

ITALIAN MUSICAL CULTURE AND TERMINOLOGY IN THE THIRD VOLUME OF MICHAEL PRAETORIUS'S *SYNTAGMA MUSICUM* (1619)

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Izvleček: *Bralec tretjega zvezka Syntagme musicum Michaela Praetoriusa dobi vtis, da so bili po mnenju avtorja na tekočem le tisti glasbeniki, ki so znali skladati, igrati ali peti »all'italiana«, torej na italijanski način. Zato to delo predstavlja nekakšno ogledalo miselnosti in razumevanja načina recepcije italijanske glasbe severno od Alp v drugem desetletju 17. stoletja. Razprava, ki temelji na ponovnem branju tretje knjige Praetoriusovega traktata Syntagma musicum, govori o tem, kako so v prvih desetletjih 17. stoletja krožile glasbene knjige ter kako je asimilacija italijanske glasbene kulture in terminologije prežela nemško govoreče dežele in doprinesla h genezi panevropskega glasbenega sloga in terminologije.*

Ključne besede: *italijanskost, italijanska glasbena kultura, panevropski slog, Michael Praetorius, Syntagma musicum, italijanski glasbeni izrazi*

Abstract: *From the third volume of Michael Praetorius's Syntagma musicum one receives the impression that, according to its author, only those who were able to compose, play or sing 'all'italiana' (in the Italian manner) were considered culturally up-to-date. This treatise can therefore be seen as a mirror reflecting the way in which Italian music was perceived north of the Alps in the second decade of the seventeenth century. The present article, based on a re-reading of the third volume of Syntagma musicum, shows how in the early decades of the seventeenth century the circulation and the assimilation of Italian musical culture and terminology was far-reaching in the German-speaking countries, contributing to the genesis of a pan-European musical style and terminology.*

Keywords: *Italianness, Italian musical culture, pan-European style, Michael Praetorius, Syntagma musicum, Italian musical terms*

The relevance of the phenomenon of the European dissemination and assimilation of Italian musical culture, already highlighted by musicological research of the last century,¹

¹ To gain an idea of the extent of the phenomenon of the circulation of Italian music and musicians in Europe, it is sufficient to look at the entries about Italy (and the related bibliography) in the main music dictionaries and encyclopedias. See Pirrotta et al., "Italy. Art Music", 637–664; Kämper, "Italien, B. Kunstmusik", 1243–1282. See also what is written at the start of the latter entry ("A. Zum Problem der Abgrenzung", 1243): "die italienische Musik – und zwar nicht nur die Werke selbst, sondern auch der entsprechende Kompositionsstil – zeitweise auch außerhalb Italiens eine solche Verbreitung gefunden hat, daß der Begriff der Kultur- oder Musiknation

has been largely confirmed by the most recent investigations.²

As is well known, starting at least from the first half of the sixteenth century, several European sovereigns not only sent their best musicians to study in Italy (especially in Venice), but also competed to recruit Italian composers and instrumentalists; in the same way, musicians from all over Europe procured music printed in Italy to perform, study and imitate it in an attempt to produce and present music sounding as Italian as possible.

From a reading of the third volume of Michael Praetorius's treatise *Syntagma musicum*, written between 1616 and 1618 and published in Wolfenbüttel in 1618 and again in the following year,³ one receives the impression that at that time only those who were able to compose, play or sing *all'italiana* (in the Italian manner) were considered culturally up-to-date. So the third volume of Praetorius's treatise can legitimately be seen as a mirror reflecting the way in which Italian music was perceived north of the Alps in the second decade of the seventeenth century.

Although Praetorius, as he himself states in the *Syntagma musicum*, had never left the German-speaking territories, his writings and music provide clear evidence that he was not only passionate about Italian culture and music, but also well informed on the latest stylistic innovations that were then beginning to spread to the north of the Alps. From numerous passages in his treatise we learn that he had exchanged letters with various unnamed persons residing in Italy who regularly sent him editions of recently published Italian music. For these reasons, his writings prove to be precious testimonies not only for musicologists, but also for anyone who desires to understand how Italy and Italian culture appeared in the eyes of a musician, artist and cultural figure active and rooted in the central German lands during the early decades of the seventeenth century, but who was also eager to disseminate this same culture – musical and otherwise – within the German-speaking lands and beyond.⁴

For obvious reasons, this is not the place to address the complex theme of the heterogeneity and disunity of early modern Italian culture.⁵ However, leafing through the third volume of this treatise, one is spontaneously led to wonder which culture, and in

für die Musikgeschichte Italiens und der davon beeinflussten anderen Länder nur von relativer Bedeutung sein kann." The topic of the assimilation of Italian music has been a prime focus of central and eastern European scholarship since the beginning of the twentieth century. For further bibliographical information on this topic, see Toffetti, *Studies on the Reception*.

² On this topic, see three multi-authored works: Patalas and Toffetti, eds., *La musica policorale in Italia*; Jež, Przybyszewska-Jarmińska and Toffetti, eds., *Italian Music*; and Toffetti, ed., *Studies on the Reception*, as well as four thematic volumes of periodicals: "The Music of Andrea and Giovanni Gabrieli", edited by Marina Toffetti (*Musica Iagellonica* 8 (2017)); "Parnassus Musicus Ferdinandaeus", devoted to one of the most significant collections of small-scale motets from the first decades of the 17th century, edited by Metoda Kokole (*De musica disserenda* 13, vol. 1–2 (2017)); and "The Reception of the Italian Small-Scale Motet", edited by Jana Kalinayová-Bartová (*Musicologica Istropolitana* 13 (2017)).

³ Praetorius, *Syntagma musicum III* (1619). English translations: Lampl, "A Translation of Syntagma musicum III"; Praetorius, *Syntagma musicum III* (2004). An Italian translation of the three volumes is still lacking today.

⁴ Praetorius, *Syntagma musicum III* (1619), 3r and (2004), 5.

⁵ On this same topic, see Black, *Early Modern Italy*.

particular which Italian musical culture, is reflected there; which musical centres, which composers and which compositions were known to Praetorius, and which were unknown to him; and also whether he perceived the Italian musical situation accurately or, on the contrary, in a form distorted by the lens of a mythic Italianness.

The present article stems from reflections arising from a re-reading of the third volume of the *Syntagma musicum* that are oriented by these considerations and therefore particularly attentive to the numerous passages in which not only a hundred composers and various Italian musical theorists are mentioned (sometimes along with their respective works), but also several musical forms, compositional styles, modes of performance and musical terms from the Italian peninsula. The copious presence of the latter deserves particular emphasis, since it allows us to highlight the crucial role that the writings of Praetorius very likely played in the process of the Europe-wide diffusion of Italian musical terminology.

“For the good of the German nation and the benefit of all music lovers”: Praetorius Musicographer and Maestro

Before embarking on the reading of the treatise it seems appropriate to make some observations on the character of its author, who liked to sign himself “Michael Praetorius C.” (Creutzburgensis: i.e., a native of Creuzburg an der Werra, a town in Thuringia near Eisenach) and was active on several fronts: primarily as a practical musician (organist and *Kapellmeister* of Duke Heinrich Julius of Brunswick-Wolfenbüttel), but also as a composer,⁶ and only in third place as a theorist or, rather, a musicographer.⁷ Given that Praetorius willingly undertook the combined roles of musician, music director and composer, one would incline to believe that, for him, making music and reflecting on it represented two inseparable and complementary activities.

A reading of the *Syntagma musicum* reveals some aspects of the author’s character: this was a man who knew he was suffering from a disease that was probably aggravated by the intense pace of work to which he was accustomed, and on account of which he was aware of not having much time at his disposal to travel – not even to his beloved Italy. We know that this disease led to his death shortly afterwards and before he was able to publish the fourth volume of his treatise, announced at the end of the third volume, in which he wished to discuss the art of putting together a composition against the background of his reading of certain Italian treatises.⁸ Engaged in study and numerous professional duties, attentive and meticulous in his examination and analysis, Praetorius felt not only a responsibility but also an urgency to transmit to his fellow musicians, especially the younger ones, the wealth of musical, practical and theoretical experiences that he had accumulated over the years, thanks to his multifarious activities.

A further trait that emerges from his writings is his openness towards musical innovations, combined with a robust dose of originality: whereas, on the one hand, he

⁶ Blume, *Gesamtausgabe der musikalischen Werke*.

⁷ Forchert, “Praetorius. 2. Michael”; Blankenburg and Gottwald, “Praetorius, Michael”.

⁸ Praetorius, *Syntagma musicum III* (1619), 6v, and (2004), 9.

reveals himself receptive towards, and eager to assimilate, the most recent compositional methods, at the same time he appears independent-minded in his manner of evaluating the music and speculation of others, original in drawing his own conclusions and never submissive towards his own models. In his writings he offers his reflections in a systematic way, but free of any dogmatic attitudes: he does not prescribe a single compositional method, suggesting instead a variety of possible solutions; he does not impose a single way of indicating the *mensura*, instead showing the different ways in which mensuration was indicated in different European countries; he does not choose between the different systems for numbering and naming the modes, but outlines several of them side by side; he does not prescribe a single manner of *concertare*, but on the contrary illustrates different manners, showing the advantages and disadvantages of each and inviting every musician to choose the most suitable according to the varying circumstances of the performance. Ultimately, he does not impose any orientation, but wishes to place each musician in a position consciously to choose the solutions most congenial to him and best suited to the performing and acoustic surroundings, and to the musical tastes and cultural predilections of his own locality. More than a simple theorist, Praetorius thus appears to us as a *maestro* who, once he has assimilated the musical experiences of others, metabolizes them in a personal way, giving them back to his colleagues so as to allow everyone to appropriate them in an equally individual way.

Which Italy is Reflected in *Syntagma Musicum III*?

If what drives Praetorius to write his treatises, beyond a sense of responsibility towards future generations, is a love for music and the great composers (above all, Italians) of his time, together with a desire to make their works known in the German-speaking lands and also further afield, he not only proves to be unfailingly informed, but also reveals himself as an extremely insightful cultural sensor, able to feel the deep musical transformation taking place and also to realize that he was living in a transitional phase during which the most creative laboratory in Europe was unquestionably Italy. But what did “Italy” actually mean to Praetorius? Although it would seem that for him Italian musical culture had risen almost to mythic heights, it is never proposed as a model to be followed uncritically, serving, rather, as an inexhaustible source of inspiration for his autonomous and original musical activity.

So which is the Italy that one encounters on reading these pages? First of all, it must be said that the third volume of the *Syntagma musicum* is peppered throughout its length with references to Italy, Italians, the Italian language and many aspects of Italian poetry, literature and music (totalling at least 137).⁹ If Flanders is mentioned only once, England and France twice and even Germany no more than eleven times, Italy is explicitly mentioned twenty times in various contexts, sometimes simply in order to indicate the position of certain cities mentioned in the text, such as Padua or Venice, or to specify the origins or place of activity of certain musicians and composers of the time (“ein

⁹ For references to Italy, to the Italians and to the use of the adjective “Italian”, see Appendix 1.

vornehmer Musicus in Italy, Ludovicus Viadana”).¹⁰ Elsewhere, Praetorius declares that he could not travel to Italy on account of multiple commitments and health problems, or claims to have received music books that had recently been sent from Italy (“Just now, as this work was by and large finished at the printer’s, I received the motets by Giovanni Fergusio from Italy”;¹¹ and further on: “Just as I am about to give this book to the printer, I receive from Italy, as a wish fulfilled, the preface of Bernardo Strozzi’s third book entitled *Affettuosi concerti ecclesiastici*”).¹² In several passages he refers in rather general terms to the most illustrious composers active on the peninsula and their compositional innovations (“A great many compositions have now come to light, particularly in Italy, that have been or are yet to be printed that are in a style different from the previous one”).¹³ With reference to the genre of the *concerto*, he states that at that time in Italy the madrigal was beginning to go out of fashion and become supplanted by compositions written in a more up-to-date style (“Nowadays, practically every composer in Italy is writing far fewer madrigals in favor of this and similar types of splendid compositions for one, two, three, and four voices with thoroughbass”).¹⁴ In the third part of the volume Praetorius lists (with their respective names) the musical instruments then in use in Italy and in Germany, and, when discussing the way in which children should be taught to sing in the Italian style, he claims to have drawn predominantly on musical works produced in various Italian cities (Rome,¹⁵ Venice¹⁶ and Florence¹⁷) translating several passages from Italian into German. Elsewhere, Praetorius mentions other important Italian cities such

¹⁰ Praetorius, *Syntagma musicum III* (1619), 4, and (2004), 18.

¹¹ *Ibid.*, 75, and (2004), 88.

¹² *Ibid.*, 147 [=127], and (2004), 136.

¹³ *Ibid.*, 2v–3r, and (2004), 5.

¹⁴ *Ibid.*, 4–5, and (2004), 19.

¹⁵ Rome is mentioned with reference to the small-scale motets performed in various local churches; in connection with the use of the basso continuo, preferred to the full score; as the birthplace of Giulio Caccini, known as “Romano”; and as the city producing musical prints from which Praetorius had obtained information about the new Italian style of singing. Praetorius, *Syntagma musicum III* (2004), 19, 114, 154–155, 209, 215.

¹⁶ Venice is mentioned as the city where Hans Leo Hassler started learning music with Andrea Gabrieli; in connection with the Venetian musical prints by Giovanni Gabrieli; in a passage where Praetorius claims to have learned from someone residing in Venice that the best Italian composers used unisons and octaves in those sections destined for the *tutti*; as the city producing musical prints from which he had obtained information about the new Italian style of singing; in a passage concerning commercial relations between Nürnberg and Venice; and in a passage reporting the words of the Venetian composer Giovanni Francesco Capello. Praetorius, *Syntagma musicum III* (2004), 6, 99, 108, 114, 209, 222.

¹⁷ Florence is cited twice as the city producing musical collections from which Praetorius had obtained information about the new Italian way of singing. Praetorius, *Syntagma musicum III* (2004), 114, 209.

as Bergamo,¹⁸ Bologna,¹⁹ Brescia,²⁰ Mantua,²¹ Milan²² and Padua²³ (whereas other cities no less important for the history of Italian music of that period, such as Ferrara, Genoa, Modena, Naples, Turin and Palermo, are never named).

If Italy is mentioned by name twenty times, references to Italians are even more numerous (there are fifty altogether), but on more than half of the occasions (twenty-six) where the term is used, it appears either in German (“Italiäner” or, more rarely, “Welscher”) or, more often, in Latin (“Itali”), in phrases referring to the Italian language and musical terminology (“Bey den Italis aber ist Falso Bordone”, “Italis vocantur Ricercari”, “Sinfonia [...] wird von den Italiänern dahin verstanden”, “Italis Battuta”, “die Itali *alla Breve* genennet”, “Theorba oder Chitarron, wie es die Itali nennen”, “wie die Italiäner reden”, and similarly).

The Italian language (“Italianische Sprach”, “ex Italico in nostrum Germanicum idioma”) is explicitly referred to twenty-five times, often in connection with musical terminology: for names of musical, poetic or poetic-musical forms (Concerto, Falso Bordone, Madrigale, Sestina, Canzone, Canzonetta, Aria, Padoana, Gagliarda etc.), mensural markings (*alla Semibreve*, *alla Breve*) and musical instruments (“die Instrumenta Musicalia in Italienischer Sprach”). In twelve other passages the adjective “Italian” is used in connection with musical forms or expressions (“Namen der Italienischen Gesänge”, “italienische Termini Musici”, “italienische Vocabula”, “italica Vocabula”, etc.). Altogether, the adjective “Italian” – both in Latin (“italicis”) and in German (“italienisch”) – appears sixty-one times, being used for phrases referring to the use of the Italian language, to composers or organists active on the peninsula, to their works, to their compositional style and to a particular manner of singing (“italienische Art und Manier im Singen”).

In the same volume one finds mention of at least 108 Italian composers, most of whom were still living at the time of the publication of the treatise and active all over the peninsula, but mainly in its northern regions.²⁴ The composers native to the Veneto and the area of Lombardy-Padania (comprising the present-day regions of Piedmont,

¹⁸ See Praetorius, *Syntagma musicum III* (2004), 34: “Giustinianas. As a rule these are courting songs [...] mostly set for three voices in the Bergamasque dialect about a noble courtesan from Bergamo”. Here Bergamo is mistakenly quoted as the birthplace of the noble *letterato* Leonardo Giustinian (c. 1388–1446), who was in reality Venetian and founded a genre of poetry dealing with amorous themes (that of *giustiniana*; plur. *giustiniane*) in Venetian (and not Bergamasque) dialect.

¹⁹ Bologna is mentioned as the birthplace of Giovanni Maria Artusi and as the city where Girolamo Giacobbi worked as *maestro di cappella* in S. Petronio. Praetorius, *Syntagma musicum III* (2004), 105, 115.

²⁰ Brescia is mentioned just once, as the city where Valerio Bona worked. Praetorius, *Syntagma musicum III* (2004), 109.

²¹ Mantua is mentioned just once as the city where Stefano Nascimbeni was active as *maestro di cappella* to the ducal court. Praetorius, *Syntagma musicum III* (2004), 109.

²² Milan is mentioned just once as the birthplace of Giuseppe Galli (Josephus Gallus Mediolanensis). Praetorius, *Syntagma musicum III* (2004), 116.

²³ Padua is mentioned just once as the city that gave its name to the genre *paduana* (*padovana* in Italian).

²⁴ It has not been possible to establish the origins of some composers who are unknown to us

Liguria, Lombardy, Veneto and Emilia Romagna) include, among others, musicians who at the time were active (or who had been active in the last years of their life) in Turin,²⁵ Novara,²⁶ Genoa,²⁷ Pavia,²⁸ Lodi,²⁹ Milan,³⁰ Brescia,³¹ Mantua,³² Verona,³³ Vicenza,³⁴ Padua,³⁵ Venice,³⁶ Parma,³⁷ Reggio Emilia,³⁸ Modena,³⁹ Bologna,⁴⁰ Ravenna,⁴¹ Comacchio,⁴² Cesena⁴³ and Forlì.⁴⁴

Among the composers active in central and southern Italy (mostly in the present-day regions of Tuscany, Marche and Lazio, but also in the Abruzzi and Campania, leaving aside a couple of composers active in Sicily), mention is made, among others, of Agostino Agazzari, Giovanni Francesco Anerio (who died in Graz, having spent his last six years in Poland) and his brother Felice, Severo Bonini, Giulio Caccini, Antonio Cifra, Carlo Gesualdo da Venosa, Michele Malerba, Pietro Pace, Giovanni Pierluigi da Palestrina, Giovanni Maria Piccioni, Ortensio Polidori, Paolo Quagliati, Raffaello Rontani, Francesco Soriano, Marc'Antonio Tornoli, Ludovico Torti, Giovanni Maria Trabaci and Antonio Il Verso.

Praetorius also refers to certain Italian musical theorists (Giovanni Maria Artusi, Agostino Agazzari, Adriano Banchieri, Giovanni Battista Bovicelli, Pietro Ponzio, Orazio Tigrini and Gioseffo Zarlino), almost all still active at the time and known in addition as composers. Within a musical treatise one would have expected to encounter a greater number of theorists: however, the reason for their limited mention can be gleaned by reading Praetorius's dedication "To the noble musicians, *Kapellmeister*, and singing teachers of the German nation", where he announces the imminent publication of the fourth volume of his *Syntagma musicum* (entitled *De melopoia*), which in reality would never

and whose names are given in Latin. For a complete list of the Italian composers mentioned by Praetorius, see Appendix 2.

²⁵ Filippo Albin, Sigismondo d'India.

²⁶ Stefano Nascimbeni, Giovanni Francesco Ramella.

²⁷ Simone Molinaro.

²⁸ Caterina Assandra, Benedetto Regio.

²⁹ Giulio Osculati.

³⁰ Guglielmo Arnone, Benedetto Binago, Giovanni Battista Bovicelli, Andrea Cima, Giuseppe Galli, Agostino Soderini.

³¹ Giovanni Francesco Capello, Pietro Lappi, Antonio Mortaro.

³² Amante Franzoni.

³³ Stefano Bernardi, Valerio Bona, Alessandro Gualtieri.

³⁴ Leone Leoni.

³⁵ Bartolomeo Barbarino, Grisostomo Rubiconi.

³⁶ Antonio Burlini, Giacomo Finetti, Girolamo Marinoni, Grammatio Metallo, Claudio Monteverdi, Andrea Gabrieli, Giovanni Gabrieli.

³⁷ Claudio Merulo.

³⁸ Aurelio Signoretto.

³⁹ Geminiano Capilupi, Giovanni Battista Stefanini.

⁴⁰ Adriano Banchieri, Geronimo Giacobbi, Ercole Porta.

⁴¹ Giovanni Ghizzolo, Benedetto Magni.

⁴² Giovanni Nicolò Mezzegori.

⁴³ Serafino Patta.

⁴⁴ Severo Bonini.

have been published; there, the author intended to explore the art of putting together a composition, drawing abundantly on the writings of Gioseffo Zarlino, Giovanni Maria Artusi, Pietro Ponzio and Orazio Tigrini.⁴⁵ It should be noted that Zarlino, Ponzio and Tigrini are mentioned solely in that passage, whereas Artusi is mentioned in two further passages: at the end of the second part of the volume, in connection with the function of the bass in a polyphonic context,⁴⁶ and also, at the end of the third part, in the title of a work by Henricus Baryphonus of Wernigerode entitled *Diatribē musica Artusia*, which is a Latin translation of some of Artusi's writings supplemented by comments and music examples.⁴⁷

Adriano Banchieri is mentioned only twice: at the beginning of the volume, as a composer belonging to those who use the term *mottetto* instead of the more modern *concerto*;⁴⁸ and in the third part as a theorist, during a passage where Praetorius declares himself in accord with what Banchieri had written in his *Cartella musicale* about a basso continuo line doubling a tenor or contralto voice at the lower octave.⁴⁹

Valerio Bona is mentioned only once: in the second part of the treatise, as a composer whose readiness to making parts move in parallel octaves is disapproved of by Praetorius.⁵⁰ Similarly, Giovanni Battista Bovicelli is remembered only in the third part of the volume, where Praetorius announces the publication of a short treatise (never actually published) dedicated to the new way of singing in the Italian style, in aid of which he had drawn on the writings of Bovicelli and Giulio Caccini's *Le nuove musiche*.⁵¹

To Agostino Agazzari and Ludovico Viadana, named many times as composers, Praetorius devotes much discussion, quoting lengthy passages that are mostly taken from the prefaces attached to their respective musical works.

Agazzari is mentioned several times during the course of the volume, and especially in the sixth chapter of the second part, which deals with the new type of accompaniment invented in Italy: the basso continuo. Here, Agazzari is mentioned first in connection with the registration of the organ⁵² and later with regard to the distance between the bass line and the other parts, in which context his *Dialogici concentus*,⁵³ which Praetorius had evidently received the opportunity to analyse, are referenced.

Viadana is mentioned at the beginning of the treatise as the inventor of the genre of the small-scale motet with basso continuo, as well as being among those who use the term *concerto* to designate their church vocal compositions with few voices and continuo (whereas for eight-voice compositions Viadana employs the term *symphonia*); in the second part of the treatise he is mentioned in the chapter on the use of mensural markings, while later on Praetorius discusses an extended passage of Viadana concerning the

⁴⁵ Praetorius, *Syntagma musicum III* (1619), 8v [=6v], and (2004), 9.

⁴⁶ *Ibid.*, 94, and (2004), 106.

⁴⁷ *Ibid.*, 227, and (2004), 212.

⁴⁸ *Ibid.*, 7, and (2004), 21.

⁴⁹ *Ibid.*, 142, and (2004), 148.

⁵⁰ *Ibid.*, 98, and (2004), 109.

⁵¹ *Ibid.*, and (2004), 215.

⁵² *Ibid.*, 138, and (2004), 145.

⁵³ *Ibid.*, 138–139, and (2004), 146–147.

use of octaves; in the third part, lastly, he is mentioned in a paragraph devoted to *voci concertate* and in the chapter dealing with the basso continuo.

Such enthusiasm for Italian music formed part of a wider enthusiasm for Italian culture, language, literature, art, architecture, and manners;⁵⁴ and in fact, musicians and music theorists do not exhaust the gallery of exponents of Italian culture called upon to display themselves in the pages of Praetorius: in the same volume three of the most illustrious names in the history of poetry and Italian literature likewise receive mention – Dante Alighieri (1265–1321), Francesco Petrarca (1304–1374) and Giovanni Boccaccio (1313–1375) – in addition to the scholar, translator, grammarian and writer Pietro Bembo (1470–1547), known above all for his contribution to the spread of Petrarchism. Speaking of Petrarch, we will not ask ourselves here what particular version of Petrarch one encounters in the pages of Praetorius (it will be a task for Italianists, if they deem it useful, to answer such a question): however, we cannot refrain from pointing out the presence within the five poetic compositions cited by Praetorius – a madrigal, a sestina, a sonnet, a canzona and a balletto⁵⁵ – of a series of errors so obvious as to induce any moderately educated speaker of Italian at least to attempt to correct them conjecturally.⁵⁶

It may perhaps seem strange that the pages of Praetorius do not mention poets such as Matteo Maria Boiardo (1441–1494), Ludovico Ariosto (1474–1533) and Torquato Tasso (1544–1595) who had lived in more recent times, nor his own contemporaries Giovanni Battista Guarini (1538–1612) and Giovan Battista Marino (1569–1625). However, the author's intention was not to write a history of Italian literature, but to promote a knowledge and passion for Italian culture among a readership of German musicians, who were most likely quite ignorant of it.

At the end of this agile review of exponents of Italianness in culture and music, we are far from being able to conclude that Italy for Praetorius was nothing but a myth: on the contrary, we can see that his knowledge of Italian music and culture was based on study and detailed analysis of a large number of works that the author had received from Italy continuously over a considerable period.

⁵⁴ See, for instance, Watanabe-O'Kelly, *Court Culture in Dresden*: in particular, the second chapter "The Italian Ideal: The Sixteenth-Century Reception of Italian Culture", which actually also addresses seventeenth-century cultural history.

⁵⁵ Praetorius, *Syntagma musicum III* (1619), 12–17, 19–20, and (2004), 27–32, 36.

⁵⁶ *Ibid.*, 12–15, and (2004), 26–32: "Exemplum ex F. Petrarca. Madrigolo [sic] 2. Perch'al viso d'amor portana [=portava] insegna | mosso [=mosse] una pellegrina il mio cor vano [...] E lei sequento [=seguendo] [...] | ahi, quanti passi per la serva [=selva] perdi! | Tutto pensosa [=pensoso] [...]"; "Sestina 4. [...] piena la vela [=vela]"; "Sonetto. | Io cantarei [=canterei] d'amor si nova mente [=novamente] [...] | Raccende rei [=raccenderei] [...] | Vedrei lo spirito mio cangiar [=cangiar] [...] | Estendor [=estender] sue vertu [...] si come quel, che di suo error si ponte [=pente]"; "Canzona 17 | siede amhrosa vallei [=ombrosa valle] [...] | hor s'assecaro [=s'assecura]"; "Balletto 6 | [...] del cormio [=cor mio] | che pium' arde' Ldesio [=ché più m'arde 'l desio]". See Petrarca, *Canzoniere*.

“Italica Vocabula” and “italienische Termini Musici” in *Syntagma musicum III*

Thus far, we have seen how Praetorius worked to promote among his readers a love of culture and Italian music, which he had long sought out and studied. But his pages reveal a further aspiration, which is to familiarize his readers with the Italian language (see, for example, the hints for pronunciation found at the beginning of the fifth chapter of the third part, which concerns itself with the names of musical instruments: “Wie die Instrumenta in der Italiänischer Sprach am bequemsten und deutlichsten nennen und außsprechen seyn”),⁵⁷ of which he had an apparently rather rudimentary knowledge. In addition to providing a wealth of information of indisputable interest to the historian of music, music reception, music theory, compositional techniques, musical instruments and performance practice, a reading of the third volume of the *Syntagma musicum* proves also to be significant for the study of the diffusion of the Italian language and musical terminology in Europe.⁵⁸

As is already known, the circulation of musical forms, styles and techniques of Italian origin also led to the spread of the Italian musical lexicon, which even today constitutes the basis of musical terminology in most European (and not only European) languages. In the history of musical lexicography the third volume of Praetorius’s treatise boasts at least two known precedents: the *De musica* inserted into the third volume of the *Etymologiae* of Isidore of Seville⁵⁹ (sixth to seventh century) and the *Diffinitorium musicae* of Johannes Tinctoris⁶⁰ (written between 1472 and 1474).

Along the articulated path of the European diffusion of Italian musical terms the third volume of Praetorius’s work represents a particularly significant juncture: on the one hand, because, as the author himself states, it was written expressly in order to clarify the meaning of many of these terms and contribute to their diffusion in the German-speaking lands; on the other, because by reading it we realize how some of these terms were in fact already widespread at the time of its writing. One may infer this, *inter alia*, from the dedication to the mayor and members of the Nürnberg city council, where the author declares that he wishes to clarify certain Italian musical terms in which musical editions of the time (and especially those printed in Italy) abounded – terms that only a handful of musicians were able to understand:

A great many compositions have now come to light, particularly in Italy, that have been or are yet to be printed that are in a style different from the previous one, including their performance. They contain a great number of unfamiliar Italian terms and methods that not every musician is able to grasp.⁶¹

⁵⁷ Praetorius, *Syntagma musicum III* (1619), 141 [=121]–143 [=123], and (2004), 130–132. In the same chapter the author also explains the meaning of the suffixes *-ino* (diminutive, as in *violino*) and *-one* (augmentative, as in *violone*) and illustrates the rule for forming the plural.

⁵⁸ Folena, *L’italiano in Europa*; Bianconi and Pestelli, *Storia dell’opera italiana*; Bonomi, “La lingua dell’opera lirica”.

⁵⁹ Isidoro di Siviglia, *Etimologie o origini*.

⁶⁰ Tinctoris, *Diffinitorium musice*.

⁶¹ Praetorius, *Syntagma musicum III* (1619), 3r, and (2004), 5.

In this volume Praetorius employs around two hundred Italian terms – and of these, of course, musical terms constitute the vast majority. The latter are concentrated in the first part of the volume, where terms referring to forms and musical genres of Italian origin predominate, and also in the third part, where they refer not only to musical instruments, but also to various aspects of tempo and dynamics, and especially to styles, aspects of performance practice, modalities of combining voices and instruments and more recent compositional procedures of Italian origin.

Among the forms and genres described in the first part of the volume we find mention of the new genre of the *concerto* employing only a few voices plus basso continuo (not by chance mentioned right at the beginning of the volume, treated extensively and accompanied by a list of composers who in their musical prints had used the term *motetto*, followed by an even longer list of composers who were beginning to use the term *concerto*), as well as *falsobordone*, *stanza*, *sestina*, *sonetto*, *dialogo*, *canzone*, *canzonetta*, *aria*, *giustiniana*, *serenata*, *balletto*, *giardiniera*, *villanella*, *sonata*, *toccata*, *padovana*, *passamezzo* and *gagliarda*.

The definition of each of these forms is often preceded by that of the etymology of the term by which it is designated. Instances are Praetorius's explanations of the origin of the terms *concerto* (“the word *concerti* may be regarded as originating from the Latin verb *concertare*, meaning ‘to contend with one another’”),⁶² *sestina* (“Sestinas are named for the number of their verses.”), *messanza* or *misticanza* (“Messanza or *misticanza* is a quodlibet or mixture of all sorts of herbs”,⁶³ actually from *mesticanza*, a mixed salad), *giardiniera* (“Giardiniera is a gardener’s song such as they sing while working in the garden; for *Giardiniero* means gardener, *gardino* [=giardino] a garden or orchard.”),⁶⁴ *villanella* (“Villanellas take their name from *villa*, which means village, and *villano*, a peasant.”),⁶⁵ *sonata* (“The sonata, from *sonando*, is so named because it is performed solely by instruments, like the canzonas, and not by voices.”),⁶⁶ *paduana* (“The paduana, Italian *padoana*, is supposed to get its name from the city of Padua in Italy.”),⁶⁷ or the different, and at times fanciful, etymological hypotheses suggested in order to explain the origin of the term *madrigale* (“‘As if it were *madre della gala*’, a term that seems to be used in the sense of gallant, solemn and elegant, ‘As if it were *madre della gaia*, or *gay* in French, that is: joyous’, and ‘As if it were *Mandri-gale*, that is a pastoral song’”).⁶⁸

When Praetorius knew the terms used in other languages to designate the musical forms and genres under discussion, he diligently indicated them (“For the Italians, however, *falsobordone*, which the French call *fauxbourdon*, is a composition in which a succession of pure sixths is sung, in which the alto sings a fourth lower than the soprano and the

⁶² Ibid., 4, and (2004), 19.

⁶³ Ibid., 17, and (2004), 33.

⁶⁴ Ibid., 20, and (2004), 37.

⁶⁵ Ibid.

⁶⁶ Ibid., 24 [=22], and (2004), 39.

⁶⁷ Ibid., 26 [=24], and (2004), 41.

⁶⁸ Ibid., 12, and (2004), 26–27.

tenor sings a third lower than the alto.”),⁶⁹ so as to provide the reader with all possible information, thereby enabling him to orient himself in the use of musical terminology.

The fact that in the second part of the volume, which is devoted to musical notation and certain aspects of music theory including modality, Italian musical terminology is less in evidence (among the few Italian terms that can be identified are the metrical expressions *alla Breve* and *alla Semibreve*) is not surprising: similar topics had already been dealt with in the numerous treatises on music theory published in Latin during the previous centuries. Nevertheless, Praetorius pays particular attention not only to the use that several Italian composers had made of time signatures (and other aspects of musical notation) in their compositions, but even more to the modal theory expounded in various Italian treatises. At the beginning of the chapter “Concerning the Diagram for the Recognition of the Modes”, Praetorius states: “I wish to offer the musical reader the opportunity of learning something concerning these matters and the many famous men [writing] in Italian and the Latin language.”⁷⁰

The musical terms return to being numerous in the third part of the treatise, whose first chapter is explicitly devoted to an “Explanation of terms”, where terms and phrases, most of which refer to the most up-to-date methods of *concertato* writing, are illustrated: limiting ourselves to the concepts expressed via Italian terms, we may mention *parti vel voci concertate*⁷¹ (also called *Concertat-Stimmen*: i.e., “the best singers, who are not only perfect and secure, but who possess a good disposition for singing in the current new manner, and who pronounce the words correctly and clearly as if reciting an oration; this is why the Italians sometimes speak of it as the *Chorus recitativus*”),⁷² *choro mutato* (i.e., lower choir, or choir of mature male voices, with nearly equal ranges), *voci piene* (“*Voces plene*, *Chorus plenus* is when they are to sing and perform loudly and forcefully, as the choirs come together to create a complete sound”),⁷³ *ritornello*, *ripieno*, *intermedio* and *sinfonia*, as well as markings for dynamics (such as *forte*, *pian*) and tempo (*Presto*, *Adagio*, *Lento*), plus terms such as *Bassetto* and *Baritono*. Here, too, Praetorius does not spare us a few hypotheses, sometimes bold ones, on the origins and meaning of the terms used, as occurs when he defines the meaning of the expression *choro mutato*, taking into account not only the most obvious meaning of modified chorus (from *mutare*: i.e., to change) but also the hypothesis that it could refer to a silent chorus (from *muto*: i.e., silent); in the same way, in an attempt to illustrate the term *ripieno*, he first gives the correct etymology (“*ripieno* [means] *repletum*, *gefüllt* [=filled].”),⁷⁴ but a little later states: “I consider *ripieno* to be a compound word, as if to say *ritornello pieno* [sic!].”⁷⁵

The second chapter illustrates three different meanings of the term *capella* as well as the meaning of the term *palchetto* (“a kind of platform [...] similar to a stage, [...]

⁶⁹ Ibid., 9–10, and (2004), 24.

⁷⁰ Ibid., 35, and (2004), 54.

⁷¹ Samuel, “Michael Praetorius on Concertato Style”.

⁷² Praetorius, *Syntagma musicum III* (1619), 126 [=106], and (2004), 116.

⁷³ Ibid., 128 [=108], and (2004), 117.

⁷⁴ Ibid., 130 [=110], and (2004), 120.

⁷⁵ Ibid., 132 [=112], and (2004), 122.

where the musicians can remain undisturbed by the listeners")⁷⁶ and its use in up-to-date compositions.

Equally rich in references to the performance practices of the Italian style, which were sometimes little appreciated in Germany at the time, is the third chapter, which deals with the so-called *Capella Fidicinum* (or *Fidicina*): "a four part choir or consort of either sackbuts or violins"⁷⁷ added to a composition because "some among us Germans are still unfamiliar with the new Italian convention of periodically having one soloist, at times two or three, sing to the accompaniment or an organ or regal. They do not like this style as they believe the composition is too sparse, and that it has no particular attraction or charm for those who have no understanding of music"⁷⁸.

The fifth chapter, dealing with the names of musical instruments, deserves a separate discussion (which is left to organologists) taking into account what we read in the second volume of *Syntagma musicum*, which is devoted to the treatment of musical instruments in use at the time of its writing. Here, we limit ourselves to emphasizing Praetorius's interest in terminology and the Italian language itself. Before itemizing the musical instruments with their names in Italian and German, he recapitulates some rules of the Italian language (i.e., basic rules for forming the plural of nouns) and lists the endings that normally allow us to distinguish the feminine gender from the masculine (although what he does not seem very aware of is the fact that the Italian language has innumerable exceptions).

Further musical terms in Italian appear in the sixth chapter, which discusses the basso continuo (by many suitably called a *guida*: i.e., a guide or leader). Here, Praetorius provides the organist with invaluable advice for creating an appropriate bass line, stating that such suggestions may also be useful for lutenists in instances where the lute provides the *continuo*, whereas when it is used as an instrument of *ornamento* the player will need to adopt different criteria, devising new *passaggi* and introducing *tirate* where appropriate. Additionally, Praetorius cites a long passage in Italian from the treatise *Del sonare sopra il basso* by Agostino Agazzari (Siena, 1607), where the lutenist is recommended to play with taste and introduce *groppi*, *trilli* and *accenti*, *gare* and *perfidie*, *fughe* on various strings and some *sbordonata*.⁷⁹

Finally, from the point of view of the use of Italian musical terminology, the ninth chapter is of particular interest. Here, instructions are given on how to teach children the rudiments of the new singing style established in Italy, with a reiteration of some terms crucial for the definition of this mode of singing: *tremolo* (or *tremulo*), *tremoletto*, *passaggio*, *trillo* (also in Ger.: *Trill*), *gruppo* and *tirata*, besides *accento* (attested both in Lat.: *accentus*, and in Ger.: *Accent*) and diminution (used both in Lat.: *diminutio*, and in Ger.: *Diminution*).⁸⁰

That Praetorius had a rather uncertain knowledge of Italian is made evident by the numerous orthographic oscillations (just think of the different ways in which he writes

⁷⁶ Ibid., 135 [=115], and (2004), 126.

⁷⁷ Ibid., 136 [=116], and (2004), 126.

⁷⁸ Ibid.

⁷⁹ Ibid., 147, and (2004), 152.

⁸⁰ Brainard, "Zur Deutung der Diminution".

“viola da braccio” (*viol da Bratio*, *violbracio*, *viole da braccio*, *viole de bracio* and *Violen da bracio*) or of the fluctuations between *mascharada*, *mascherada* and *mascherata*, and even between *simfonia*, *sinfonian* [!], *symphonia* [Lat.] and *sinfonia*, by the frequent misprints (*Ci* [li] *suoi Bordon*i; *conzonette*, *conzonetti* [=canzonette]), by the vagaries of the agreements between masculine and feminine (*tutto* [masc.] *pensosa* [fem.]) and/or the incorrect use of the singular or plural (*Canzoni*, *Canzonetti* [=Canzonette, fem.], and *Aria* [=Arie, pl.]; *Giustiniani* [=Giustiniane, fem.], *Serenata* [=Serenate, pl.] and *Balletti*).⁸¹

Lastly, some inaccurate orthography is connected with the phenomenon of apparent linguistic hybridization, which results in the use of terms in the Italian language written with a (completely or partially) German spelling (see *Schertzi* [=scherzi], *schertzando* [=scherzando]), while some oscillations are explained by the use of Italian terms written with a Latinate spelling (*Presto* or *Praesto*).

Over and above these inaccuracies, what emerges from the reading of these pages is the tireless solicitude of a master who strives in every way to make available to his fellow musicians, in addition to the specific compositional and performing skills, all the linguistic and cultural tools needed to be able to assimilate the most recent musical innovations from Italy.

Conclusions

Leaving aside all their limitations, the writings of Praetorius represent a rich and meaningful testimony, able to speak not only to the musicologist, but also to the historian of language and culture (Italian, and not only Italian). Although he never left his homeland, Praetorius turned out to be a far from isolated and provincial author: on the contrary, thanks to his study and direct knowledge of a large number of compositions of varied origins, he had a pretty good idea, and a reliable view, of Europe’s musical landscape and culture.

As regards the more strictly sonic aspect, in several of his pages, and in particular in those dedicated to the *capella fidicina*, Praetorius demonstrates his awareness of the fact that Italian compositions performed in Italy probably sounded different from the same music performed north of the Alps. In its circulation throughout Europe music of Italian origin was on the one hand constantly being transformed and moulded into a pan-European idiom, while on the other hand tending to take on a different guise each time and in each cultural situation, adapting to local tastes and needs – being constantly in flux while remaining substantially the same.

In this perspective, our re-reading of the third volume of *Syntagma musicum* has revealed clearly the extent of the circulation and assimilation of Italian musical culture and terminology in the German-speaking lands during the early decades of the seventeenth century, showing how much this phenomenon contributed to the genesis of a pan-European style and musical terminology.

Several signs lead us to believe that today, at least in the field of musicology, there is an increasing awareness of the role that music has played for at least five centuries in

⁸¹ Praetorius, *Syntagma musicum III* (1619), 2, and (2004), 15.

creating a shared European cultural framework: what remains to be done is to increase the dissemination of this awareness among scholars active within the Humanities in fields other than musicology (historians, historians of poetry and literature, or of the Latin, German, and Italian languages, plus others), but equally committed to the study of European culture as a whole.

Appendix 1

In the first column the Roman numerals indicate the part of the treatise; in the second column the first numeral indicates the page in the 1619 Wolfenbüttel edition, while the second refers to the corresponding page of Jeffery Kite-Powell's translation. The third column includes the terms in Praetorius's treatise; the quotations in English given in the fourth column are taken from Kite-Powell's translation.

Vol.	Page	Praetorius's terms	Complete quotation in English translation
I	1r (3)	- Namen der Italianischen Gesänge - Italianische Termini Musici - Italianische Art und Manier im singen	1. The definition, classification, and description of nearly all Italian, French, English, and current German terms used for compositions, such as concertos, motets, madrigals, canzonas, etc. [...]. 3. How Italian and other musical terms, such as <i>ripieno</i> , <i>ritornello</i> , <i>forte</i> , <i>pian</i> , <i>presto</i> , <i>capella</i> , <i>palchetto</i> , and many more, are interpreted and employed; [...] the training of young schoolboys in the current Italian manner of singing.
I	2v-3r (5)	- Italia - Italianische Vocabula, Termini und modi	A great many compositions have now come to light, particularly in Italy, that have been or are yet to be printed that are in a style different from the previous one, including their performance. They contain a great number of Italian terms and methods that not every musician is able to grasp [...].
I	3r (5)	- die Namen aller Italianischen Gesänge - Italianische Termini Musici - in Italianischer Sprach - Italianische Invention	I have therefore undertaken in this third volume to explain accurately and clearly: (1) the Italian, French, and English names of all common musical forms now current in Germany along with their meaning, genre and description; [...] (3) the definition of Italian and other musical terms, the names and classification of musical instruments in Italian, and the playing and proper use of thoroughbass (which is a completely new Italian invention, and which is only beginning to be employed in Germany).
I	3v (5)	- aus Italianischen Musicorum praefationibus - Itolorum - in Italia	I have collected and written this partly from a few prefaces by Italian composers, partly from oral accounts of Italians and a number of others who traveled in Italy.
I	3v (5-6)	- Italianischen	The highly acclaimed and noble city of Nuremberg is well respected not only in the Holy Roman Empire but in all of Europe as a haven for many Italian and Venetian commercial enterprises [...].
I	4r (6)	- in Italia	Hans Leo Hassler [...] studied the fundamentals with the immensely celebrated and estimable composer and organist Andrea Gabrieli in Venice, Italy [...].

Vol.	Page	Praetorius's terms	Complete quotation in English translation
I	4r (6)	- Italianischen Manier in der Music	This third volume of my musical works [...] deals with the new craft and Italian manner in music [...].
I	5v (8)	- Italorum Information - in Italia	Nevertheless information from some Italians has been included in this volume (partly from a number of prefaces to published concertos found here and there [...] but also from oral accounts of friendly people who sojourned in Italy).
I	5v (8)	- in Italia	For many years it has been his heartfelt wish and sole desire to find someone who was trained in the fundamentals of music from youth on in schools of the most excellent musicians (found at all times in Italy) [...].
I	[6]v (9)	- in Italia	The author [...] trusts that they had for many years the good will and friendship of many eminent musicians in Italy and other localities (where the author is unable to go because of ill health, his duties, and many other misfortunes) [...].
I	7r (10)	- Italorum	Therefore the author of this <i>Syntagma</i> is willing to bear the printing costs in the best interest of the common knowledge, provided that no other good people can be found to defray them, so that in following the example of the Italians music is not just cultivated in Germany, our country, like the other sciences and disciplines [...].
I	7r (10)	- Italianischen Gesänge	Part I deals with the meaning, classification, and description of nearly all Italian, French, English, and current German terms for typical compositions [...].
I	7v (11)	- Italianische Termini Musici	Part III. How Italian and other musical terms are interpreted and employed [...].
I	7v (11)	- in Italianischer Sprach	Names of instruments in Italian [...].
I	8r (11)	- Italianischen Art und Manier im singen	9. Instruction for choirboys: the manner in which young boys in schools are to be trained in the current Italian way of singing [...].
I	1 (15)	- apud Italos	Asmatologia, or a miscellany concerning the derivation and description of vocal compositions not only among the Italians, French, and English, but also this reminder of the familiar customs among the Germans [...].
I	1 (15)	- Italiänischer [...] Gesänge	Part One containing the definition of names as well as description of nearly all Italian, French, English, and current German terms used for compositions [...].
I	1 (15)	- Italiänischen [...] Gesängen	I. Concerning the table and classification of the common compositions in use in Italy, France, England, and now in Germany.

Vol.	Page	Praetorius's terms	Complete quotation in English translation
I	2 (15)	- Italiänischen [...] Gesängen	Chapter I. Concerning the table and classification of Italian, French, and English compositions now in use in Germany [...].
I	2 (17)	- Namen der Italiänischen [...] Gesängen	For the instruction of the many simple people who have often wished to know what the names of the various Italian and French compositions mean, I have attempted here to compile such a list, collated from the writing of many eminent authors [...].
I	4 (18)	- Italis vocatur	A Cantio, Conventus or Symphonia is a composition of different numbers of voices. The Italians call it Concetto or Concerto [...].
I	4 (18)	- Musicus in Italia	Thus an eminent Italian composer, Ludovico Viadana, has provided his compositions set in the new, very pleasant, and useful manner that he invented with the name “concerto”.
I	4 (19)	- in Italia	Nowadays, practically every composer in Italy is writing far fewer madrigals in favor of this and similar types of splendid compositions for one, two, three, and four voices with thoroughbass for organ [...].
I	6 (20)	- Italica vocabula	Alphonsus, count of Monte Dolio, believes that moteta, motecta, modeta, and muteta are Italian words.
I	6 (21)	- vulgus Italarum	Many Italians call select songs of the most excellent composers modetas from the elegance of the melodies.
I	6 (21)	- Musici Autores Itali	In order that the kind musician may ascertain how a number of Italian composers have indiscriminately employed the words <i>concerti</i> , <i>moteti</i> , <i>conventus</i> , etc., I want to cite them in the following list [...].
I	9 (24)	- Bey den Italis	For the Italians however, <i>falsobordone</i> , which the French call <i>fauxbourdon</i> , is a composition in which a succession of pure sixths is sung, in which the alto sings a fourth lower than the soprano and the tenor sings a third lower than the alto [...].
I	10 (24)	- Italis	Bordone to the Italians would signify the string which follows next to the <i>hypáten</i> or “greatest” on the lute [...].
I	17 (32)	- in Italia	[Canzonas or Canzone à la napolitana] There are many beautiful canzonas with both few and multiple parts being published in Italy, above all by Giovanni Gabrieli.
I	17 (33)	- nennen die Itali jesunder Schertzi	[Aria or Air] These and similar beautiful arias are referred to in Italian nowadays as “scherzi”.
I	21 (39)	- Italis vocantur	[Fugue, Ricercar] By the Italians they are called Ricercari, for ricercare means to investigate, look for, seek out, to explore diligently and find out.

Vol.	Page	Praetorius's terms	Complete quotation in English translation
I	24 (39)	- von den Italiänern	[Sinfonia, more correctly: Symphonia] The Italians consider a sinfonia to be a complete, coherent composition created in the style of a toccata, pavan, galliard, or other similarly sounding work [...].
I	25 (40)	- Italiänischen	I have collected many splendid toccatas by the foremost Italian and Netherlandish organists [...].
I	25 (40)	- von den Italis	In my opinion they are called toccata by the Italians because toccare means <i>tangere</i> , <i>attingere</i> and <i>toccata</i> , <i>tactus</i> [...].
I	25 (40)	- die Italiäner	The Italians themselves say <i>toccata un poco</i> meaning “touch the instrument” or “play the keyboard a little”.
I	25 (41)	- Italice - in Italia	The paduana, Italian <i>padoana</i> , is supposed to get its name from the city of Padua in Italy, where, according to some, the art of music was first invented.
I	26 (41)	- Italis	[Passamezzo] For to the Italians <i>passare</i> is “to pass through”, “to traverse”, “to depart”; and <i>passamento</i> is the same as transition.
I	26 (41)	- Italicé <i>gagliarda</i>	Galliard comes from <i>gagliarda</i> in Italian and means <i>strenuitas</i> , <i>fortitude</i> , <i>vigor</i> [...].
I	26 (42)	- die Italiäner nennens <i>saltarello</i>	[Galliard] The Italians generally call it <i>saltarello</i> [...].
I	25' (43)	- Italicé <i>versura</i>	Volta comes from <i>vertendo</i> , as <i>volta</i> in Italian means <i>versura</i> , or the turning about of the ploughman [...].
I	26' (43)	- Italis <i>personata</i>	<i>Mascharato</i> in Italian is <i>personata</i> ; <i>maschara</i> is the same as <i>persona</i> , and <i>maschera</i> is <i>larva</i> in Latin or <i>facies personata</i> or <i>larvata</i> [...].
II	29 (47)	- Italis	I agree with Lippius, Hassler and others, that all intricate ligatures must be split up except this one indicating semibreves [...]. I see that this has already been done both by our [musicians] and by the Italians [...].
II	34 (53)	- Italianischen Autoribus	I have found that a number of Italian composers use dots between the notes to divide the measures [<i>Tactus</i>], but I cannot decide which of the two methods is the more convenient.
II	35 (54)	- in Italica lingua	I have added here some items concerning modes [...]. In the fourth volume, God willing, I wish to offer the musical reader the opportunity of learning something concerning these matters and the many famous men [writing] in Italian and the Latin language, among whom is also Seth Calvisius [...].
II	36 (55)	- juxta Italorum opinionem	Series of modes according to the Italian view.
II	48 (67)	- Italis <i>Battuta</i>	Concerning metre (<i>Tactus</i>), or the measurement of notes (<i>Battuta</i> in Italian) [...].

Vol.	Page	Praetorius's terms	Complete quotation in English translation
II	49 (68)	- Italice <i>alla Semibreve</i>	Earlier musicians called the metre signature C <i>tempus perfectum minus</i> or <i>signum minoris tactus</i> in which one semibreve, or two minims, occur per beat and which the Italians referred to as <i>alla semibreve</i> .
II	49 (68)	- die Itali alla Breve genennet	However the C metre signature indicated two semibreves or two smaller beats at a rather slow tempo, called <i>alla breve</i> by the Italians.
II	51 (70-71)	- Vocabula von den Wälschen	For this reason an important innovation is to write the Italian words <i>adagio</i> , <i>presto</i> , i.e. <i>tardè</i> , <i>velociter</i> in the parts occasionally [...], as otherwise the frequent alteration of the two signatures C and C might cause more confusion [...].
II	51 (71)	- Italorum compositiones	When I examine the compositions by contemporary Italians that in just a few years have been arranged in a completely unique and new style, I find very great discrepancies and diversity in the way in which the duple and triple signatures are used.
II	52 (72)	- Itali moderni	The modern Italians propose that in [triple] proportion one measure [tactus] of three C in greater perfect tempus [tempus perfectum majus], C , ought to be sung against two C [...].
II	73 (86)	- bey den Italis	In addition to this, I find that there are three more ways used by the Italians and English to indicate how such sextuples are designated.
II	73 (86)	- von den Italis	2. In this method (often taken into consideration by the Italians and French in their courantes [...]) minims and semiminims are used in the same way as the black semibreves and minims in the first method.
II	76 (88)	- aus Italia	Just now [...] I received the motets by Giovanni Fergusio from Italy [...].
II	89 (102)	- Musici Itali	[How the various choirs are distinguished by numbers] The distinguished contrapuntist Johann Stadlmayr, [...], Alexius Alexander, and most other Italians and Germans adhere to the third method.
II	93 (105)	- von den Italis - ex Italico in nostrum idioma Germanicum	At the present time the custom is found everywhere among the Italians, that the parts proceed together not just in unison, but in octaves. Consequently I have translated word for word from Italian into our German language chapter 16 of Part II of book 2 by the excellent music theorist Giovanni Maria Artusi of Bologna [...].

Vol.	Page	Praetorius's terms	Complete quotation in English translation
II	96 (107)	- Italiänischen Concerten	Given an ample number of instrumentalists, the <i>tutti</i> sections produce a magnificent sound [Harmoniam] if one assigns to the bass part an ordinary or bass sackbut, a great bass curtal or shawm, and a violone, which all sound an octave lower, as the sub- or contra-basses on the organ. This is quite common in Italian concertos nowadays and is sufficiently tenable.
II	97 (108)	- in der Itolorum Concerten	In <i>tutti</i> passages in Italian concertos it is now quite common for this basset of the higher choir to sing mostly in parallel octaves with the bass of the lower choir, when high and low bassets are available.
II	97 (108)	- Musici in Italia	I have also recently received word from Venice that the most eminent musicians in Italy purposely use unisons and octaves in <i>tuttis</i> (i.e. for full ensemble) based on their own experience.
II	100 (111)	- bey den Italis	Although I note that diminished fifths are quite commonplace with the Italians, as well as diminutions, which when interspersed from time to time help to excuse and obscure a great deal.
II	101 (111)	- die Italos	But in order for the chorale to be heard in the instruments, and because I am in my modest way imitating the Italians to a certain extent, I have purposely written in this manner, even though I could have composed each part by itself in a proper and perfect relation with all the other parts with no effort whatsoever.
III	102 (113)	- in Italia	4. How and in what form all musical instruments, such as those now in use in Italy and Germany, are used to make music in churches and at banquets and how they can reasonably be categorized and distinguished.
III	102 (113)	- in Italiänischer Sprach	5. The clearest and most convenient way to pronounce and name instruments in Italian.
III	103 (113–114)	- Italiänischen Manier und Art zu singen - in Italia	9. Thorough instruction not just on how small boys are taught singing, but also how others are exposed in schools to the current Italian art and manner of singing and how they can likewise apply this to our German and Latin compositions; for the most part extracted from the most prominent works of music of this time in Italy, emanating from Rome, Venice, and Florence and translated into our German language [...].
III	124 (114)	- Italicam	III. Name-making, the suitable names for instruments; A. In Latin, German, Italian [...].

Vol.	Page	Praetorius's terms	Complete quotation in English translation
III	126 (116)	- die Itali	For such parts one must select the best singers, who are not only perfect and secure, but who possess a good disposition for singing in the current new manner, and who pronounce the words correctly and clearly as if reciting an oration; this is why the Italians sometimes speak of it as the recitative choir [<i>Chorus recitativus</i>].
III	128 (118)	- von den Italianern	Here, however, the word <i>ritornello</i> is interpreted by the Italians to mean when one goes for an evening walk in the street or, as they say at the universities, strolls through the streets and sings a serenade or an evening song with two, three, or more voices [...].
III	130 (119)	- von den Italis	Comedies, called <i>intermedio</i> in Italian, are likewise lovely instrumental pieces composed for between the acts [of a play] and performed on cornets, viols, or other similar instruments, alternating at times with voices.
III	130 (120)	- aus Italia - Italianischen	It is very common at the present time for those coming from Italy to begin playing on their theorbo or chitarrone such a <i>ritornello</i> or charming, short melody all alone, after which they very pleasantly sing the first verse of a secular Italian or German song to the accompaniment of the theorbo [...].
III	131 (120)	- die Italiäner	[Ripieno] The Italians use this term to indicate when all voices and instruments of all choirs should enter together.
III	132 (122)	- von den Italis	[<i>Fortè, Pian, Praesto, Adagio, Lento</i>] Marked next to or below the parts, these words are periodically used by the Italians in many different places in concertos because of the alternation of both voices and choirs.
III	133 (123)	- die Italiäner	[Barytonus] The Italians understand this word to mean the tenor or <i>quintus</i> of the low choir, where the F-clef is located on the third line.
III	133 (124)	- von den Italiänern	[<i>Capella, Chorus pro Capella, Palchetto</i>] In my opinion the only thing the Italians meant with this at first was the employment of a separate choir that was drawn from several different choirs consisting of various kinds of instruments and voices [...].
III	133 (124)	- Italis violone	The sound [<i>Harmonia</i>] will become even more resounding and splendidous if a great bass shawn, double curtal, or violone [<i>BaßGeigen</i>] (in Italian, <i>violone</i>) [...] are added to the inner and upper parts. [...] Unisons and octaves are set by them [= by the Italians] without distinction for reasons provided in the twelfth chapter of the second part.

Vol.	Page	Praetorius's terms	Complete quotation in English translation
III	135 (125)	- die Italiäner	Several years ago I already began using the words <i>omnes</i> and <i>solus</i> in my compositions, but I find now that the Italians are using the term <i>ripieni</i> in their concertos.
III	135 (125)	- <i>palchetto</i> in Italia	The vocal choir can manage for itself, without the help of the instrumentalists; but an organist, who can contribute a great deal, should be placed nearby with either a positive organ or regal. This is called <i>palchetto</i> in Italian, as they periodically use more than one large choir, one of which is always placed above the other [...].
III	136 (126)	- Italiänischen Invention	[String consort of players] This consort is not unwarranted, because some among us Germans are still unfamiliar with the new Italian convention of periodically having one soloist, at times two or three, sing to the accompaniment of an organ or regal.
III	140 (129-130)	- <i>schertzando</i> , wie die Italiäner reden - Italice	<i>Univoca</i> or simple, ornamental instruments are employed in a composition to make a sweeter and more euphonious sound [<i>Harmony</i>] with humorous turns (<i>schertzando</i> , as the Italians call it) and counterpoints [...]. These are all melody instruments that can only produce a single part, and which may be classified as wind and string instruments; in Italian: <i>Instrumenti di fiato</i> and <i>chorda</i> [...].
III	141 (130)	- in Italiänischer Sprach - mit Italiänischen Wörtern - der Italiänischen	Chapter V [...] How the instruments are most conveniently named and pronounced in Italian. Since the names of musical instruments cannot actually be determined with Latin terms as with Italian ones, I have generally used the Italian ones in my works and would like to indicate their meaning here.
III	143 (130)	- die Itali	It is also to be noted here for further direction that in order to differentiate better the large instruments from the smaller ones in their language, the Italians employ two-syllable suffixes.
III	141 (131)	- Italiänische Lyra	Grosse Italiänische Lyra.
III	144 (133)	- in Italia	The <i>bassus generalis</i> or <i>continuo</i> is so called because it continues from the beginning of the piece to the end [...]. It is quite common in Italy, especially in the works of the outstanding composer Lodovico Viadana, the superb creator of this new art [...].
III	145 (134)	- ex Italice sermone	I have translated from Italian into German the most important points found in the prefatory instructions of works by the aforementioned Lodovico Viadana as well as Agostino Agazzari [...].

Vol.	Page	Praetorius's terms	Complete quotation in English translation
III	146 (135)	- der meisten Italiänischen Componisten	Even though L. Viadana suggests in his first preface that it is not necessary to use figures, we find them in the thoroughbass parts of some other outstanding composers – and nearly all Italian composers – who have frequently had similar, very beautiful concertos for one, two, and more parts published.
III	147 (136)	- aus Italia - aus dem Welschen	Just as I am about to give this book in the printer I receive from Italy, as a wish fulfilled, the preface of Bernardo Strozzi's third book [...]. Among other things he supports my position, and I deem it useful to include here what he has to say, translated from Italian into German [...].
III	137 (144)	- in Italia	I have been informed [...] that there are several distinguished organists in Italy and elsewhere who refrain from using divisions or <i>passaggi</i> in such concertos, or even <i>groppi</i> or mordents in cadences.
III	138 (145)	- den Italiänern <i>Ripieni concerti</i> genennet wird	The organist should indeed use both manual and pedal keyboards simultaneously in such a concerto in which a few solo voices have previously sung with an organ accompaniment, if all voices – called <i>Ripieni concerti</i> by the Italians – periodically join in together.
III	148 (152)	- Italis	The large cither, <i>ceterone</i> in Italian, as well as <i>cetera ordinaria</i> , or common cither, is supposed to be used as other instruments, <i>schertzando et contraponteggiando sopra la parte</i> [...].
III	148 (153)	- den welschen <i>violin</i> - den welschen <i>violone</i>	The treble violin, Italian <i>violin</i> [...]. The large bass violin, Italian <i>violone</i> [...].
III	149 (154)	- ausm Italiänischen	In bringing the discussion of the thoroughbass to conclusion I would like to translate a quote of Agostino Agazzari's own words here from Italian into German.
III	172 (175)	- von den Italiänern	In this style four boys must be positioned in four separate locations in the church – opposite each other or wherever it is convenient. The first boy, placed by the organ, begins on his own, but is followed immediately by the second, then by the third, and finally by the fourth, whose place is followed by the full chorus or chapel choir. [...] This is followed immediately by a response from the entire choral and instrumental ensemble, including the organ – all of which is called by the Italians, as mentioned above, <i>Concerti ripieni</i> , that is, chorus.

Vol.	Page	Praetorius's terms	Complete quotation in English translation
III	175 (177)	- nach der Italianischen Manier - in Italia - Musicis Italis	[The third style] The concert songs and psalms suitable for the third style are mostly set for a few concerted voices in the manner now current in Italy. Here, one, two, or more singers who are not only technically secure, but have beautiful, pure voices, and who know how to sing with control, are accompanied by an organ or regal. This is common practice in Italy today, and an account of it, among other things, has been given by Lodovico Viadana and many other Italian composers in quotations in Chapter 6 on the thoroughbass [...].
III	176 (178)	- Italorum Musicorum	The first manner is patterned after the modern style of Lodovico Viadana, Giovanni Damasceno, Antonio Cifra, Giacomo Finetti, Serafino Patta, and countless other Italian composers.
III	177 (179)	- auff Italiänische Art	The third method also resembles the first with the exception that I have written diminutions (called coloration by some) for the discant in the Italian manner.
III	178 (180)	- by den Musicis Italis	[The fourth method] Intelligent and sincere musicians will be content with this and will not be discouraged by my reasoning expressed in here in the third volume, for this practice is extremely common with the foremost Italian musicians of the time.
III	182 (183)	- die Italiänische Manier zu singen	In a number of compositions the concerted voices of the vocal choir might at first appear very difficult to those unfamiliar with the Italian way of singing [...].
III	188 (187)	- aus Italia	Even though this style has quite a pleasing effect, among these compositions I have had sent from Italy, many are arranged for 2, 3, 4, 5, and 6 voices [...].
III	189 (188)	- von den Italianern	N.B. If in this fifth style the <i>Hallelujahs</i> , <i>Glorias</i> , and <i>ripieni</i> are played solely on instruments, unassisted by voices, they are by rights <i>sinfonias</i> and <i>ritornellos</i> , as presently used by the Italians.
III	193 (191)	- <i>chitarron</i> wie es die Itali nennen	Theorbo – or <i>chitarron</i> as the Italians call it.
III	199 (195)	- ad hodiernum Italarum canendi et psallendi modum	Polyhymniae ecclesiasticae [...] set in diverse new and sundry styles and methods invented by the composer himself – also in the contemporary Italian manner of singing and playing – and arranged for different string and wind instruments and voices [...].
III	207 (199)	- zu jetziger Italianer neuen Manier	Polyhymnia Exercitatrix [...] for boys and other musicians interested in practicing their singing and gaining familiarity with the new Italian style.

Vol.	Page	Praetorius's terms	Complete quotation in English translation
III	214 (202)	- ad hodiernum Italarum canendi et psallendi Modum accommodata	Polyhymnia Leiturgica [...] containing masses and Magnificats adapted to the new Italian manner of singing and playing.
III	216 (204)	- ex Italicis Autoribus	Polyhymnia collectanea [N/A], containing Latin motets collected from Italian composers for 1, 2, 3, 4, and 5 parts [...].
III	221 (207)	- Italianischen	The following [works] are almost completely finished, but not yet in print: [...] 7. <i>Musa Aeonia ERATO</i> , containing the best and most splendid German secular songs [...] preferred nowadays (surely not unfavorably, if it pleases the gods) at great banquets by some to all other magnificent concerted pieces in Italian and Latin.
III	222 (208)	- Nahmen der Italianischen Gesänge - Italianische Termini Musici - an die jetzige Italianische Art unnd Manier im singen	Syntagma Musicum, by M. P. C., Volume III Containing the following: 1 The meaning, classification, and description of nearly all names currently used in Italian, French, English, and German for compositions such as concerted pieces, motets, madrigals, canzonas, etc. [...] 3. The meaning and application of Italian and other musical terms such as <i>ripieno</i> , <i>ritornello</i> , <i>forte</i> , <i>pian</i> , <i>capella</i> , <i>palchetto</i> , and many more. The proper names, differentiation, and classification of musical instruments, the use of the thoroughbass, the simple arrangement of a concerted piece for instruments and voices in separate choirs, and the instruction of young schoolboys in the modern Italian style and method of singing.
III	223 (208)	- ex optimis Italarum libris	Syntagma musicum, by M.P.C., Volume IV. De <i>Melopoia</i> [Concerning musical compositions]. Collected with tireless study, great effort, and determined industry from the most excellent and scholarly works of Latin, Italian, and German writers and illustrated with examples and notes.
III	223 (209)	- zu der jetzigen Italiänischen Art	6. M.P.C. Instruction and in-depth commentary on the training of young schoolboys in the present Italian style of singing, extracted from the finest contemporary music coming out of Rome, Venice, and Florence, translated into German and made easy to comprehend; it includes many additions and improvements.

Vol.	Page	Praetorius's terms	Complete quotation in English translation
III	227 (212)	- in usum et gratiam Germanorum Italicam linguam non callentium - Italorum monumentis	Now follow the works of Henricus Baryphonus of Wernigerode, distinguished musician and singing teacher at Quedlinburg, which the author, Michael Praetorius, when he recently received them, admired a great deal. And since he has determined that these works would be of benefit to all musicians, not just beginners but theorists and practical musicians alike, he has willingly taken it upon himself to support their printing for the good of all. [...] 2. <i>Diatribes Musica Artusia</i> [Discourse on Music by Artusi], collected from the writings of Giovanni Maria Artusi, translated into Latin, illustrated with examples and appropriately published for the use and benefit of Germans not familiar with the Italian language, through the study and effort of Henricus Baryphonus. 3. <i>Dissertatio</i> by Henricus Baryphonus on the musical modes; selected from the ancient and modern Greek, Latin, and Italian sources and published for the benefit of philologists and music lovers.
III	229 (214)	- uff jetzige Italianische Manier	Instruction for Choirboys [<i>Instructio Pro Symphoniacis</i>] How to teach the new Italian style to boys who show a special joy and love of singing.
III	229 (214)	- von den Italis <i>Passaggi</i> genennet werden	Coloraturas (called <i>passaggi</i> by the Italians) [...].
III	230 (214)	- nach der jetzigen neuen Italianischen Manier	How this is to be accomplished and the manner in which one can accustom oneself to singing in the new Italian style skillfully, how to express accents and affections, apply trills, <i>groppi</i> , and other coloraturas properly and easily will soon appear, with God's help, in a special little treatise [...].
III	237 (220)	- in keinem Italianischem Autore	Since I have as yet not seen another Italian writer's description of this type of <i>trillo</i> other than that by the aforementioned Giulio Caccini [...].
III	240 (220)	- von den Italis	(The semiminims are called <i>chromata</i> by the Italians, the fusas <i>semichromata</i> , and the semifusas <i>bischromata</i>).

Vol.	Page	Praetorius's terms	Complete quotation in English translation
III	241-242 (222)	- Italianische Art zu componiren - aus dem Italianischen	[Addenda] 2. To Chapter XII, Page 91. Since I am more than certain that some musicians (who are not yet aware of the new Italian style of composition and perhaps cannot at first grasp my precise ideas so readily, or who may interpret them differently than I intended) will judge this work of mine unfavorably, I would indeed allow, even request, that any such misgivings be disclosed to me either in writing or orally, so that I may more thoroughly and properly express my view in the matter to anyone. In addition I would like to insert here the words of the Venetian Giovanni Francesco Capello that recently came into my hands; they appeared in one of his prefaces and have been translated into German from Italian.

Appendix 2

The asterisks identify composers listed on p. 243 of Praetorius's treatise (the spelling there follows in parentheses).

Agazzari, Agostino* (Augustinus Agazarius)
Albini, Filippo
Amadei, Michelangelo
Anerio, Felice* (Felix Anerius)
Anerio, Giovanni Francesco
Arnone, Guglielmo
Assandra, Caterina
Balbi, Ludovico
Banchieri, Adriano*
Barbarino, Bartolomeo
Bartei, Girolamo
Baselli, Costantino
Bernardi, Stefano* detto il Moretto
Bianchi, Andrea
Beccari, Fabio
Binago, Benedetto
Bona, Valerio*
Bonini, Severo
Bonometti, Giovanni Battista
Borlasca, Bernardino
Borsaro, Arcangelo
Bovicelli, Giovanni Battista* (Ioan Bapt)
Burlini, Antonio * (Antonius Burlinus)
Caccini, Giulio* (Caccini Iulius)
Capello, Giovanni Francesco*
Capilupi, Geminiano
Cecchini, Tomaso* (Thomas Cechinus)
Cifra, Antonio* (Antonius)
Cima, Andrea
Cocciola, Giovanni Battista
Corsi, Bernardo
Croce, Giovanni
Damasceno, Giovanni
Donati, Ignazio
Fabbri, Giovanni Antonio
Fattorini, Gabriele* (Gabriel Fattorinus)
Fergusio, Giovanni Battista* (Johan Baptista Fergusius)
Filago, Carlo
Finetti, Giacomo*

Fivirano, Paolo (Paulus Fiviranus)*
Fontana, Benigno
Franzoni, Amante
Gabrieli, Andrea* (Andreas Gabriel)
Gabrieli, Giovanni* (Joan)
Galli, Giuseppe* (Iosephus Gallus)*
Gasparini, Felice
Gastoldi, Giovanni Giacomo* (Jacobus; Jak Gastoldi)
Ghizzolo, Giovanni
Giacobbi, Geronimo* (Hieronymus Iacobi)
Gotti, Arcangelo
Gualtieri, Alessandro
Guami, Gioseffo
Il Verso, Antonio
India, Sigismondo d'* (Sigismundus de India)
Lappi, Pietro
Leoni, Leone*
Magni, Benedetto
Malerba, Michele
Mancini, Curzio
Marchesi da Viadana, Bernardo
Marenzio, Luca* (Lucas Marentius)
Marinoni, Girolamo
Merulo, Claudio*
Metallo, Grammatio
Mezzogorri (Mezzegori), Giovanni Nicolò
Mira, Leandro
Miseroca, Bastiano* (Sebastianus Miserocca)
Molinaro, Simone (Simon Molinarus)
Monte Dolio, Alfonso da* (Alphonsus de)
Monteverdi, Claudio* (Claudius de Monteverde)
Moro, Giacomo
Mortaro, Antonio
Nascimbeni, Stefano* (Stef. Nasimbeni)
Osculati, Giulio
Pace, Pietro
Palestrina, Giovanni* (Ioan Palestrino)
Pallavicini, Benedetto* (Benedictus Palavicinus)
Pappi, Francesco
Parma, Nicola
Passerini, Vincenzo
Patta, Serafino* (Seraphinus)
Piccioni, Giovanni Maria
Polidori, Ortensio

Polluti, Gabriele
Porta, Ercole
Possidoni, Giovanni Francesco
Quagliati, Paolo
Radino, Giulio
Ramella, Giovanni Francesco
Regio, Benedetto
Riccio, Antonio Teodoro* (Theodorus Riccius)
Rontani, Raffaello
Rubiconi, Grisostomo
Ruffo, Vincenzo*
Sessa d'Aranda, Monachus
Signoretti, Aurelio
Soderini, Agostino
Soriano, Francesco
Stefanini, Giovanni Battista
Strozzi, Bernardo* (Bernhardus)
Tomasi, Biagio
Tornioli, Marc'Antonio
Torti, Ludovico
Trabaci, Giovanni Maria* (Trabacci Jo Baptista?)
Vecchi, Giuseppe
Venosa, Gesualdo da* (Principe de Venosa)
Viadana, Lodovico* (Ludovicus)

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ITALIJANSKA GLASBENA KULTURA IN TERMINOLOGIJA V TRETJI KNJIGI DELA *SYNTAGMA MUSICUM* (1619) MICHAELA PRAETORIUSA

Povzetek

Bralec tretjega zvezka razprave *Syntagma musicum* Michaela Praetoriusa dobi vtis, da so tedaj tisti, ki so znali skladati, igrati ali peti na italijanski način, veljali za kulturno ozaveščene. Njegov traktat namreč kot ogledalo odseva način recepcije italijanske glasbe v deželah severno od Alp v drugem desetletju 17. stoletja.

Čeprav Praetorius nikoli ni prestopil meja nemških dežel, njegovi spisi jasno kažejo, da ni bil le strasten ljubitelj italijanske kulture in glasbe, temveč je bil odlično seznanjen z zadnjimi slogovnimi novostmi, ki so se šele začele širiti tudi severno od Alp. Poleg tega je znano, da je bil v pisnih stikih z raznimi neimenovanimi osebami, ki so bivale v Italiji in ki so mu stalno pošiljale najnovejše italijanske glasbene tiske. Zato so njegova dela dragocen vir tako za muzikologe kakor tudi za vsakogar, ki želi razumeti, kako so si Italijo in italijansko kulturo predstavljali glasbeniki, umetniki in kulturniki, ki so bili v prvih desetletjih doma v nemški Turingiji in so želeli to kulturo posredovati tudi drugim glasbenikom v nemških deželah in onkraj njihovih mej.

Razprava izraža iz spoznanj ob ponovnem branju tretjega dela *Syntagme musicum*, pri čemer je posebna pozornost namenjena številnim odsekom, kjer avtor omenja ali obravnava ne le približno sto italijanskih skladateljev in nekaj teoretikov (včasih navede tudi njihova dela), pa tudi glasbene oblike, skladateljske sloge, izvajalske prakse in glasbene termine, ki prihajajo z italijanskega polotoka. Mnogo slednjih zasluži še poseben poudarek, saj omogočajo boljše razumevanje izjemne vloge, ki so jo verjetno prav Praetoriusova dela odigrala pri širjenju in asimilaciji italijanske glasbene terminologije v Evropi in tako prispevala h genezi panevropskega glasbenega sloga in terminologije.