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Guido of Arezzo's heritage within treatises: Some of the statements between 1300 and the first half of 1700

Through a choice of quotations, extracted from the data-base ITMI (Italian Music Treatises' tables of contents)⁶, the report offers a framework about the author's stances concerning a peculiar matter raised up by Guido himself: what kind of consideration has been conceded to the work of the musician by the medieval mentality?

«Musicorum et cantorum magna est distantia, isti dicunt, illi sciunt quae componit musica. Nam qui facit, quod non sapit, diffinitur bestia» (from anonymous medieval source) (Great is the difference between musicians and singers; The latter say, the former know what music comprises. And he who does what he does not know is defined as a beast.)

The article proposes a document's selection, with accurate references concerning the theoretical sources, whose reading we intended to propose to "our kind readers" Guido has composed his cantos respecting the four finales. It's possible to read it into an anonymous handwritten essay, roughly dated first years of 1300, whose title was *Omnis homo qui vult scire*, a work dedicated to consonance; and we also find it into the anonymous *Tractatus Figurarum* (late 1300, first years of 1400) (c.31).

Into the *De partitione licterarum monocordi*, written by the theatine (id est of Chieti) Jacobus, first years of 1400, more than 20 quotes, concerning Guido and the *Micrologus*, appear. (from c.40 to c.45).

Within *Theoricum opus musicae*, written by Franchinus Gaffurius, in 1480, Guido has been mentioned twice into the same document (c. 117) in the matter of *Epistula de ignoto cantu*.

Into *Florum Libellus*, dated 1480, written by the parmesan author Nicola Burtio, the writer himself mentions Guido in regards to this axiom: "Musica est motus vocum per arsim et tesim" (p.30).

In *Brevis Collectio artis Musicae* (1489) composed by friar Bonaventura of Brescia, one can read that in Guido's view: "Musica est scientia quae docet nos veraciter cantare, et ad omnem perfectionem cantus est via recte, facilis et aperta". Idem: Musica est motus vocum per arsim et thesim, hoc est, per elevationem et depressionem». (p. 14). Into the *Practica musicae*, dated 1496, also written by Gaffurius, Guido has been named within the c.60v with regards to the *Prologus in Antiphonarum*.

Within *Regulae florum musice*, written by Pietro Cannuzii of Potenza, Guido has been quoted on the frontispiece along with Pythagoras, Aristosseno, Boethius, Marchetto of Padua and other ancients treatisers. The complete title is indeed: *Incipiunt regule florum musices [...] collecte ex visceribus multorum doctorum eo maxime Severini Boetii, Guidonis, Pitagore, Aristosenis, Metri Remigii, Franchini Marchetti mantuani, Fratris Bonaventure de Briscia, Tintoris et non nullorum aliorum quorum nomina brevitatis*

⁶<http://www.itmi.it/>, The Project, born in 2000, has been conceived to give an authentic collection of samples concerning reading's sources and references about treatises' authors: theorists, essays, composers, musical contents systematically ordered, in order to supply the immediate acknowledgment and a complete map of the references of the past's sources. The innovative purpose of the Project has been pointed towards the will of filling a significant gap into the musicological editorial overview, still nowadays devoid (or only partially covered by the RISM's bibliographic supports) of publications and consultative means useful to the research in a field of the musicological branch of knowledge (such as studying and treatise's analysis), that has been always attended by specialists and experts in the subject.

causa non citamus, Florence, Bernardus dictus Zuchetta, 1510. The one composed by Cannuzii is one of the rare treatises where a frontispiece appears, just after nine years from the first musical printout, (Petrucci, *Odhecaton*, 1501) and after another uncommon index: "Hae sunt aliquae interrogationes, et diffinitiones per alphabetum" (p. 114-134).

Into *Libri tres de istituzione harmonica*, 1516, the florentine Pietro Aron meditates upon the contrast that Guido expresses about the comparison between musicians and cantors: musicians are entitled to give a value judgment upon "mere" cantors.

In the *Acutissime observationes nobilissime omnium musices*, written by the florentine Pier Maria Bonini, Florence, 1520, s.n.c, the author has been named within *Istoria degli scrittori fiorentini*, composed by Giulio Negri, 1722 and even within the Catalogue of *illustrissimi Scrittori Fiorentini* written by Michele Poccianti, 1589, almost two centuries before. Into chapter 14 the author makes a comparison between Boethius and Guido, saying: "How Guido divided the Hand in hexachords" and mentioning single notes within each hexachord, with numerical and literary symbols included.

The *Compendiolo di molti dubbi e segreti sul canto fermo e figurato et sentenze intorno al canto fermo, et figurato, da molti eccellenti & consumati Musici dichiarate*, 1545, written by Pietro Aron (author of scriptures such as *Toschanello* and *Lucidario in Musica*) reports on notes' invention starting from the *Hymn to St John the Baptist's* syllables (pp. 1-3). Into the essay *De Tonis* too, 1531, Aron mentions Guido about mutations (p. 87).

Within *Fior Angelico di musica*, 1547, composed by the Franciscan Angelo Pictono of Cremona, Guido has been cited by using his own name: "Guido Monacho Aretino"(p.9) *Regole per accordare il liuto*: we deal with a sheet of paper containing a drawing that shows the image of a six strings lute

and Guido's hand, "with a few warnings about how the lute is due to be tuned and the proof ought to be done when the lute has already been tuned". This wood carved sheet points out the following date: "In Rome, for Antonio Strambi, without year, but concerning the second half of the XVI century".

Into *Delle Imperfezioni della Musica Moderna*, 1600, written by the canon Giovanni Maria Artusi of Bologna (remembered because he was Zarlino's pupil and because of the vehement controversy against Monteverdi upon the *Seconda Prattica*), Guido is mentioned for the hexachordal system(p. 38).

In the manuscript *Compendio della Musica*, scripted by "Eminent Mr. Georgio Carretto, belonging to the Marquises of Savona, Bachelor of Law, and Mantua's Senator", not autograph, but certainly written during the same period of the author, that is to say first years of the 1600. Apart from recalling a brief historical issue concerning venetian school, he divides his work into four books, whereof the second one has been centered on the three music's genders and on a reference to Guido's hexachordal system. From the notepaper of Gaspari:

The author belongs to the first half of the XVII century, that is comprehensible because of the form of the Codex's writing and because of the words of Giorgio himself at the very beginning of the work, that here we relate: "Being that very noble and high science(of music) lying its extreme value, and because of the maleficence of these times, reduced to neglect: it has been restored by Adriano Willaert, Cappelmeister at St Mark of Vinegia(Venice), and reduced to art by Rev. Father Giuseppe Zarlino, from whom I intend to drag out a brief enchiridion, and clear as a gloss, not neglecting anything pertinent to this, as you will see during the development of the work." It is divided in four parts, that is to say four books. The first deals approximately with Proportions.

The second of the Tetrachords, speaks about the Monochord, and about the three Music's genders. The third debates on Counterpoint. The Forth deals with the Modality of Ancients and Moderns (p.37).

Guido of Arezzo's hexachord, *Hymn to Saint John* and *Prologus in Antiphonarium* have been cited by Horatio of Caposele, *Prattica del Canto Piano*, 1623, pp. 5-7. Here we reproduce the complete title: *Prattica del canto piano, o canto fermo*. Composed by Reverend Father Horatio of Caposele, Music Master of Saint Francis' Minor Conventual Order. Later divided in three parts, in Naples, by Constantino Vitale, in 1623. Caposele is a small town in the province of Avellino. Unsuitable model; but the essay is in a class of one's own regarding Musical Bibliography.⁷

Guido of Arezzo's hexachord has also been mentioned into *Specchio Primo*, written by Silverio Picerli of Rieti, in 1630, p. 11.

Within *Arcani Musicali*, composed in 1690 by Angelo Berardi of the Marches, author of five treatises published between 1681 and 1693, the writer names Guido using a negative acceptation: "Having made use of alterations, sometimes by flats, sometimes through sharps, but that's not a news"(p. 23).

"A very ingenious invention made by the expert Monk Guido of Arezzo": this sentence concerns those letters which allow notes to be sung. This expression has been presented into the essay *Il Cantore Ecclesiastico Breve*,

facile, ed esatta notizia del Canto Fermo per Istruzione de' Religiosi Minori Conventuali, e Beneficio commune di tutti gli Ecclesiastici, well-recommended by the Protection of the Most Revereder Father Master Felice Rontondo of Monte Leone, Public Theologian at Padua's University and General Minister of the same Minor Conventual Order on the inside of which Giuseppe Frezza of Grotte from Padua himself, belonged. Pupil at the St. Mary of Acquapendente's convent, Holy Theology Master and Convent's Bachelor at the Saint Anthony of Padua's College. At Padua, into the Seminary's Printing - House, in 1698. Giovanni Manetti's scripture.

"For functions' meanings and application strategies upon key-letters into Guido's Hand system". The sentence has been reported into *Ammaestramenti e Regole universali del Canto Fermo* written by the Most Reverend Mr. D. Rocco Maria Brugnoli, Job Description's Ensemble of the high-value Collegiate Church of Saint Petronius, Master of Virtue, and mixed chant's first introducer, brought forth and reprinted by one of his Disciples to the benefit of others fellow disciples and also to worldwide advantage. At Bologna, for Li Peri. In 1708. In the pursuit of The Guardian Angel, p.130.

Upon Guido's system, music has been divided into three features: Natural. Nature, Flat. Even if the system has progressively distanced itself from Guido, his system's semitones has always standed between mi and fa (Andrea Angelini Bontempi of

⁷ From Gaspari's Catalogue, I, p. 222.

1. Micrologus so written: Incipit Micrologus id est brevis sermo in Musica Dn_i Guidonis Aretini Monachi S. Benedicti. It is a copy of two Vatican's Codes; one of them, marked with the number 1196 of the XIII century, the other, signed with the number 1146 of the end of XV century and showing marginal notes of Father Lorenzo Montini Carmelite of Mantua's Congregation, who lived during 1654 and who wrote in Rome, by his own proper hand, the two Vatican's Codes, whence we have elicited the copy you see under our eyes.

2. Carmina Dn_i Guidonis Monachi Aretini de modis et intervallis harmonicis, et denique omnium quae in micrologo tractat Epitome. It begins with five lines, the first of which is the one that follows: Gliscunt corda meis hominum molita camaenis; and the Prologue soon appears with its well-known words musicorum et cantorum magna est distantia etc. The whole work is a Poetized Teatrise

3. Incipit Prologus Antiphonarj Dn_i Guidonis Monachi. Achieve this purpose: Temporibus nostris super homines facti sunt cantores.

4. Incipit Epistola Dn_i Guidonis Monachi ad Michaellem Monacum Monasterii S. Mariae in pomposiam. This epistle had already been reported by Cardinal Baronio into Volume 9, during 1022.

Perugia has written it into *Historia musica* during 1695); the same information can be found within the sienese Francesco Provedi's *Lettera Musica* (1744), into which the witty sienese cutler, at page 1, discusses over which could be the most perfect Musical System, Guido's one or the one created by Anselmo Reulx, Flemish madrigalist and theorist: Provedi mentions Guido about the simplicity of reading musical notes. We're talking of a quotation within the quotation. Provedi names also Bontempi and, at the same time, discusses over the two reading notes' systems.

Into the treatise of the previously mentioned Rocco Maria Brugnoli of Bologna, *Ammaestramenti del canto fermo*, at page 2 Guido has been quoted with regards to the Hand.

Within *Primi Ammaestramenti*, composed in 1714 by Giovanni Sangeminiano of Modena (p.5-19) Guido is the main protagonist. "The treatise is very rich in examples of staff, tables and synoptic schemes upon figures' value (p.5); upon sections, tempo's gesture and signs, notes, accidentals, leaps (pp. 6-16); solmization's system is quoted as Guido's Hand "which is the easiest, the clearest, and the most esteemed among the others composed in different ways by different creators". And also portrayed with the usual solmization's vertical schematic. Between page 18 and 19 "Keys's Table to read and tune notes in the right way" and "Table of any kind of key".

The entire title: *Primi ammaestramenti della musica figurata, dove si facilitano le Regole necessarie per apprendere le Figure Musicali, e suo Valore; per ben leggere le Scale per tutte le Chiavi, le Note, e loro mutazioni etc., e per facile istruzione di chi desidera tanto cantare, quanto suonare qualsivoglia stromento: come pure vi si danno le Regole*

del Basso Continuo per ben accompagnare nel Clavicembalo, et Organo la Parte che canta e che suona. Modena, for Bartolomeo Soliani, ducal printer.

The author's name has been indicated into Rosati's Dedicatory, who took care of putting the operetta into print. The Venetian Fortuniano Rosati, almost certainly passing through Modena in 1714, apart from being the editor, also was the theorist with his *Primi ammaestramenti della musica figurata*, printed in 1714.

Sangiovanni's dissertation is full of didactical examples on staff, tables and synoptic schemes upon figures' value (p.5); upon sections, tempo's gesture and signs, notes, accidentals, leaps (pp. 6-16);

Solmization's system is portrayed with the usual vertical scheme (p.17). Between page 18 and 19 "Keys's Table to read and tune notes in the right way" and "Table of any kind of key". The text is in favour of all the pupils attending the pious schools belonging to Blessed Virgin and Saint Charles of Modona's Congregation. Sangiovanni, concerning Guido's Hand, declares what follows: "Which is the easiest, the clearest, and the most esteemed among the others composed in different ways by different creators".

From the fragment of a letter addressed to Friar Luigi Antonio Sabbatini, dated 13 march 1783, one may comprehend that the erudite Giovan Battista Martini undertook to examine the historical credit of Guido of Arezzo's work. Effectively Martini talks about the need of searching for all the copies he might obtain of the scriptures created by the famous monk, although following Burney's declaration, in 1771, he already had ten copies of the *Micrologus* in his library at that time.⁸

We conclude this statements' review with

⁸ To consult Martinian Epistolary http://badigit.comune.bologna.it/cmbm/tools/index_mart.pdf Names' index which are mentioned into the martinian epistolary has been published within Father Martini's collection of letters in the Civico Museo Bibliografico Musicale at Bologna. An annotated index, edited by A. Schnoebelen, New York, Pendragon Press, 1979.

an essay published in 1756: *Della disciplina del canto ecclesiastico antico ragionamento*, written by the florentine Domenico Maria Manni, Fermo's errant academic. In Florence, at the Gio's printing house: Batista Stecchi. With Superiours' permission". We observe five quotation about *Micrologus*, and about the hexachordal system(pp. 15-17). Paolo Diacono has also been cited with the first hymn's strophe.

An invidiable heritage of memoir, mirrored through the continuity of the repertoire(treatises written between 1300 and first half of 1700) that once more rein-

forces and values Guido's unavoidable presence in theory, practice and consequently into Music's History. Quotation's irresistible charm from age to age. One considers after Pythagoras, Boethius, Gaffurius and Zarlino, that Guido is the most frequently mentioned into the essays, wherein the *screening* is meant to be offered to the attention of the "diligent readers". Read into guidonian places par excellence, and now published into the musical revue "Polifonie", whose frontispiece reproduces the great theorist's quintessentially logo.



Conclusive Annotation

Here you can find some bibliographic references alphabetically listed with their titles in extensor, all but the essays of Cannuzii and Sangiovanni, already pointed out in this article, as well as other theoretical sources which were not mentioned in this context, but which were useful to guidonian research, for example the dissertation written by Aron, Filippo of Caserta and Giovanni Spataro.

AARON P. (1516), *Libri tres de Institutione Harmonica*, Bologna, edited by Forni Editore, Anastatic Reprint, 1968.

BERARDI A. (1690), *Arcani musicali svelati dalla vera amicizia ne' quali appariscono diversi studii artificiosi, molte osservazioni, e regole concernenti alla tessitura de' componimenti armonici, con un modo facilissimo per sonare trasportato*, edited by Pier-Maria Monti, Bologna.

DE' CANNUZII P. (1510), *Incipiunt regule florum musices* [...]

DI CASERTA F. (inizi xv secolo), *Incipit tractatus de diversis figuris*, ms, l Bc, A 32

JACOBUS THEATINUS, *De partitione licterarum monocordi*, ms. First years XV Century

PICERLI S. (1630), *Specchio primo di musica, nel quale si vede chiaro non sol' il vero, facile, e breve modo d'imparar di cantare il canto figurato, e fermo: ma vi si vedon'anco dichiarate con bellissim'ordine tutte le principali materie, che ivi si trattano, sciolte le maggiori difficoltà che all'incipienti, proficienti e perfetti in essa occorrono, e scoperti nuovi segreti nella medesima circa il cantare, comporre e sonar di tasti, nascosti. Necessario d'haversi sempre da' predetti non sol'in camera per conservarlo; ma appresso di se per rimirarlo, intenderlo, e praticarlo*, edited by Ottavio Beltrano, Napoli.

PROVEDI F. (1752), *Paragone della musica antica, e della moderna: ragionamenti iv*, second edition, Siena.

SANGIOVANNI G. (1714), *Primi ammaestramenti* [...]

SPATARO G. (1521), *Errori de Franchino Gafurio da Lodi* [...] *in sua defensione, et del suo preceptore*

maestro Bartolomeo Ramis ispano subtilmente demonstrati, edited by Benedetto di Ettore Faelli, Bologna.

*This article increases in a more emended way the reading of a conference I held at Talla, on the occasion of the day's study (July 2009).

Appendix

Here we present various frames of some treatises' profiling: authors, composers, theorists, topics and recurrences relative to authors and works mentioned. Guido possesses the leading role in almost every underlined choice. In particular, we focus on *Regule Florum Musices*, into which 22 quotation concerning Guido and his three essays appear.