

Via naturae	Via artis
♦♦	↑♦ =
♦♦♦	♦♦♦ =
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tradict the teaching of Marchettus and other fourteenth century theorists, according to which the longer values appear at the end of the group. For instance, in a group of three *S* the values would follow exactly in the reverse order of those indicated above (see *GdM* 1, 30, or *IdN* 1, 288, under *divisio senaria imperfecta*). This is but another evidence of the uncertainty in the evaluation of the small notes which prevailed around 1300 (see p. 339). In fairness to the theorists it should be mentioned that they were by no means unaware of this situation, as appears from various remarks in which the singer is given a choice between the trochaic and the iambic rhythm (Theodoricus de Campo, *CS* III, 185).

The initial character of the canonic parts and the tenor is a *B plicata*. The rest near the middle of the eighth staff should be a *B* rest. The second note of the *ternaria* near the end of staff 6 (syllable 'l'u.') is probably a clerical error and should read *c*, instead of *d*. The concluding passage for the imitating voice is to be used instead of the passage of the *dux* beginning with the *ternaria* to the syllable 'stan.'. A transcription of the beginning of the *caccia* is given in the appendix, No. 50.

We may now refer the reader back to a piece which has been briefly discussed near the beginning of this book, that is, the example of the earliest organ tablature to be found in the Robertsbridge Codex (p. 38, Facsimile 14). Indeed the upper part of this piece is written in exactly the same type of 'primitive' Italian notation—a fact which would seem to allow for some doubt regarding the supposedly English origin of this manuscript and its contents (another suspicious detail is the rather un-English name Petrone to be found at the beginning of the piece). The *divisio* is, as can easily be seen, *quaternaria*. Musical considerations show that this *quaternaria* is in diminution, similar to what we found in the Reina version of *Un bel sparver* (p. 380). In other words the *B* represents not the measure, but the beat. As a rule, three *B* form a rhythmic group (*modus perfectus*), so that a transcription in $\frac{3}{4}$ -meter results.

* English name Petrone to be found at the beginning of the piece).

VIII. MIXED NOTATION

A. GENERAL CHARACTERIZATION

THE most characteristic feature of the Italian notation is the consistent use of the *punctus divisionis* with the same meaning as the modern bar-line. Considering the progressive character of this principle one is rather surprised to see it disappear after a short period without leaving any traces in the notation of the ensuing centuries. The reason for this disappearance, however, is not difficult to find. The bar-line means a great simplification but also a decided limitation of rhythm, unless it is accompanied by the use of the tie for syncopated effects. As a matter of fact, there was no place in Italian notation, and consequently in Italian music of the fourteenth century, for syncopation from one measure to another; the entire display of rhythmic imagination is an unfolding of the possibilities within a measure and nothing more. In other words, the rhythm of the early Italian school is merely a more decorated variety of the rhythmic structure of the compositions of the *Ars Antiqua*, particularly of the conductus. When, after 1350, Italian composers came into contact with contemporary French music, they soon became aware of the limitations of their style and hastened to introduce into their music the newly won achievements of the French *Ars Nova*. The adoption of the rhythmic innovations of Philippe de Vitry and Guillaume de Machaut made it necessary to give up the principles of Italian notation. A new notational system evolved which was essentially French in character, but which retained certain features of the earlier Italian system. This notation which, for want of a better name, is called here 'mixed notation', differs from the pure Italian notation chiefly in the abandonment of the *punctus divisionis* as a regular device of barring, and differs from the pure French notation by the continued use of some of the Italian shapes of notes.

It goes without saying that this characterization should not be interpreted too rigidly. The term mixed notation is introduced here chiefly for purposes of general classification, without making special claim to historic significance. This writer is fully aware of the fact that what he calls mixed notation is a rather loose aggregate of various notational elements differing from each other as to localities and periods. However,

our very incomplete knowledge of the state of affairs in the late fourteenth century renders futile all attempts towards a more thorough classification of the subject.

The sources for the study of mixed notation are the same which served as a basis of our discussions of the Italian notation. By far the greater part of the Italian music of the fourteenth century is written in this system, particularly the compositions of the later school, including practically all those of Francesco Landini.

B. EXAMPLES OF MIXED NOTATION

As a first example we choose a composition of the earlier school, Giovanni de Florentia's madrigal *Nascho el viso* (Facsimile 77), which illustrates the transition from the pure Italian notation to the system under consideration. The Italian *divisiones* are still indicated by the letters *n*, *q*, *i*, *p*, but the *punctus divisionis* is never used. Instead, the dot appears as a *punctus additionis*, a practice to which the pure Italian system had been thoroughly opposed. No less 'un-Italian' is the use of a dotted *L* in the tenor (first note of the initial ligature, and various single *L*) which, as can easily be seen, are perfect *L* in *modus perfectus*. Similarly, a passage like that which follows the first ligature of the tenor (single *S* and syncopated *B*) is impossible in Italian notation. As a matter of fact, the beginning of the piece may be transcribed with the least difficulty as an example of French notation, in [III, 2, 2]:

It may also, however, be considered as being written in a free, 'Frenchified' *quaternaria*, in which the *puncti divisionis* are missing and the *B* occasionally occur in syncopation:

Italian notation is more clearly suggested by the passage 'me guardava' (end of the second staff) where the letter *n* calls for *novenaria*, i.e., for nine *M* to be placed against a *B* of the tenor. Unfortunately this obvi-