compound Divisions: compound in Rhythm, Time and Melody.

Chapter 13 ON THE ART AND PRACTISE OF PLAYING DIVISIONS

Having discussed the fundamental principles of the art of playing divisions, I will now give you, as clearly as possible, point by point, particulars about progressions and transitions between notes of various intervals, the second, the third, the fourth, the fifth, and all the other greater and smaller intervals.
I will begin with the interval of a second, as it will be useful to you with regard to all the other greater intervals. The examples can be played in *tempus perfectum cum prolatione imperfecta* [3-time in which a breve equals three semibreves] with the time signature ◯ ; they can also be played in *tempus imperfectum cum prolatione imperfecta* [2-time in which a breve equals two semibreves] with the time signature ☾ . Notice however, that with this signature ☾ . the beat comes on the breve, but with ◯ and ⌽ . the beat comes on the semibreve. As at the present time, most players and singers only pay attention to the beat, you can do likewise if you like, once you have understood the difference between these two possibilities.
Now follow examples of different intervals, thirds, fourths and fifths with their passage notes and their cadences. In these I sometimes show divisions in other measures. And after these, I also instruct you in *Proportio Sesquialtera**).
In order not to be too prolix, I will keep to the same divisions, but here and there with a change of time signature. This enables you to play the same divisions in *Proportio Sesquialtera* and in other measures which I will explain later, after giving you the first, second, third and fourth Rules [Regola]. These instructions will be most useful to you in many cases. Notices also that in front of the time signature in the following examples, I indicate the same basic form in *Proportio Sesquialtera.*
Before introducing you to the practise of divisions, I will draw your attention to several requirements: first, you must remember that every division must begin and end with the same note as the unornamented ground. For instance, when you ornament the interval of a third or any other interval without passage notes, like c-e (major third), c-f (fourth), c-g (fifth) or d-f (minor third), e-a (fourth), e-e (unison, prime), f-f (unison, prime), start your division on the first note of the basic ground, on c, d, e, f, or whatever note it may be, or on its octave which is of course the same note in a higher or lower register. Do the same at the end: should the final notes be a rising or a descending third for instance, use the same interval at the end of your division. It so doing, it will be a tastefully constructed ornament.
So that you may occasionally construct your ornament with greater freedom, I allow two or three exceptions to the above rule. First, when the basic theme ends with a rising or descending second or some other interval without passage notes, for instance like this  , you can divide the basic form as though it were  . This departure from the general rule should only be used with the utmost discretion, as it could easily lead you into making faulty divisions. You may notice that when a well-trained singer meets a passage which lends itself to coloratura, he will not neglect to follow his inspiration, even when he knows that in the course of his beautiful flourish faults may occur; his coloratura passes so quickly and clearly and is so lovely that sometimes a fault may occur which does not offend the ear. After all, the ultimate aim of divisions is nothing other than embellishing a given basic theme. For this reason, you may do as the singer does with a suitable and graceful tune. There are two further possibilities of breaking the rules: you can vary the beginning and also the end with syncopations. Here also you may also drop into faults which are almost impossible to avoid in rapid divisions. This is why I allow you these liberties.
You will observe that Regola prima is typical of the others. I will tell you something more about this. At the beginning of each Regola, I have put the appropriate time signature. It goes without saying that this marking holds good for all the examples of this kind even when I do not repeat it every time.

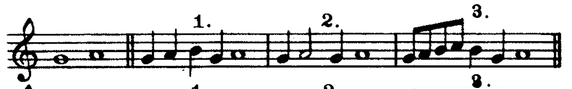
---

*) In which a note is not divided as usual into 2, 4, 8 or 16 shorter notes, but into 3, 6, 9, 12 etc.

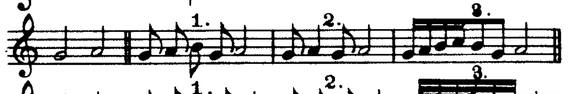
Next the basic form of an undivided second I have written the same in *Proportio Sesquialtera.* You can treat all the undivided and divided seconds in the same way, as also thirds, fourth and fifths. You will also find a few examples in the margin which will show you how you can play certain kinds of divisions in other ways. I indicate these so that you can use divisions like these in different kinds of tunes that are not given. These marginal examples are only given in the divisions of Regola prima, but they may also be applied to all the others. Here follow the examples of divisions*).

*) In accordance with the changes in musical notation since the 16th. century, all Ganassi's examples can of course be played in shorter time values.

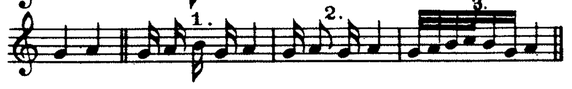
For instance, when Ganassi writes:



one may also interpret it thus:



or thus:



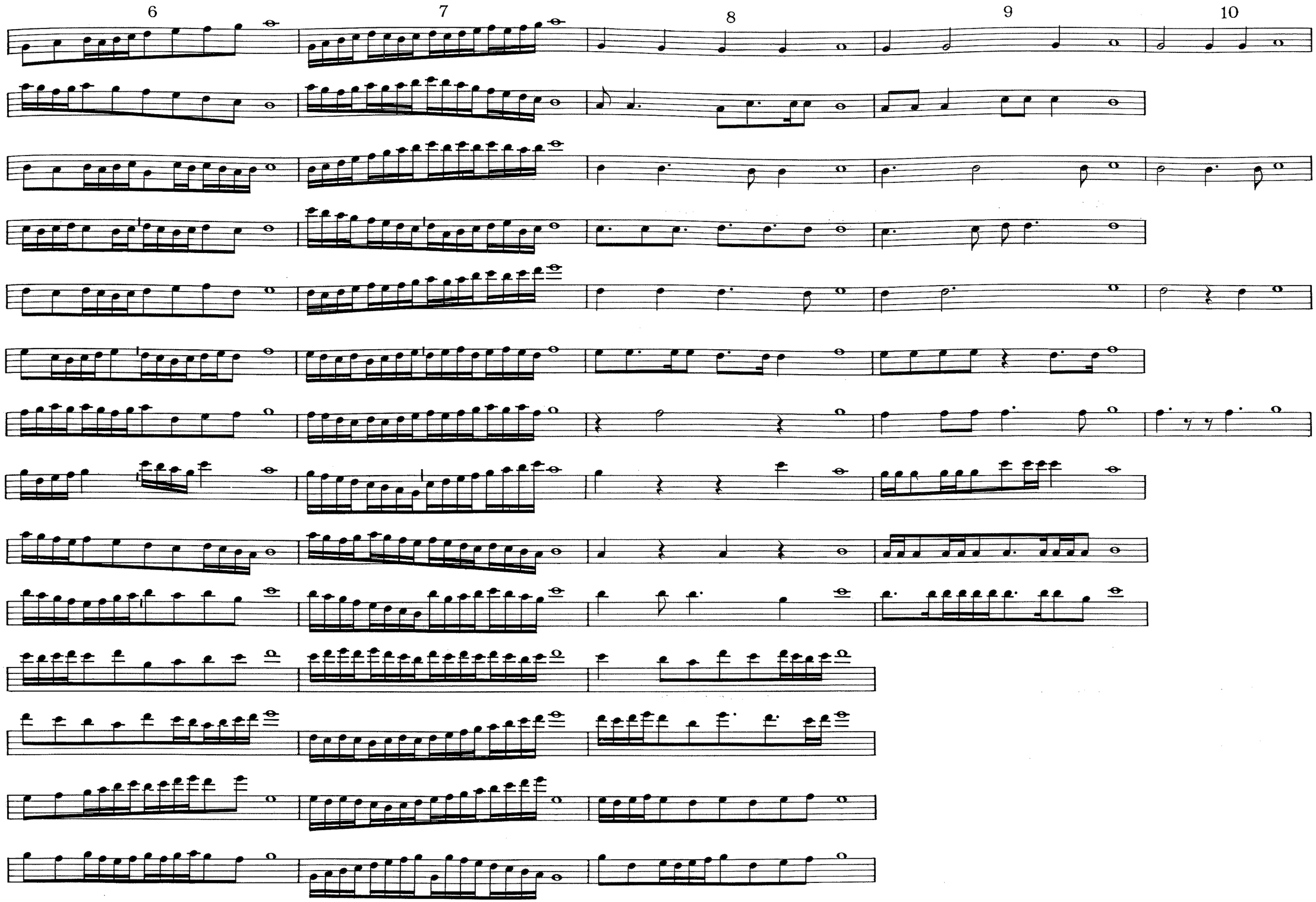
Moto de seconda assendente
[Aufsteigende Sekunde / Rising second]

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
XIII
XIV

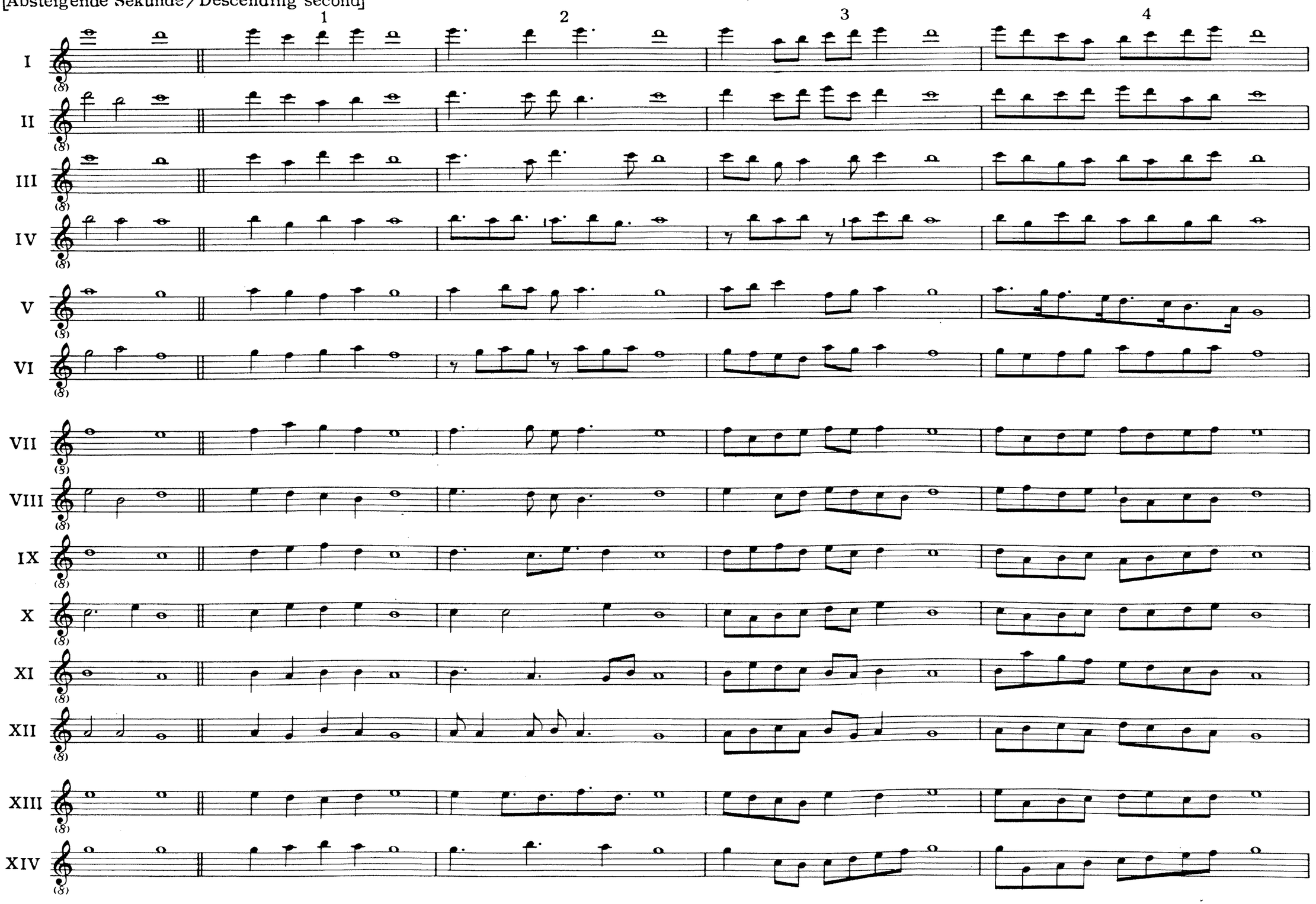
+), ++), +++) See Explanation page 38.

*) See Editorial Report page 6, Nr. III, 9.

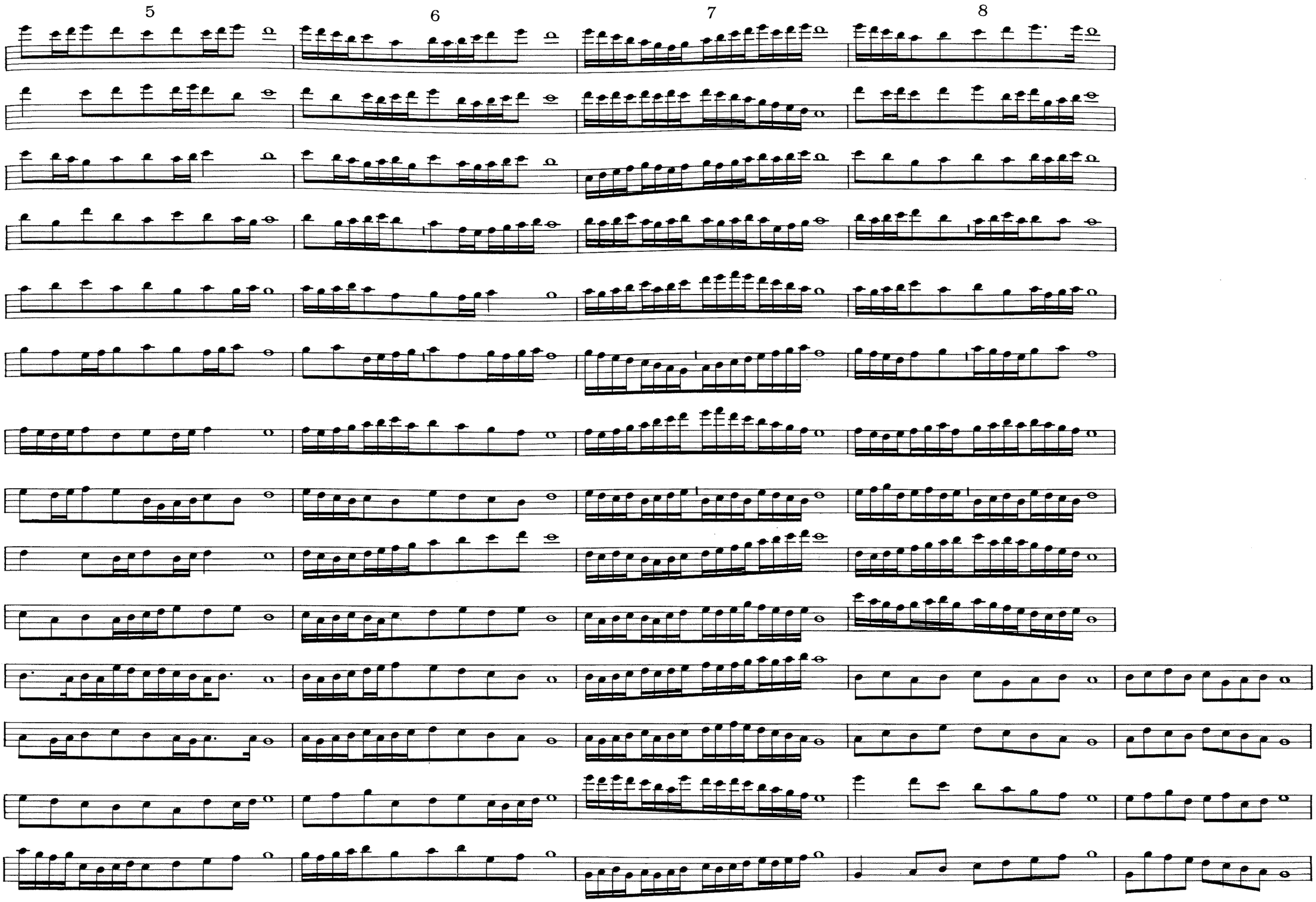
PRIMA



Moto de seconda dessendente
[Absteigende Sekunde/Descending second]



PRIMA

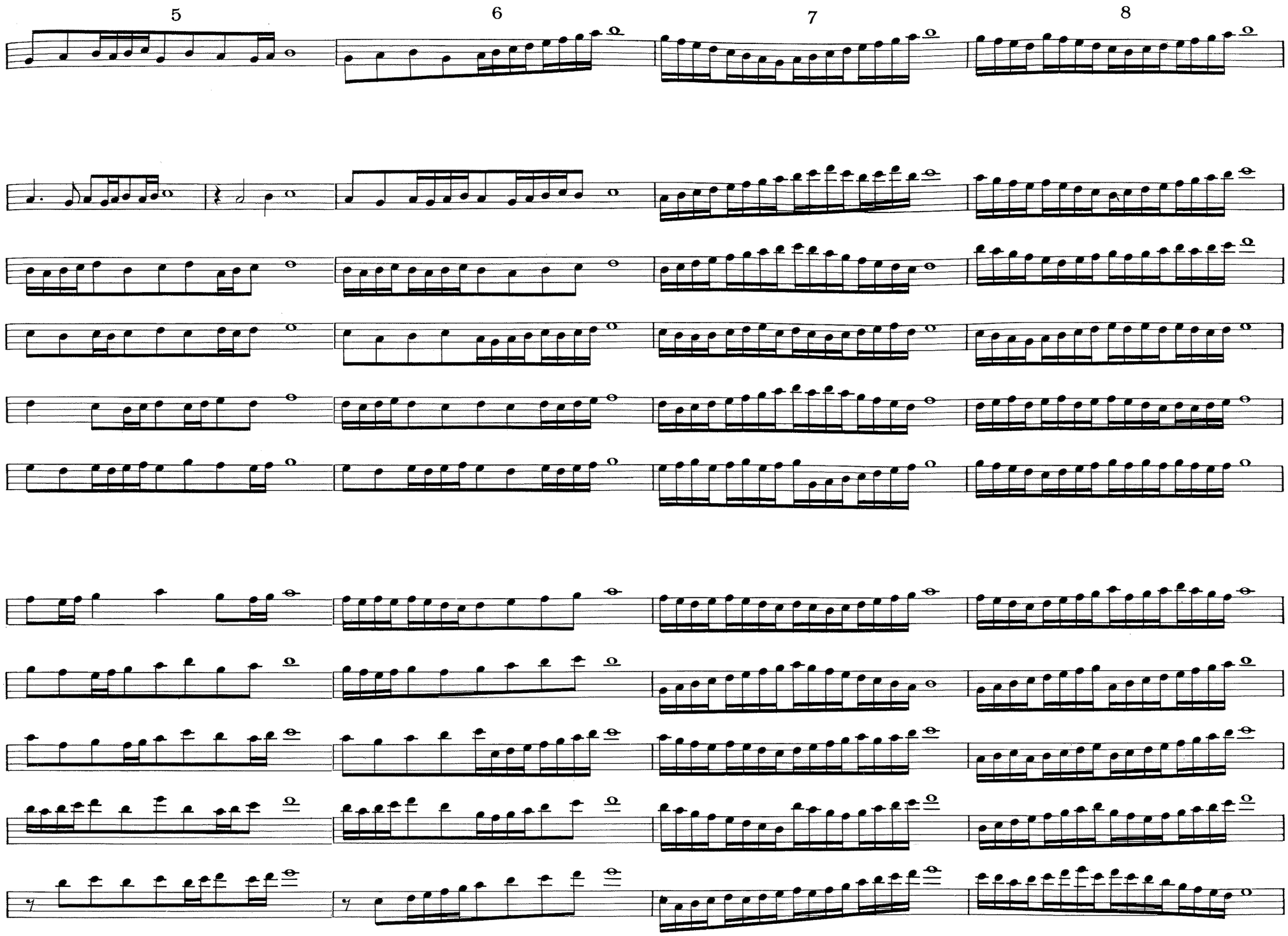


Moto de terza assendente
[Aufsteigende Terz / Rising third]

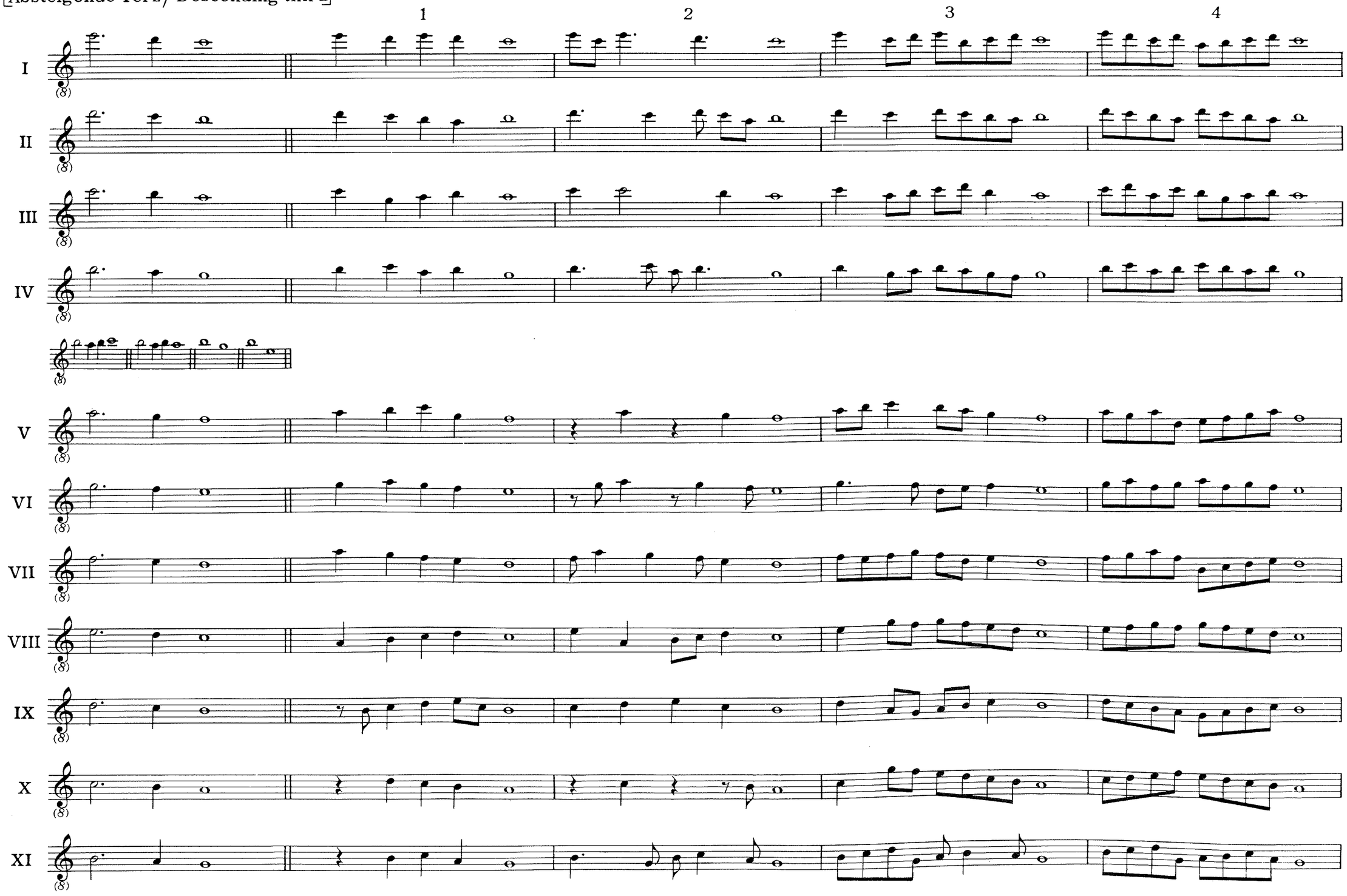
1 2 3 4

I
II
III
IV
V
VI
VII
VIII
IX
X
XI

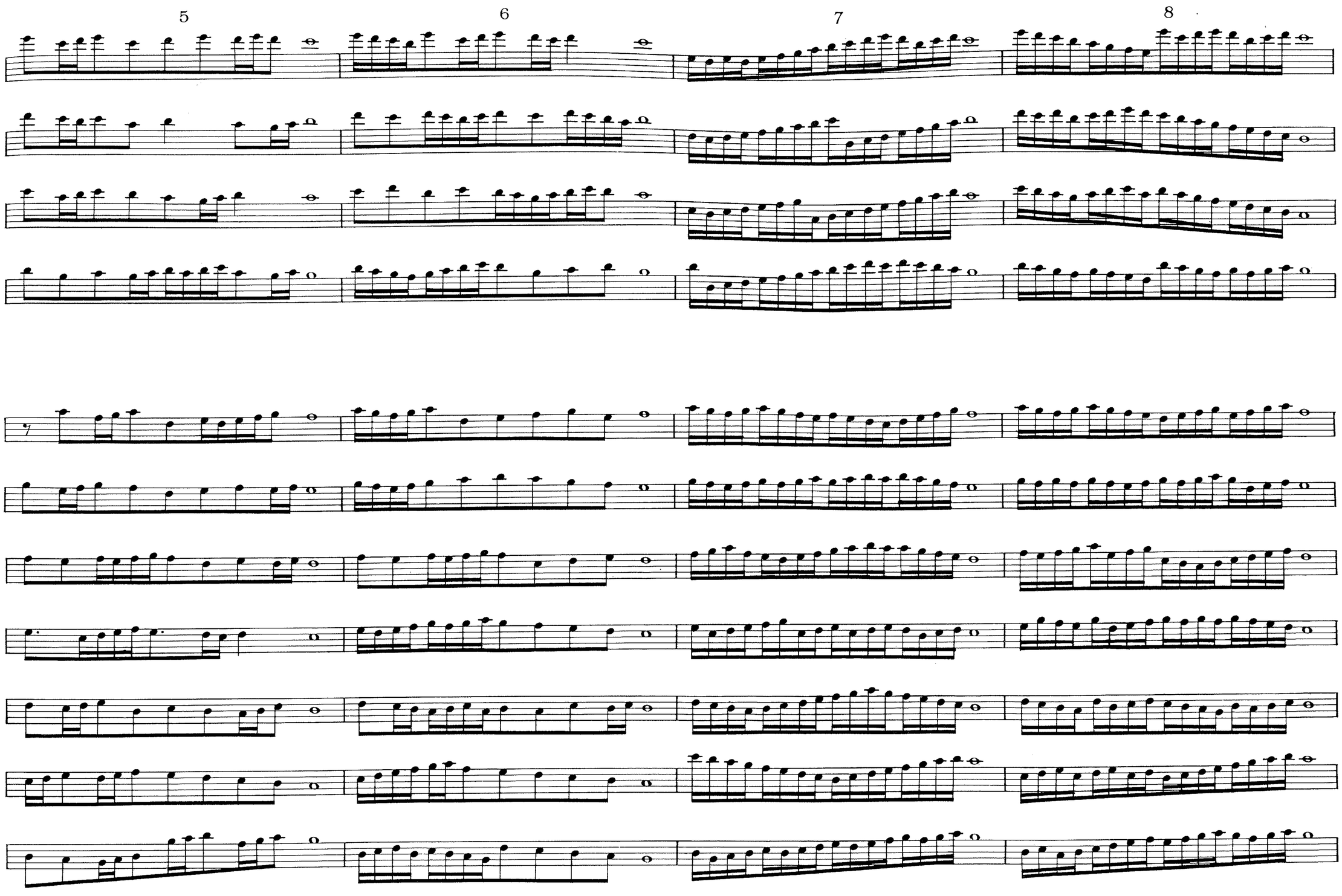
PRIMA



Moto de terza dessendente
[Absteigende Terz/ Descending third]



PRIMA

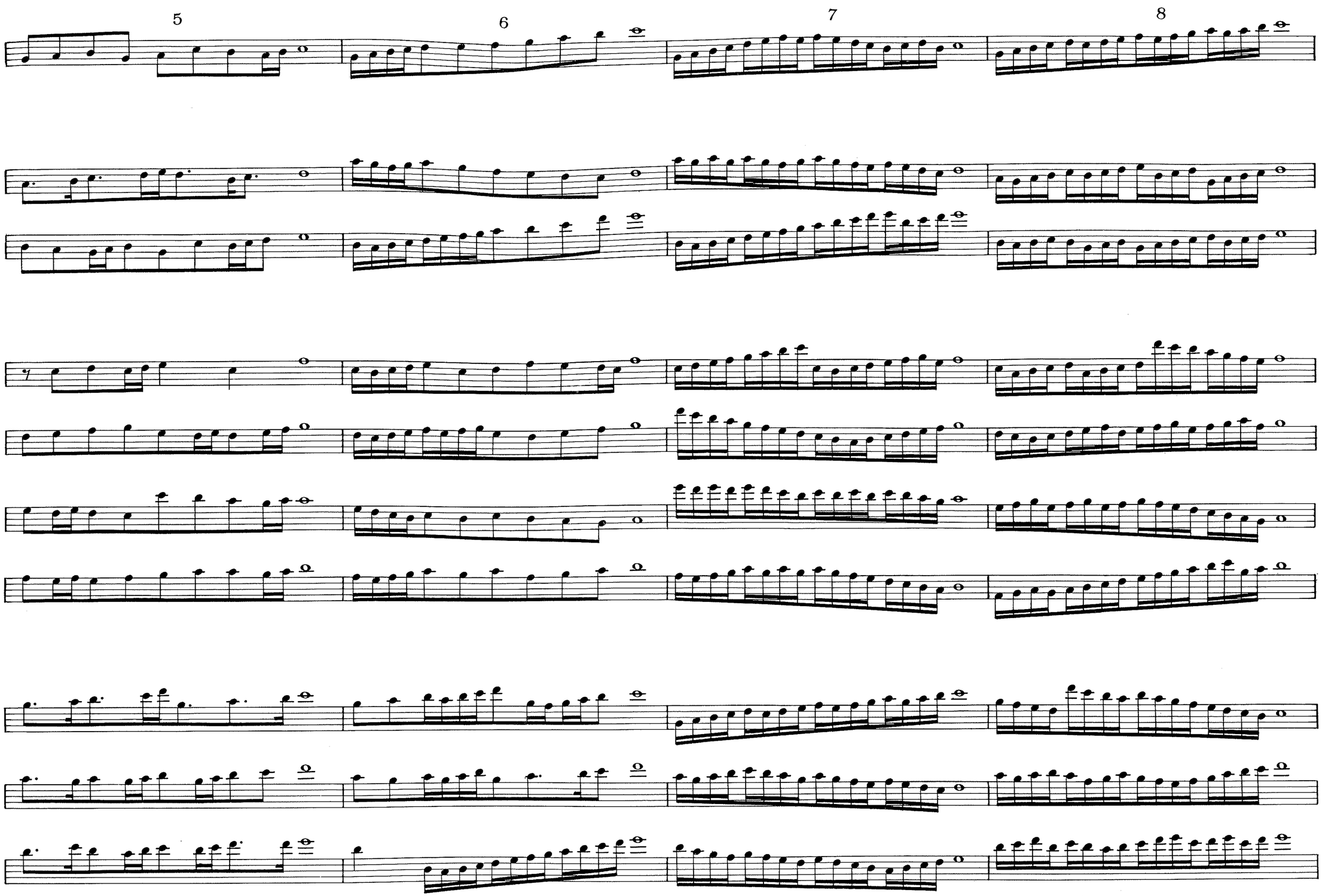


Moto de quarta assendente
[Aufsteigende Quarte/ Rising forth]

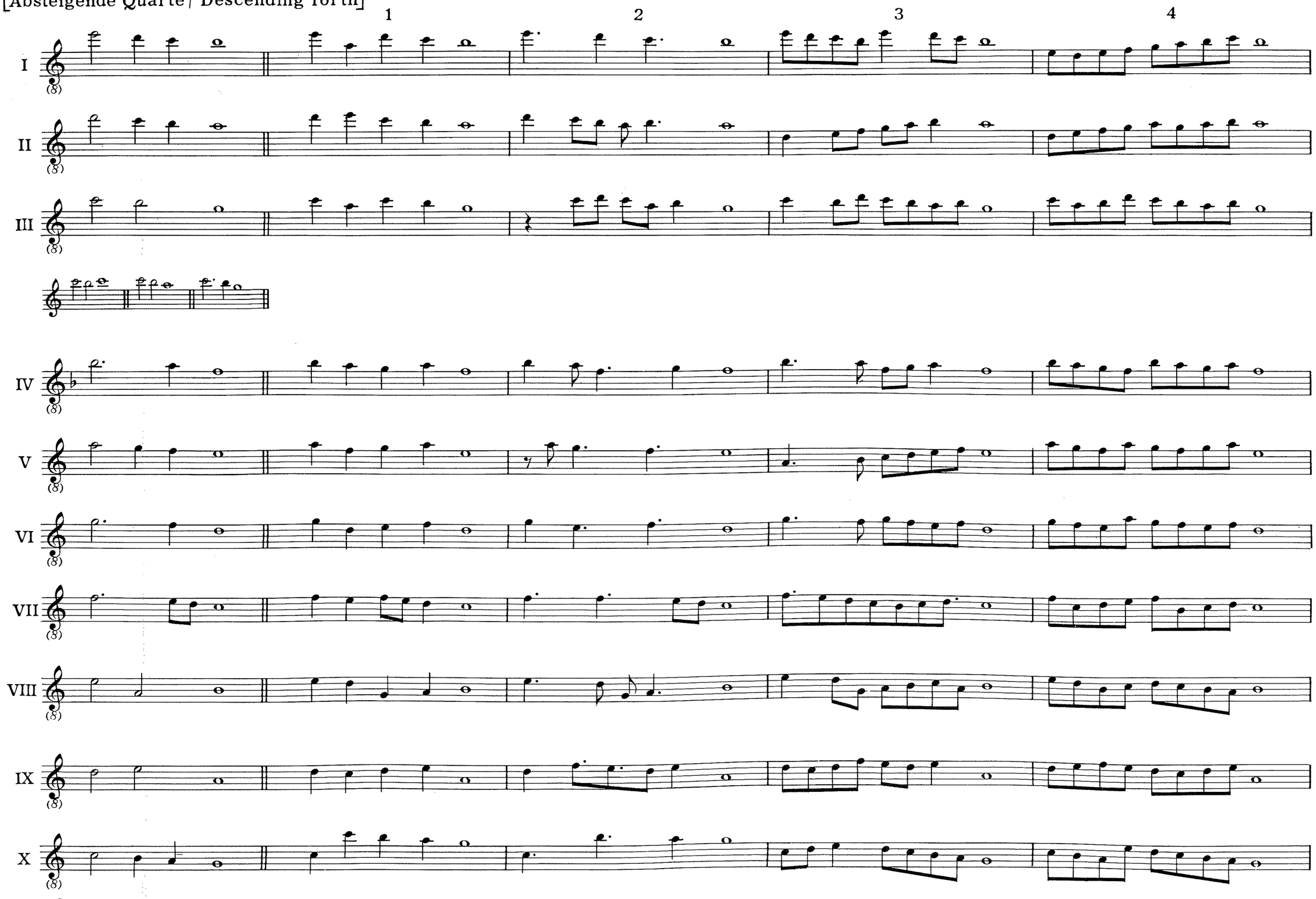
1 2 3 4

I
II
III
IV
V
VI
VII
VIII
IX
X

PRIMA

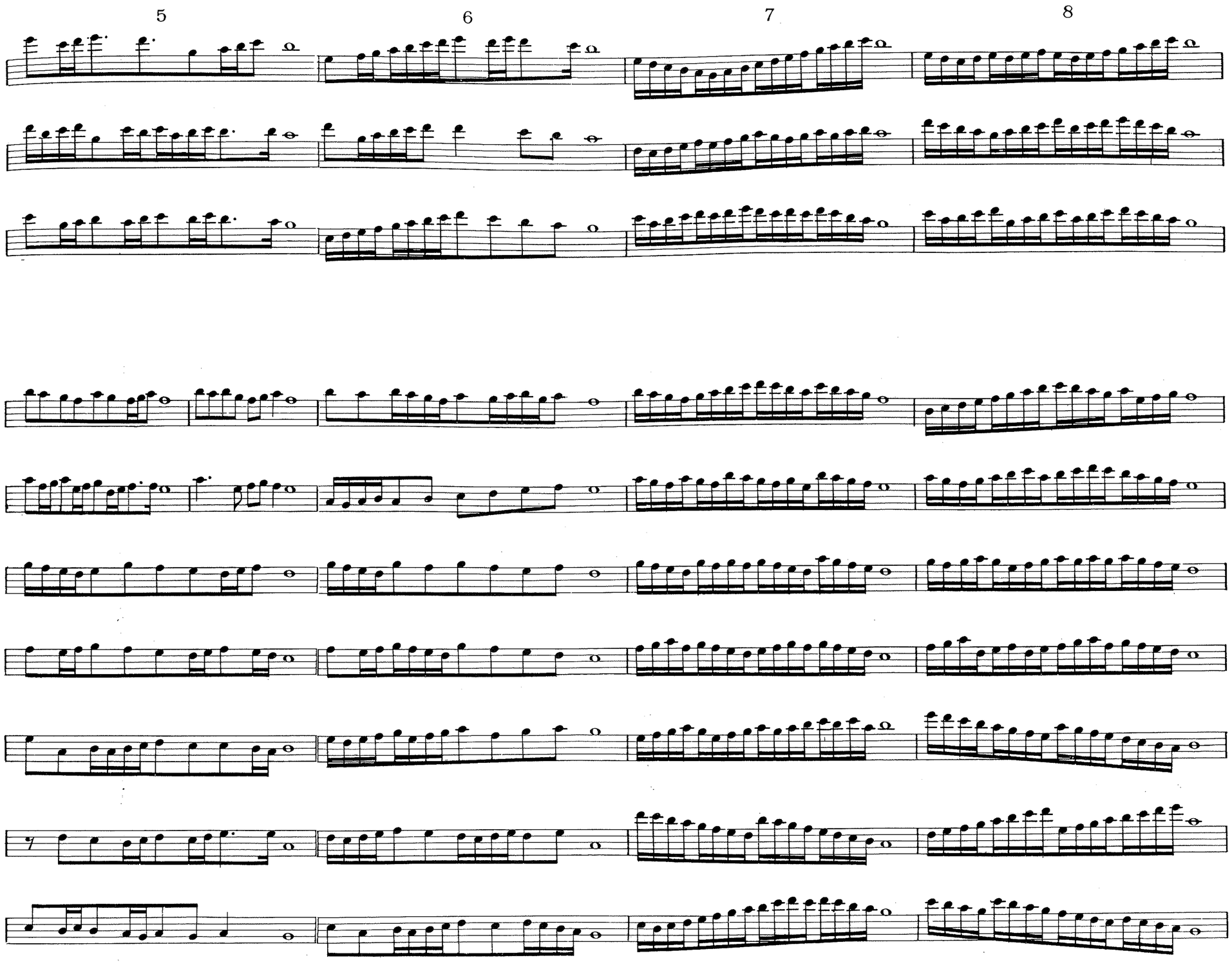


Moto de quarta dessendente
[Absteigende Quarte / Descending forth]



PRIMA

5 6 7 8



Moto de quinta assendente
[Aufsteigende Quinte / Rising fifth]

1 2 3 4

I

II

III

IV

V

VI

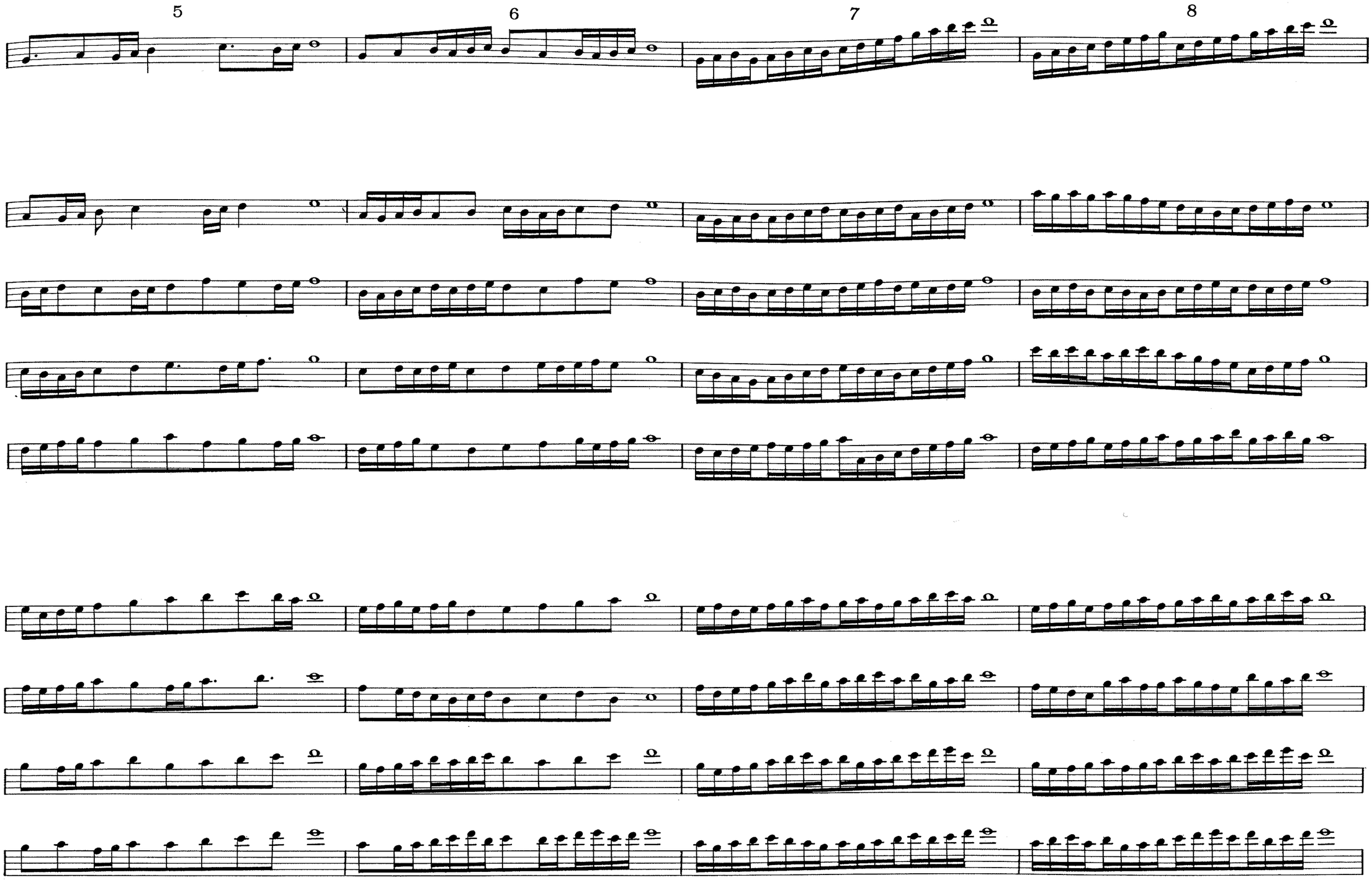
VII

VIII

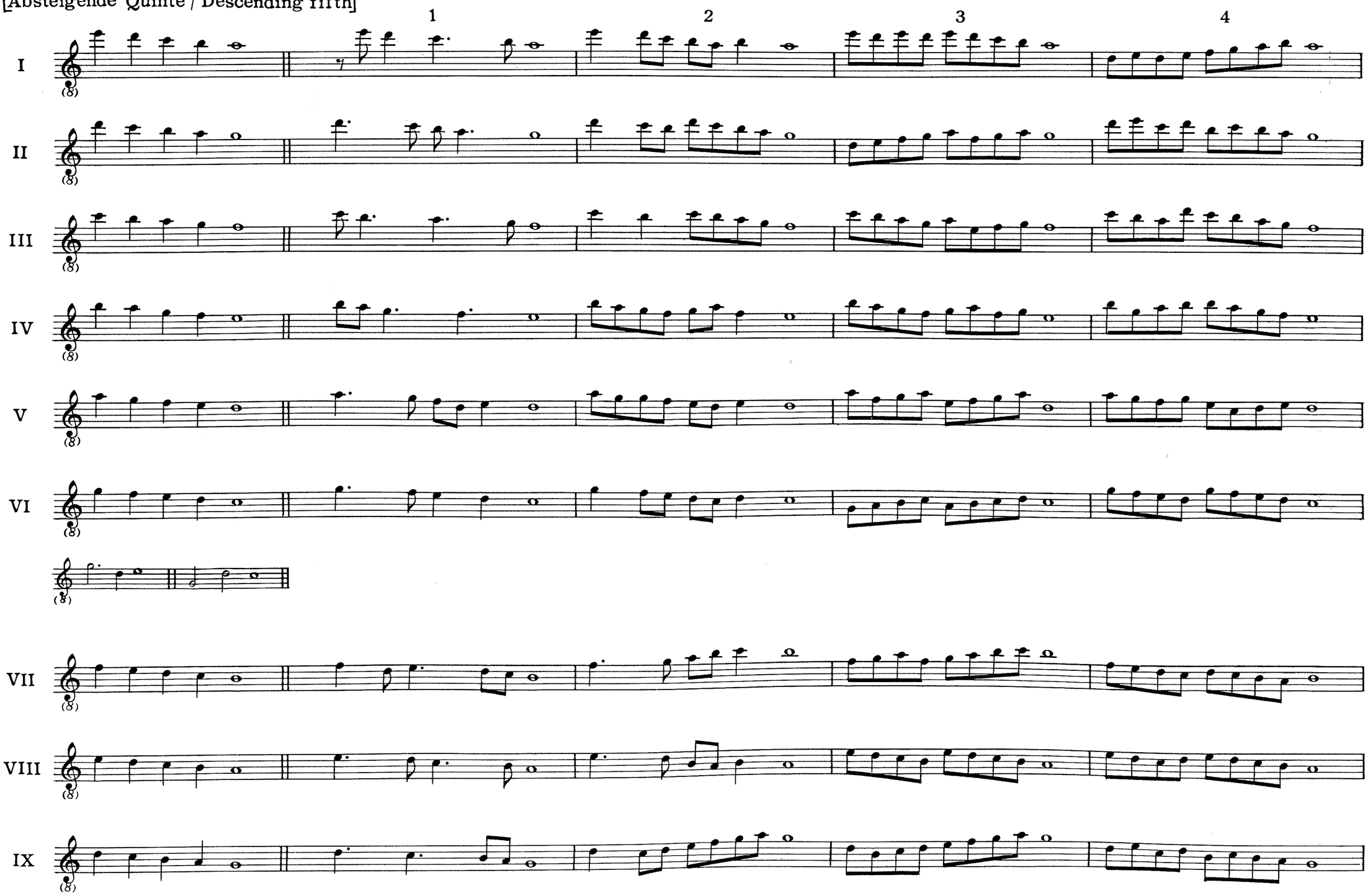
IX

+) See Appendix IV, 1.

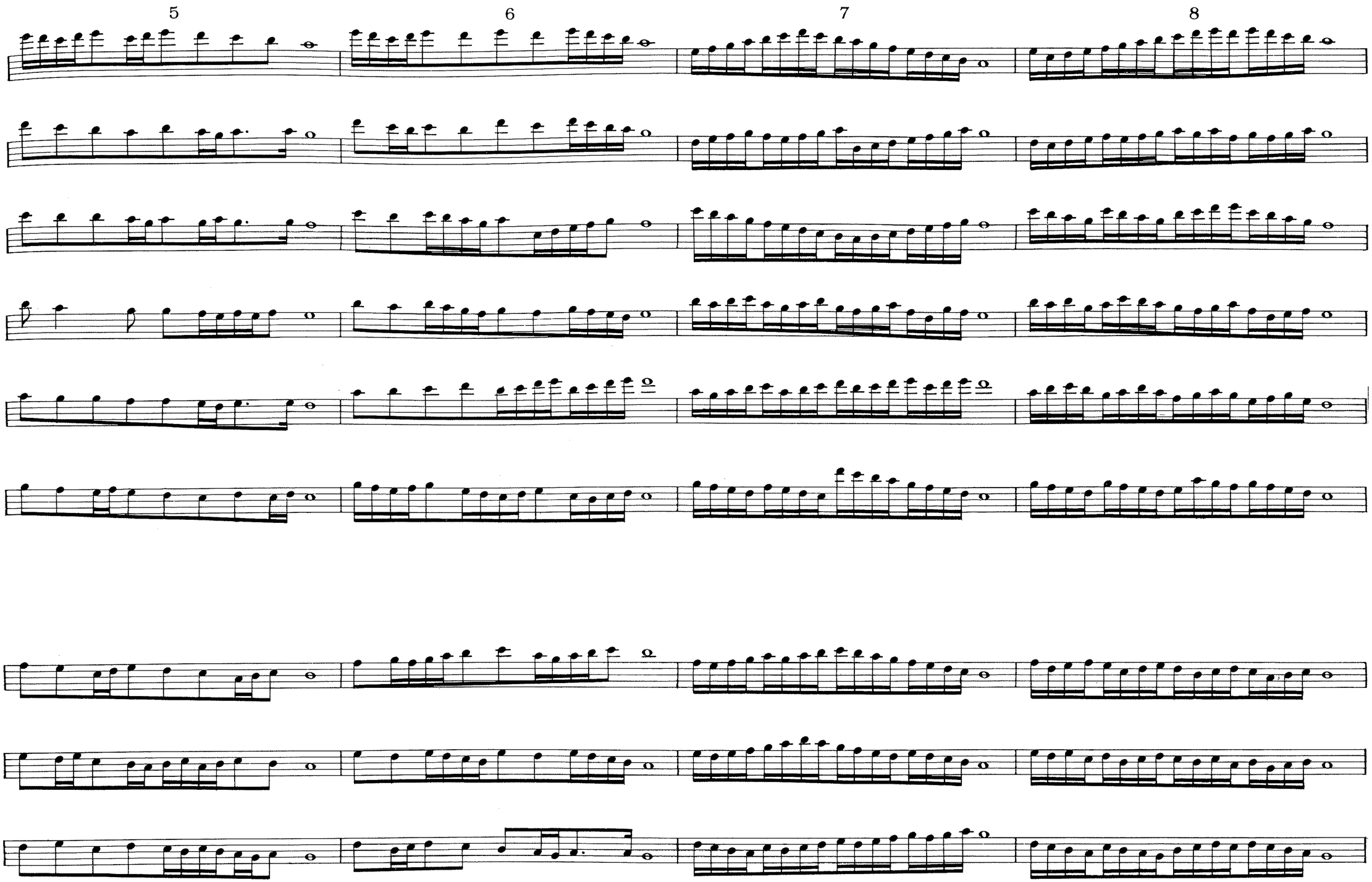
PRIMA



Moto de quinta dessendente
[Absteigende Quinte / Descending fifth]



PRIMA



Chadenzie
[Kadenzen / Cadences]

1 2 3

I

II

III

IV

V

VI

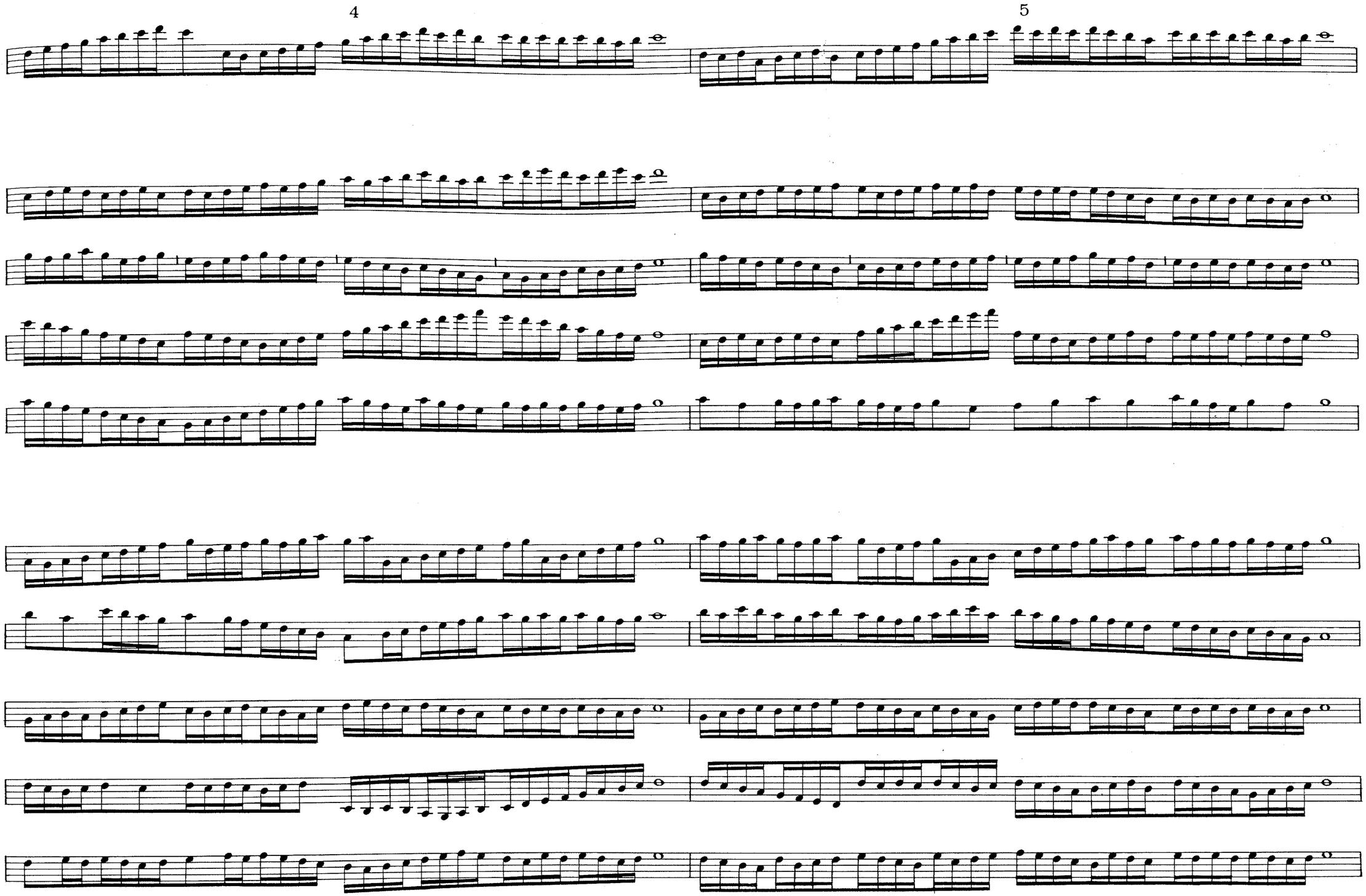
VII

VIII

IX

X

PRIMA



Chapter 14 REMARKS CONCERNING THE EXAMPLES OF DIVISIONS OF THE FIRST KIND (REGOLA PRIMA)

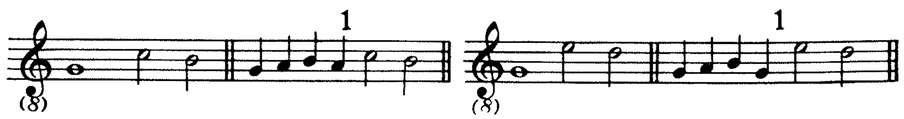
When you wish to perform the above examples of divisions of the first kind in *Proportio Sesquialtera*, they will be in *Proportio Subsesquialtera*. This kind of time is made up of two different, that is, unequal numbers, said to be of lesser inequality. Inequality is spoken of as it is a question of using two different numbers and is said to be of lesser inequality because the smaller number stands before the greater, like this: 2/3. As in this kind of division, there are two semibreves in the measure, and as in *Proportio Sesquialtera* there are three, you thus get the given *Proportio*. From this one can also derive another kind with a ratio of 4/3, called *Proportio Sesquitertia*. This is said to be of greater inequality because the greater number stands before the lesser. In this one must alter the note values of *Regola Prima*, that is to say, the crotchets become minims, and likewise with the other note values. If four crotchets become [four] minims, one gets the desired *Proportio*, as here, four minims take the place of the three of *Proportio Sesquialtera* in which the semibreve is divided into three minims.

In the following examples, I will show you divisions in *Proportio Sesquiquarta*.

See page 20:

+) The sign $\frac{O}{C}$ indicates that the divisions marked thus can be played either in triple or in duple time. The circle (O) indicates triple time (𝅗𝅥 = o o o), *tempus perfectum* or perfect time. As is well known the figure 3 symbolised the Trinity and perfection in general. The half circle indicates duple time (𝅗𝅥 = o o), *tempus imperfectum* or imperfect time, symbolised by half a circle (C).

++) The small notes added to the basic theme indicate that similar divisions can also be used with a different basic theme (See Chapter 18.). For instance



+++) The examples in the margin (See page 18) show that one can play these divisions in other measures when one changes the rhythm. C 3 stands for 6/4 time, the so-called *Proportio Sesquialtera*.

REGOLA SECONDA

Moto de seconda assendente
[Aufsteigende Sekunde / Rising second]

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
XIII
XIV

 +) See Explanation page 38. ++) **See Explanation page 58.**

SECONDA

6 7 8 9 10

*) IV, 2a.

**) IV, 2b.

Moto de seconda dessendente
[Absteigende Sekunde / Descending second]

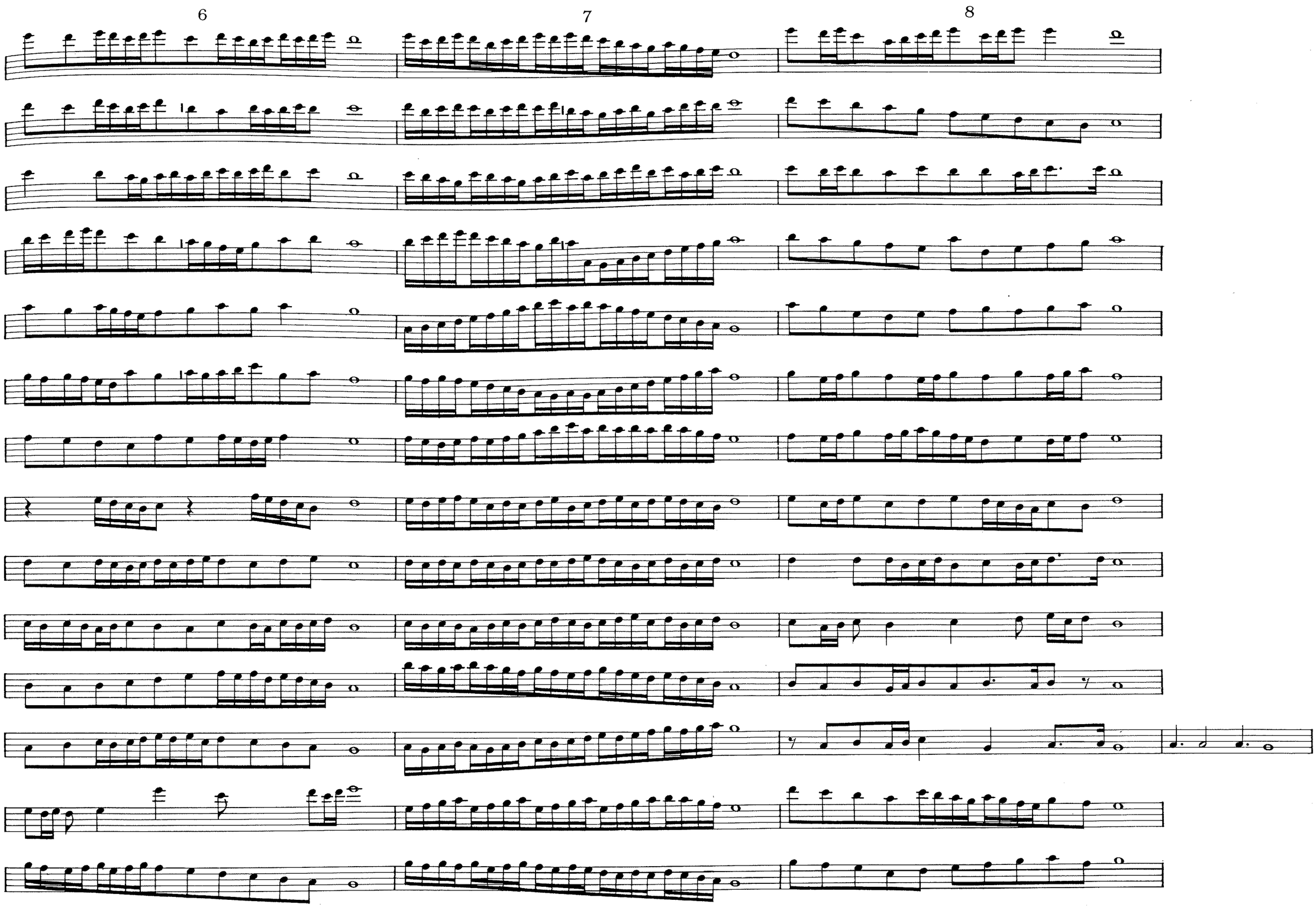
1 2 3 4 5

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
XIII
XIV

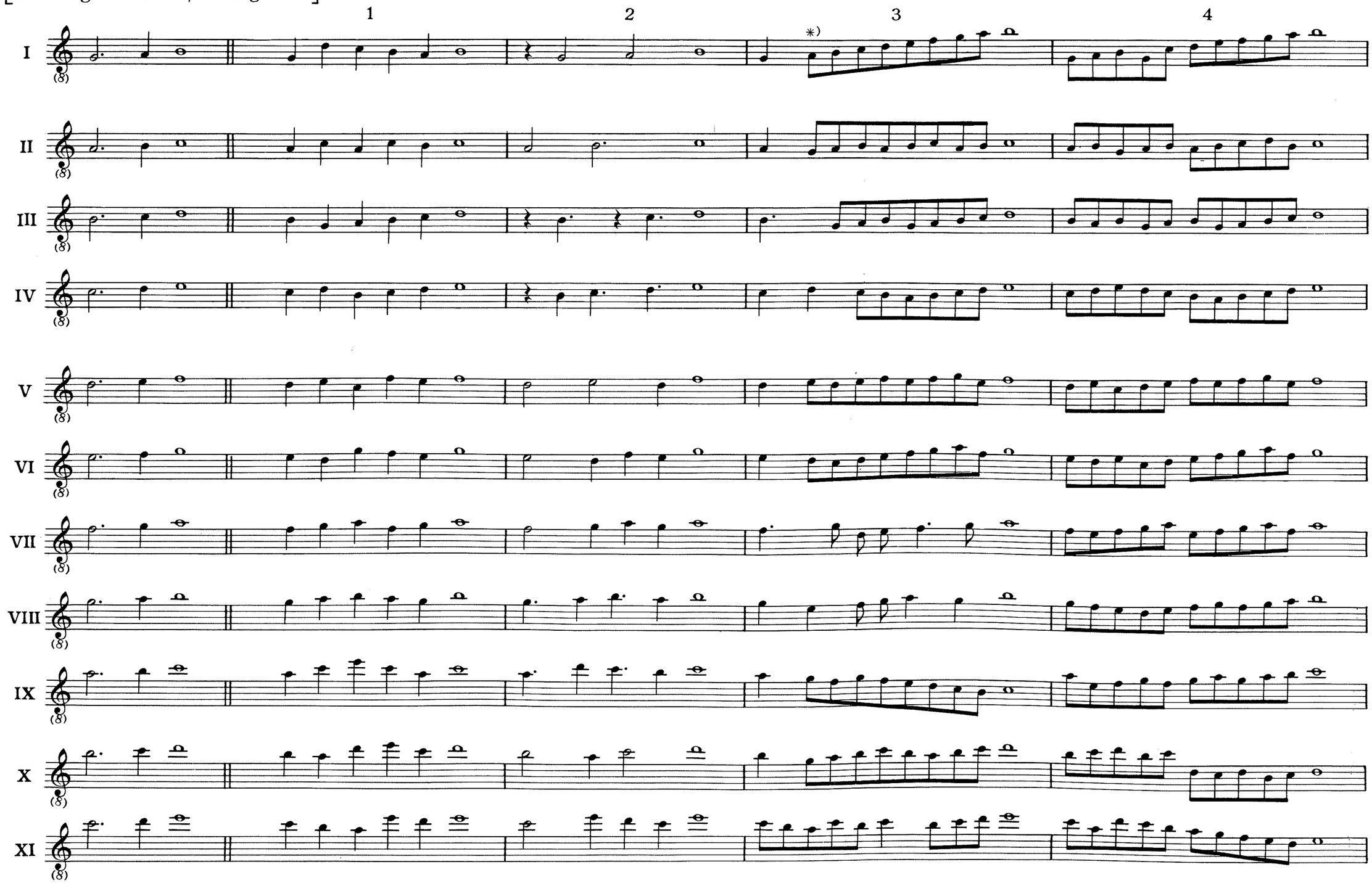
*) +) ++)

*) See Appendix IV, 2 c. +) See Appendix IV,2 d. ++) See Appendix IV,2 e.

SECONDA

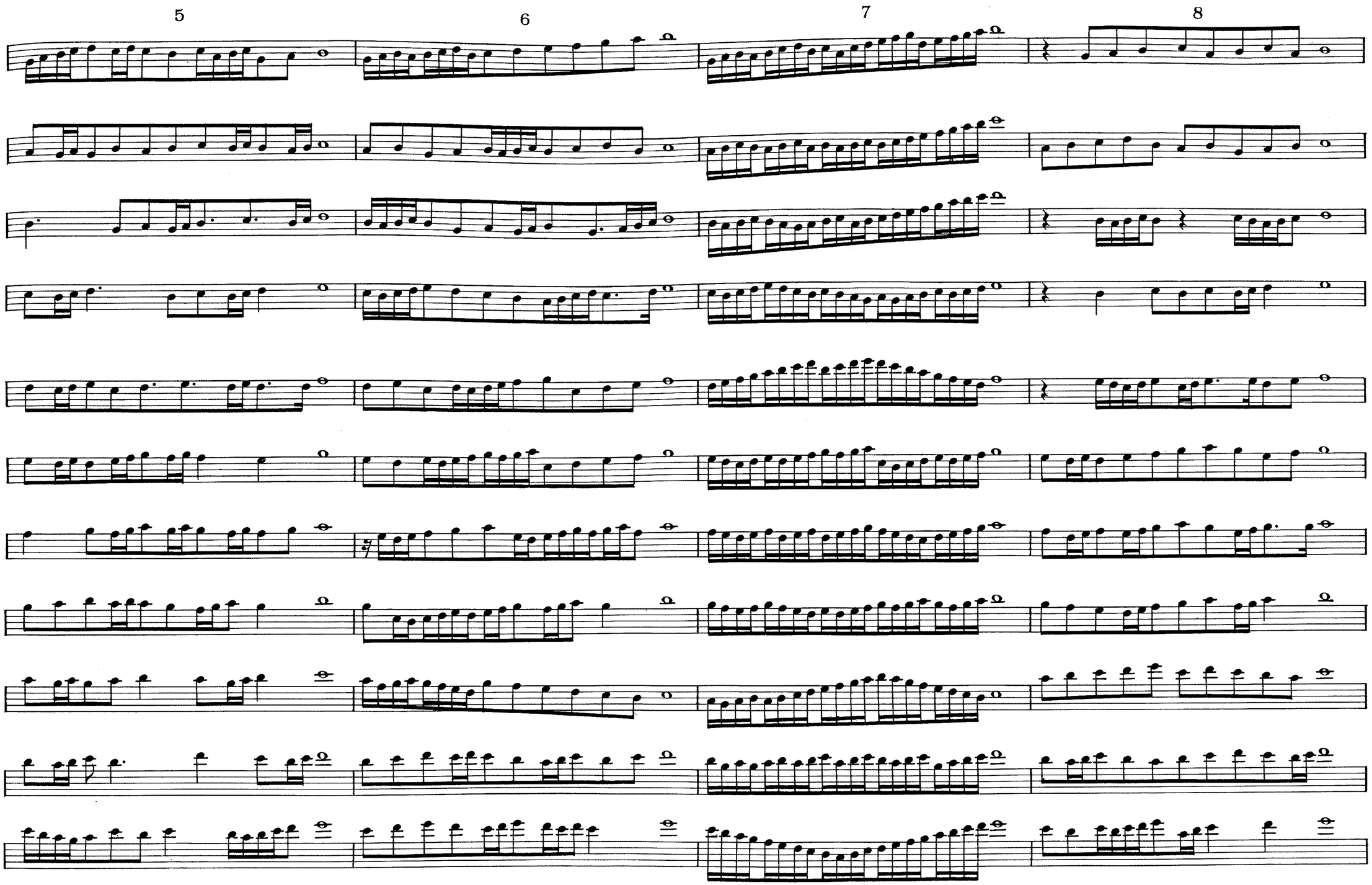


Moto de terza assendente
[Aufsteigende Terz / Rising third]



 *) See Appendix IV, 2 f.

SECONDA

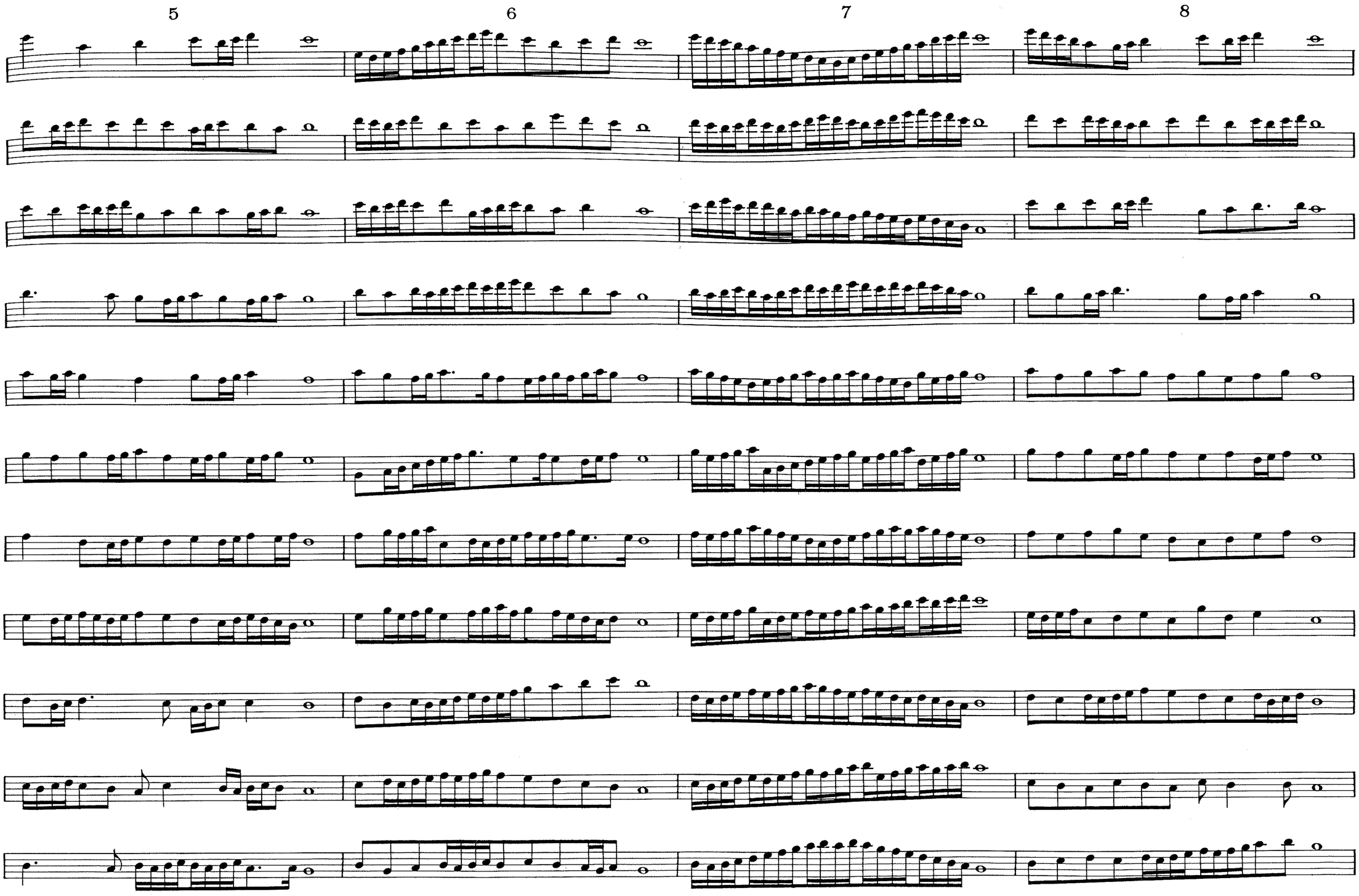


Moto de terza dessendente
[Absteigende Terz / Descending third]

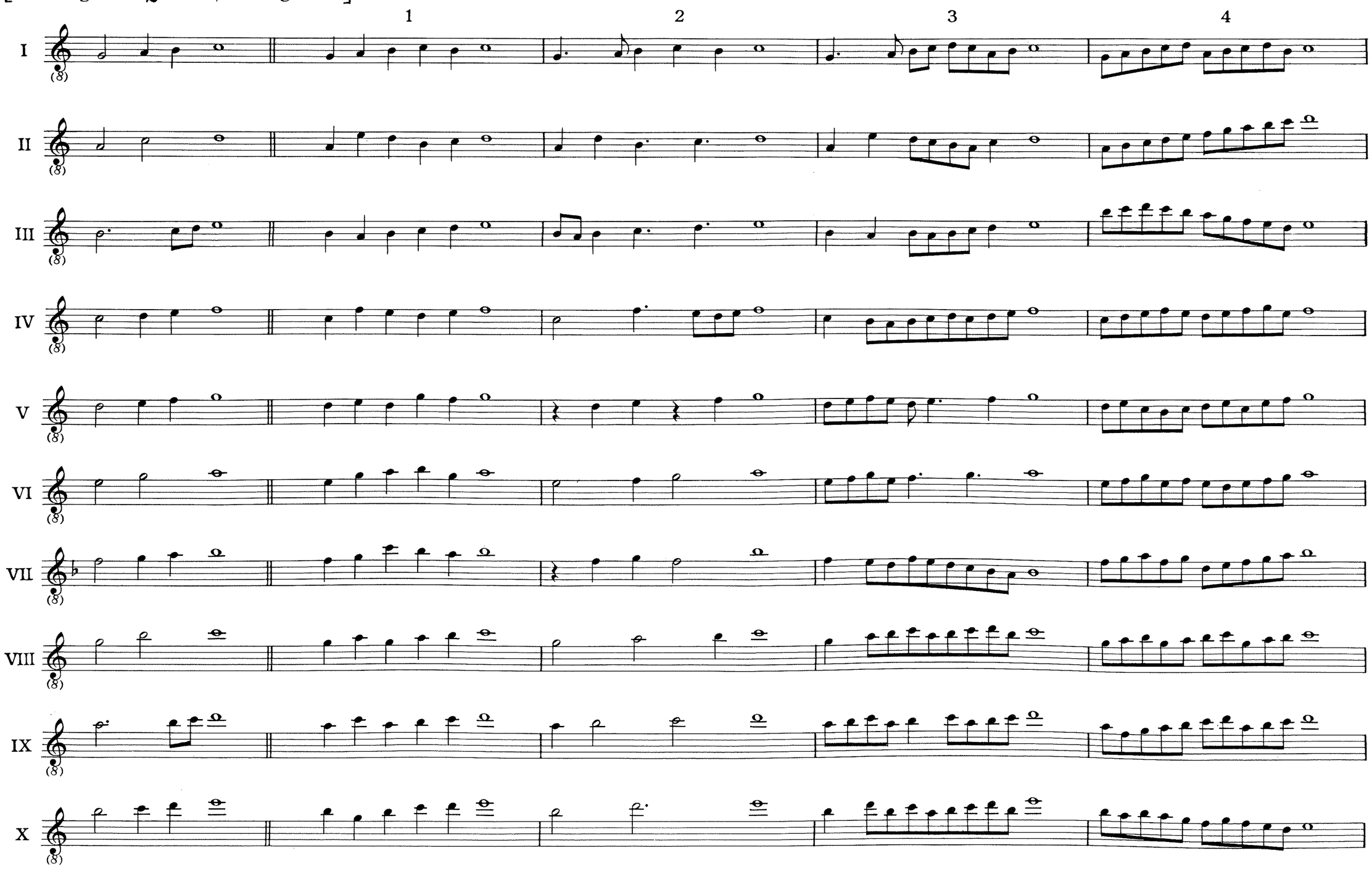
1 2 3 4

I
II
III
IV
V
VI
VII
VIII
IX
X
XI

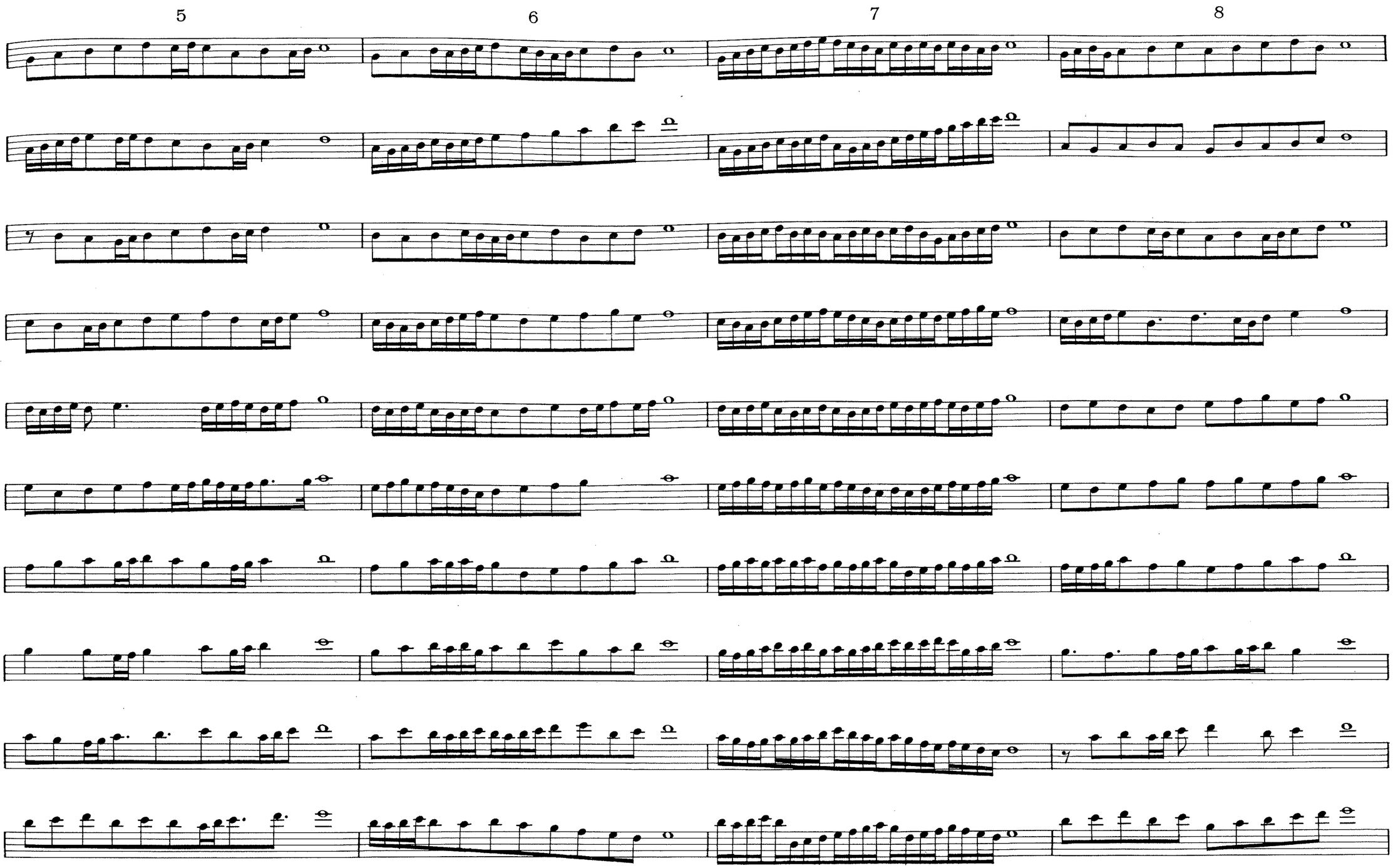
SECONDA



Moto de quarta assendente
[Aufsteigende Quarte / Rising forth]



SECONDA

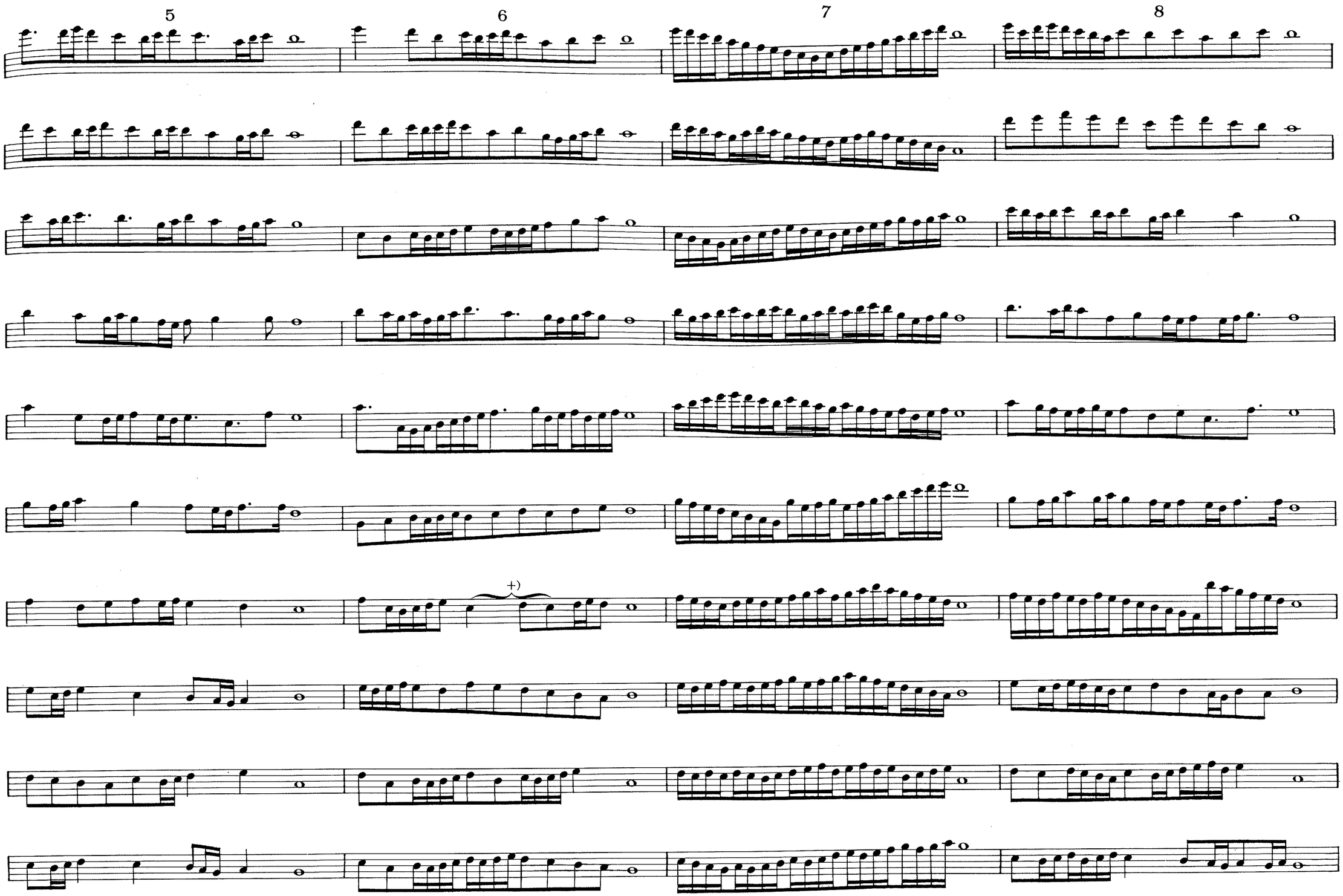


Moto de quarta dessendente
[Absteigende Quarte / Descending forth]

1 2 3 4

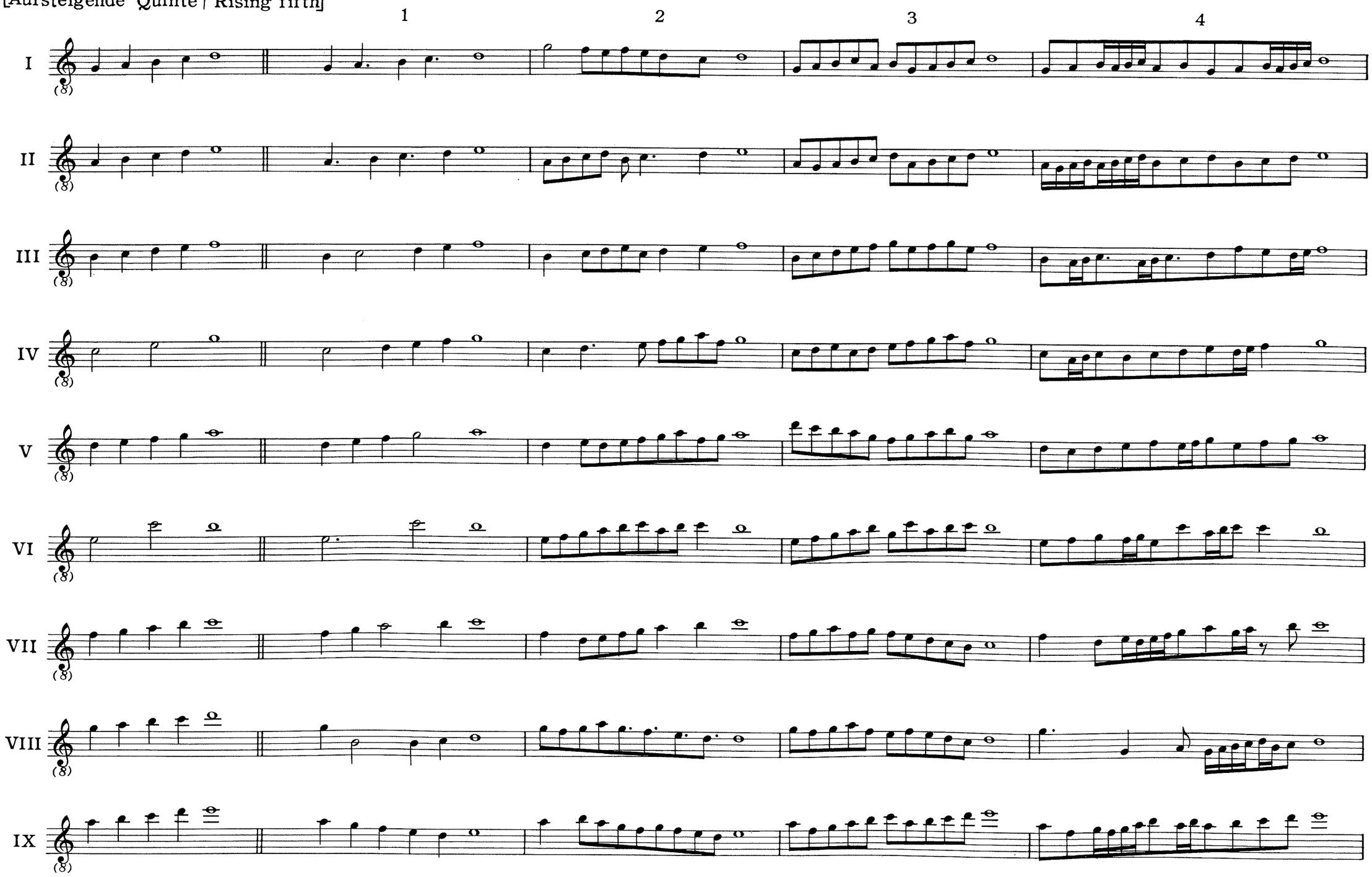
I
II
III
IV
V
VI
VII
VIII
IX
X

SECONDA

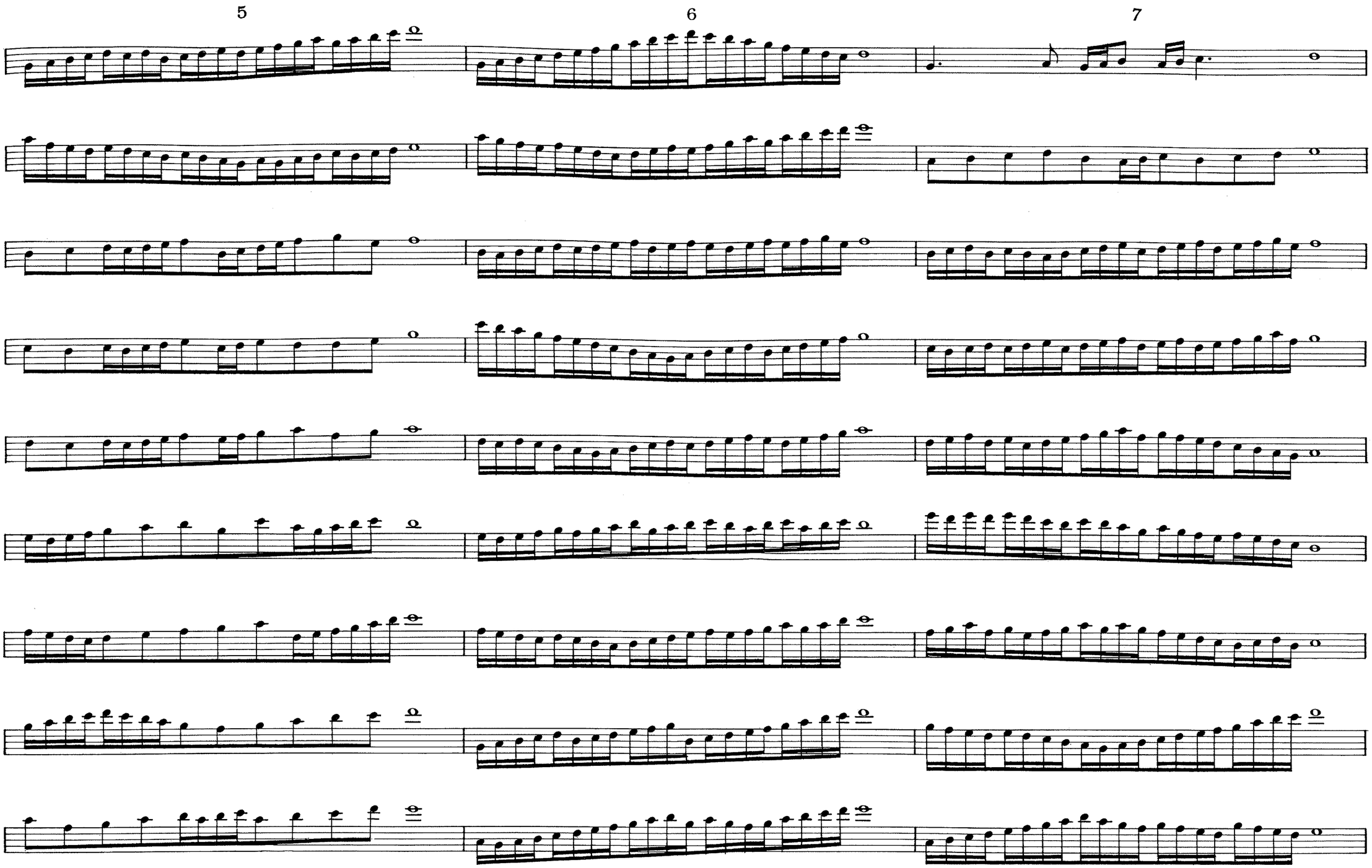


+) See Appendix IV, 2 g.

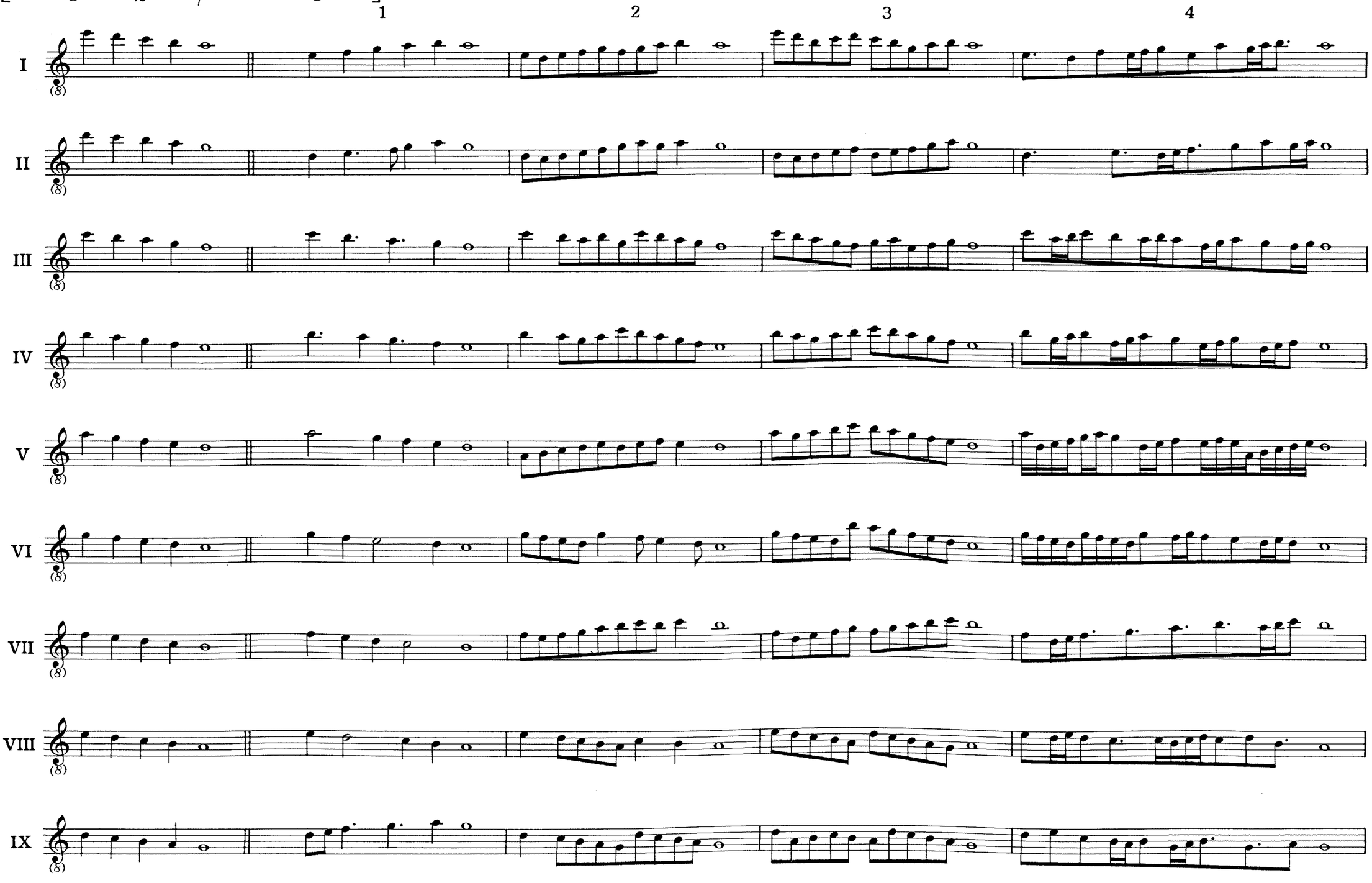
Moto de quinta assendente
[Aufsteigende Quinte / Rising fifth]



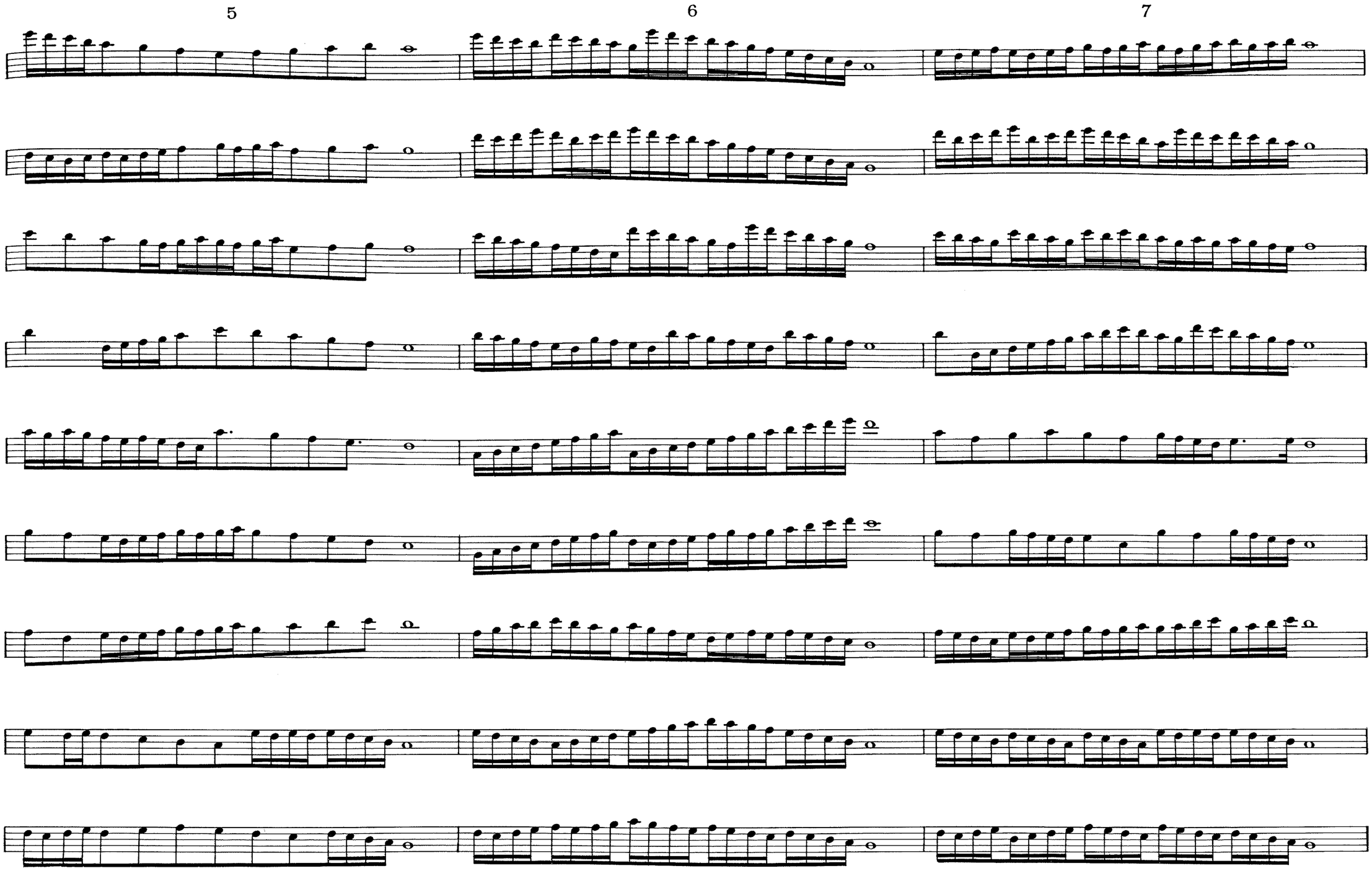
SECONDA



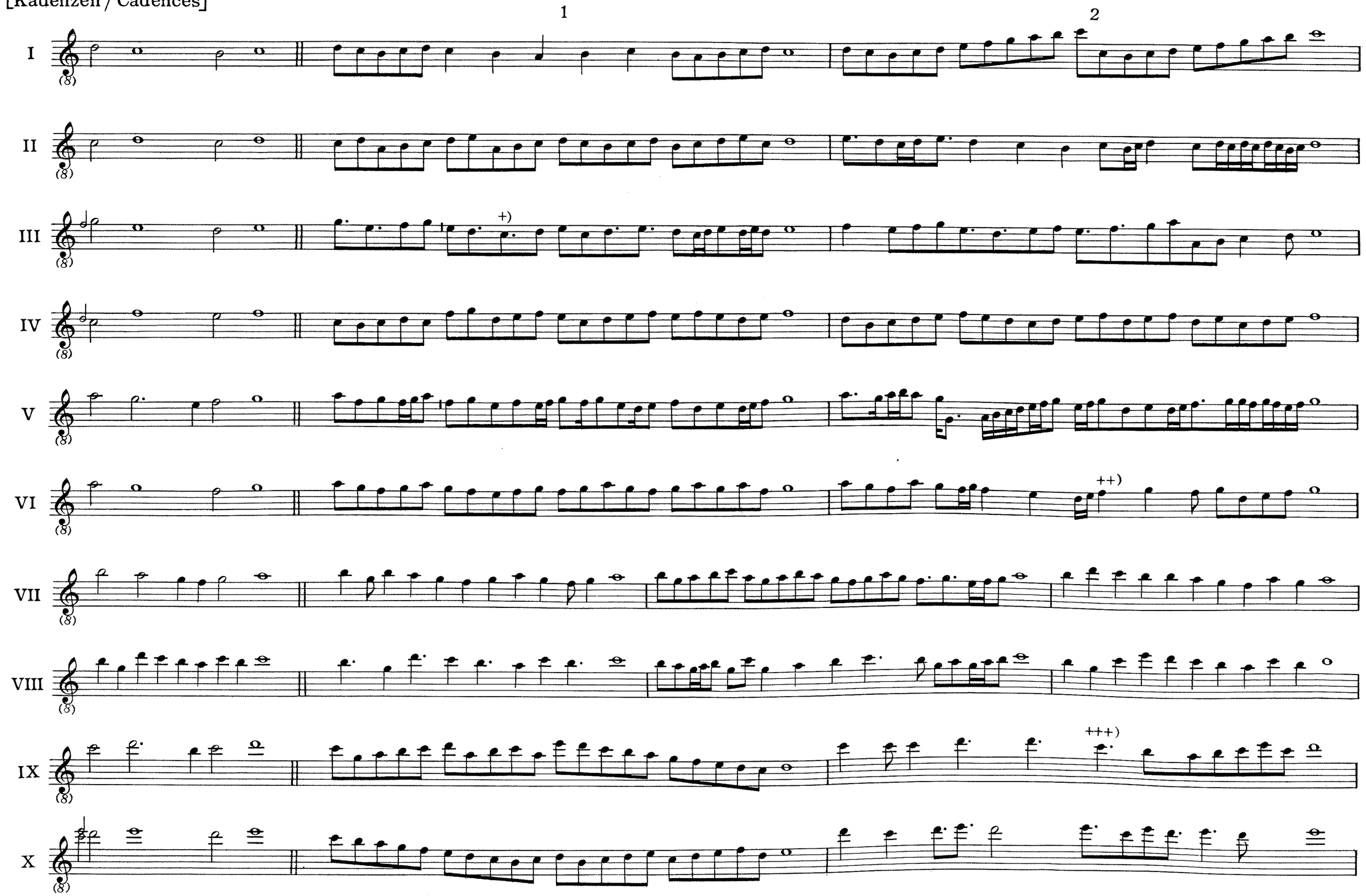
Moto de quinta dessendente
[Absteigende Quinte/ Descending fifth]



SECONDA

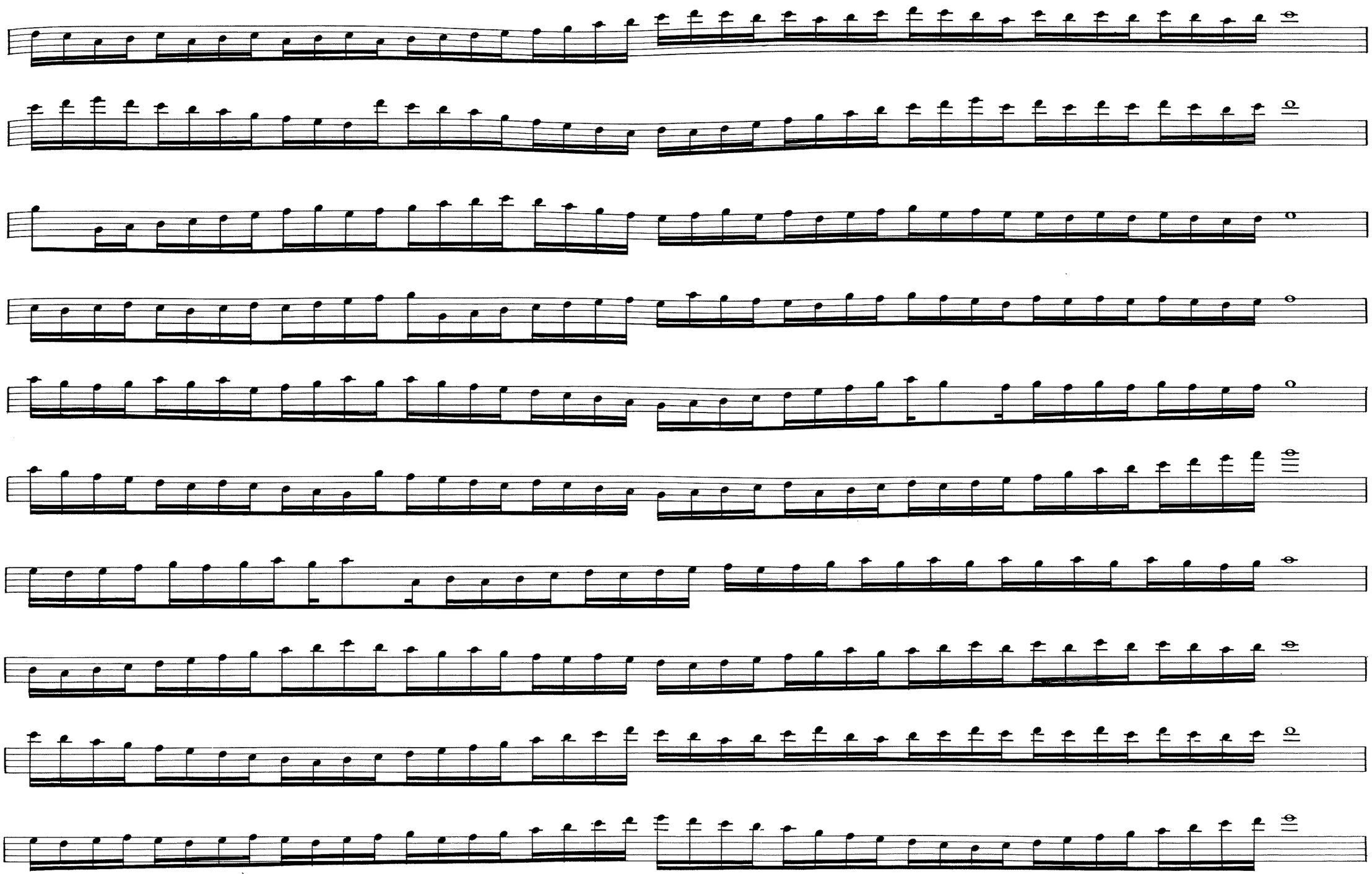


Chadenzie
[Kadenzen / Cadences]



 +) See Appendix IV, 2 h. ++) ditto IV, 2 i. +++) ditto IV, 2 k.

SECONDA



Chapter 15 DIVISIONS IN PROPORTIO SESQUIQUARTA ACCORDING TO REGOLA SECONDA

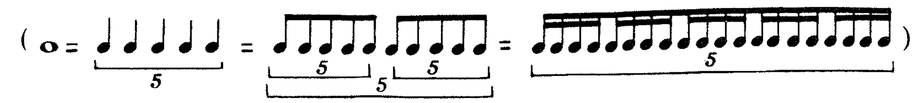
You must know that divisions in the ratio 5/4 denote *Proportio Sesquiquarta.* When this is placed beside *Sesquialtera* you get a Proportio called *Subsesquiquinta.* In this one has five minims in place of the six minims of *Sesquialtera.* When the lesser number preceeds the greater, one adds the prefix *sub* to this *Proportio,* about which I have as yet said nothing. If in a composition in *Proportio Sesquiquinta,* the ratio of *Subsequiquinta* occurs, this means that the *Sesquiquinta* is interrupted, as for instance: 5/4 and 4/5, or 6/5 and 5/6.

I have not mentioned or explained the origin and purpose of all these various Proportions, as our consideration of them does not aim at acquiring scientific learning. The little that I have necessarily said about them will be sufficient for you to practise divisions. Should you wish to learn more and study them all, you must read the authors who have written in detail about this descipline and science. If I said more about them, it would be superfluous and not to our purpose.

I will now pass on to *Regola Terza* with Divisions in *Proportio Sesquialtera.*

See page 40:

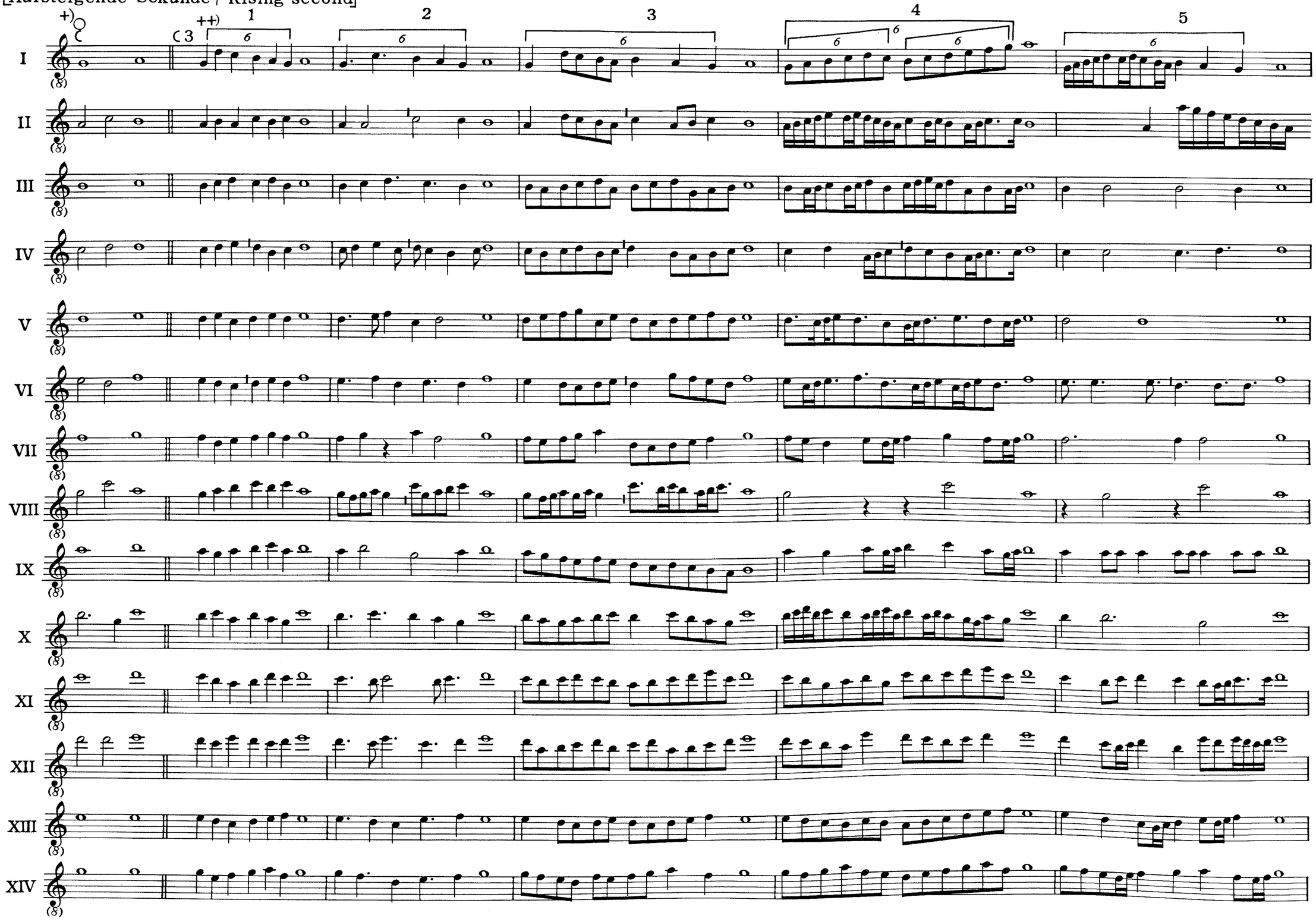
*) **The examples of Regola Seconda are in 5/4 time, the so-called *Proportio Sesquiquarta.* In these, the whole note is divided into five equal parts**



instead of the usual four (𝅝 = 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥) without however changing its basic value.

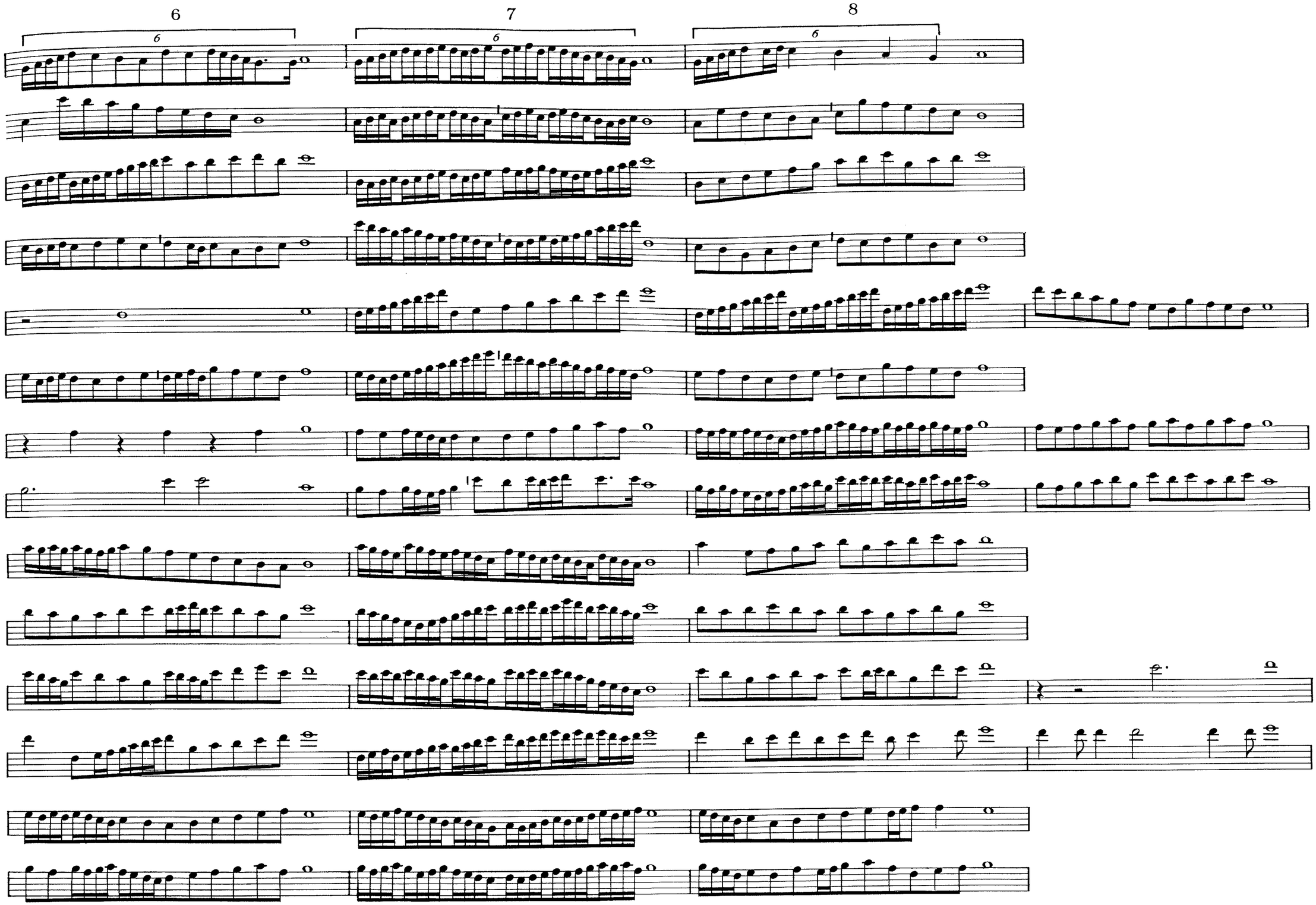
REGOLA TERZA

Moto de seconda assendente
[Aufsteigende Sekunde / Rising second]



 +) See Explanation page 38. ++) See Explanation page 78.

TERZA

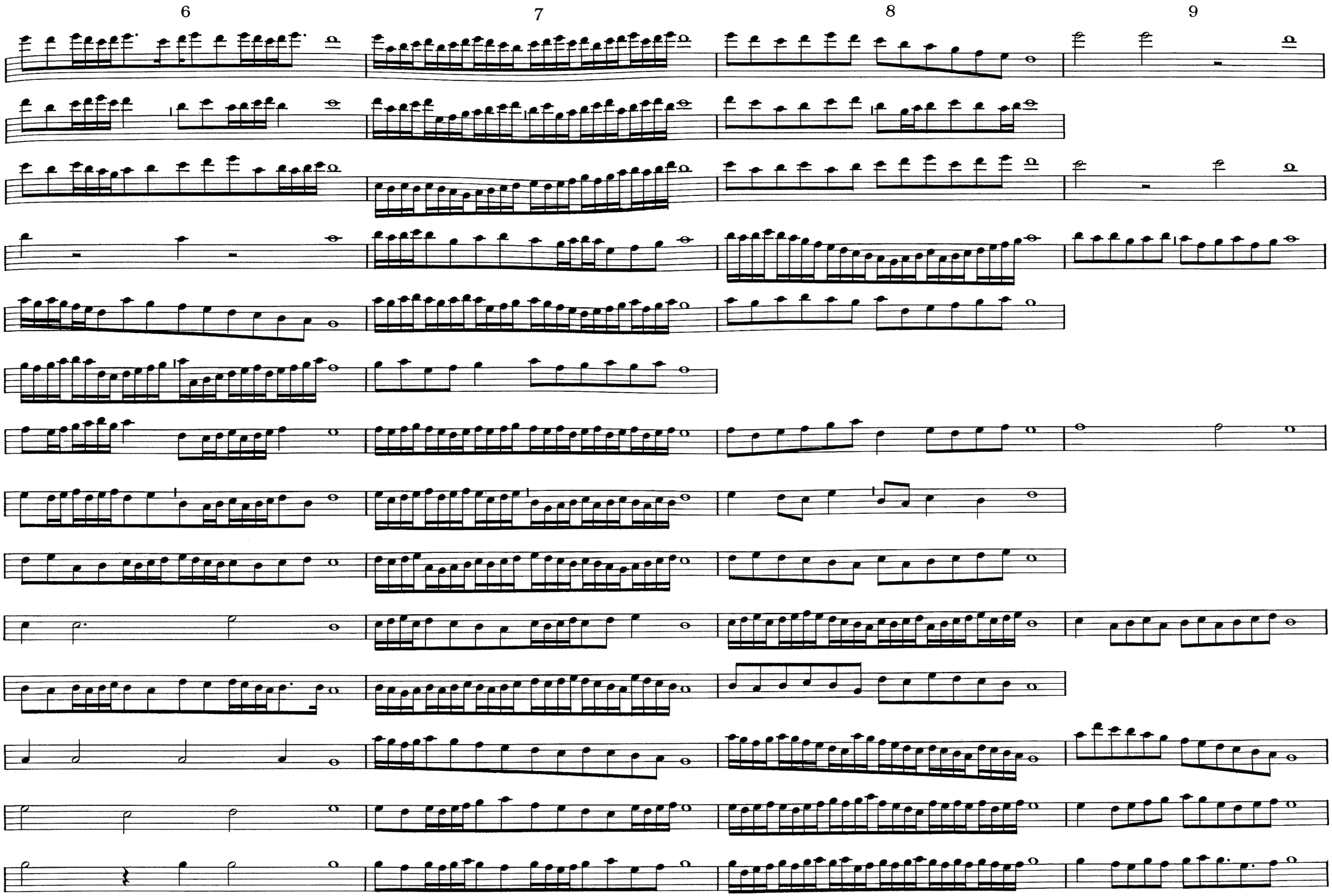


Moto de seconda dessendente
[Absteigende Sekunde / Descending second]

1 2 3 4 5

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
XIII
XIV

TERZA



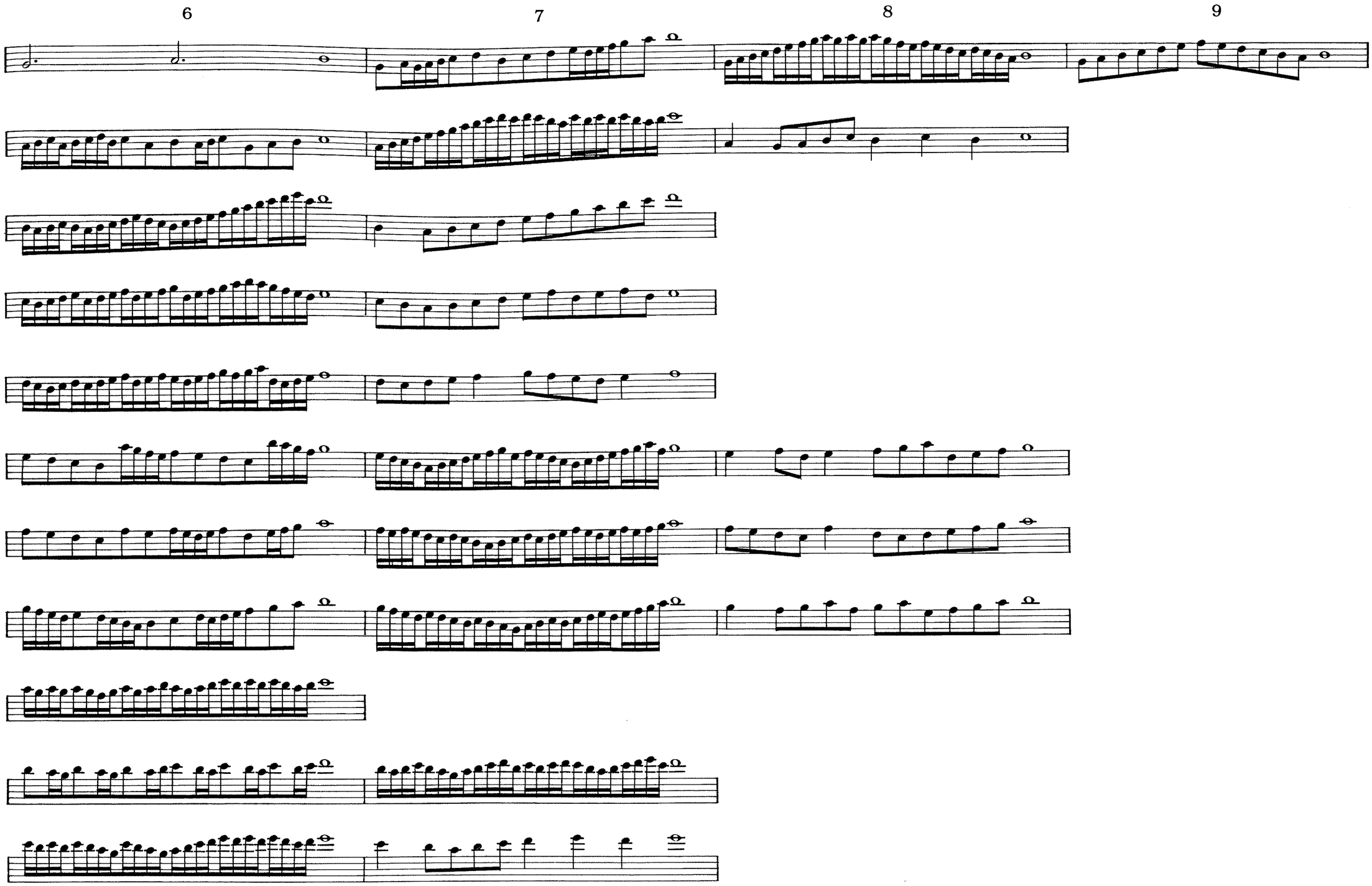
Moto de terza assendente
[Aufsteigende Terz / Rising third]

1 2 3 4 5

I
II
III
IV
V
VI
VII
VIII
IX
X
XI

+) See Appendix IV, 3 a.

TERZA



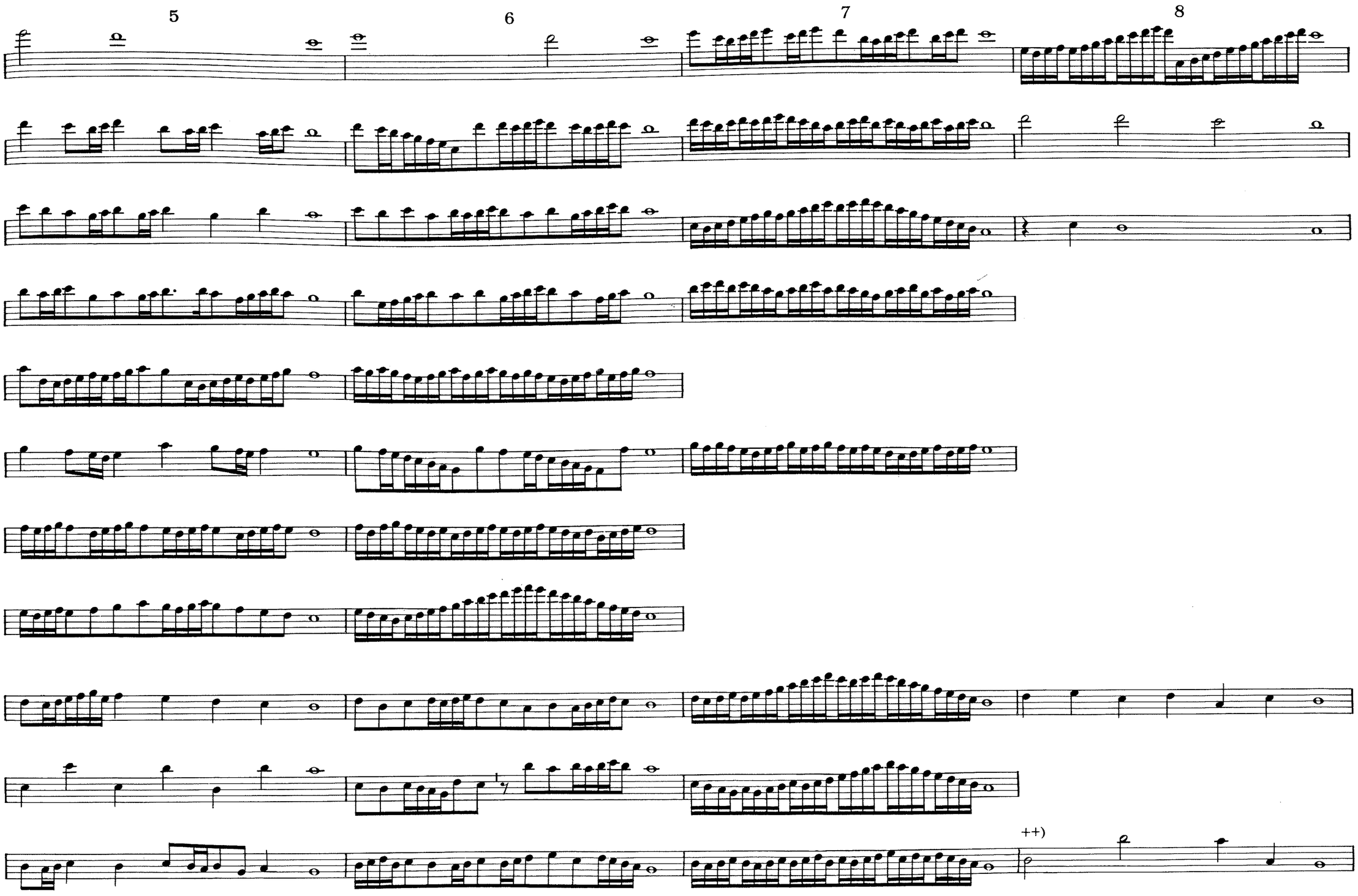
Moto de terza dessendente
[Absteigende Terz / Descending third]

1 2 3 4

I
II
III
IV
V
VI
VII
VIII
IX
X
XI

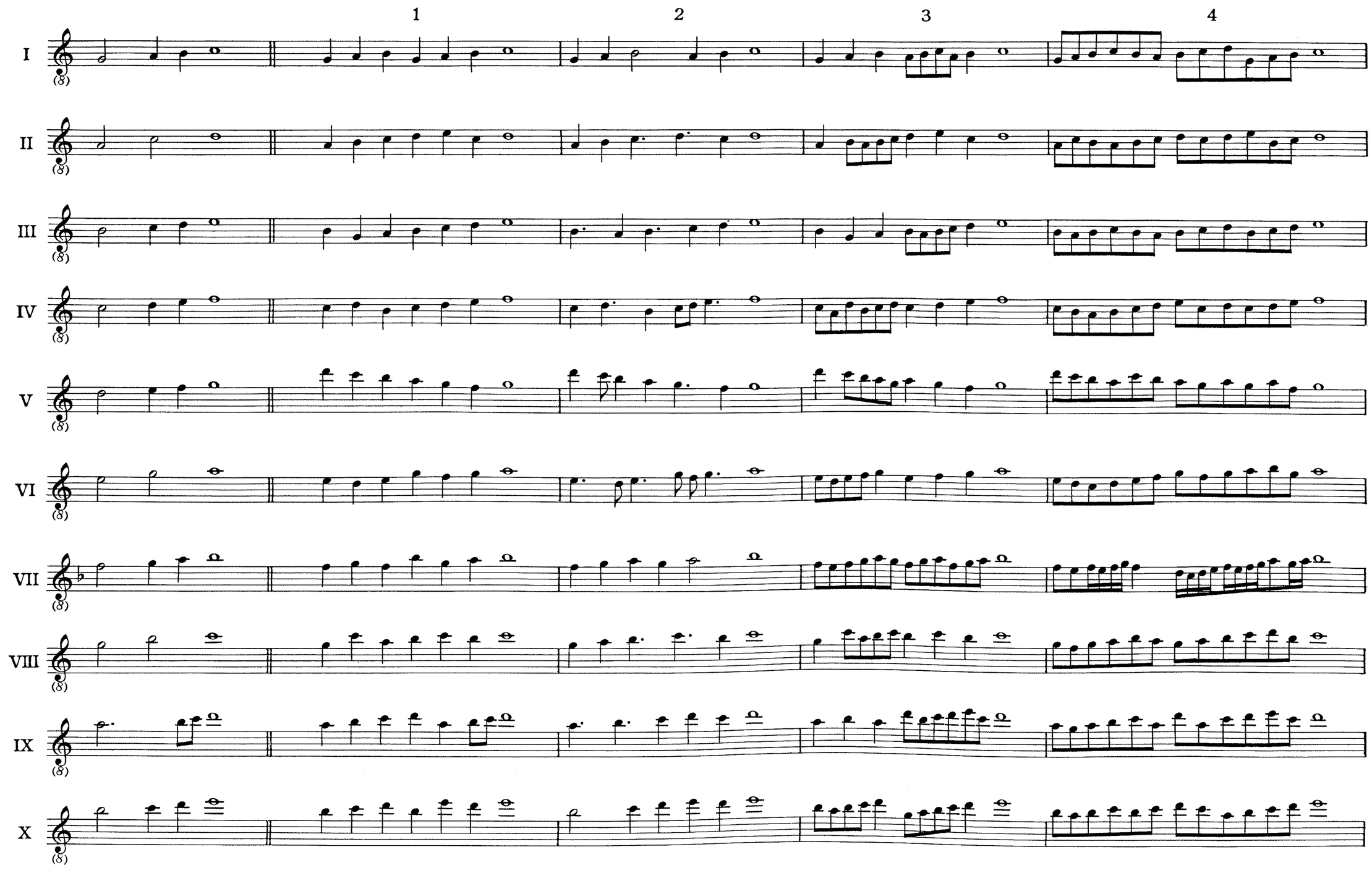
+) See Appendix IV, 3 b.

TERZA

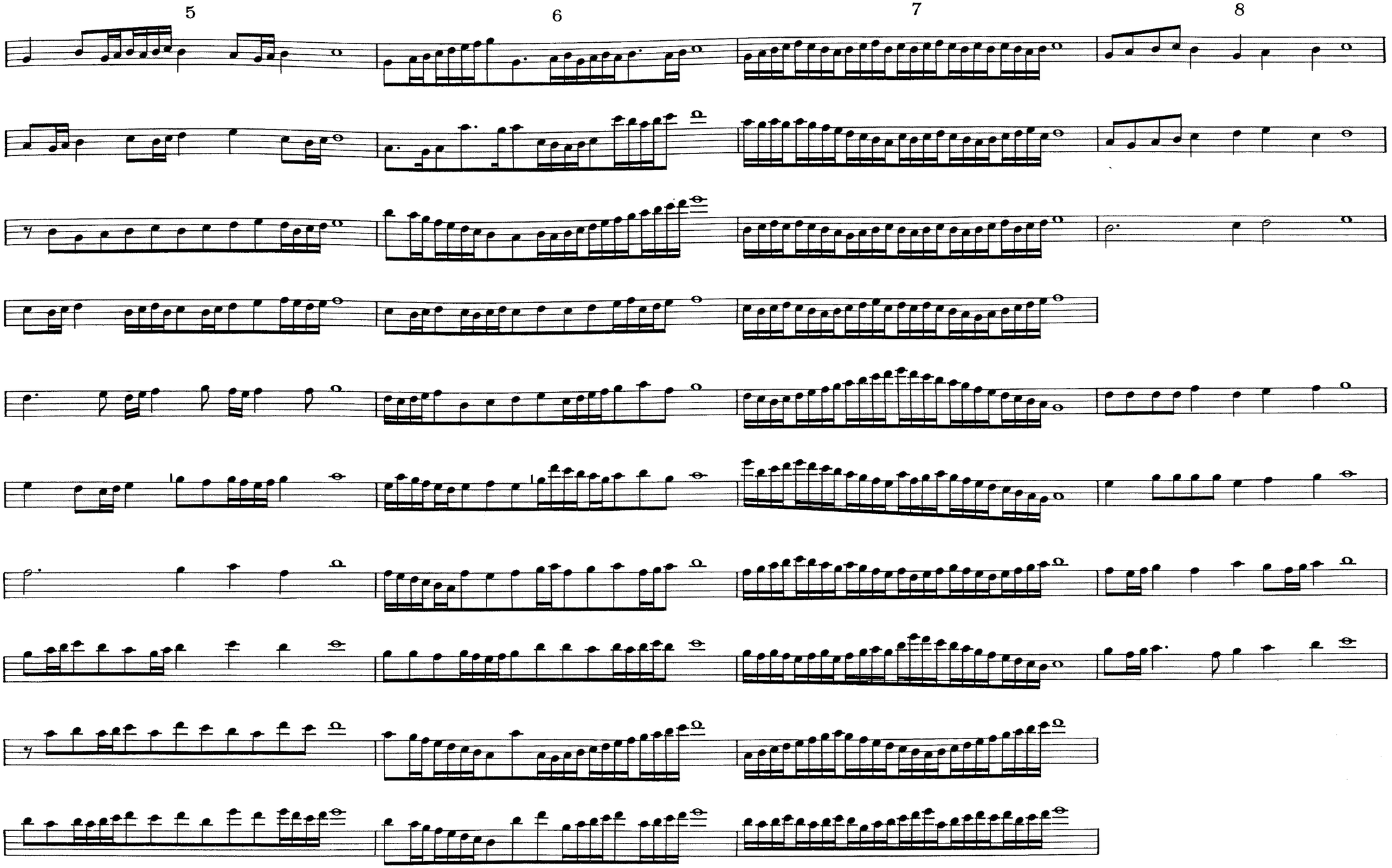


++) See Appendix IV, 3 c.

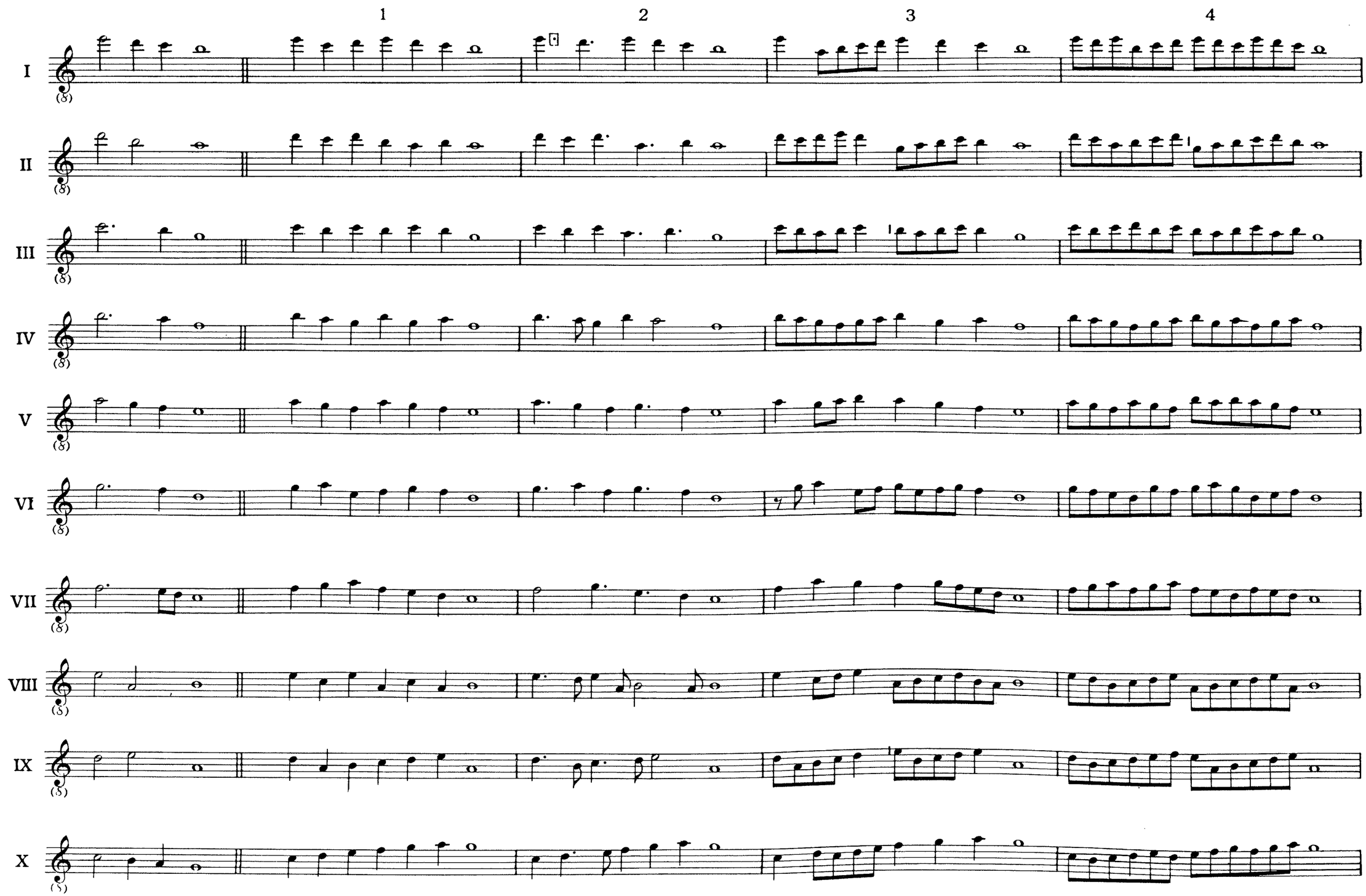
Moto de quarta assendente
[Aufsteigende Quarte / Rising forth]



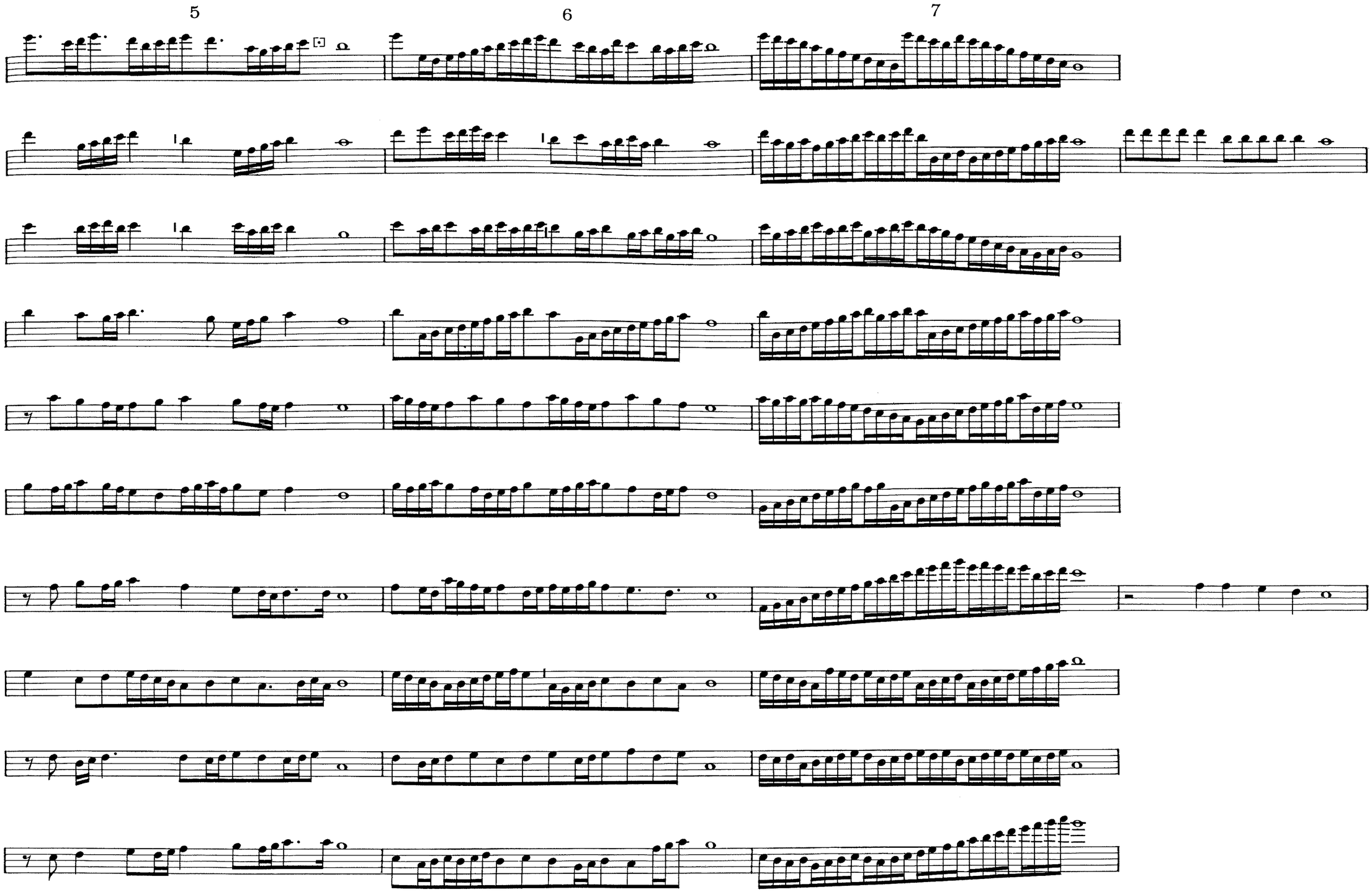
TERZA



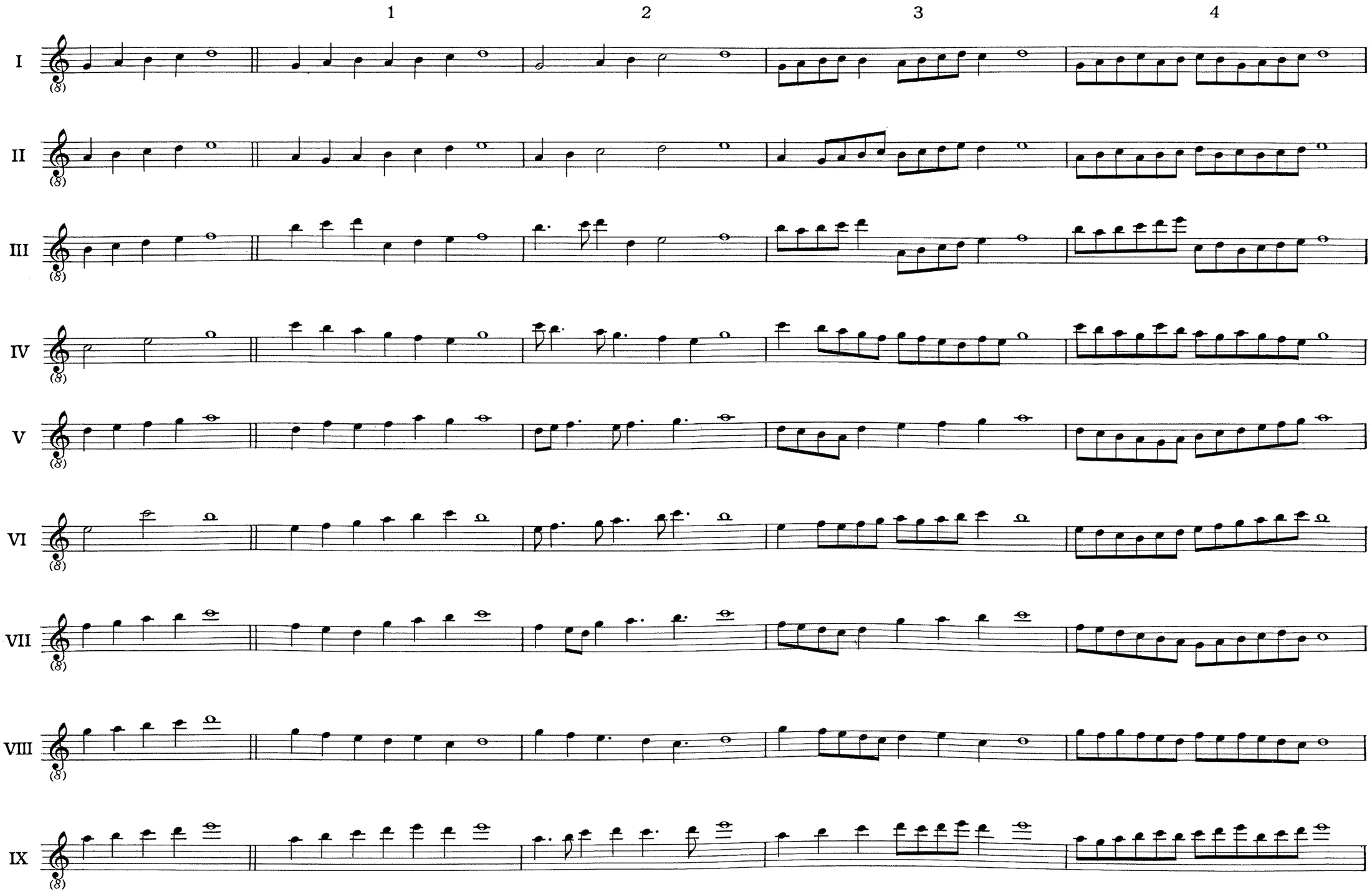
Moto de quarta dessendente
[Absteigende Quarte / Descending fourth]



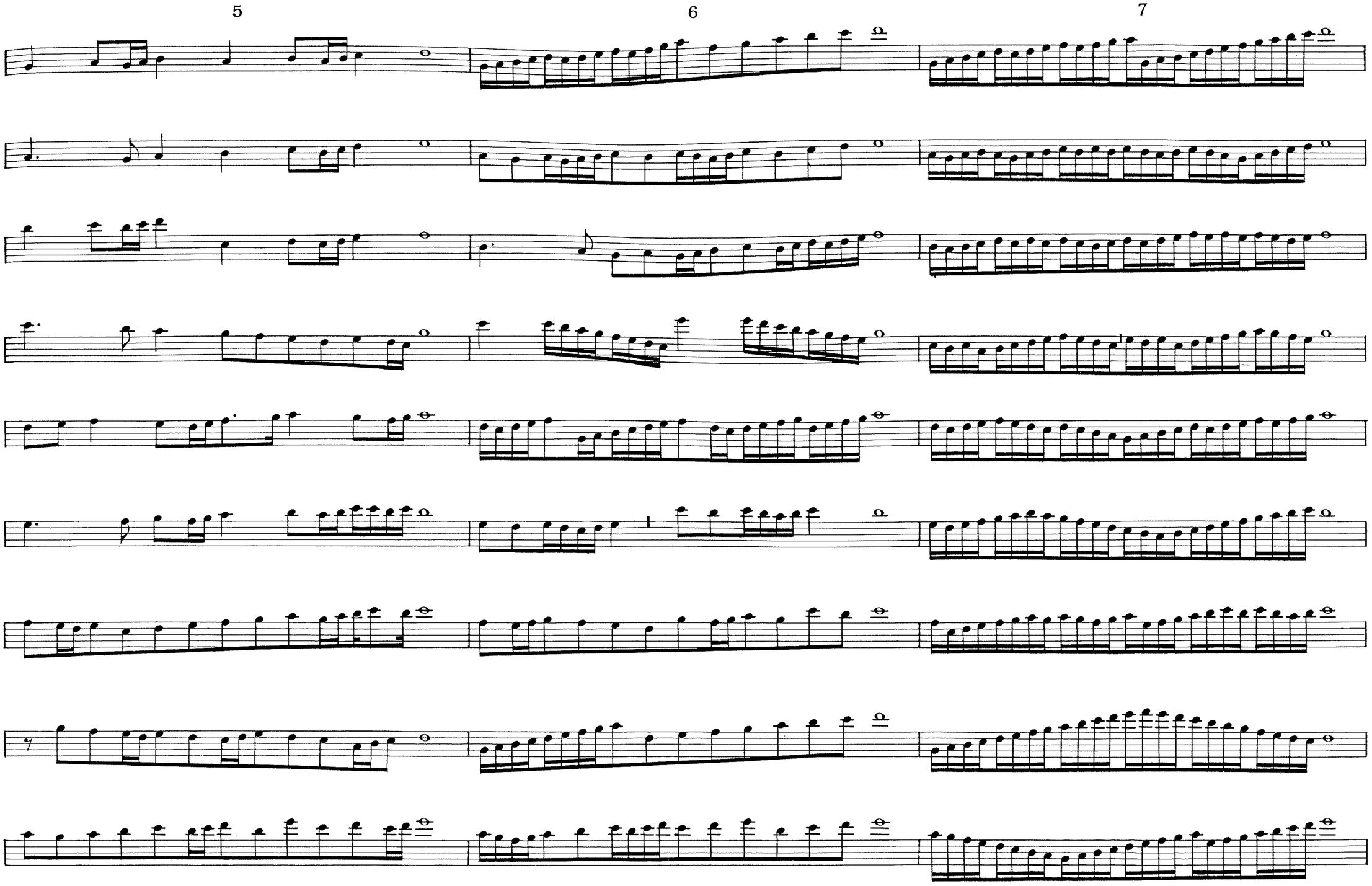
TERZA



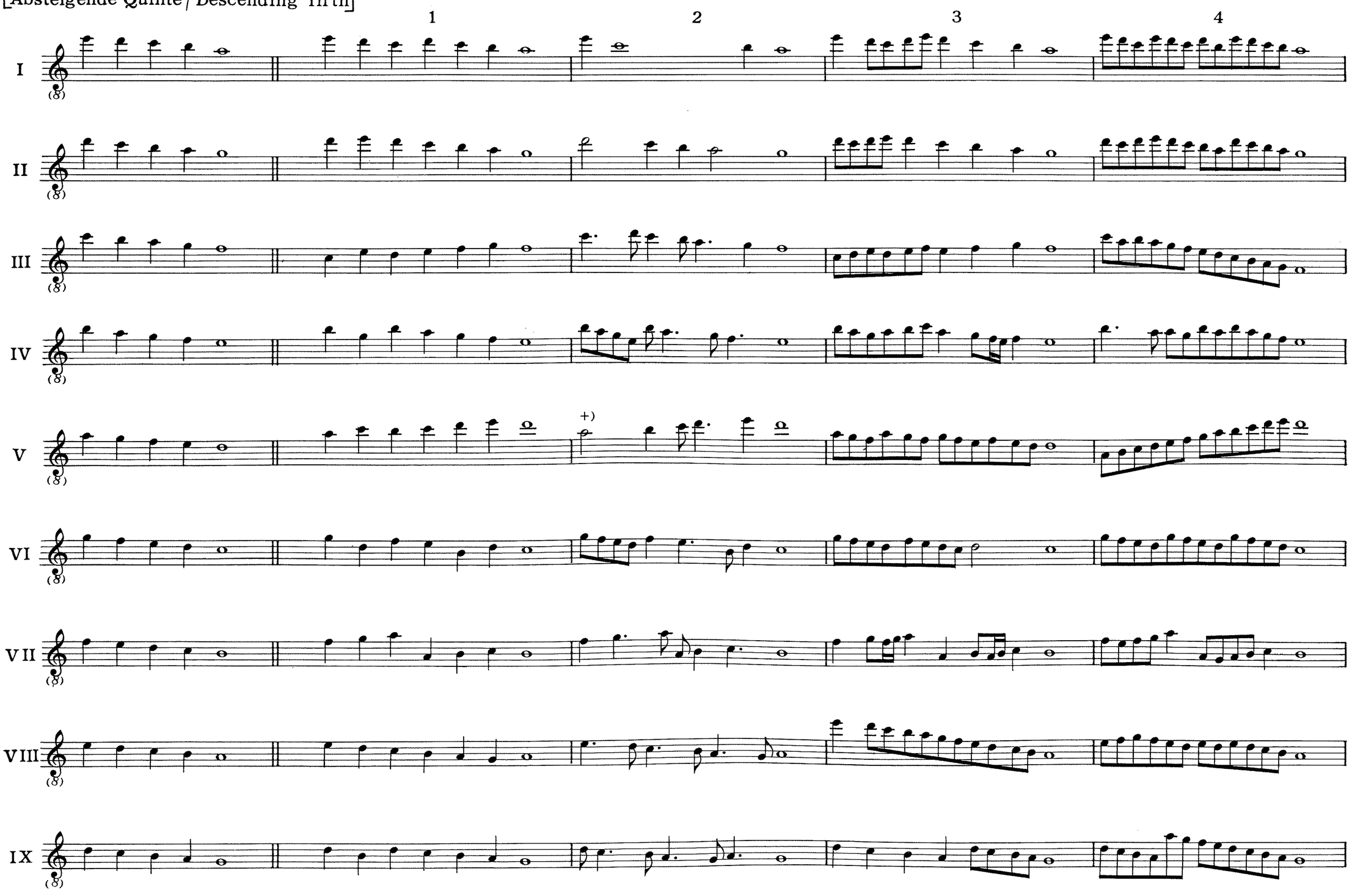
Moto de quinta assendente
[Aufsteigende Quinte / Rising fifth]



TERZA

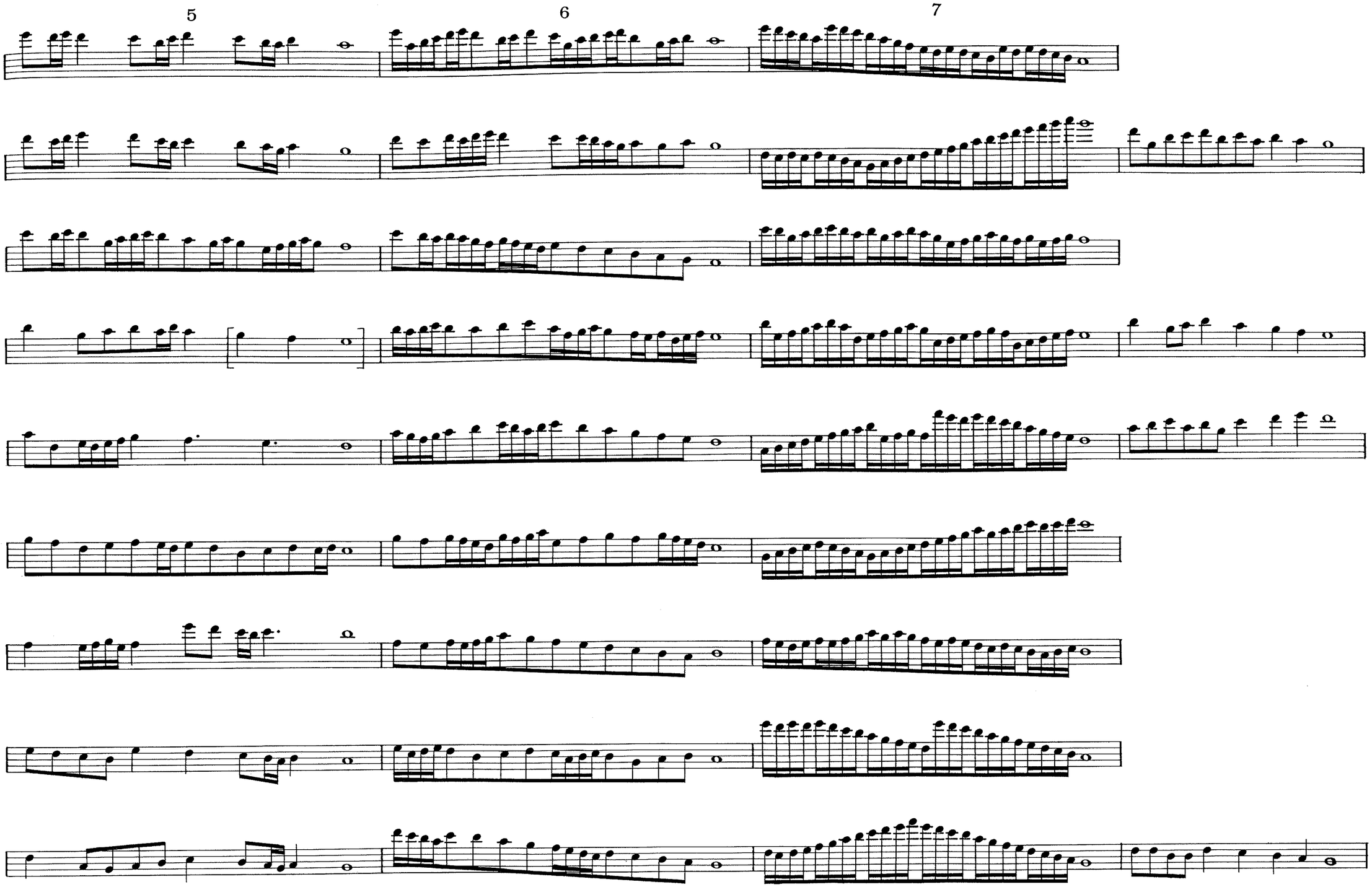


Moto de quinta dessendente
[Absteigende Quinte / Descending fifth]



+) See Appendix IV, 3 d.

TERZA



Chadenzie
[Kadenzen / Cadences]

1 2 3

I

II

III

IV

V

VI

VII

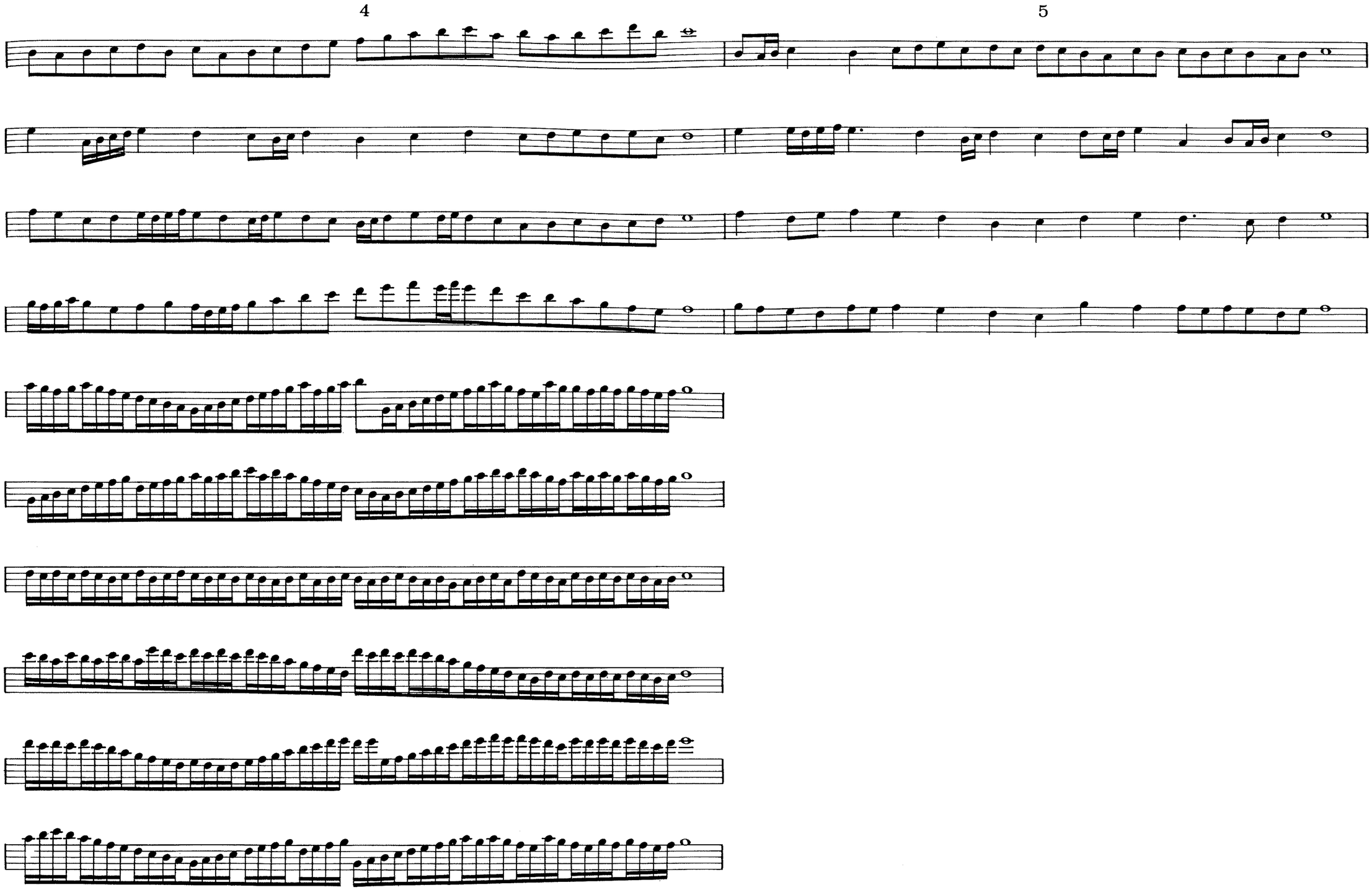
VIII

IX

X

+) See Appendix IV. 3 e. *) ditto IV, 3 g.
++) ditto IV, 3 f.

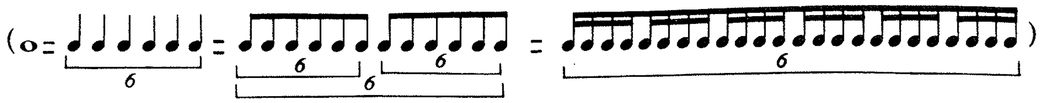
TERZA



Chapter 16 DIVISIONS IN PROPORTIO SESQUIALTERA ACCORDING TO REGOLA TERZA

In this chapter I will teach you about divisions in *Proportio Sesquialtera*, about which something has already been said. This kind of time has the ratios 3/2, 6/4 and 9/6, wherein the larger number equals the lesser and half as much again. For this reason it is called *Proportio Sesquialtera*. In these divisions, there are six crotchets to the beat, whereas in *Regola Prima* there are only four. In placing six against four, one gets the desired proportion. The *Regola* which now follows concerns *Proportio Supertripartiens Quartas*. In this kind of time, the ratio is 7/4, and as it is rather difficult and special, I will instruct you in its characteristics and development with examples of all the different intervals and cadences.

See page 60:

*) The examples of Regola Terza are in 6/4 time, the so-called *Proportio Sesquialtera*. In these, the whole note is divided into six equal parts instead of the usual four, without however changing its basic value: ()

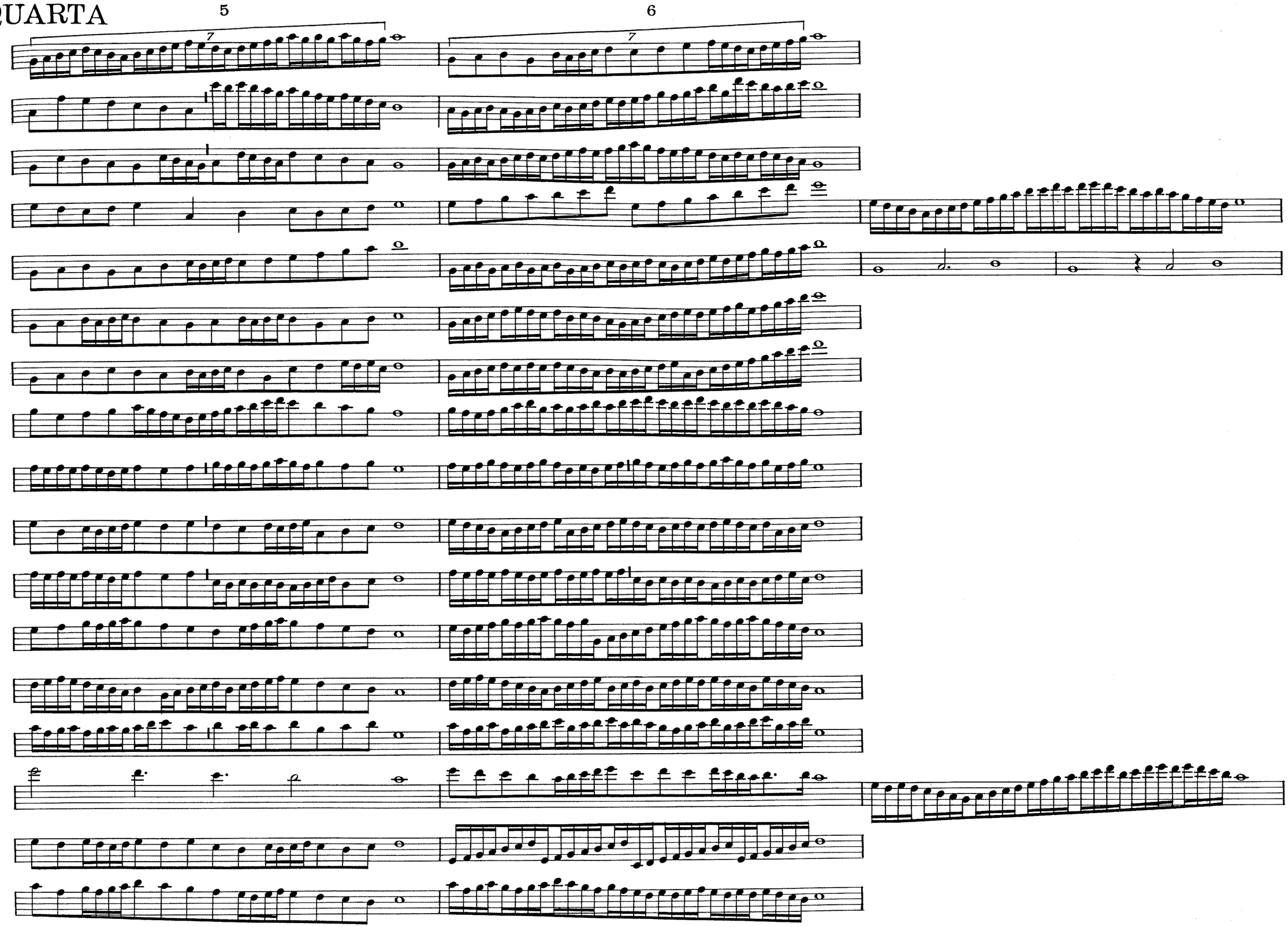
REGOLA QUARTA

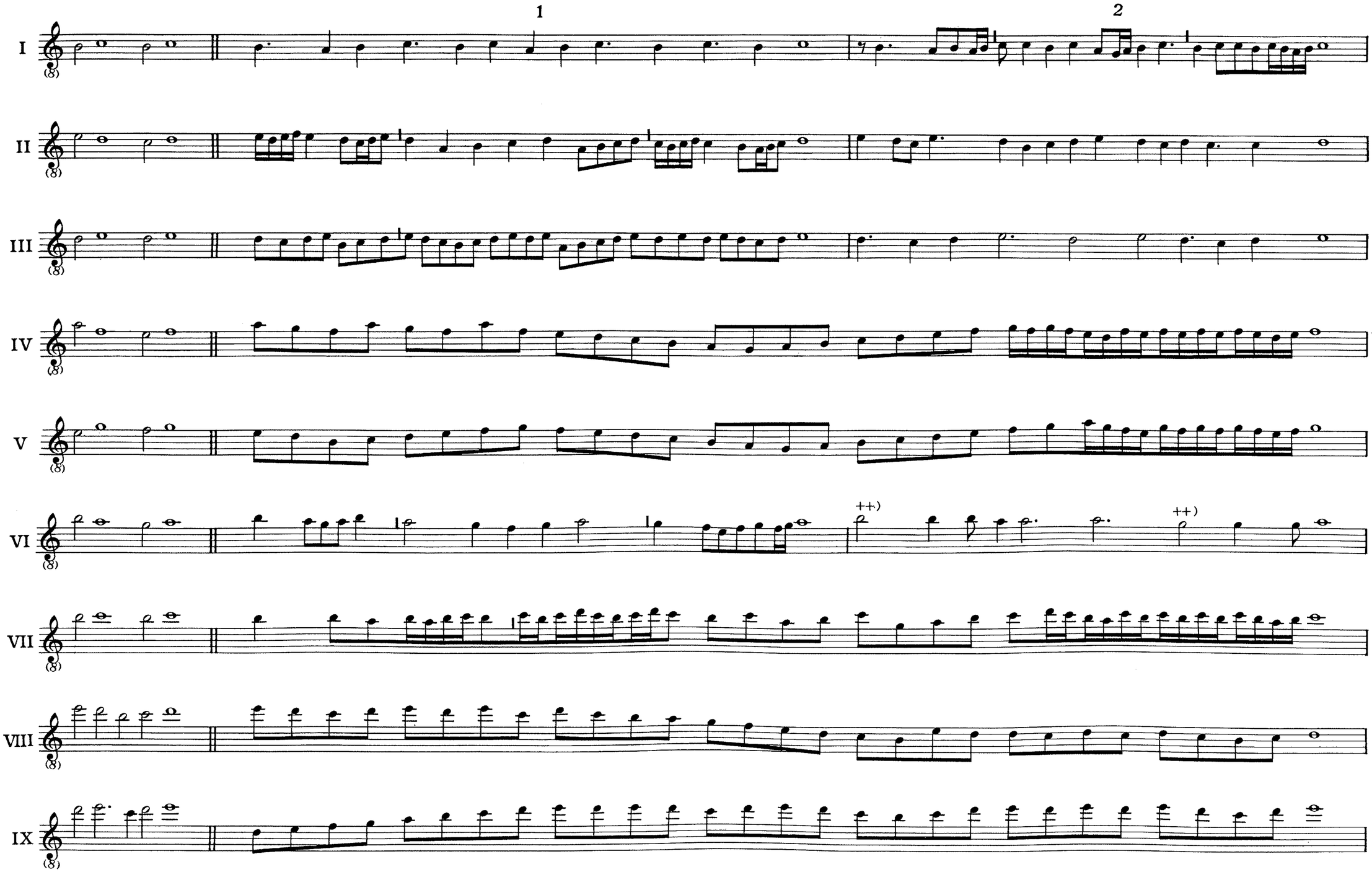
1 2 3 4

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
XIII
XIV
XV
XVI
XVII

+) See Explanation page 38. ++) ditto page 84.

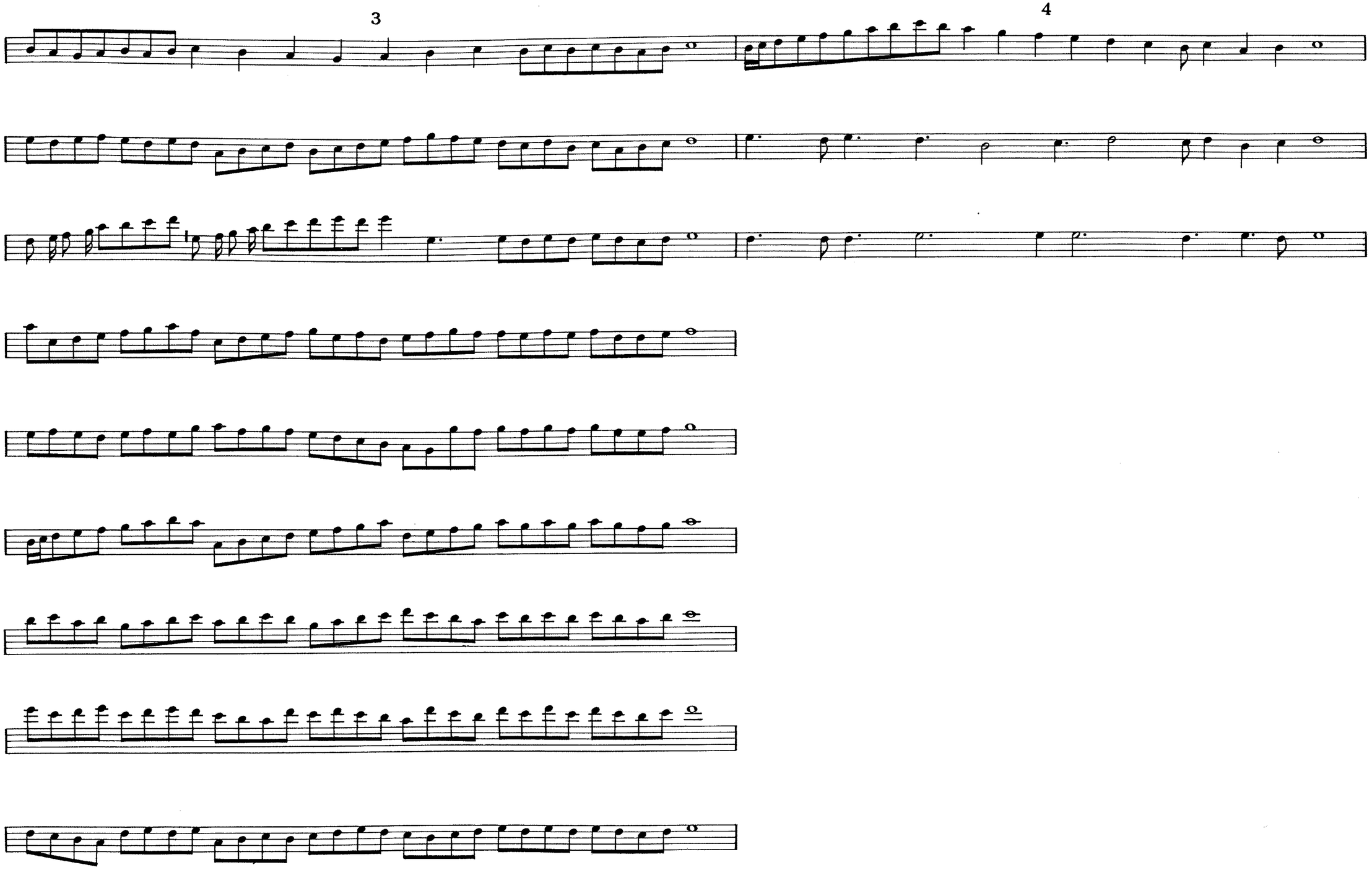
QUARTA





 ++) See Appendix IV, 4.

QUARTA



Chapter 17 DIVISIONS IN PROPORTIO SUPERTRIPARTIENS QUARTAS ACCORDING TO REGOLA QUARTA

Regola Quarta consists of divisions in *Proportio Supertripartiens Quartas*. While in *tempus perfectum* [triple time, three semibreves to the breve] and *imperfectum* [duple time, two semibreves to the breve], there are four crotchets to the semibreve, but in *Proportio Superpartiens Quartas*, there are seven, which gives one the ratio 7/4. If you juxtapose this measure and *Sesquialtera*, you get *Proportio Sesquisexta*, 7/6. In fact, in *Proportio Superpartiens Quartas*, there are seven crotchets to the beat and six in *Sesquialtera*. It is therefore called *Sesquisexta*.

I still have to teach you about *Proportio Dupla*, that is 8/4 and 4/2 time. To simplify this, I refer you to Regola Prima, in which you can change the note values according to this kind of time signature. Here, when you change the crotchets into minims, you get the desired proportion. Thus, there are two minims to the beat, which results in the ratio 8/4 and 4/2 as already said.

Chapter 18 VARIOUS POSSIBILITIES OF PLAYING DIVISIONS WHICH CAN BE EVOLVED FROM THE BASIC FORMS

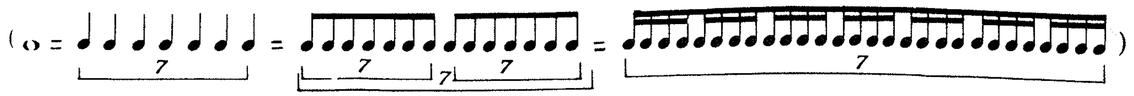
Notice that, next to No. XI and No. VI of the rising second in Regola Prima, I have written examples which you can use in your divisions when, the last note being altered, the basic theme contains a divided or an undivided second. You can also use this example for an undivided third. In No. XIII, you will find the basic form for divisions of the prime. The example in the margin will show you that you can also use this division when your basic form consists of a rising third or a rising undivided second. The marginal examples of No. VI of the rising third will show you that this division can also be used when you have a rising undivided second or a prime. The marginal example of No. VI of a descending third you can also use when your basic form consists of a divided third with a skip at the end, a divided rising second, and undivided second, a fourth, a fifth, or other descending interval or passage note.

I have only written out what is most needful as I do not doubt that you have already understood how diverse are the ways in which you can use these divisions. — The marginal examples of No. VII of a rising fourth show you that, as basic form, you can also take a rising divided or undivided second, or a descending third with skips of a third, a fourth or other intervals at the end. In No. III of descending fourths, I show you in the marginal examples how you can change the basic form to a prime, a falling second, or a third with a passing note. In the basic form of rising fifths, in No. V, you can introduce rising thirds interrupted by skips, as also a rising second or a cadence. Instead of the basic form of No. VI of descending fifths, you can also have a descending third or fifth interrupted by skips.

What has been demonstrated here holds good for the other rules (Regola) as I have already said in Chapter 13. You will notice that some of the marginal examples are very free and hardly correspond to the given interval. In all these forms it is more important to observe the beats and the ending than what lies between. In what follows, you will learn how to use all these possibilities.

See page 80:

*) The examples of Regola Quarta are in 7/4 time, in the so-called *Proportio Supertripartiens Quartas*. In this, the whole note is divided into seven equal notes



instead of the usual four (𝅝 = 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥), without however changing its basic value.

Chapter 19 THE POSSIBILITIES OF USING THESE DIVISIONS

Having introduced you to the rudiments of the art of divisions, it now depends on your intelligence and your dexterity to apply and put in practise what you have learned.

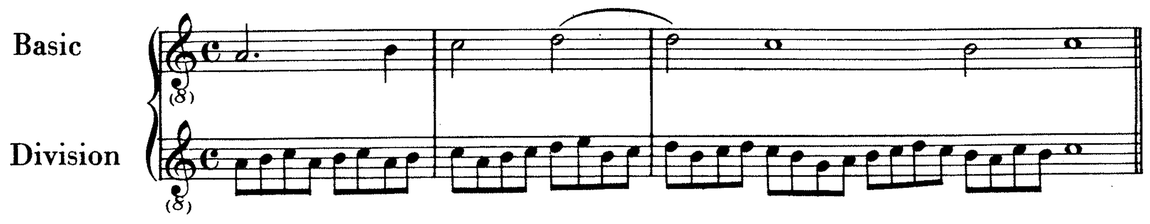
When you have examined the examples of Regola Prima with care, you will see for certain that, with regard to the order and arrangement of the basic forms with their rising or falling divided and undivided seconds and other intervals, they also apply to those of Regola Seconda, Terza, and Quarta. When you wish to play a simple division of a rising second, I direct you to look at the marginal examples of these divisions. Take the semibreve as the time unit and pay attention to the beat. In this way you are given the possibility of playing divisions that may be rich in form, but also sometimes quite simple.

Believe me when I say that I could show you endless possibilities of playing different kinds of divisions; but I am afraid that these would puzzle you too much, and, after all, your wish is to learn something clearly. In view of my practical and short instructions, you will find it easy to perform any division you may wish to. — I further point out that the basic forms and their divisions are numbered and therefore easy to refer to. I have sometimes numbered the divisions at the beginning of a new section. These hold good for all corresponding places. The basic forms are arranged in the same order for all four rules (Regola), as I already mentioned in Chapter 13.

At the beginning of this book, I informed you that the semibreve is used in different proportions. I will now show you how every minim contained in a semibreve can also be divided in different proportions. — In the following examples I also show you two tied minims and, a little further on, two semibreves of the same pitch. These examples will also be useful to you for divisions of the breve [𝅜], the long [𝅗𝅥], and the maxima |𝅗𝅥|.

Chapter 20 HOW TO PLAY DIVISIONS ON ANY SUCCESSION OF NOTES YOU MAY CHOOSE

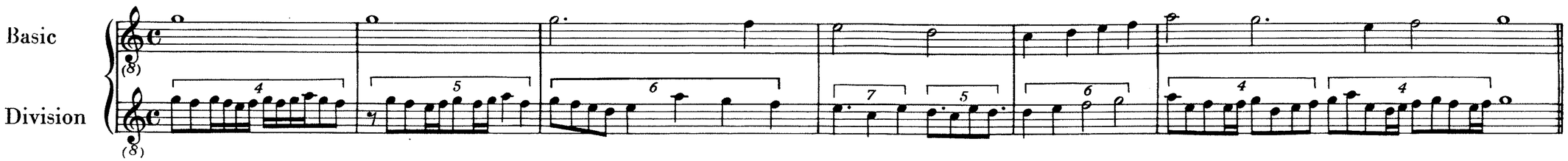
Should you wish to play a division entirely in crotchets in my example in regular time which begins with a minor third with its passage note, take from Regola Prima the fourth form of division in No. 11 of rising thirds. I have shown you the result. In my example, a rising second follows the rising third.



Here you will see two minims of the same pitch joined together. I work out this division in the fourth form of divisions of the rising second of No. IV. I follow this with a cadence, which I construct according to the second form of Cadence 1. In similar passages it is also possible to play such divisions one or two notes higher, if you wish to do so.

Chapter 21 INSTRUCTIONS FOR COMPOSING DIVISIONS IN DIFFERENT KINDS OF TIME (PROPORTIONS)

Should you wish to compose divisions in different proportions of a minim, a semibreve, a breve, or a long, study the following example carefully. In this chapter, I refer all the divisions to the initial signature of *tempus imperfectum*, whether they are in a given proportion or not. I could have given other proportions in these examples; but, as I have already said more than once, brevity is my concern.



As you see, my example begins with two semibreves, which together make one breve. You will find the division of the first semibreve among the examples of Regola Prima, No. XIV of the rising seconds, sixth form of division; that of the second semibreve in Regola Seconda, No. XIV of falling seconds, fifth form of division. These two semibreves are followed by a falling third, whose division you will find in Regola Terza, No. VI of falling thirds, fourth form of division. There follow two minims. The first of these conforms to Regola Quarta No. X in the first half of the first form of division. That of the second minim is to be found in Regola Seconda, No. VI of rising seconds, third form of division. I follow this with a fifth, rising step by step. Its division is found in Regola Terza, No. 11 of rising fifths, second form of division. I have however, in this example, transposed it up a fourth. The cadence which follows is taken from the third form of division of cadence V. of Regola Prima.

This is the explanation of the above example. For your instruction, in the divisions of this example, I have only referred to forms of divisions in Regola Prima, Seconda, Terza and Quarta. I do not however wish to limit your freedom thereby, as it goes without saying that every interval, of a second, a third, a fourth, a fifth, or a sixth, be it rising or falling, undivided or divided, or with skips, can be ornamented in other ways, that is to say simply, complexly, and in different proportions. Thus, on the basic theme of my example, you can play different divisions, as I have already told you, entirely at your own choice.

Chapter 22 DIVISIONS OF THE MAXIMA, THE LONG, AND THE BREVE

You will remember, my learned reader, that, in the above example, the first two notes, taken together, have the value of a breve. I also showed you how, based on principle, you can ornament these two semibreves. You can proceed in like manner when you have a maxima, a long or a breve to ornament. You now understand my divisions of the two semibreves. When, in their place, you find a note of greater time value to ornament, you must repeat your division as often as may be necessary until it equals the time value of the note you are ornamenting. This applies to all notes that are longer than the semibreve. I want to make it clear that, according to this precept, Regola Prima is the foundation and instructor for Regola Seconda, Terza and Quarta, as it already contains all forms of divisions. Thus, when you wish to, you can play every division given in Regola Prima in other kinds of time, or proportion. If however you introduce various kinds of time, take care to choose a different one for each interval, so that your divisions may be pleasing and rich in variety. I have now reached the end of this subject. I have conscientiously taken infinite pains to show you every imaginable facilitation, so that you may have the possibility of making music entirely to your taste. But, in order to keep the promises I made you, I must now undertake yet another task, that of initiating you in the art and science of creative playing. The fundamental principles of this, with God's gracious help, I will now disclose.

Chapter 23 THE TRUE ART OF RECORDER PLAYING

The following chapter deals with some indispensable particularities that are necessary to the true art of recorder playing, as already stated in Chapter 1 in which I defined the aim of the player of this instrument. First of all, you should see that, in imitating the human voice, it must be an expert and experienced singer that you should imitate intelligently. To do this, three things are requisite: imitation, dexterity (prontezza)*), and elegance (galanteria)**). These three are so interdependant that no single one of them can be practised apart from the others. Imitation is the most important because dexterity and grace are a part of it. For this reason I will first teach you the source of imitation, and how to practise it. I will then speak about dexterity and grace.

Chapter 24 CONCERNING IMITATION, DEXTERITY AND GRACE

Know that imitation consists of a certain artistic proficiency; dexterity, in the manner of breathing; and grace, in the skilfulness of the fingers in ornamentation. In imitation, it is the human voice that should be imitated: As occasion offers, the flow of breath is increased or lessened in imitation of the nature of words. I have already explained in Chapter 2 how your breath should be used in imitation of the human voice. Thus only will you play a melody artistically when, by the variety of your expression, you are able to imitate the human voice. Your expression should vary from the most tender (*suave*) to the most lively (*vivace*). — As already said, imitation must always go hand in hand with dexterity and grace, because dexterity is governed by the flow of breath whether you are imitating a tender and calm expression, or one that is lively; and the same applies to grace and ornamentation. It is difficult to describe the different expressive effects due to dexterity in a tender or a lively imitation. They are noticeable only in the articulation and even here, only in the performance itself.

To acquire a manner of breathing that produces the greatest variety of contrast, you must blow very gently at first, and later with a very strong flow of breath. In this way you will learn the dexterity needed for extremes of expression. To modify these, blow with moderate force and increase it more or less as required. By doing these exercises, the different kinds of expression which depend on dexterity, and which I cannot describe in any other way, will become clear. In any case, it is always essential that you be guided by good taste and discretion.

The various kinds of expression that depend on grace, as well as on imitation, are easier to explain, as they depend not only on articulation, but above all on the art of divisions. The simplest ingredient in elegant and graceful playing is the trill. It is done by trembling with the finger over a hole of the recorder. Trills can be made with a third, with a whole tone, and with a semitone, in all of which the interval may fluctuate, a little more or a little less. These variations are barely perceptible to the ear with precision, but you can fix them accurately on a stringed instrument on a single string, and then discover the suitable fingering on the recorder.

The trill in thirds is a lively ornament; the interval may be larger or smaller than a third. The semitone trill, on the contrary, is a gentle and charming ornament; in this also, the interval may be larger or smaller. Between these two, as a medium ornament, is the trill of a whole tone, or less.

Now you know all that can be said about imitation, dexterity and grace. In the fingering charts which follow, I will show you how to play these various kinds of trills.

Chapter 25 EXPLANATION OF THE FINGERING CHART OF TRILLS

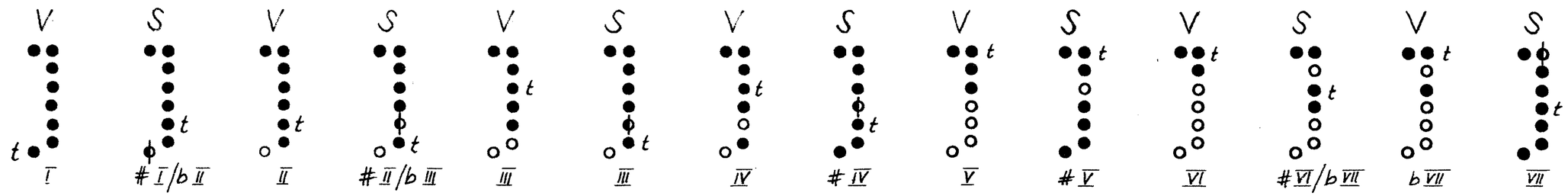
The fingerings of trills in the following charts are indicated in the same way as, at the beginning, the fingerings for all the different notes were given.

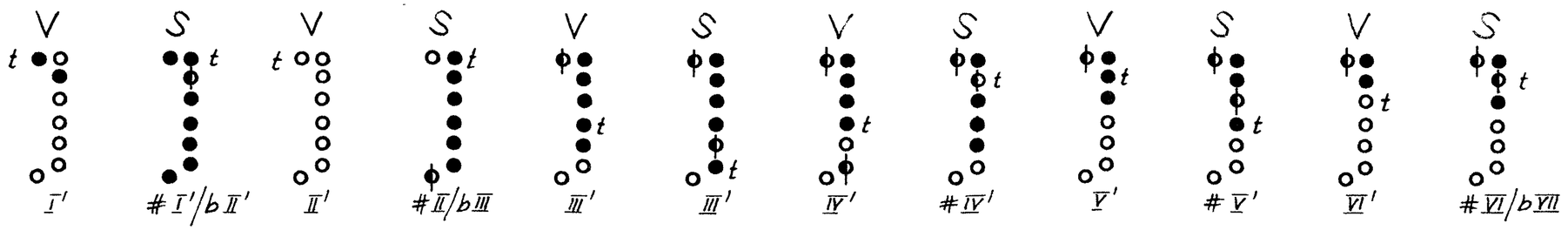
In these charts, I mark the gay and lively trills with a "V". The fingerhole which you use in playing a trill is marked with a "t", written in near the hole. Soft and gentle trills I mark with the letter "S" on the chart, on account of their gracefulness. The finger which closes the hole marked "t" executes the trill. I have chosen these letters because *tremolo* begins with "t", *vivace* with a "V" and *suave* with an "S".

---

*) *prontezza* = dexterity or fluency, meaning dexterity of fingers and breath control.
**) *galanteria* = elegance or grace, meaning the art of ornamentation.

CHART OF TRILLS





When you are imitating the vivacity of a human voice, you must ornament accordingly; if, on the contrary, you wish to express its grace and elegance, your trills and your divisions must be gentle and tender. You must regulate your breath with special deliberation and dexterity, and, above all, set about it with good taste and discretion, if you wish to express every gradation of vivacity or suavity.

Note that all that I have said refers to solo playing. In concerted pieces, you must match your fellow players, and, for the sake of good intonation, change your fingering, if necessary, in the way I showed you in Chapter 4 about the seven extra notes. Where nature fails, art must be your guide. This should suffice. I have now explained everything in detail and do not doubt that with the help of good taste and judgment, you will be successful in your performance, if you follow the prescriptions of this chart. Remember that you can sound every note softly by slightly uncovering a finger hole and using less breath, although I do not indicate this for single notes. In the chart of trills, the finger holes are some of them closed and others half open. Concerning the latter, I cannot give you precise instructions. You should half-close the holes somewhat more or less as your ear requires and as you feel to be right.

You may ask me when and how to recognise the right time and place for using imitation, dexterity and grace, or when the tone and expression should be lively or suave. Know then, that your instructor should be a practised and experienced singer. When a piece of vocal music is put before him, his first care, as you know, is to take into account the nature of the text. If the words are gay, he expresses them with gaiety and liveliness by means of his art and his voice; if on the other hand, the words are sad and heavy, he sings them softly and with melancholy. In like manner, your playing should be soft and sighing, or gay and merry, as though you were giving expression to words of the same nature. This results in what I have called the imitation of the human voice.

I will proceed no further, as I have always been in favour of brevity. I now offer you this, my small work, which you, as I hope and for which I pray Almighty God, will graciously accept with goodwill and affection. Should it contain defects, I pray your kind indulgence and that you will remember that it was for you that I gladly undertook this not altogether trifling task. Therefore, my kindly and most indulgent Reader, should I have failed to satisfy you, put the blame not on myself, but on my limited knowledge, and accept my goodwill. — Farewell.

GANASSI'S TABLE OF CONTENTS

		Page
Chapter 1	Defines the Aim of the Recorder Player	9
Chapter 2	Explains the Playing of the Recorder	9
Chapter 3	Instructions for sounding all the Notes of the Recorder	9
Chapter 4	The Art of producing seven more Notes on the Recorder	12
Chapter 5	The various Ways of Articulating, or Tonguing	12
Chapter 6	Possible Combinations of the three Basic Articulations	14
Chapter 7	On the use of various Articulations	14
Chapter 8	The Function of the Tongue, the Throat, and the Lips	14
Chapter 9	Divisions which the Fingers perform	15
Chapter 10	Mixed or Compound Divisions	15
Chapter 11	Simple Divisions that are special and those that are uniform throughout	15
Chapter 12	Compound Divisions that are special and those that are uniform throughout	15
Chapter 13	On the Art and Practise of playing Divisions	18
Chapter 14	Remarks concerning the Examples of Divisions of the First Kind (Regola Prima)	38
Chapter 15	Divisions in Proportio Sesquiquarta according to Regola Seconda	58
Chapter 16	Divisions in Proportio Sesquialtera according to Regola Terza	78
Chapter 17	Divisions in Proportio Supertripartiens Quartas according to Regola Quarta	84
Chapter 18	Various Possibilities of playing Divisions which can be evolved from the Basic Forms	84
Chapter 19	The Possibilities of using these Divisions	85
Chapter 20	How to play Divisions on any Succession of Notes you may choose	85
Chapter 21	Instructions for composing Divisions in different kinds of Time (Proportions)	85
Chapter 22	Divisions of the Maxima, the Long, and the Breve	86
Chapter 23	The true Art of Recorder Playing	87
Chapter 24	Concerning Imitation, Dexterity, and Grace	87
Chapter 25	Explanation of the Fingering Chart of Trills	87

Written and printed in Venice by Sylvestro Ganassi dal Fontego.
Musician to the Most Illustrious Signoria of Venice — MDXXXV.

APPENDICES

I. Facsimiles.

II. 175 Divisions on a Basic Theme of 6 Notes.

III. Composite Chart of all Ganassi's Fingerings.

IV. Editorial Corrections of Errata in the Original.

APPENDIX I

Facsimiles

Autograph Dedication

Honoured Dominicus, I am sending you my Instruction Book on the Art of Divisions, together with 300 newly-composed Cadences on one and the same theme, each one of which is different, and, in addition, a few observations for the viola da gamba together with an introduction to lute playing. I had put these together for a Florentine nobleman, but as an opportunity has arisen for rendering a service to a friend of your Grace's, may this provide the occasion; and for the nobleman just mentioned, I will make another copy. The price is one *scudo*. Should this be agreeable to your friend, let him keep the book; if not, he can return it to me at his convenience.

The wine which I have received from your Grace is truly stimulating; I am deeply indebted to you for it. And as you write that you will be coming to Venice shortly, I shall be expecting to see you, and indeed very urgently concerning some legal business. Your Grace, I say no more, only that the Lord God may maintain you in His Grace.

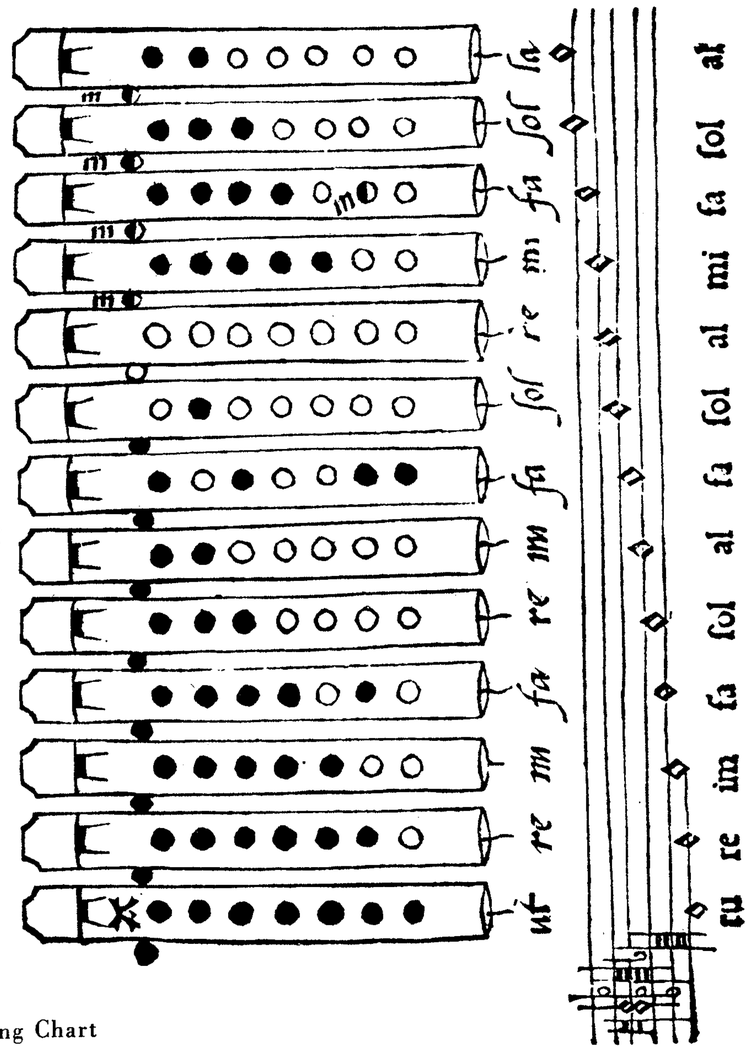
Sylvestro, your Grace's servant.

Signor mio domenego io uimando la regola del diminuire co 300 / cadentie apena
composte su un sugieto. et tuti sono diferenti et ancora alcune litio per la lira
insieme ancora co la regola che insegna de uiola da tasti: le qual le aue
ua parechiate per un gentilomo fiorentin. ma si andoui in acomodo per seruir al
cun amicho de la s.ria nostra quella se ne po acomodar et io ne apare chia
ro un altra copia per il gentilomo di sopra dito: et il precio suo sie Auno
sichè se ditey sera al proposito del suo amicho quella se ne seruira se anche
no la potra co sua comodita rimandarmele // il uino che ebe dala
s.ria nostro me da la uita per certo: dil che io li resto molto obligado: et seco
do che quella mi scrisi a douer esere di curto a uenetia pero io lo aspeta et
aspetalo co gran desiderio. per alcuna chiausa ligitima: altro no diro a uostra
signoria. solu che il signor idio la conserui nela sua gratia: //

Siluestro seruo di quella

Autograph Dedication

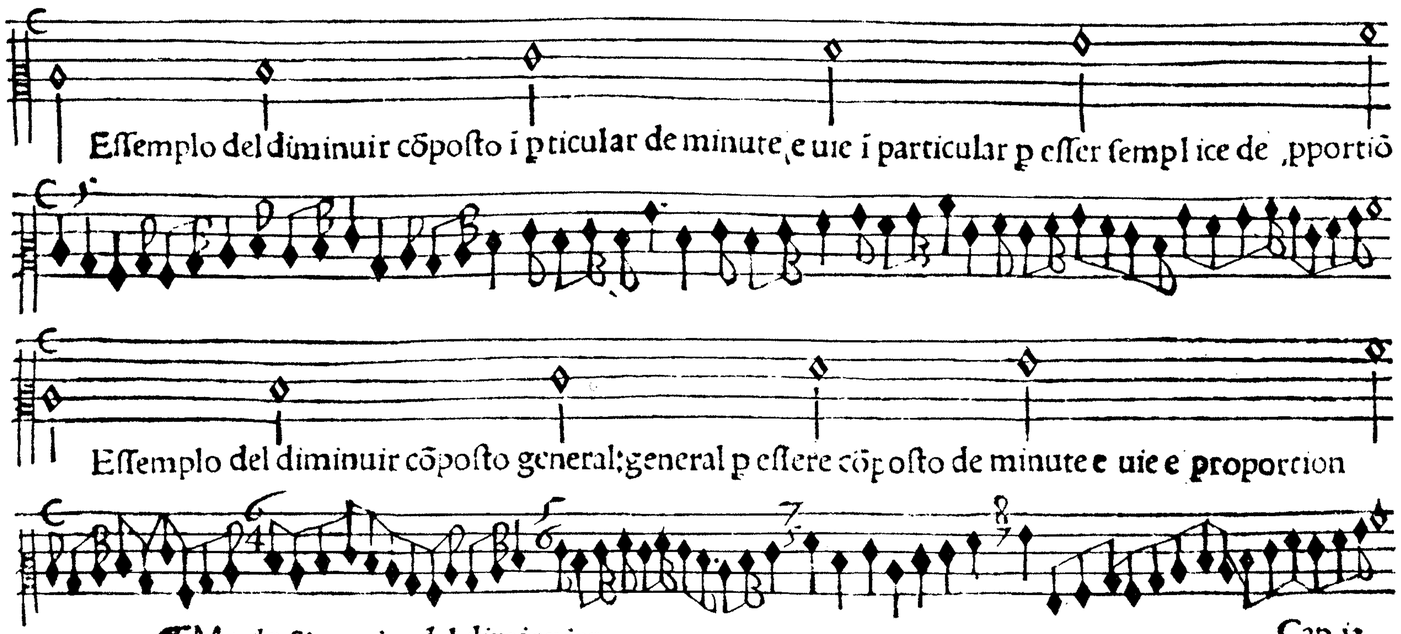
de intẽdere la uoce piglia il flauto p tua guida che ben ſarai guidato & prima ſara lordine del ſoprã in la ꝓprieta di be quadro elquale ordine te parturira tri effetti prio p li ſecõdo p il tenor in ꝓprieta di be mole terzo p il baſſo in ꝓprieta de muſica finta dapoi ſeguita unaltra dedution del ſoprano in proprieta de bemole elquale fara dui effetti prima pſi ſecõdo p il tenore in ꝓprieta de muſica finta dapoi ſeguita il ſopran in ꝓprieta de muſica finta ilqual fa ſolo uno effetto pſi dapoi ſeguita lordine del tenor p be quadro elqual fa dui effetti uno pſi laltro p il baſſo in ꝓprieta di bemole dapuoi ſeguita uno ordine del baſſo in ꝓprieta di be quadro elqual fa ſolovno effetto pſi dapoi ſeguita lordine dele ſuſtẽtation lequale fanno tri effetti prio p il ſopran ſecõdo p il tenor terzo p il baſſo p liqual ordeni & effetti ſerai noto p li ſoi eſſemplii fati inãti dela chiaue del ſopran & tenore come ſi potra uedere poſte le ſue chiaue inanti quelle dil ſopran nota che te inſegno il mõ del ſoprã e tenor e baſſo p eſſere diferẽte cioe ſe ti coprirai le uoce in uno loco medemo de di tocanto tenor e baſſo nõ ꝓcederai cõ uoce ſimile p che il canto ti formera alcuna uolta uno ſemitono doue il baſſo e tenore p li medemi buſi ouer uoce ꝓnũciera uno tono p tanto ti dago il modo dil canto tenore e baſſo.



Fingering Chart

(See Chapter 3, Table I a)

exẽpii del diminuir



¶Modo & pratica del diminuire. Cap.13.

¶Di sopra hauemo mostrato la natura de ogni sorte de diminuire hora seguitero parte per parte a tale cognitione con ogni facilita a me possibile si del salto ouer moto della seconda & terza e quarta e quinta & di ogni altro moto cosi mediati come nõ mediati. E prima procedero con il moto della seconda laquale ti sara comoda ad ogni altro moto non mediato: con uarie uie de spezamenti in tẽpo perfetto & plation iprefettatcõe q. O: simelmẽte ne segni imperfetti con la prolation iperfetta come qui. C. & aduertisse che lordine de q̃sto signo ☌ richiede la batuda sopra la breue & in q̃sti la sembreue 𝅜 dato che il piu deli cãtori & sonatori nõ cõsiderano altro che lo acomodarsi dela batuda

Example of Divisions

(See Chapters 12/13)

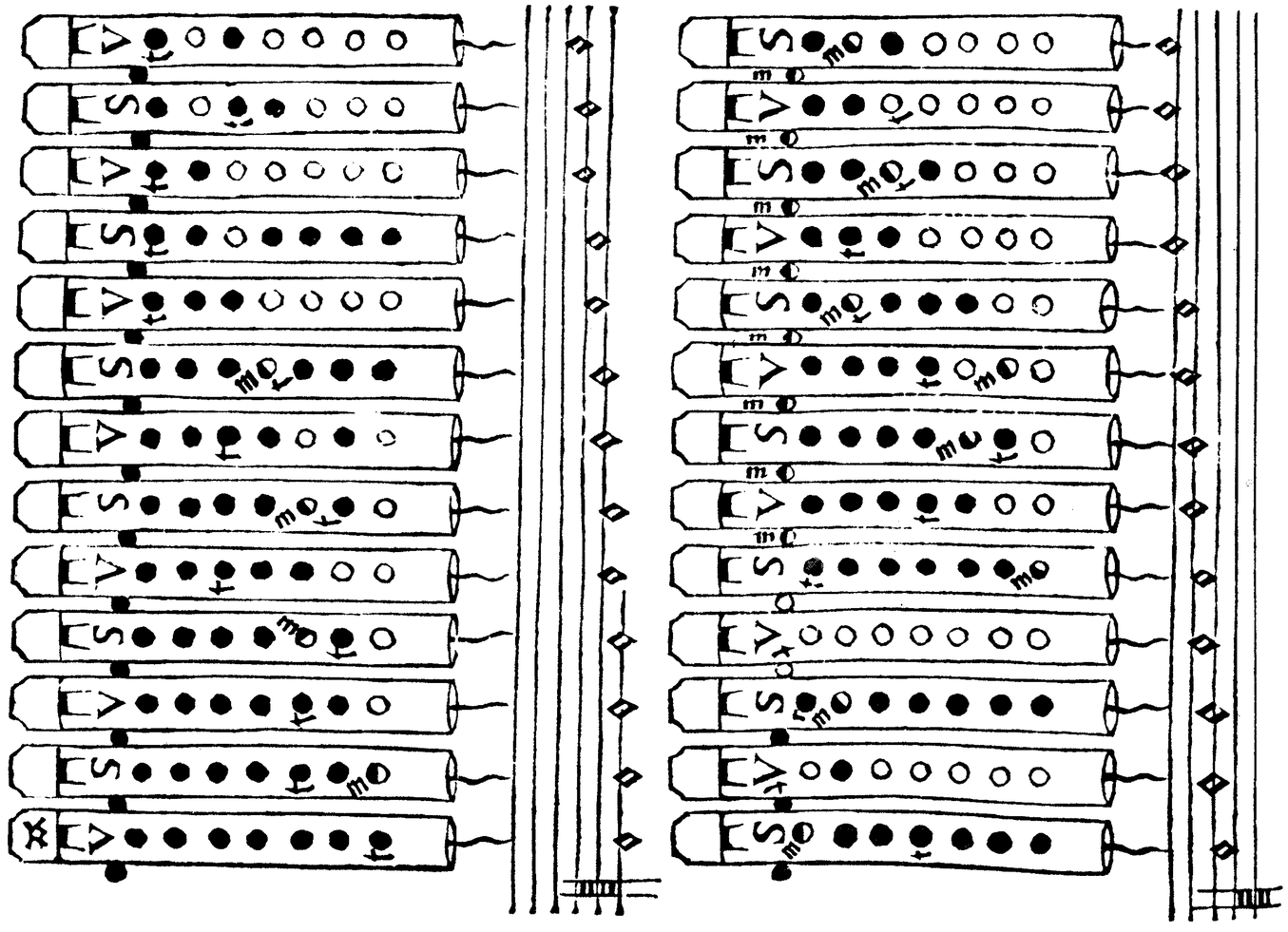


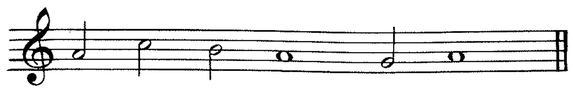
Chart of Trills

(See Chapter 25)

APPENDIX II

175 CADENCES

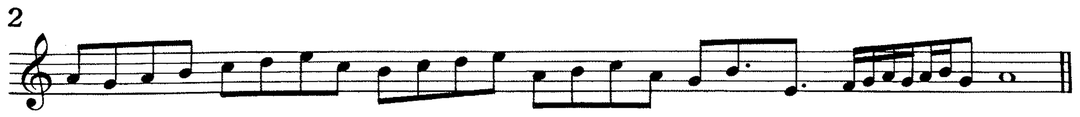
Basic Form:



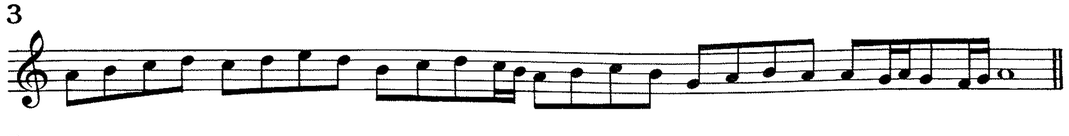
Divisions:

1

2

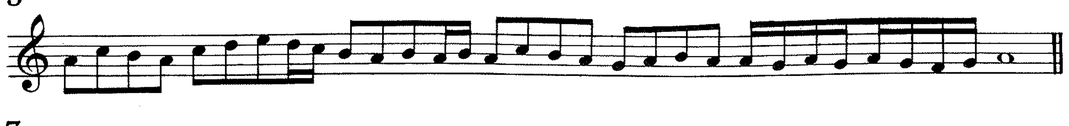


3

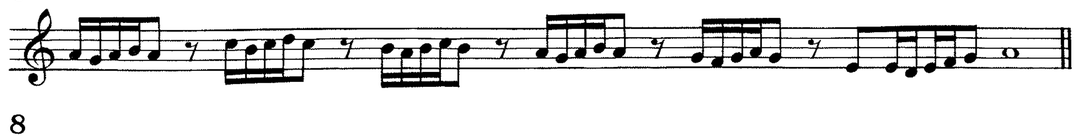


4

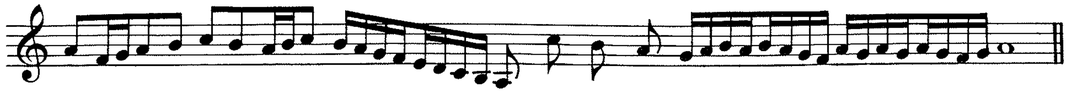
5



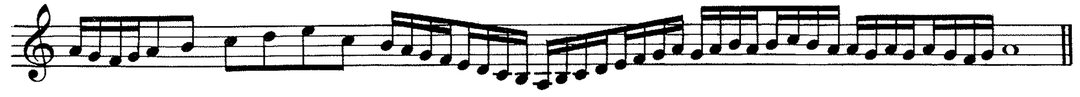
6



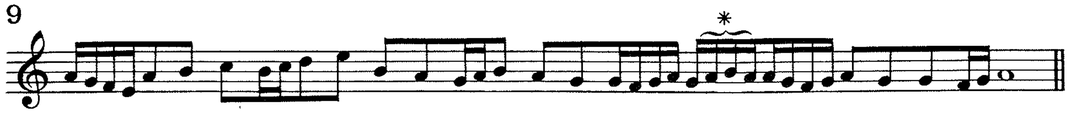
7



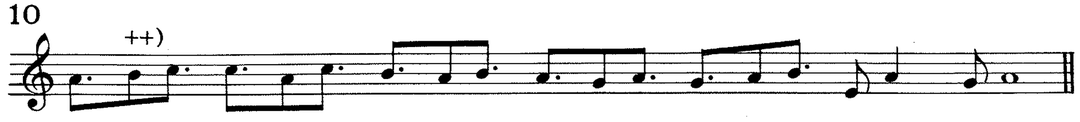
8



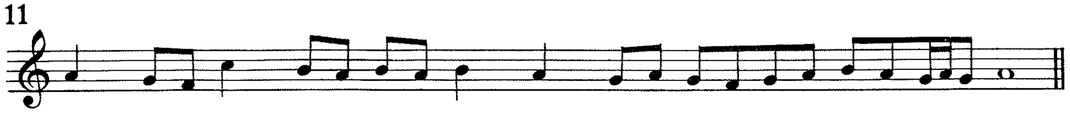
9



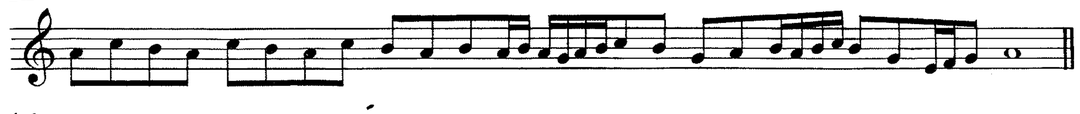
10



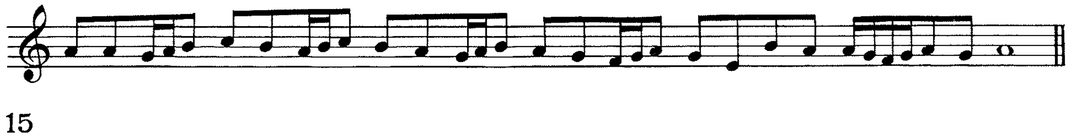
11



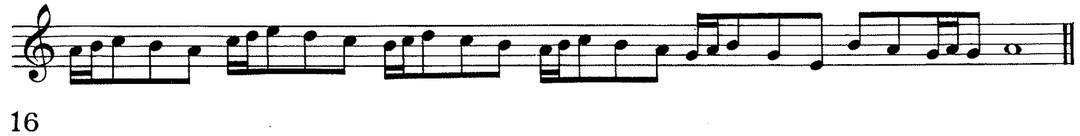
12



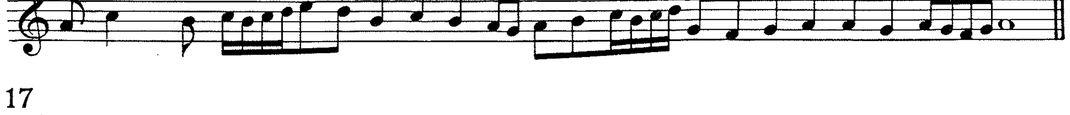
13



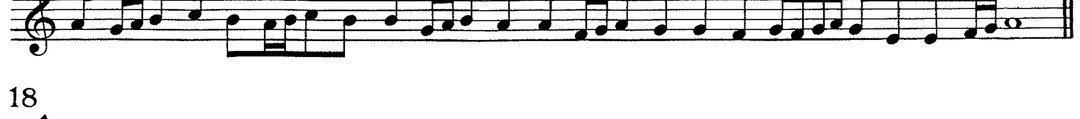
14



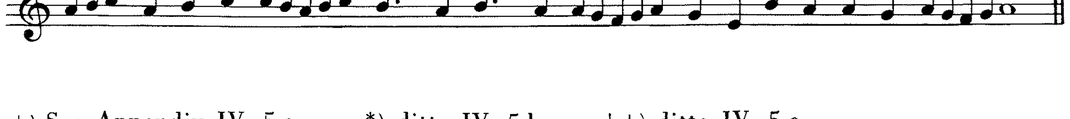
15



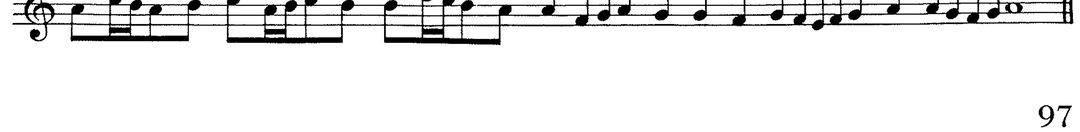
16



17

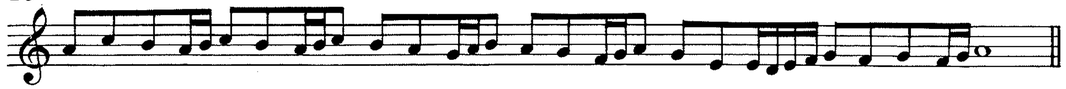


18

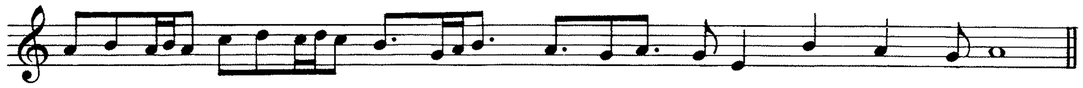


+) See Appendix IV, 5 a. *) ditto IV, 5 b. ++) ditto IV, 5 c.

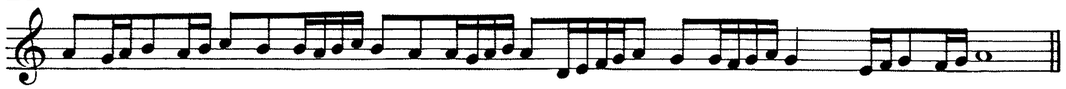
19



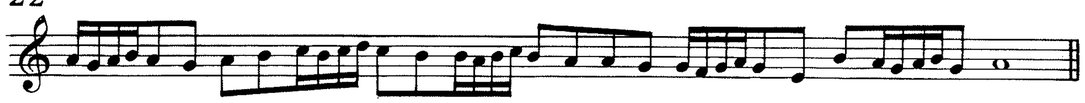
20



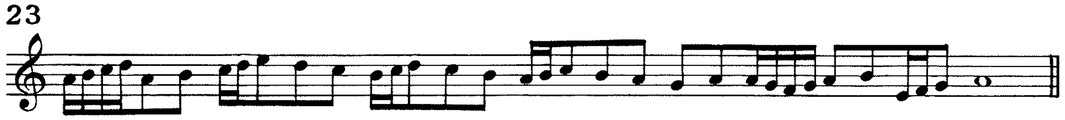
21



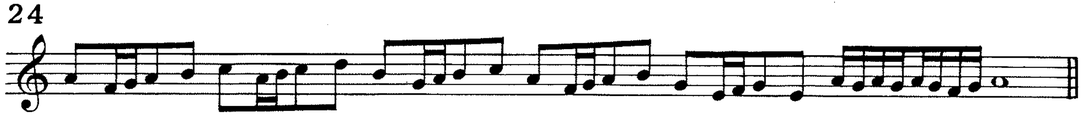
22



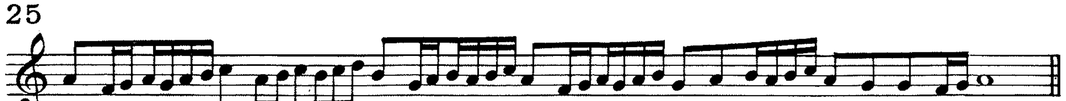
23



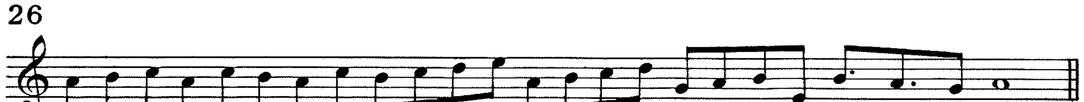
24



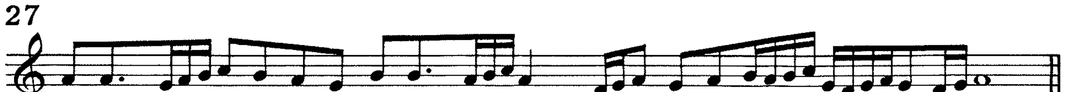
25



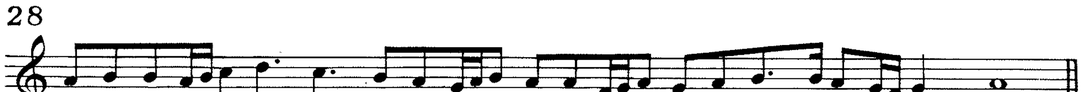
26



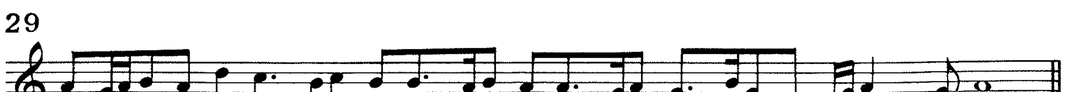
27



28



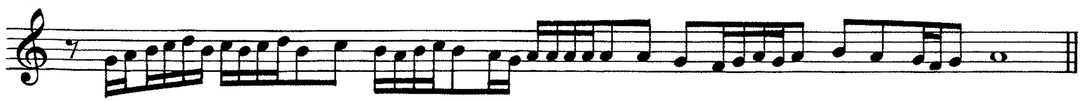
29



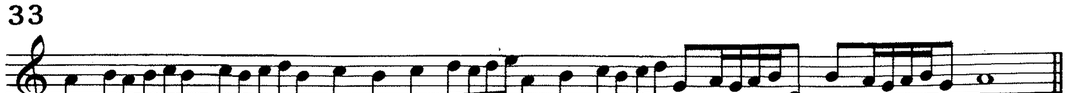
30

31

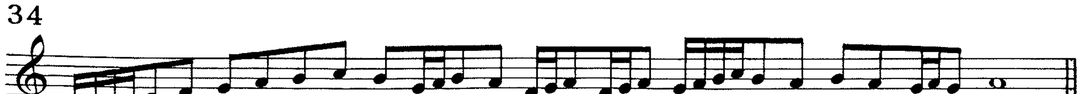
32



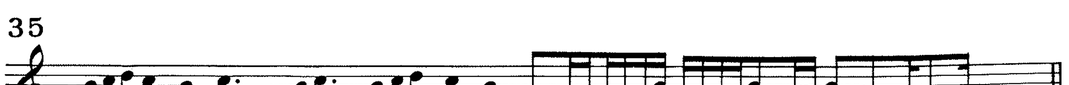
33



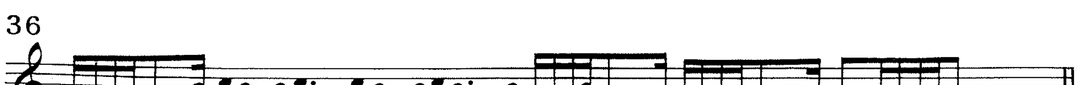
34



35



36



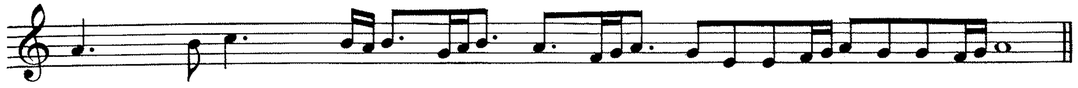
37

38

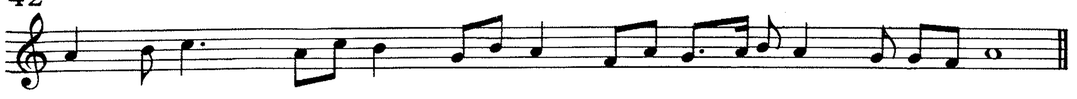
39

40

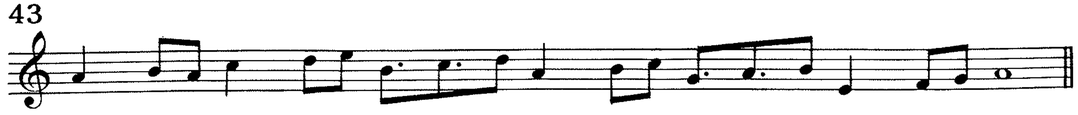
41



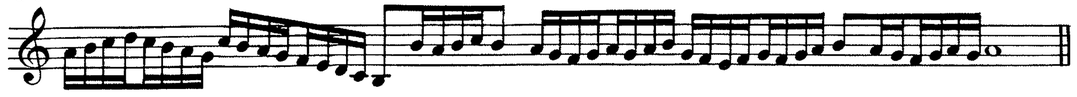
42



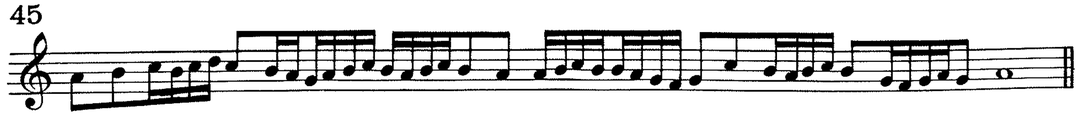
43



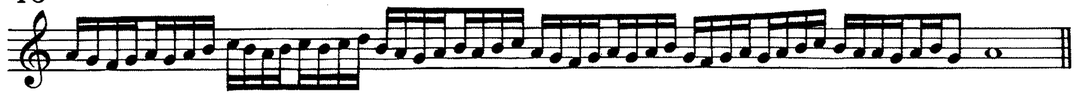
44



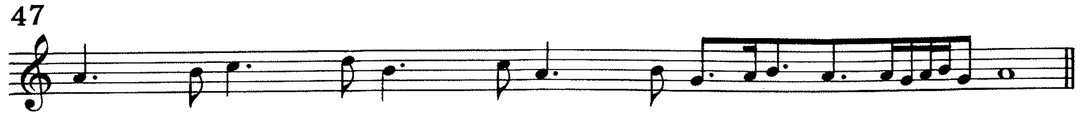
45



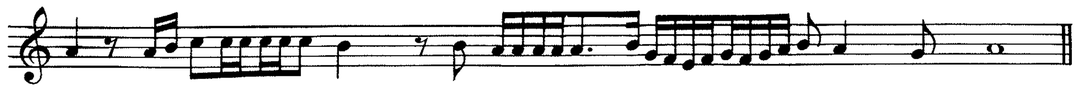
46



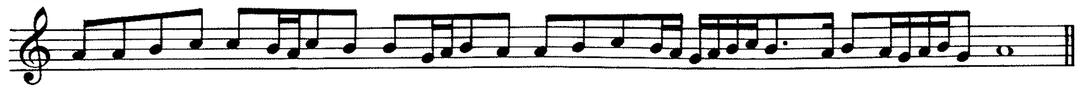
47



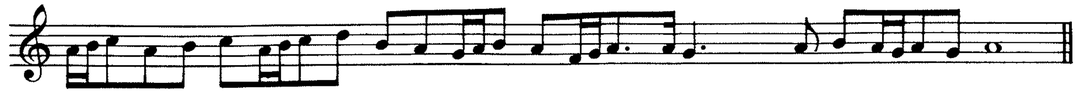
48



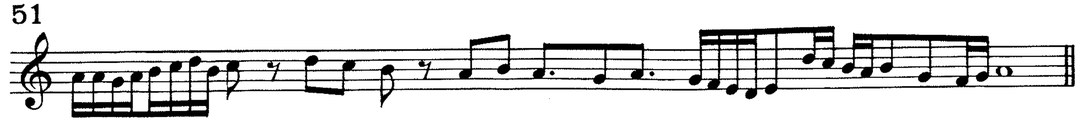
49



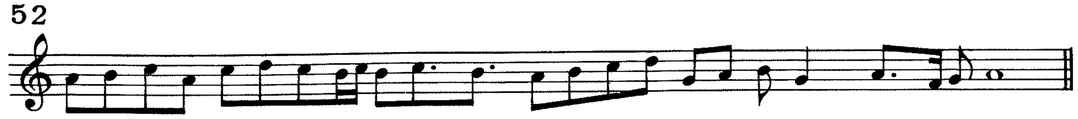
50



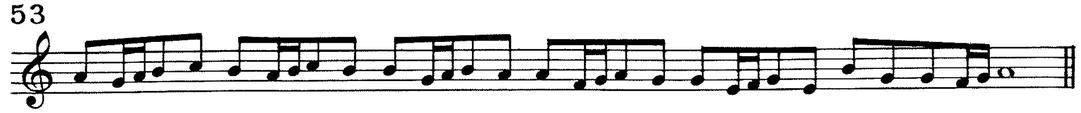
51



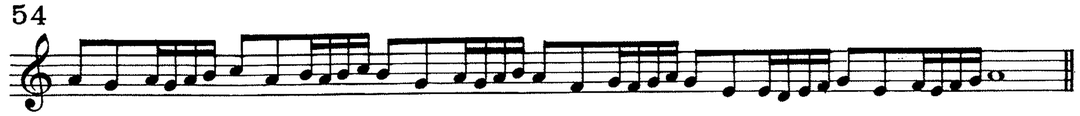
52



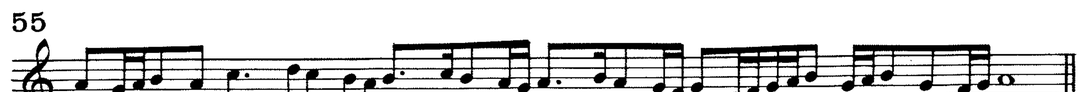
53



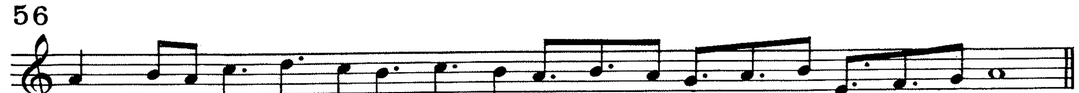
54



55



56



57

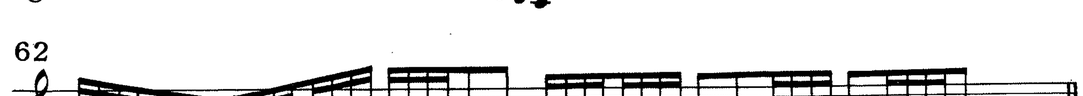
58

59

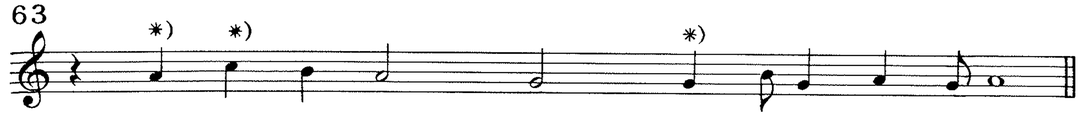
60

61

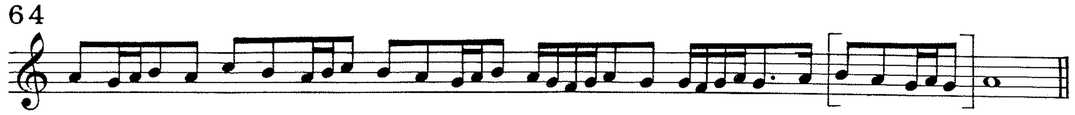
62



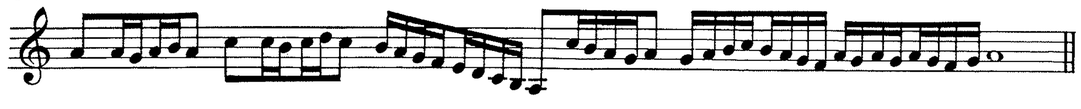
63



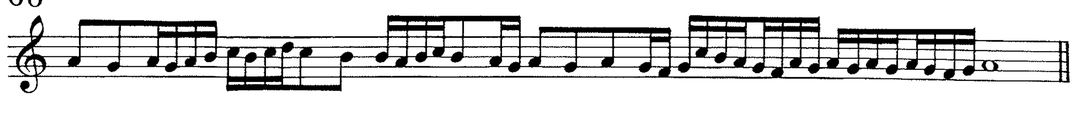
64



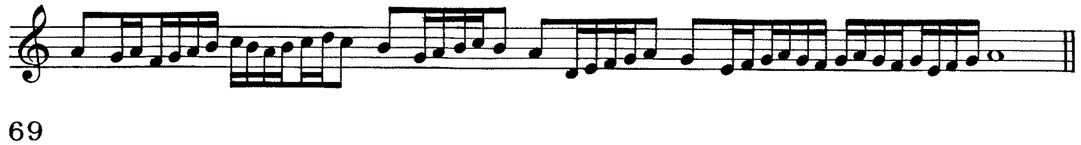
65



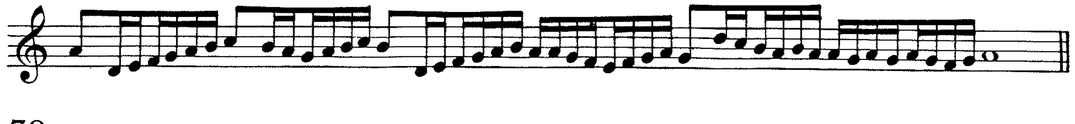
66



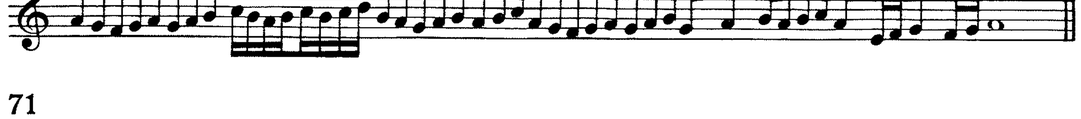
67



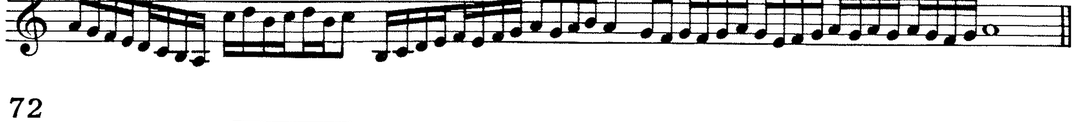
68



69

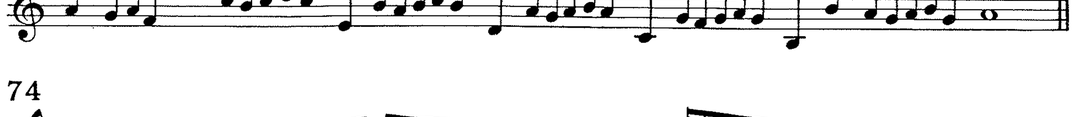


70



71

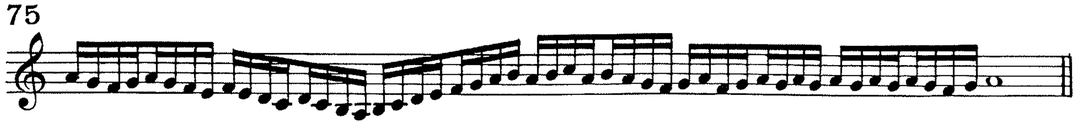
72



73

74

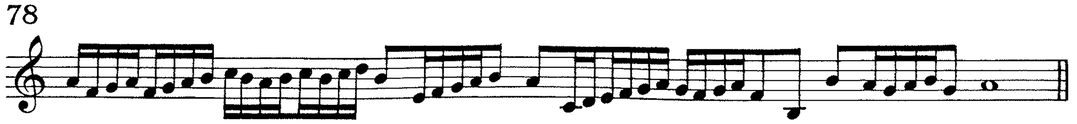
75



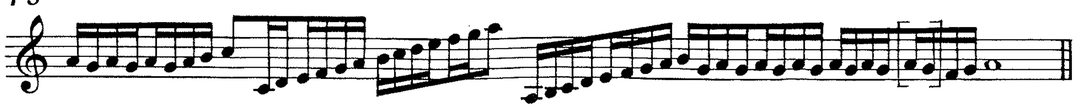
76

77

78

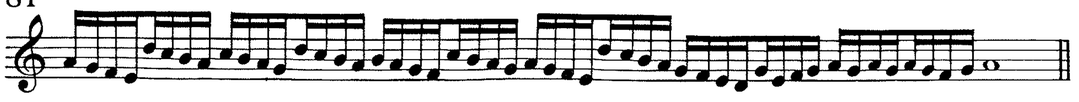


79

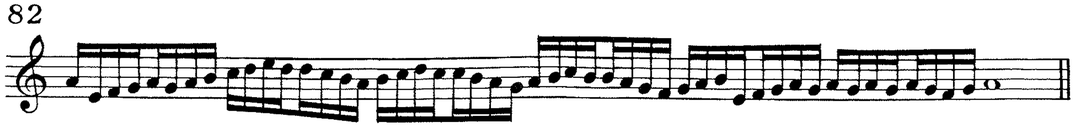


80

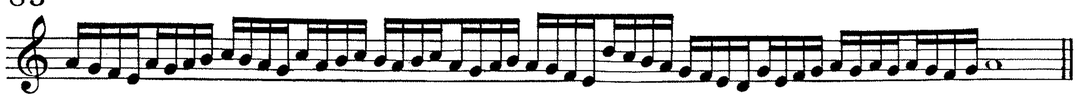
81



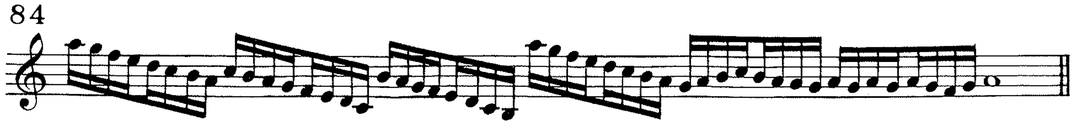
82



83

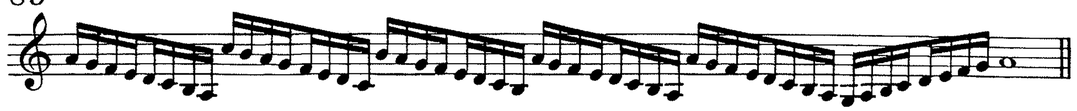


84

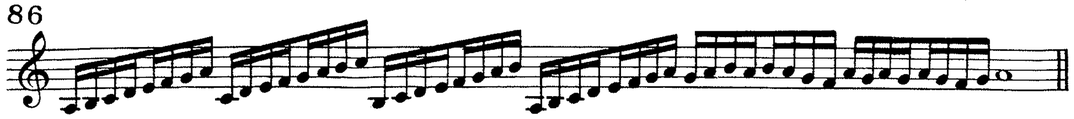


*) See Appendix IV, 5 d.

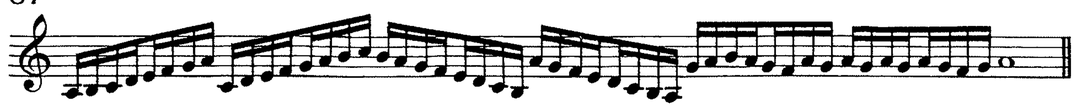
85



86

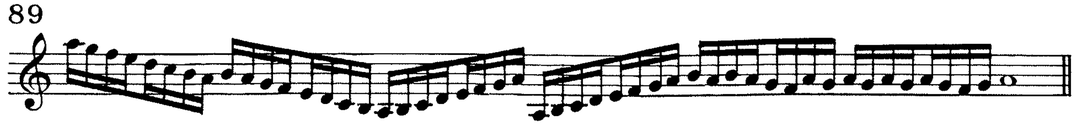


87

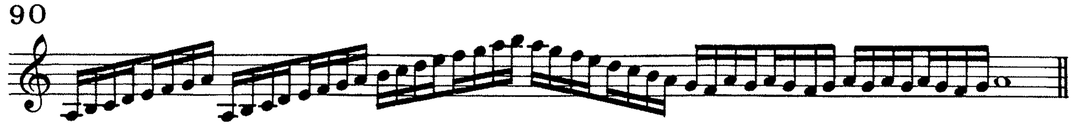


88

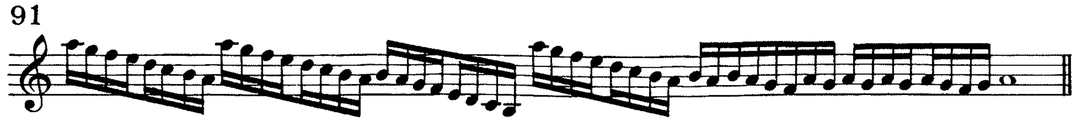
89



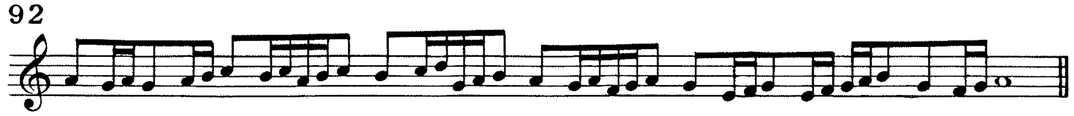
90



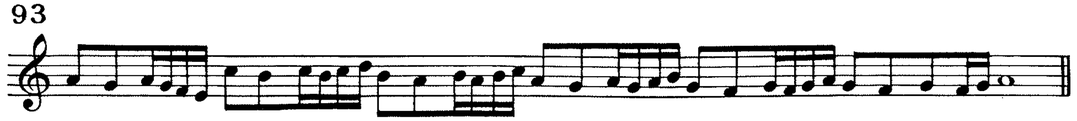
91



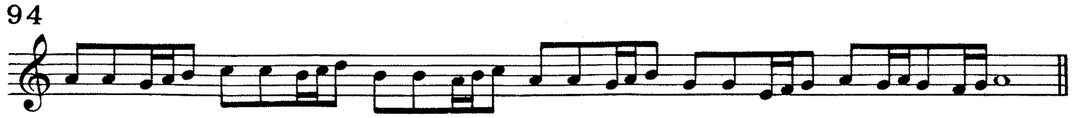
92



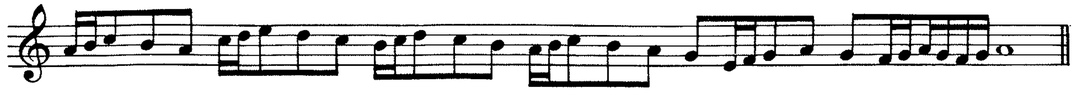
93



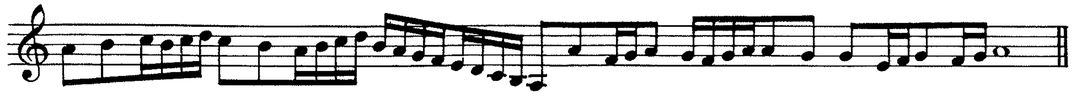
94



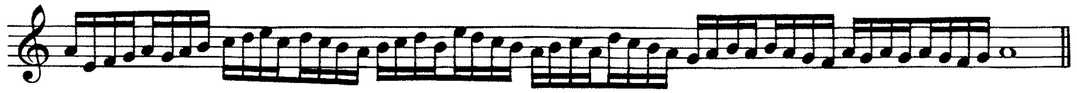
95



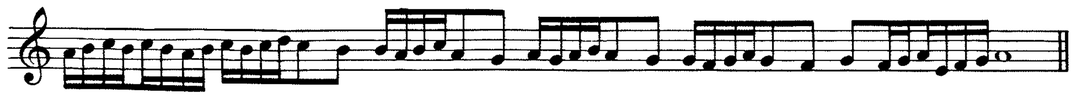
96



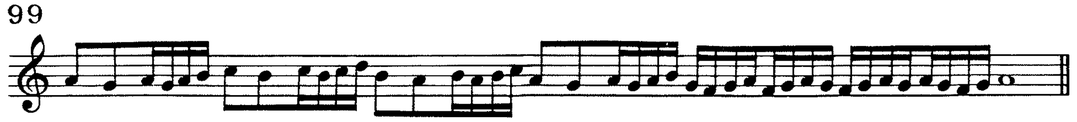
97



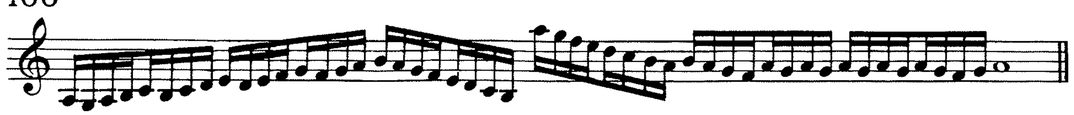
98



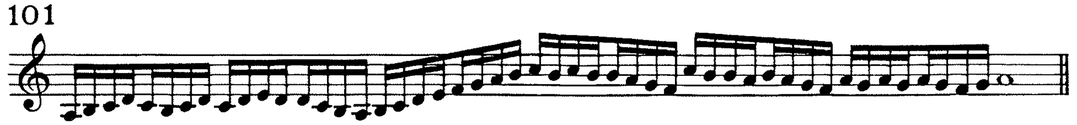
99



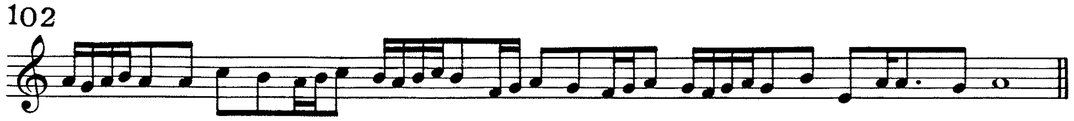
100



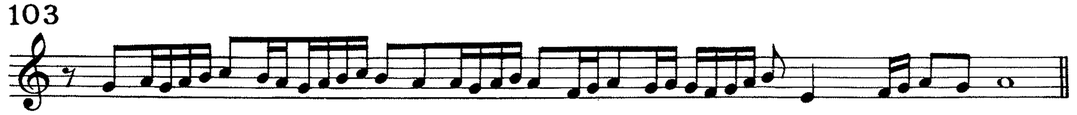
101



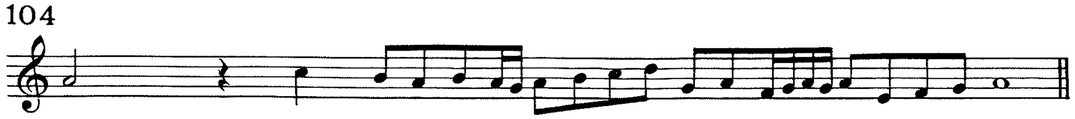
102



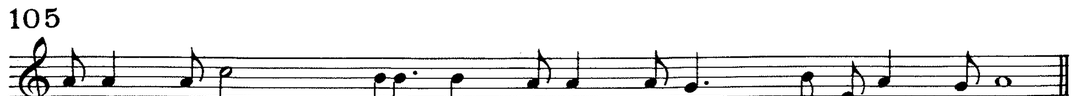
103



104

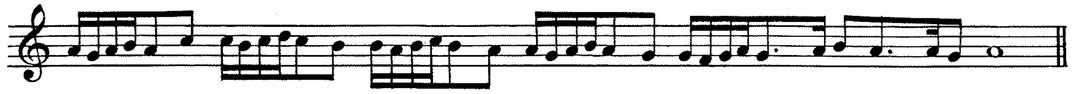


105

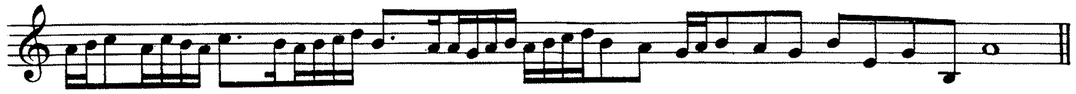


106

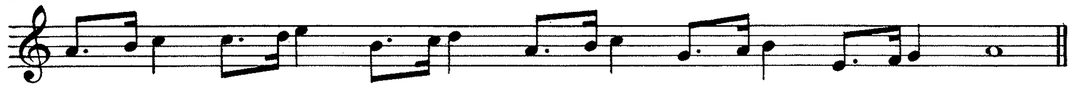
107



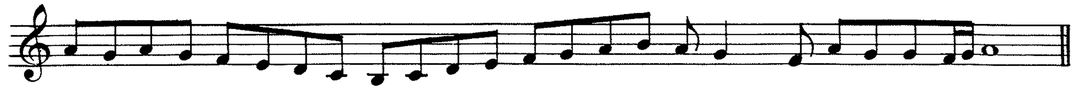
108



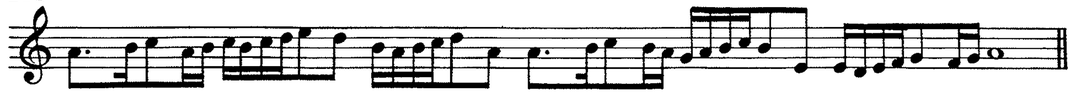
109



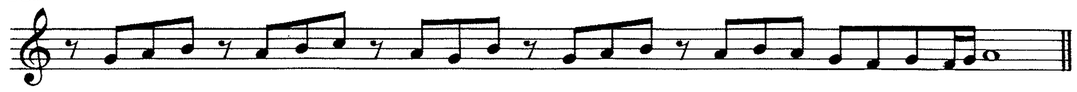
110



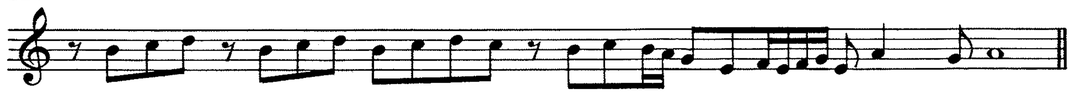
111



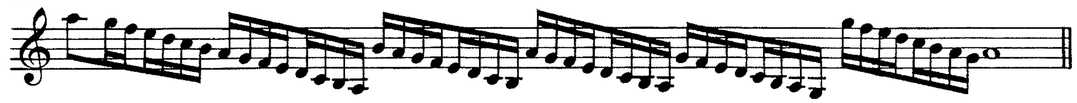
112



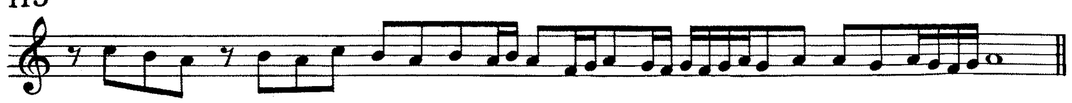
113



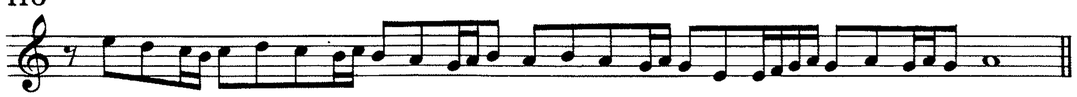
114



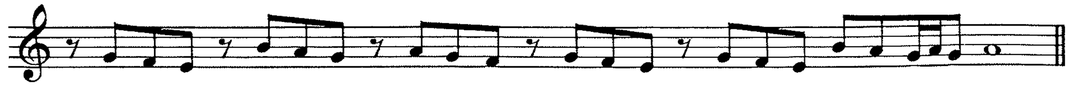
115



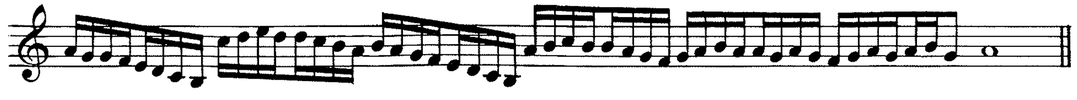
116



117

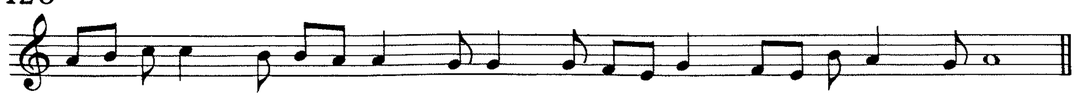


118

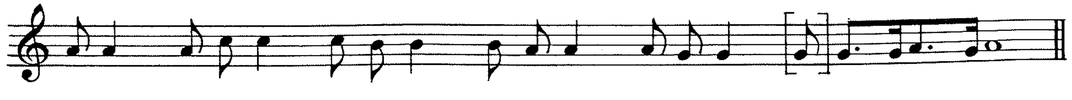


119

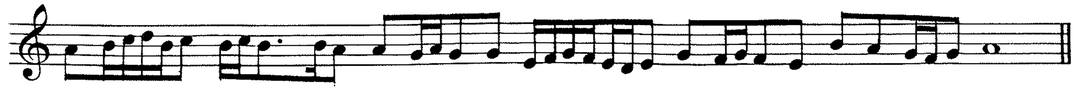
120



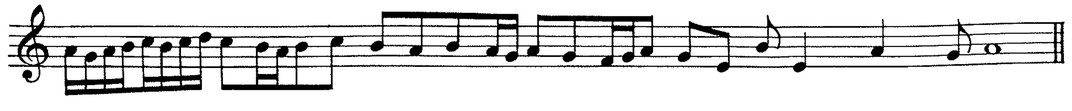
121



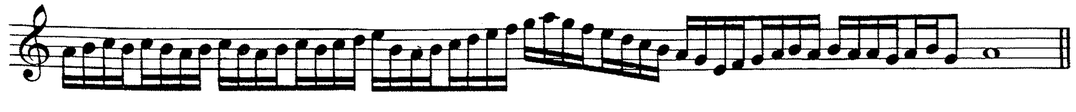
122



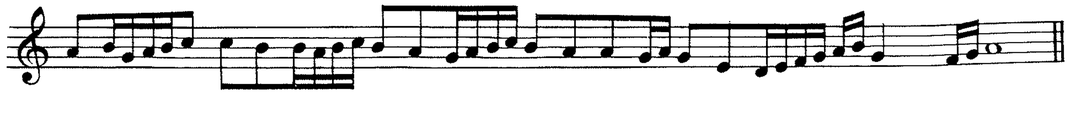
123



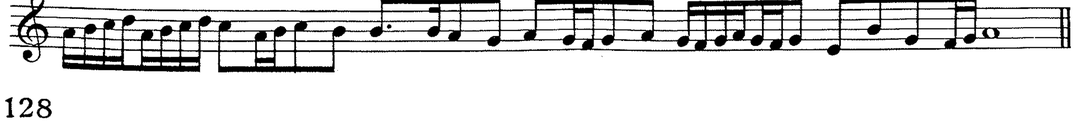
124



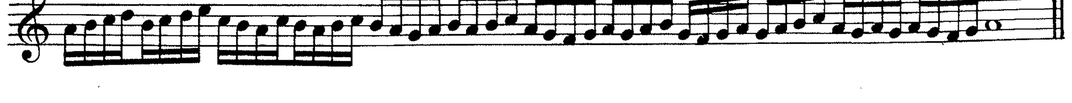
125



126

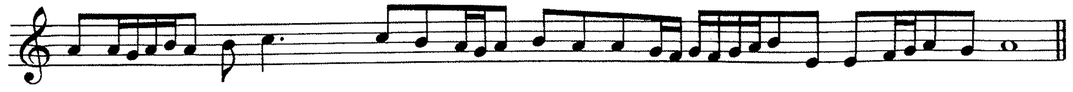


127

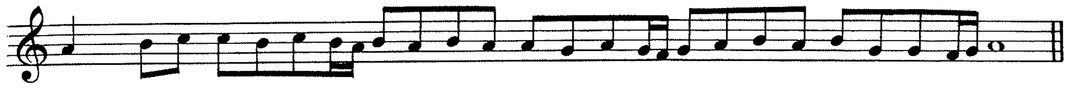


128

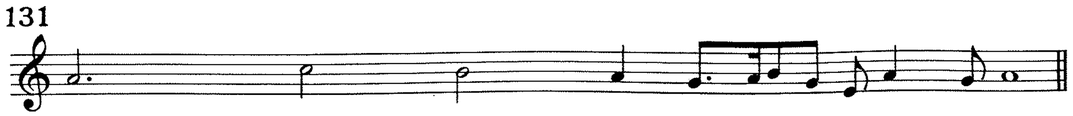
129



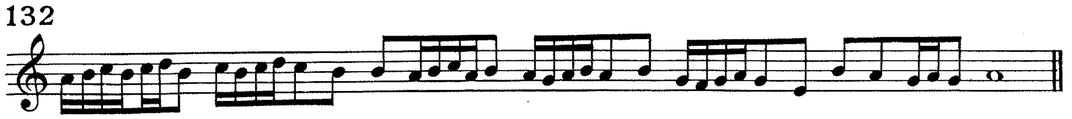
130



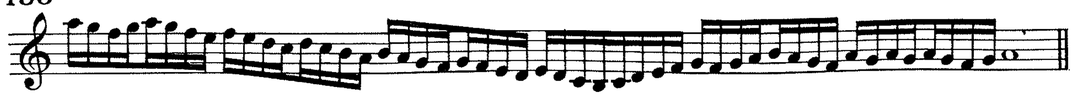
131



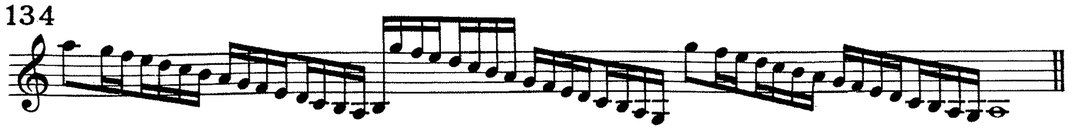
132



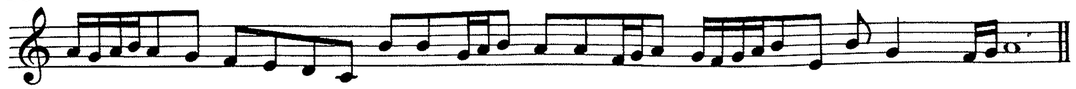
133



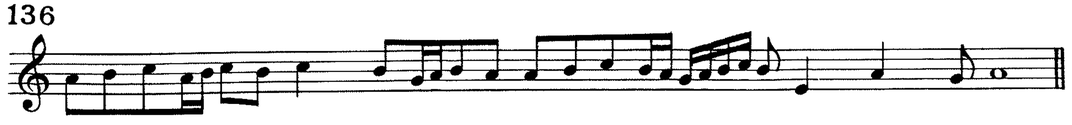
134



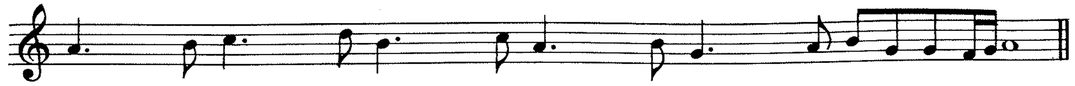
135



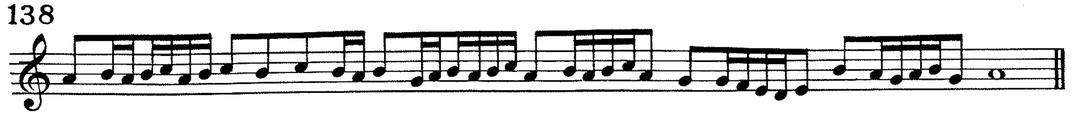
136



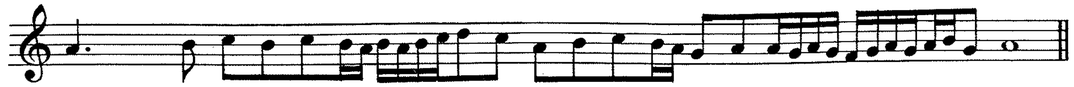
137



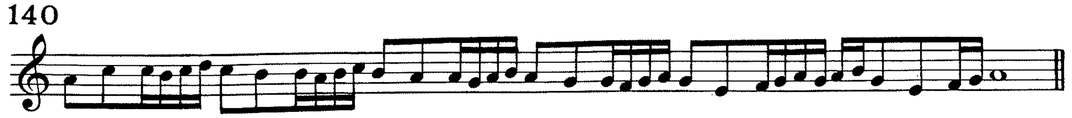
138



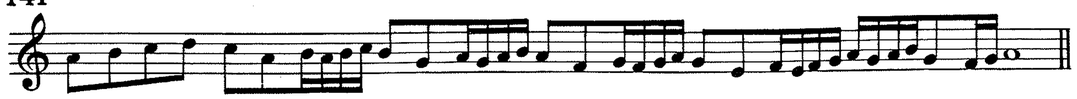
139



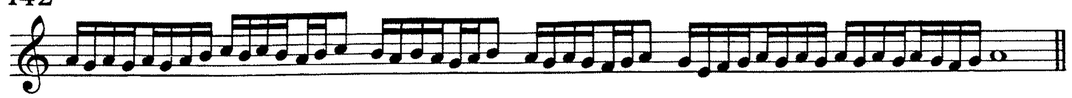
140



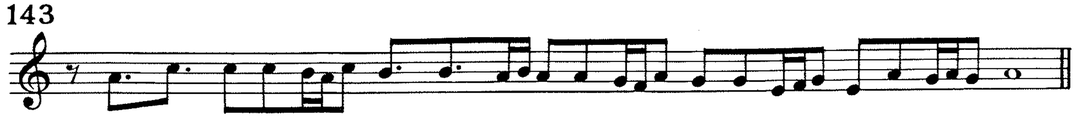
141



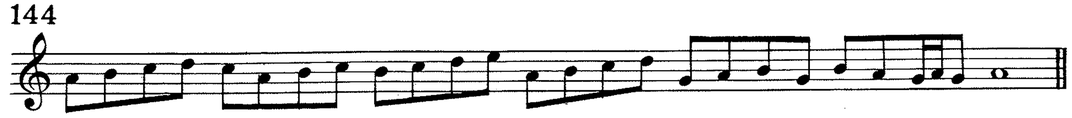
142



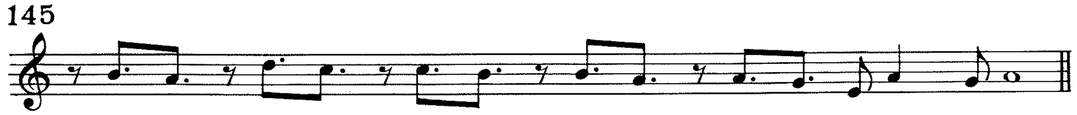
143



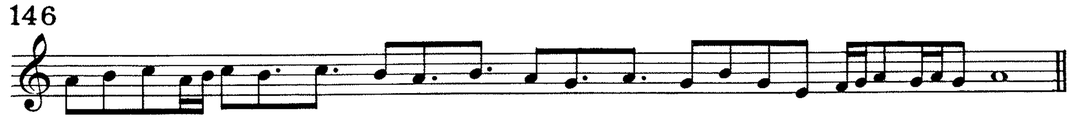
144



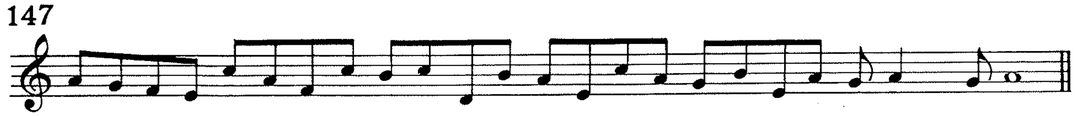
145



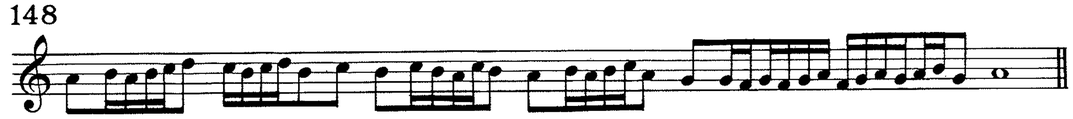
146



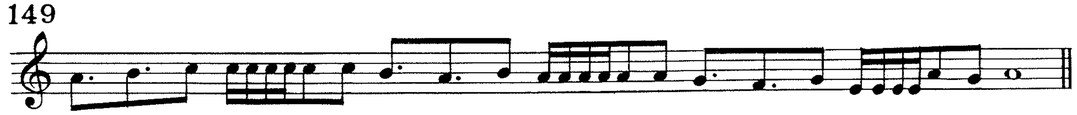
147



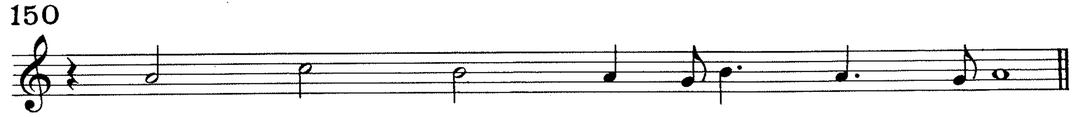
148



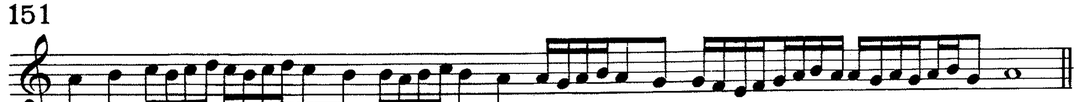
149



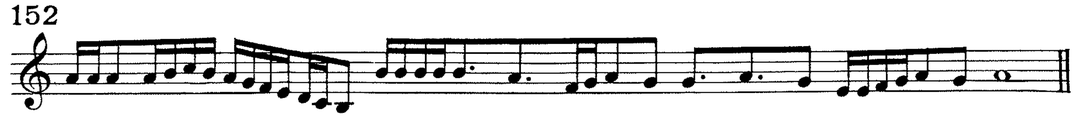
150



151

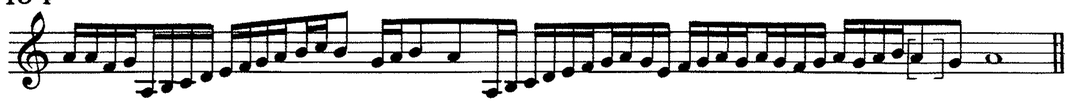


152

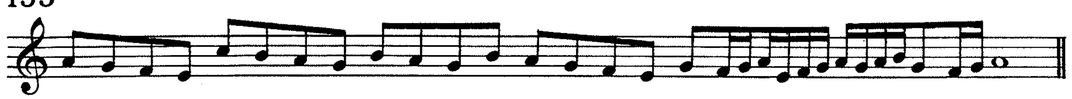


153

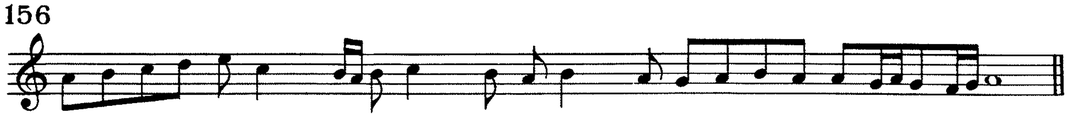
154



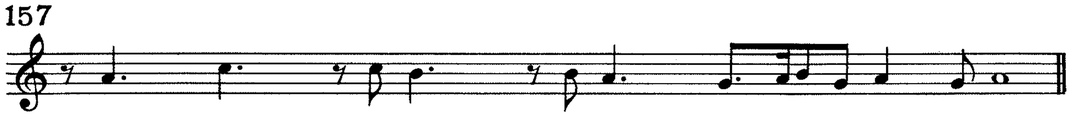
155



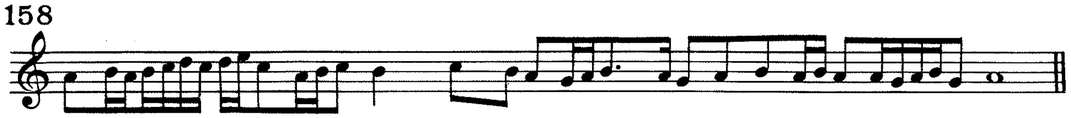
156



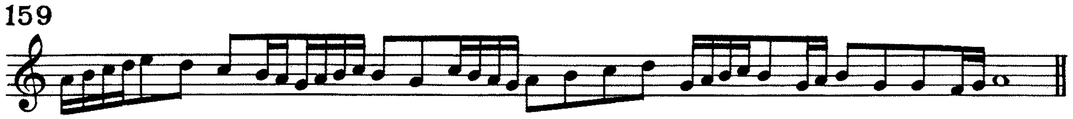
157



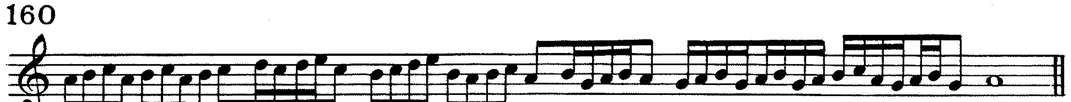
158



159

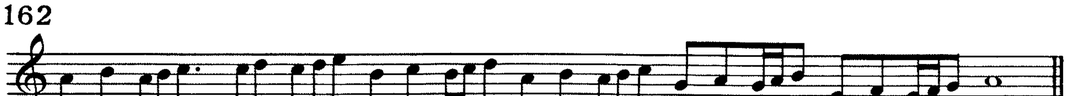


160

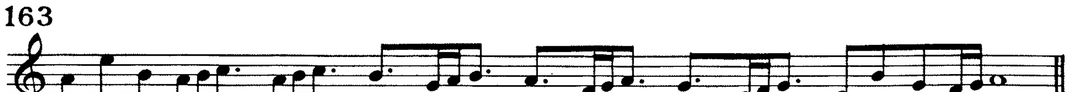


161

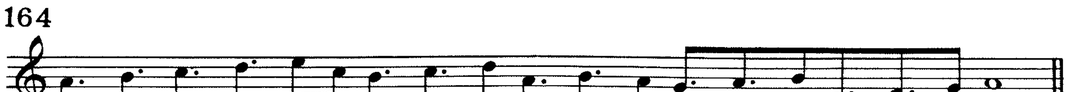
162



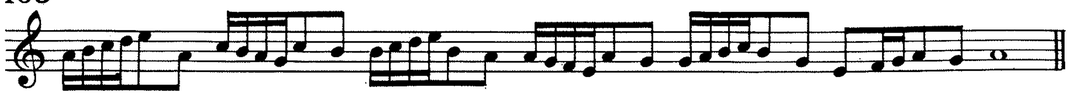
163



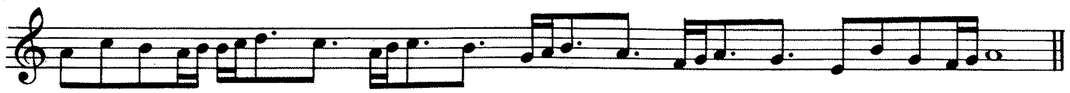
164



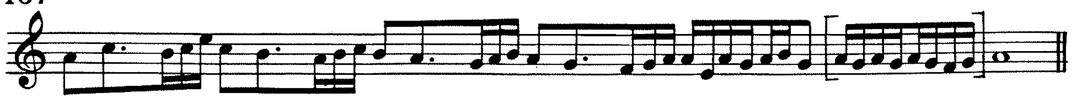
165



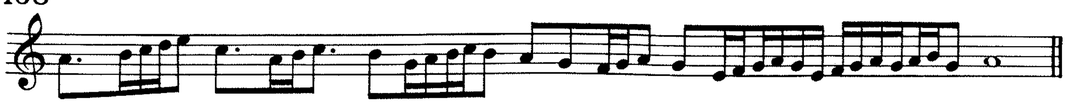
166



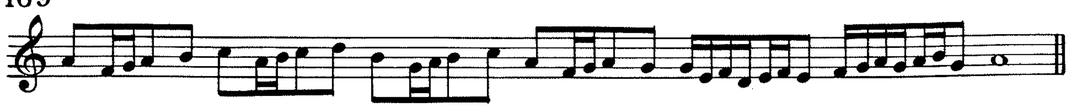
167



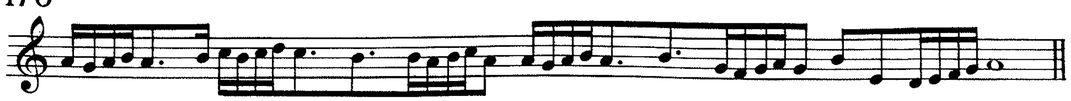
168



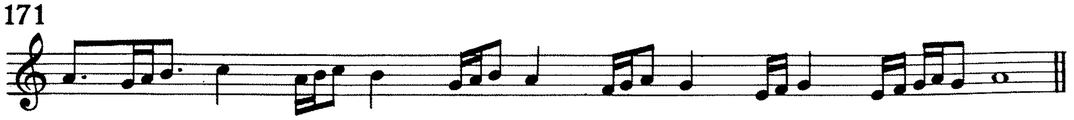
169



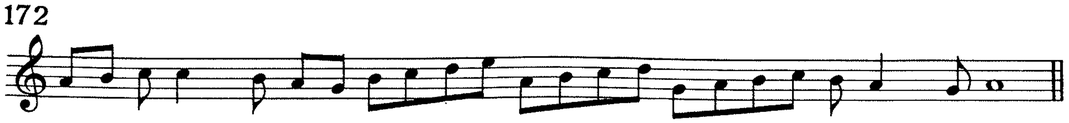
170



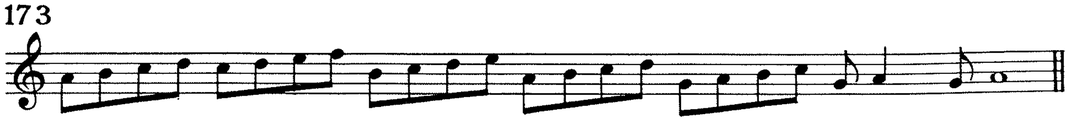
171



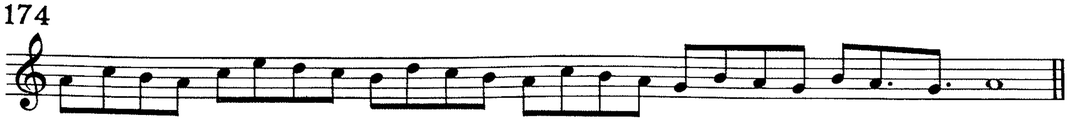
172



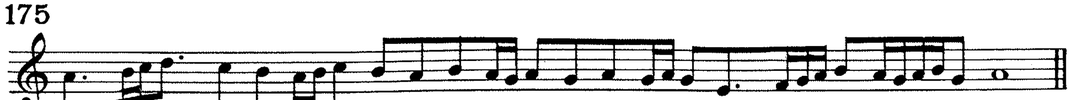
173



174

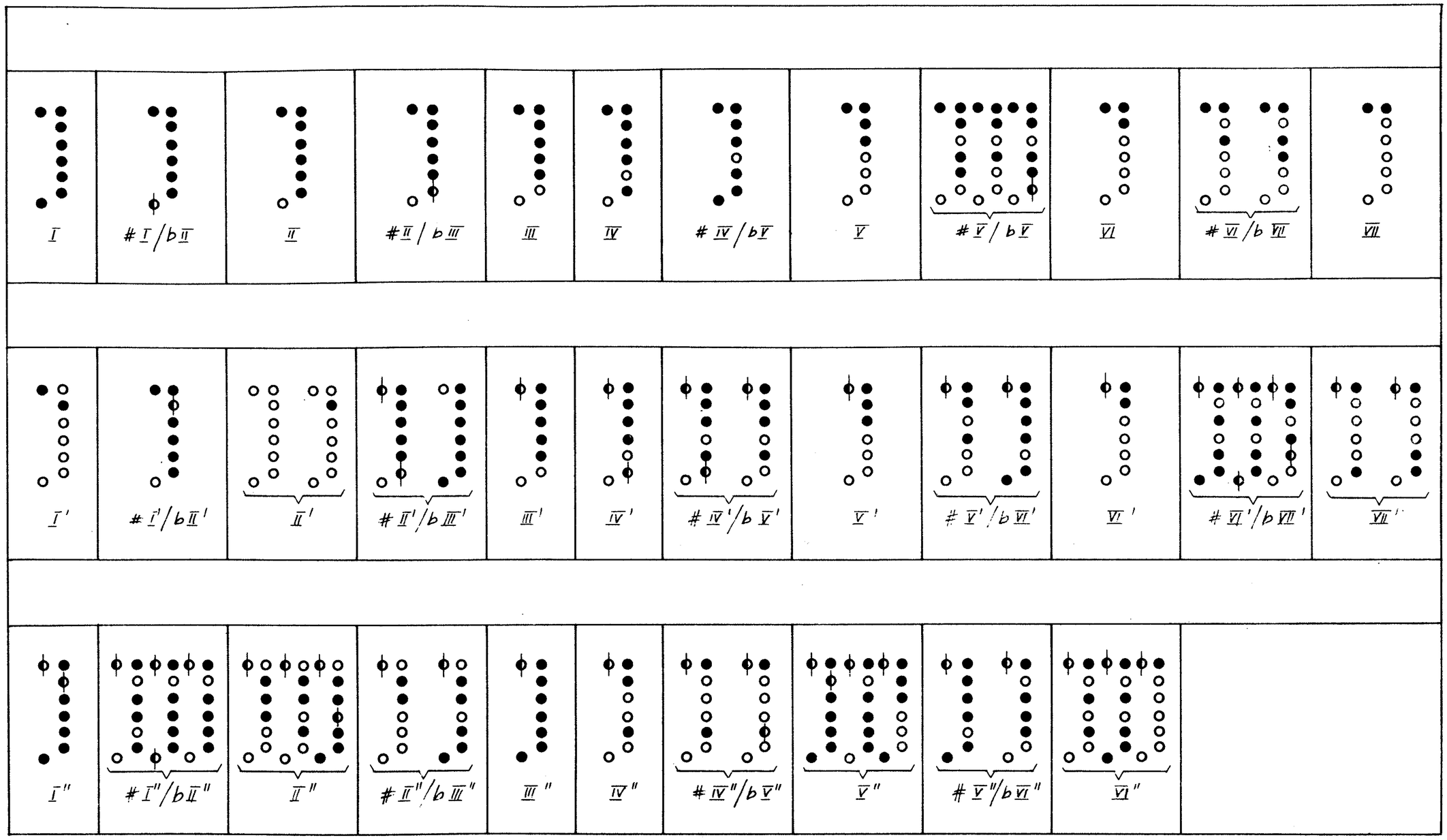


175



APPENDIX III

COMPOSITE CHART OF ALL GANASSI'S FINGERINGS

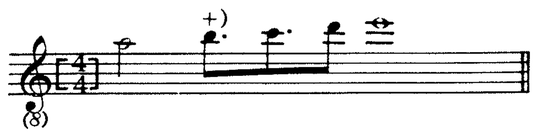


APPENDIX IV

A list of divisions in which errata occur in the original. The time values of certain single notes have been corrected. Those that have been lenghthened are marked+), and those that have been shortened, thus*).

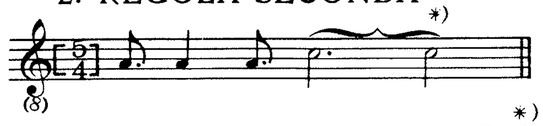
1. REGOLA PRIMA

Aufsteigende Quinte [Rising fifth] Nr. IX, 1

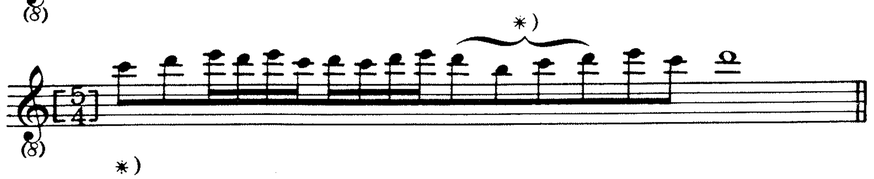


2. REGOLA SECONDA

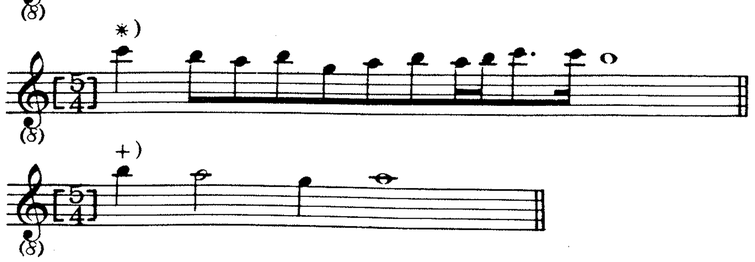
a) Aufsteigende Sekunde [Rising second] Nr. II, 9



b) Aufsteigende Sekunde [Rising second] Nr. XI, 6

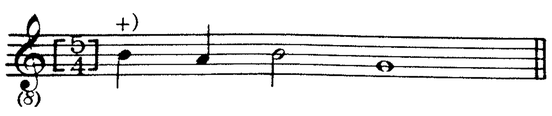


c) Absteigende Sekunde [Descending second] Nr. III, 5

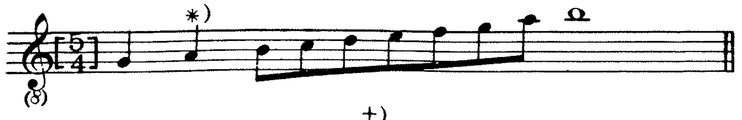


d) Absteigende Sekunde [Descending second] Nr. IV, 2

e) Absteigende Sekunde [Descending second] Nr. XI, 2

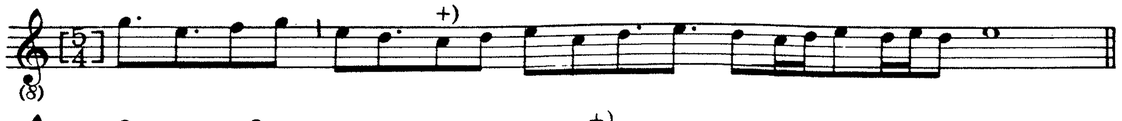


f) Aufsteigende Terz [Rising third] Nr. I, 3

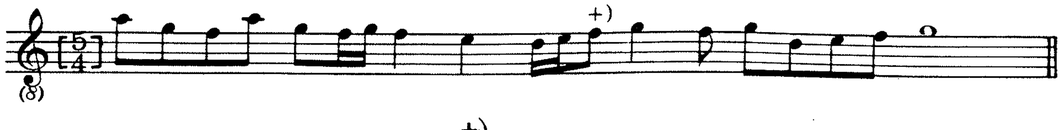


g) Absteigende Quarte [Descending fourth] Nr. VII, 6

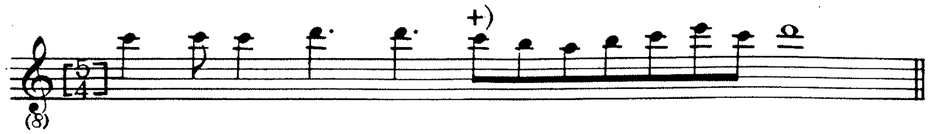
h) Kadenz [Cadence] Nr. III, 1



i) Kadenz [Cadence] Nr. VI, 2

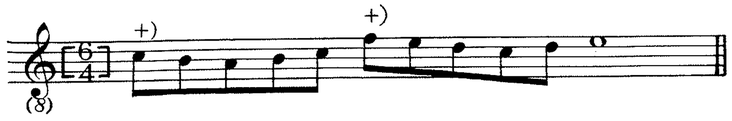


k) Kadenz [Cadence] Nr. IX, 2

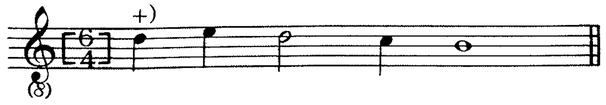


3. REGOLA TERZA

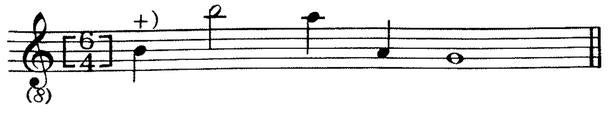
a) Aufsteigende Terz [Rising third] Nr. IV, 3



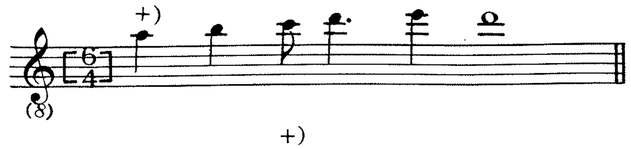
b) Absteigende Terz [Descending third] Nr. IX, 2



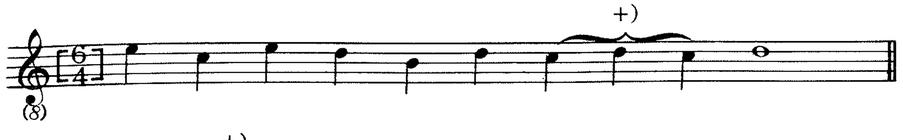
c) Absteigende Terz [Descending third] Nr. XI, 8



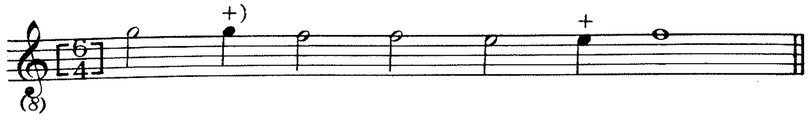
d) Absteigende Quinte [Descending fifth] Nr. V, 2



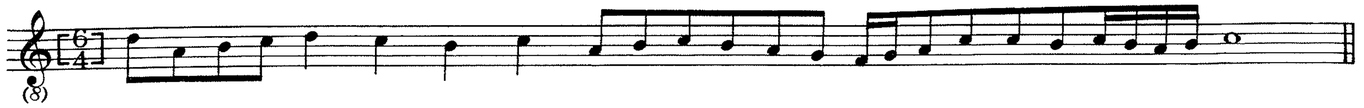
e) Kadenz [Cadence] Nr. II, 3



f) Kadenz [Cadence] Nr. IV, 3

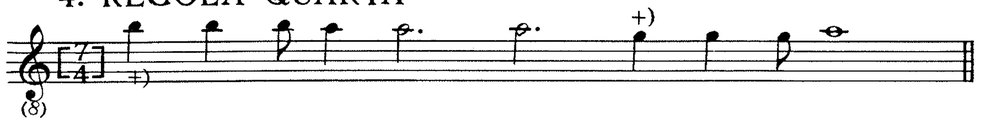


g) Kadenz [Cadence] Nr. VII, 1



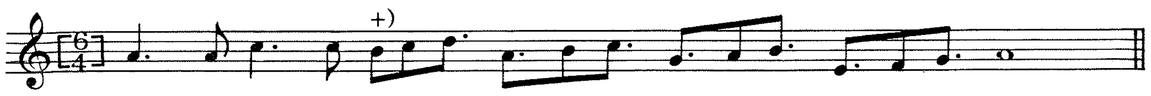
4. REGOLA QUARTA

Kadenz [Cadence] Nr. VI, 2

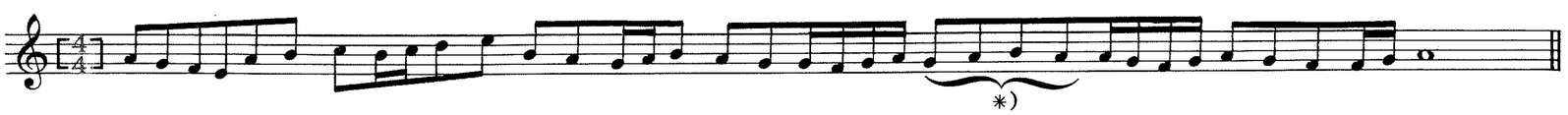


5. AUS DEN 175 KADENZEN

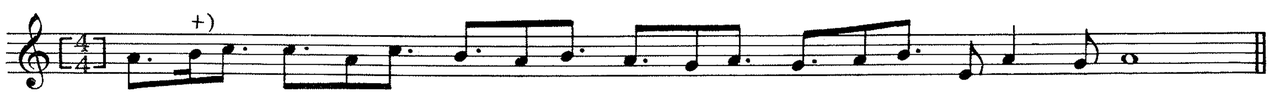
a) Kadenz [Cadence] Nr. 4



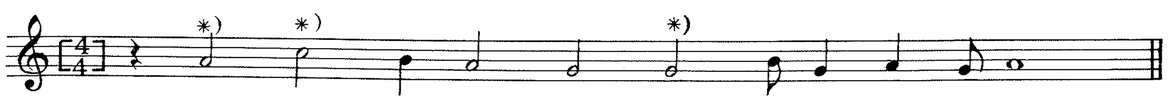
b) Kadenz [Cadence] Nr. 9



c) Kadenz [Cadence] Nr. 10



d) Kadenz [Cadence] Nr. 63



BIBLIOGRAPHY

SPECIAL AND GENERAL LITERATURE

Eitner, R., Schulwerke von 1535. (Monatshefte für Musikgeschichte).
Kuhn, M., Die Verzierungskunst in der Gesangsmusik des 16. und 17. Jahrhunderts. (Publikationen internationaler Musikgeschichte. VII.)
Beyschlag, A., Die Ornamentik der Musik. 1907.
Dolmetsch, A., The Interpretation of the Music of the XVII and XVIII Centuries. (Novello, 1915.)
Hersley, I., Improvised Embellishment in the Performance of Renaissance Polyphonic Music. (Jahrbücher für amerikanische Musikwissenschaft, IV.)
Peter, H., Die Blockflöte und ihre Spielweise in Vergangenheit und Gegenwart. (Verlag Robert Lienau, Berlin.)
Peter, H., An Introduction to Ganassi's Treatise on the Recorder. (The Consort 1955.)
Degen, D., Zur Geschichte der Blockflöte in den germanischen Ländern. (Bärenreiter Verlag, Kassel.)
Virdung, S., Musica getutscht, 1511. (Facsimile Reprint by L. Schrade, Bärenreiter Verlag, Kassel.)
Agricola, M., Musica Instrumentalis deudsch, 1528/45. (New Edition in R. Eitner's Publications.)
Luscinius, O., Musurgia seu Praxis Musicae, 1536.
Ganassi, S., Regola Rubertina, 1542/43. (Facsimile Reprint by M. Schneider, Leipzig.)
Ortiz, D., Trattado de Glosas, 1553. (New Edition by M. Schneider, Bärenreiter Verlag, Kassel.)
Finck, H., Über die Kunst des Singens, 1556.
Tomás de Santa Maria, Arte de tañer Fantasia, 1565. (German translation by E. Harich-Schneider & R. Boadella, 1937, Kistner & Siegel, Leipzig.)
Diruta, G., Il Transilvano, 1583.
Zacconi, L., Prattica di Musica, 1592.
Praetorius, M. Syntagma Musicum II, 1619 (Facsimile Reprint of Part II by W. Gurlitt, Bärenreiter Verlag. New Edition of Part III by E. Bernoulli, Verlag Kahnt, Leipzig).

ISM N M-011-16370-2

9 790011 163702