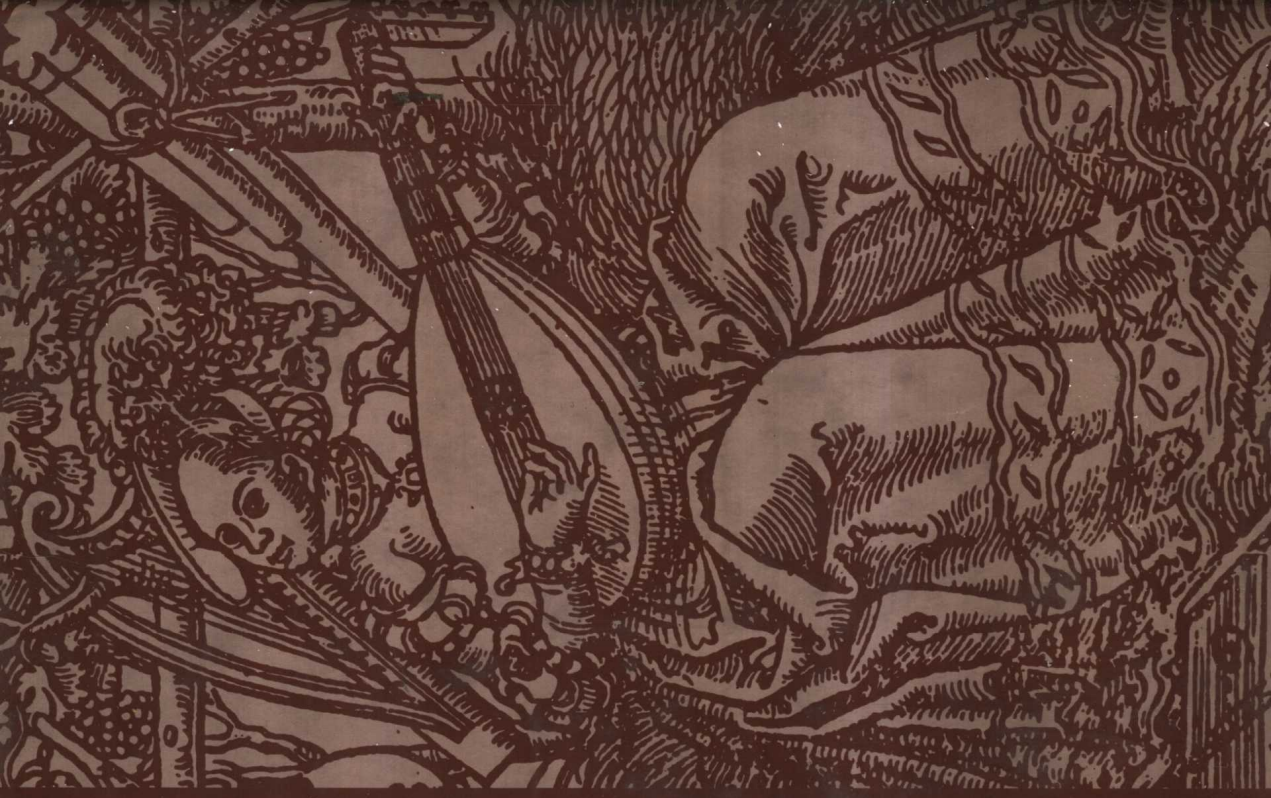




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translated and edited by
William E. Hettrick

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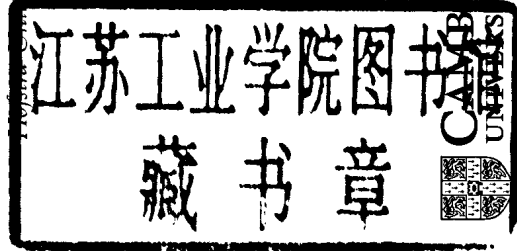


The 'Musica instrumentalis deudsch' of Martin Agricola

A treatise on musical instruments, 1529 and 1545

Translated and edited by
WILLIAM E. HETTRICK

Cambridge University



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Martin Agricola (ca. 1486–1556) was an important early Lutheran musician and teacher in Saxony and his treatises were intended as textbooks in musical performance. Highly illustrated, his books on musical instruments give practical instruction on a number of instruments of his time, showing methods of fingering, tuning and notation. As such they are valuable sources of information about the study and performance of music in Germany in the early sixteenth century. The first *Musica instrumentalis deudsch*, written mostly in rhymed German verse and containing woodcut diagrams and depictions of musical instruments, was published in Wittenberg in 1529. It was modelled on the *Musica getutscht* (Basel, 1511) of Sebastian Virdung, copying many of the woodcuts found in the earlier work and redefining its classification of musical instruments. Agricola gives fingering charts for the woodwinds, tunings and tablature for plucked and bowed strings, and descriptions of keyboards. A revised and almost completely rewritten edition of Agricola's treatise was published in 1545. Both these treatises appear here together for the first time in English translation.

Preface

Because of their original purpose as textbooks, the published treatises of Martin Agricola exhibit a practical approach that makes them especially valuable today as sources of information about the study and performance of music in Germany in the first half of the sixteenth century. In fact, Agricola's entire life's work¹ was devoted to education. Born in the Silesian city of Schwiebus ca. 1486 as Martin Sore, he later changed his surname to the Latin word for farmer, an emphasis on peasant origins that was common among early Lutherans. His musical training is not documented, and – to judge from statements in several of his writings – he may have been largely self-taught in musical fundamentals, composition, singing and instrumental performance. By 1520 he is known to have arrived in Magdeburg (Saxony), an important early centre of Lutheran activity, where he worked as a music teacher and began his duties as Cantor at the Protestant municipal school sometime around the middle of the following decade. Agricola remained in Magdeburg for the rest of his remarkably productive life, teaching at the school, directing music at the Lutheran Church of St Ulrich, composing a body of polyphonic music based on chorales and plainchant and producing a number of treatises in German and Latin. He died in 1556.

Agricola's first publication, a textbook of musical fundamentals entitled *Ein kurtz deutsche Musica*,² was issued in 1528 from the press of Georg Rhau, the Wittenberg printer whose work was of great importance in the dissemination of Lutheran writings and music. Many of Agricola's succeeding books were also published by Rhau, and the author's dedications indicate a

close professional relationship between the two men (although it was based solely on correspondence, as stated on fol. 5^v of Agricola's dedication to the 1545 edition of *Musica instrumentalis deutsch*). The demand for copies of *Ein kurtz deutsche Musica* is shown by its subsequent editions with additional musical examples in 1529 and 1533. The last printing bears the new title *Musica choralis deutsch*, emphasising the subject of melodic modes and solmisation and implying a parallel with Agricola's other important treatises of that period (also printed by Rhau): *Musica instrumentalis deutsch* (1529), which champions the cause of instrumental music from both theological and practical standpoints, and *Musica figuralis deutsch* (1532), which deals with mensural notation and includes a separate short work on musical proportions entitled *Von den Proportionibus*.³

Agricola's subsequent pedagogical and musical works generally reflect the tendency among Lutheran religious and educational leaders of the 1530s and 40s to return to the use of Latin in the German schools. Thus, in 1538, he produced an instructional book entitled *Scholia in musicam planam Venceslai Philonatis*, an expanded edition (with an appendix containing his own musical examples) of the *Musiconum libri quattuor* of Venceslaus Philomathes, originally published in Vienna in 1512 and probably known to Agricola through an edition issued by Georg Rhau in 1534.⁴ The printer of Agricola's edition is not identified in surviving copies, but it may have been Michael Lotther of Magdeburg, who later printed Agricola's *Ein Sangbuchlein* [sic] *aller Sonntags Evangelien* (1541), *Quaestiones vulgares in*

musicam (1543) and *Musica ex prioribus a me aeditis musicis* (1547). Rhau printed Agricola's *Rudimenta musices, quibus canendi artificium compendiosissime complexum* (1539), and the posthumously published *Duo libri musices* (1561) was printed by Rhau's successors in Wittenberg.

The most popular book of Martin Agricola during his lifetime, and the one for which he is best known today, is his *Musica instrumentalis deudsch*, printed by Georg Rhau in 1529, 1530, 1532 and 1542, with an almost totally new edition appearing in 1545.⁵ The title of the work presents an unmistakable allusion to the *Musica getutscht* of Sebastian Virdung, published in Basel in 1511.⁶ The model for several subsequent treatises, Virdung's work is the first printed book on the subject of musical instruments as a whole, and it is especially valuable because the instruments are classified, discussed and illustrated in woodcuts. Virdung divides his subject into three categories (sig. A4^v–C2^v): instruments with strings (chordophones), those made to sound by wind (aerophones) and those made of metal or other sound-producing substance (idiophones). Included in the first category are the following subcategories: instruments with keyboards (clavichord, virginal, clavicimbalum, clavicitherium and hurdy-gurdy); those without keys, but with frets (lute, gittern and large fiddle (viol)); those without keys or frets, but with multiple courses of strings (harp, psaltery and dulcimer); and those – which he considers of no use – without keys or frets, and with only one or two strings (rebec and trumpet marine). Among the winds there are the following subcategories: instruments blown by human breath and having fingerholes (shawm, pommer, three-hole pipe, transverse flute, recorders, ruszpfelf, curved horn, gemshorn, cornett, crumhorns and bladderpipe); those blown by human breath and having no fingerholes (trombone, military trumpet, clareta and

tower trumpet; the bagpipe is illustrated along with these, but it would belong more properly to the first subcategory); and those blown by bellows (organ, positive organ, regal and portative organ). As examples of the third category of instruments, Virdung gives the anvil with hammers, bell and small bells. He then goes on (sig. C2^v–D3^v) to treat instruments attributed to St Jerome, as well as more practical percussion instruments. After presenting a number of folk instruments and introducing the method to be followed in the rest of his treatise (sig. D3^v–E2), Virdung gives more specific information about the clavichord, the hexachordal system and the notation of music in both mensural style and keyboard tablature (sig. E2–I2). There follows a thorough discussion of the lute, including the selection and tuning of strings, the pitches available on the fingerboard and the notation of these pitches in traditional German lute tablature (sig. I2^v–M3). Virdung concludes his treatise with a section on the recorder (sig. M3^v–O4), giving instructions on fingering the treble, tenor and bass sizes, and presenting a number-table as a method for notating these instruments.

A direct connexion between *Musica getutscht* and the 1529 edition of *Musica instrumentalis deudsch* can be seen in the latter's many woodcut illustrations derived from Virdung's book. These were not printed from the original wood blocks, which were surely not accessible to Agricola and Rhau, but rather give every indication of having been copied free-hand from the earlier work, which served as a convenient source of usable pictures of musical instruments. In the process, Agricola's artist simplified or coarsened many of the details of the originals, rendering a number of the wind instruments, for example, with thinner profiles. He also reversed most of the original illustrations (probably the result of simply applying his drawings directly over

the surfaces of the new wood blocks as patterns for cutting), although he was careful to retain the configurations of Virdung's harp and already-backwards keyboards, thus perpetuating the error in the latter case. Virdung's single illustrations of the transverse flute, viol and rebec were expanded to show four members of each family, but the earlier source's credible depiction of the relative dimensions of an ensemble of four recorders – showing, in fact, three sizes – was changed by Agricola's artist into a picture with only symbolic value, owing to his alteration of the instruments' proportions. Appendix 1 identifies the woodcuts in question and describes the major differences between the two sources.

Similarities in the texts of both works are also apparent, although Agricola's is couched in the form of verse⁷ and exhibits some significant changes consistent with the practical nature of his book. Agricola follows Virdung's lead in setting up categories of musical instruments, but he changes the order of presentation, establishes somewhat different subcategories and gives more specific information related to performance. Agricola begins (chapters 1 and 2) with wind instruments, recognising two types: those with fingerholes (blown by human breath) and those without (whether blown by human breath or by bellows). Having thus broached the subject of organs in his treatment of the second type of wind instruments, he continues (chapter 3) with a presentation of mensural notation and keyboard tablature. Agricola's second category consists of string instruments, both those with keyboards (chapter 4) and those with fretted fingerboards (chapter 5). Within his discussion of the latter he ridicules the traditional German lute tablature, praises Lady Music, recounts the classical story of Arion's saving his own life through his musical ability, and presents a new, more logical notation for

the lute similar to keyboard tablature. Chapter 6 continues the subject of lute tablature, showing methods for transcribing vocal notation, while chapter 7 deals with the selection and tuning of lute strings. Next come six chapters (8–13) devoted to bowed string instruments, which are given only cursory treatment by Virdung. Agricola presents three types of large and small fiddles having different numbers of strings and tunings (chapters 8–10) and gives a letter-tablature for all kinds of monophonic instruments (chapter 11). He then goes on to describe string instruments without keyboards or frets, but with many courses of strings (chapter 12) and those with only one, two or three strings (chapter 13), generally following Virdung in these classifications. Agricola ends his book (chapter 14) with his, and Virdung's, third category: instruments made of metal and other sound-producing substances. Here he expands Virdung's presentation to include the xylophone and, in connexion with the subject of the anvil and hammers, the classical account of the discovery of the proportions of weights and musical intervals by Pythagoras. In keeping with his avowed pedagogical emphasis in his book, Agricola omits portions of Virdung's work that would have had little practical application for his own readers: the pseudo-Jerome instruments, folk instruments and drums. Although both authors mention and illustrate brass instruments, neither has anything to say about playing them.

Agricola completely rewrote the main body of his text for the 1545 edition of *Musica instrumentalis deutsch*, claiming that the earlier version had been 'too obscure and difficult to understand' (fol. 3).⁸ Most of the instruments presented in 1529 reappear in the 1545 edition, although some are changed in pitch and/or physical characteristics (flutes and fiddles), while others – evidently considered obsolete or otherwise not within the

purview of the new edition – are either omitted entirely (*rüspfeif*, gemshorn, stringed keyboard instruments and smaller organs) or treated from a different standpoint (organ). As outlined below, much new information of a practical and scientific nature is added. While Agricola abandons his earlier method of classifying instruments strictly by category in favour of a looser organisation, he nevertheless generally follows the order established in the 1529 edition, starting with winds and continuing with strings and other instruments. These subjects are presented in long, somewhat rambling chapters, considerably fewer in number than in the earlier edition (five in 1545 as opposed to fourteen in 1529). This and other aspects of the 1545 edition suggest a lack of editorial supervision of its organisation. At any rate, the edition reflects the educational and religious climate in Saxony at the time of its publication, containing copious marginal notes, the use of Latin in many of these notes as well as in quotations within the text (perhaps in response to criticisms that his 1529 edition had lacked erudition), and extensive diatribes against the Roman Catholic Church. Agricola also refers to Martin Luther several times, including a timely citation of one of his tracts published in the very same year, 1545 (fol. 14).

Following prefatory material that includes a portrait of 'Lady Music', a preface and an address to the reader in the form of acrostics on 'MUSICA' and 'MARTINUS SORE', the first chapter of the 1545 edition (fols. 7–35) announces the subject of wind instruments but proceeds immediately with a second preface – longer than the first – advising the young reader to learn to sing, relating stories that describe the advantages of musical study in childhood, admonishing those who will not learn, praising Luther and other reformers, and dismissing Pope Paul III and his followers with scorn. Only after this lengthy discourse of

eighteen pages (fols. 7–15^v) does Agricola turn to the subject of the chapter, giving information on playing recorders, crumhorns, shawm, pommer, the small recorder with four holes and flutes. Inexplicably inserted between the presentations of two methods of notating the members of the flute family – and a telling example of the lack of organisation in this edition – is a two-page presentation of brass instruments (fols. 28^v–29). Chapter 1 ends with a discussion of wind-instrument articulation (fols. 32–35), which reveals a practical knowledge on Agricola's part based probably on personal observation and perhaps also on actual playing experience.

Chapter 2 (fols. 35–51^v) concerns bowed strings, and Agricola first discusses the note-values that receive separate bows and the symbols used in letter-tablature. Next come the tunings of the various instruments and the setting of frets on the fingerboards (fols. 36^v–51). The chapter ends with an epilogue (fol. 51^v) in which the method of ornamentation employed by organists is briefly recommended.

The lute and monochord are dealt with in chapter 3 (fols. 52–65), beginning with the positions of the frets and the selection and tuning of the lute strings. With respect to the monochord, Agricola gives a thorough presentation of the location of pitches along the string according to the Pythagorean intervals. Chapter 4 (fols. 65^v–78) treats the Pythagorean system further, recounting the traditional story of the discovery of the weights of hammers and the resulting musical intervals and proportions, quoting from Macrobius's Latin account of the subject, presenting methods of adding and subtracting proportions, listing the proportions related to some forty-four intervals, and applying this information to the determination of dimensions of organ pipes and weights of bells.

By comparison with the first four chapters, the fifth is so short as to appear to be an afterthought (fols. 78^v–80^v). Here Agricola covers the remaining topics contained in chapter 14 of the 1529 edition (having already presented a greatly expanded discussion of the Pythagorean proportions) – the harp, psaltery and xylophone – adding also the dulcimer. Agricola ends his book with a reiteration of his claim of being self-taught, a final condemnation of his attackers, a request that his students persuade their parents to raise his salary, a promise to publish some instrumental pieces and a prayer for long life.

Altogether, twenty-three surviving copies of the 1529 edition of *Musica instrumentalis deutsch* are documented.¹⁰ In addition to the diplomatic edition of Robert Eitner,¹¹ four of these copies were consulted in the preparation of the present translation. They are listed below, along with sigla by which they will be identified hereafter:

- A Augsburg (Germany), Staats- und Stadtbibliothek
- F Flensburg (Germany), Bibliothek des staatlichen Gymnasiums¹²
- H Harvard University, Cambridge, Mass. (USA), Houghton Library
- N New York, N.Y. (USA), New York Public Library

An examination of these four copies alone has revealed discrepancies that point to a complicated printing history of the 1529 edition – undoubtedly the result of the large demand for this first edition of the book, to which the reprintings in 1530, 1532 and 1542 also attest. A full treatment of this history lies beyond the purview of the present volume, but as a first step in this study the major differences among the four copies in question are cited here in notes. In the case of the 1545 edition, two copies were

consulted in addition to the Eitner edition: they are located in Augsburg, Staats- und Stadtbibliothek, and Wolfenbüttel (Germany), Herzog August Bibliothek.¹³ Except for missing leaves, very few discrepancies have been found between these two copies; they are likewise cited here in notes.

By far the most ephemeral parts of the two editions of Agricola's treatise have proved to be the foldouts containing diagrams, no doubt for the practical reason that as separate, oversized sheets they were easily lost before the individual volumes were bound. In fact, among the four copies of the 1529 edition consulted, only A has the three foldouts that belong to the volume (cited on fols. 25^v, 37^v and 42^v, the first two foldouts containing two diagrams each). They are missing entirely in the three other copies, including F, as presented in the facsimile published by Georg Olms Verlag (1969). The Wolfenbüttel copy of the 1545 edition has all three of that volume's foldouts (cited on fols. 59, 63^v and 75^v), while the first one is missing in the Augsburg copy.

The Augsburg copies of both editions serve as the source of almost all the material presented here in facsimile. The only exceptions to this are four pages taken from the Wolfenbüttel copy of the 1545 edition: fols. 23^v, 34 and 34^v (providing better pictures than the Augsburg copy) and the foldout cited on fol. 59 (missing in the Augsburg copy). Thanks are hereby expressed to the officials of these two libraries for permission to reproduce this material.

Although the Eitner edition has many flaws, especially in the completely redrawn illustrations, it remains the only published edition that contains the full contents of both editions of *Musica instrumentalis deutsch*. Moreover, it is relatively accessible, being found in most major research libraries, either in its original

version of 1896 or in the reprint by Broude Brothers (1966). For these reasons the present translation has been designed to allow the reader to use the Eitner edition as a diplomatic source of the original text. All of its textual errors are cited here in notes; the numerous mistakes in its illustrations are not cited, however, because facsimiles of the original woodcuts are provided here (the reader is advised to be highly sceptical of all the illustrations in the Eitner edition).

The present translation reproduces the original layout of both editions of Agricola's treatise with respect to facing verso and recto pages, which are placed here side by side on each page. Foldouts cited in the text are given here as appendices, which also include editorial tables and transcriptions of many of Agricola's diagrams. All original illustrative material is reproduced here (except for symbols used to indicate the intended placement of the foldouts), and all textual material is accounted for, including running heads and marginal notes; catchwords at the bottoms of pages are omitted, however. Consecutive folio numbers are printed in the upper right corners of most recto pages in both original editions (predominantly roman numerals in the 1529 edition and arabic numerals in the 1545 edition). These provide the basis for the editorial folio numbers (all given as arabic numerals) supplied here in the headings of all recto and verso pages. All references to original pages in the present study make use of these folio numbers. Some other studies cite only signature marks, however, and as an aid to readers that system of pagination is also supplied here editorially. Agricola's 1529 edition comprises eight signatures, with the first seven (A–G) all having a full group of eight folios each, and the last (H) having only four. The 1545 edition is made up of eleven signatures, with the first nine (A–I) having eight folios each, the next (K) having four, and the last (L)

having eight (the last folio being blank). Folios 6, 7 and 8 in each signature are not marked, and many of the first five folios likewise bear no mark.

While running heads are found on most of the pages of Agricola's 1545 edition and follow a regular pattern in the main, those of the 1529 edition are less consistently applied, and many pages lack them altogether. In fact, three pages of the earlier edition have running heads stating incorrect chapter numbers that are one too low in each case (fols. 27, 48 and 51^v); these are translated here as they appear in the original.

Translations of the original marginal notes are supplied here – mingled with editorial notes in a common numbering series for each section of the book – and are identified in each case by the prefatory designation '*in margin*'. The location of each marginal note in the text is indicated by the appropriate superscript numeral placed directly after the word that begins the poetic line closest to the position of the note in the original. In the case of prose text, the numeral is placed after the most appropriate word in the corresponding line.

Translations of text within the illustrative material reproduced here in facsimile are given in parentheses directly underneath that material, and the relative positions of the words in question are indicated, where necessary, by prefatory designations that make use of the following words: '*top*', '*upper*', '*middle*', '*lower*' and '*bottom*' to describe the vertical dimension, and '*left*', '*centre*' and '*right*' to describe the horizontal. Unless otherwise reported, a vertical series of words or phrases (usually referred to as a '*column*') is translated in the order of top to bottom, and a horizontal series (usually indicated as '*across* . . .') is translated from left to right.

Because the editorial transcriptions of musical examples

included here retain the original note-values, the traditional names for these values have been retained (translated into English forms where appropriate) for the sake of consistency. They are the following: maxima, long, breve, semibreve (whole-note), minim (half-note), semiminim (crotchet, quarter-note), fusa (quaver, eighth-note) and semifusa (semiquaver, sixteenth-note).

All of the pitches cited in this translation are to be understood as representing the original written notation, regardless of any transposition that may be necessary in order to apply this notation to the ranges of certain instruments. Because pitch names are used extensively in both editions of Agricola's treatise, not only appearing in the text but also integrated into the diagrams (many of which are reproduced here in facsimile), the original symbols have been retained. Appendix 2 identifies them and shows all of their forms found in the two editions. In editorial discussions of fingering positions on the necks of string instruments, each inter-section of string (or course) and fret is abbreviated here by means of a symbol showing the pitch of the former and the number of the latter. Thus, 'g:0' means open **g** string; 'g:1' means **g** string, first fret; and so on.

In both editions of *Musica instrumentalis deudsch*, Agricola presents the body of his text in the form of rhymed German couplets. With some exceptions, these are made up of lines of ten syllables in the 1529 version and lines of eight syllables in the 1545 version. Whether or not this poetic treatment actually resulted in greater understanding and retention on the part of his young sixteenth-century readers, as Agricola avows in his preface to the 1529 edition (fol. 2v), the resulting verse of dubious literary quality certainly increases the work of the modern translator. Many of Agricola's end-words seem superfluous (and some of these most commonly used appear in a variety of spellings),

evidently having been chosen more for the sake of rhyme than for the purpose of achieving clarity or elegance of style. At least a portion of the resulting redundant and even naive effect must necessarily be carried over into the translation. In many places it is difficult to determine where one thought ends and the next begins; punctuation is not always helpful in this regard, as it is mostly used not to indicate meaning but simply to demarcate the ends of rhymed couplets. As is the case with any translation, certain words in the original German could not be rendered as a single word throughout in the English text. *Kunst*, for example, has a number of meanings (art, skill, knowledge, science), and the appropriate interpretation of the word has been chosen here in each context. Another example is *Pfeiff(e)*, which has been translated here variously as 'recorder', 'flute', 'woodwind', 'wind instrument' or simply 'instrument', according to context. Unless they are identical to their English forms, all names of musical instruments and other important musical terms in the original text are included here in square brackets at their first appearance and at significant subsequent points. Certain idiomatic passages, especially proverbs, have been translated freely in order to give the best effect. To cite just two examples, *Ein alt hund wird schewelich bendig gemacht* and *mit hend und fiuss weren* (both found on fol. 12v of the 1545 edition) are rendered here, respectively, as 'An old dog cannot be taught new tricks' and 'to fight tooth and nail' rather than the literal 'An old dog is difficult to make obedient' and 'to fight with hands and feet'.

All abbreviations in the original text are spelt out here in full, mostly without notice although significant examples are cited in the notes. Uses of the word *Musica* in the original to personify the goddess of music are capitalised here.

At this point it is my pleasant duty to acknowledge the

assistance I have received in the preparation of the present study. Hofstra University supported my work in the form of a grant for the purchase of microfilms from the Faculty Research Fund of Hofstra College of Liberal Arts and Sciences and a teaching-load reduction from the Center for Scholarly Research and Academic Excellence. In this context I particularly want to thank Dr Robert C. Vogt, Dean of Hofstra College of Liberal Arts and Sciences, and Dr Edgar E. Dittmore, Chairman of the Music Department, for their support. I also wish to express my gratitude to Dr Margaret A. Schatkin (Boston College), who assisted ably with the identification of some of the Latin quotations, as well as their translation; Dr Raymond N. Greenwell (Hofstra University), who helped me considerably with the mathematical parts of my work; Dr Beth Bullard (Dickinson College), who kindly provided me with a typescript copy of her translation of *Musica getuscht*; Mrs Penny Souster, Ms Lucy Carolan and their colleagues at Cambridge University Press, who expertly guided the production of this volume; and especially my wife, Dr Jane Schatkin Hettrick (Rider College), who helped me immeasurably with the idiomatic translation of Agricola's version of early New High German and was always ready to give her support and encouragement. Finally, I want to acknowledge my great debt to the late Howard Mayer Brown, who first suggested that I undertake this project, continued to give me valuable comments

and suggestions, and indeed brought his editorial guidance to completion just prior to his untimely death.

Early in the course of my work on the present study I toyed with the idea of translating Agricola's poetic text entirely into English verse, expanding my earlier publication of the sections on woodwinds from the two editions of his treatise.¹⁴ I decided, however, that although such a presentation might prove entertaining to the reader, it would only substitute inevitably doggerel English poetry for the original German verses of similar quality, and therefore could not serve the requirements of scholarship as well as the plain prose translation that has ensued. Nevertheless, to conclude this preface, perhaps I may be permitted to quote my own versified rendering¹⁵ of four lines written by Agricola in defence of his work (1529 edition, fol. 12v):

Was ligt mir denn dran

Ich hab es gethan.

Und ein mal gewagt

Wie manche schöne magd.

What I planned for this book

I've accomplished; I took

One big risk, I confess,

Like a girl who said 'Yes'!

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Instrumental Music in German [*Musica instrumentalis deudsch*],

in which is included how one is to learn various kinds of wind instruments [*Pfeiffen*] from vocal notation [*nach dem gesange*], and also how it is to be transcribed into the correctly established tablature for the organ [*Orgel*], harp [*Harffen*], lute [*Lauten*], fiddle [*Geigen*] and all kinds of keyboard and string instruments [*Instrument und Seytenspiel*].

Martin Agricola

Grace and peace of God to readers

Previously I also had a German Music¹ published in which a brief method and model for easily learning to sing was clearly and simply written down for young people. For it is surely quite essential and is in truth very necessary for young people who are first beginning to learn not to be overwhelmed and frightened off by many useless words and rules, but instead to be enticed and stimulated to study, diligently taught through brief, clear instruction and introduction to the art. Also, just as neither solid food, nor all kinds of it, nor too much of it will be good at first for a young child who is supposed to learn to eat (rather, some soft grain mush must be spread out for him, and a little mashed egg prechewed, so that he learns

to eat and gets used to food), thus it will also be the case with none other than those who are first beginning to learn something (it makes no difference in which art it may be), that one should present them with the principal elements, the foundation, the correct fundamentals and the essence of the art in the briefest and easiest way, and then indeed let them learn these things. Therefore, out of heartfelt Christian love and kind intentions, which we all owe to each other, I have published the second part of Music, which is called Instrumental Music, and which teaches how to play all kinds of stringed keyboard instruments [*auf allerley Instrument*], organs, lutes, harps, fiddles, wind instruments and the like, accordingly as God has granted me grace, in the briefest and simplest German, brought forth – together with their correct method and tablature – into a small book for the great advantage and benefit of young people and all others devoted to this noble art, including laymen and nonspecialists who only know how to read. I have written this in German rhyme and metre for a particular reason: so