

Daniel Friderici's

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*RULES*

FOR

CHORAL

SINGING

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**A**fter four centuries, Daniel Friderici's (1584-1638) rules for choral singers and directors still offer valuable advice on a variety of subjects relevant to the choral practice. What makes Friderici's rules exceptional is their practical orientation, breadth of coverage, and relatively succinct formulation. They impart a wealth of information on a wide variety of subjects including aspects of choral training, singing, conducting, performance practice, and music interpretation.

Friderici first published his book, *Musica Figuralis, oder Neue Klärliche Richtige und Verständliche Unterweisung der Singe Kunst*, in 1618.<sup>1</sup> The book saw seven subsequent editions, the last being in 1677; remarkably, this last came almost forty years after Friderici's death in 1638 as the result of an epidemic. In the year of his death, the fifth edition of 1638 appeared, containing what can only be considered the author's "last words" on the subject, which clearly had developed since earlier editions. In fact, the earliest edition available for this article, which is based on the 1638 edition,<sup>2</sup> was the 1619 edition, and there are substantial modifications between the earlier and later edition that concern additions, expansions, clarifications, and reordering. The changes themselves are occasionally almost as interesting as the rules and receive attention here when appropriate.

Virtually nothing is known about Friderici's family and early life except that he came from a very poor family; the articles in neither *Grove Dictionary* nor *Die Musik in Geschichte und Gegenwart* expand on this. The name would seem to indicate an ultimately Italian origin, and certainly there was migration of musicians both ways between German and Italian lands. In the fifteenth and well into the sixteenth century, German wind players had dominated in Italian cities, but in the later sixteenth century the direction of migration began to reverse,<sup>3</sup> making it at least possible that Friderici was from a poor family of Italian musicians, but this is not known.

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Martin Ruhnke begins his biographical article on Friderici with a startling, indeed shocking, piece of information.<sup>4</sup> He informs us that Friderici while still a young boy left his home in the small village of Klein Eichstedt to earn his living in the town of Querfurt as a *Kurrende* singer and later became a member of the *chorus symphonicus*. The *Kurrende* was a band of indigent beggar boys loosely associated with a school and church who were often officially licensed by towns to sing and beg in the street in order to survive. Klaus Niemöller rejects the conventional etymology of the word from Latin *currere*, to run, and argues for *corradere*, “to scrape together,” or those who scrape together a living by singing for their bread.<sup>5</sup> These were the poorest boys with the least musical training who were allowed to course through the streets singing simple monophonic songs, in exchange for which they received alms, but mainly food.

That Friderici later became a member of a *chorus symphonicus* also tells a tale. The *Kurrende* boys’ utterly impoverished state usually prevented them from receiving much education or advancing in musical skill; thus, they usually remained at a low level of training because of their poverty and need to provide for their own survival. Some few, however, by what must have been exceptional effort managed to advance in training and enter the more highly trained *chorus symphonicus*, which performed “figural” [i.e., polyphonic mensural] music<sup>6</sup> and were employed in the more lucrative performances at weddings, funerals, and other celebrations. In this chorus the boys received a small stipend and additional tips for extra performances. Friderici managed such an achievement from such a background and then went on to earn the master’s degree, become a composer, choir director, pedagogue, and author, which amounts to an almost Herculean achievement. It is certainly humbling to many of us today, and makes his relatively early death at about the age fifty-four all the more tragic. It also goes far to justify the impatience with mediocre choral directors and lazy boys that occasionally emerges in his writing. In 1618, Friderici settled permanently in Rostock as cantor of Marienkirche and ultimately became capellmeister of all Rostock’s churches.

The book as a whole is a solid but rather typical example of the pedagogical texts for the Lutheran Latin

schools of the time, presenting the basic music fundamentals of the day. The title of chapter seven of the book in which his rules appear is somewhat misleading, “*Von etliche Regulen zierlich zu singen*” [On Some Rules for Singing Elegantly], for the rules cover far more than vocal aesthetics and are equally directed to directors as to the typical chorister, *symphonicus*, in training. Florian Grampp calls this chapter the *eigentliche Neuheit* [real innovation] of the book.<sup>7</sup> This depends on the definition of “innovation,” for Conrad von Zabern had certainly provided a more extensive coverage of aesthetics for monophonic chant choirs as early as 1474,<sup>8</sup> and Hermann Finck had provided some of his own in his *Practica Musica* (1556); indeed, such lists, usually small ones, are fairly common in the literature of the time, especially for the German Protestant Latin school tradition.

What makes Friderici’s rules exceptional is their practical orientation, breadth of coverage, and relatively succinct statement in imparting a wealth of information. They vary from advice on vocal production, aesthetics, and pronunciation to organization of the choir, deportment, conducting, and performance practice. Of the many points related to performance practice, among the most important is his confirmation of Vicentino’s earlier (1555) assertion that the tempo of a performance must vary according to the text. Judged on the criteria of vocal aesthetics, performance practice, and interpretation, Friderici would seem rightfully to claim the laurel for the finest set of such rules up until his time, and arguably for some time beyond.

This article provides a translation of the twenty-two rules that appear in the 1638 edition of the *Musica Figuralis* along with occasional comments in comparison with the earlier statement of the rules in 1619, when that would seem to offer some value for consideration.<sup>9</sup> The music examples present a problem; like the rules themselves, the illustrations in the 1619 edition available on IMSLP Petrucci<sup>10</sup> are good quality but differ in details from the 1638 edition. It is also desirable to use the original examples in their earlier notation because modernization of the notation somehow diminishes the effectiveness. Fortunately, IMSLP Petrucci comes to the rescue, for it also offers the 1677 last edition, whose examples are not only identical to the 1638 edition but also high quality for reproduction.<sup>11</sup>

As a practical matter of organization, when the wording or sense of the rule requires explanation, I provide it so far as possible in a footnote. A commentary on specific rules appears at the end of the rule, in which I draw attention to influences, explanations, and connections that are relevant but external to the rules themselves.

Some individual rules raise interesting issues, either practical or historical, that deserve at least brief attention. In many cases these issues suggest connections among the primary sources, both earlier and later, that constitute some degree of a tradition of practice in the field of choral training and conducting. I make no pretension of an exhaustive survey of the literature of German choral pedagogy and conducting in the sixteenth and seventeenth centuries; rather, some of Friderici's rules have simply "jogged" my memory into associations that seemed worth communicating.

The primary sources I refer to are Conrad von Zabern, *De Modo Bene Cantandi* (1474); Herman Finck, *Practica Musica* (1556); Cyriaco Schneegass, *Isagoges Musicae* (1596); Michael Praetorius, *Syntagma Musicum* (1619); Christoph Bernhard, *Von der Singe-Kunst* (ca. 1650); Johann Beyer, *Primae Lineae Musicae Vocalis* (1703); Johann Sperling, *Principia Musicae* (1705); Johannes Quirfeld, *Breviarium Musicum* (1717).<sup>12</sup> In order to avoid a needless, tedious, and space-wasting series of footnotes, I simply refer to authors by name. All translations are my own.<sup>13</sup>

### On Some Rules for Singing Elegantly (1638)

**Rule 1:** Any boy who wants to learn and practice music above all things must have a desire and love for it, busying himself to control and support his voice well and skillfully, and to give and use his breath regularly, especially if the song goes high, and be able to sing without frustration and labor. For this reason, those boys make no service to music, whom one must drive to it with blows and strikes; also, the ones who shout and cry till they are dark red in the face like a *Kalekunscher* rooster<sup>14</sup> and who open their mouths so wide, that one could drive a cartload of hay into it, so that they

let their breath go completely at one stroke and for each note, indeed, often must take one, two, three, or four new breaths.

**Commentary Rule 1:** Straining the voice and proper breathing are issues that concern almost all the authors. Conrad initiates the concern in print, while Finck seems to have been the exemplar for Friderici himself with his comment that the fault of forced voice may be observed by "a changed color and darkened face" in the singer. He also alludes to failing breath, gaping mouth and shouting. Praetorius remarks on the need for steady breath, and Bernhard covers the issue of a mouth too far open. Sperling addresses both the issues and adds that proper breathing is especially critical at cadence points. The issue of the strained voice is still very much alive with Quirfeld.

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**Rule 2:** Immediately from the beginning the boys should be accustomed to form the voice fine, natural, and when possible trembling, wavering or pulsing in the larynx, the throat, or neck.<sup>15</sup> Accordingly, one should diligently prevent them from singing through the nose, much less biting the teeth together, by means of which the song is shamefully deformed and burdened.

**Commentary Rule 2:** Friderici's description of the desirable voice quality as "trembling, wavering, or pulsing," which was not present in the 1619 edition, seems to have come straight from Praetorius's "lovely, trembling, and throbbing voice." Clenching the teeth and singing through the nose are perennially condemned vices in Conrad, Bernhard, Beyer, Sperling, and Quirfeld.

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**Rule 3:** A cantor ought to give diligent attention to the boys that they do not become accustomed to improper habits, since some play with their hands, some want to keep the tactus with their hands, some with their feet. Some hold their hand before their mouths, some put them behind their ears, some nod their head on every note they sing, and whatever of the same nonsense, all of which is shameful, and above all things the boys must be restrained.



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**Commentary Rule 3:** Conrad initiates the theme of proper deportment of the choir in order to create what would today be called a “professional” demeanor. Friderici concurs, as also do Bernhard, Beyer, and Quirsfeld. Many music classroom teachers today would also agree when looking out upon an ocean of apathy and poor posture with only occasional promontories of energy and engagement!

**Rule 4:** In singing one ought to use his voice joyfully and energetically. There is a great difference between singing energetically and shouting. Energetic singing in music is entirely necessary and is so much as joyful, nothing sluggish, foul, or weak, so long as one doesn't let the voice fall. Shouting, however, is forbidden in music. Cantors bring their great folly no less to light who bid the boys to shout with power and to open up the throat as wide as ever they can; thereby a fine, noble, and pure voice often is entirely ruined.

**Commentary Rule 4:** Perhaps closely related to deportment is the issue of energetic singing that does not transgress in either direction into weakness or shouting. Conrad addressed the same issue from the side of weakness that produced something “more in the manner of a groan rather than a song,” adding the adage “*zu lutzel und zu vil verderbt al spil,*” too little and too much spoil all pleasure.

**Rule 5:** In setting the pitch, one and no more should be heard, on which account it is wrong when as many set the pitch as so desire, or when the boys are allowed to intone all together with the cantor and an inopportune, unlively, and improper bawling is raised whereby the entire remainder of the song is deprived of its beauty.<sup>16</sup>

**Rule 6:** Also, the cantor ought to develop the habit of not setting the pitch for all voices individually; rather, when possible only give the main pitch, and his boys and the other singers<sup>17</sup> accustom themselves to take it as guide, since it is a great impropriety to deprive a good song of its beauty with many starting pitches, just like a bagpipe.

**Commentary Rules 5 and 6:** Friderici addresses suitable practices for setting pitch for the choir, but his description is not entirely clear. He seems to be saying that the director should give one pitch, which only one choir member should reproduce, and singers of the various parts are to derive their own from it. Presumably, if this is the correct interpretation, the other voices set their own pitches mentally so as to avoid the vividly expressed “bagpipe” effect that Friderici warns against. Conrad addresses a different issue of pitch-setting but one so important as to merit attention here. He observes that a monophonic choir possesses members of a variety of vocal ranges and so needs to sing in a range that accommodates all in a “happy medium.” This means that modes with their characteristic intervallic structures were transposed, more or less unconsciously, to different pitch levels. Further, this required a far more conscious transposition for the organ in the common practice of *alternatim* performance from the Middle Ages on, in which the organ and choir alternated verses of the psalm. This had important consequences for the development of transposed modes, psalm tones, and the ultimate development of tonality and key.<sup>18</sup>

**Rule 7:** In singing, the dot in a foregoing or previous note must be performed tastefully and be sung without any pronunciation. They are wrong who would sing [thus]<sup>19</sup> (Figure 1).



Figure 1

**Commentary Rule 7:** Once again, Friderici's concern with proper performance of dotted rhythms finds a slightly different anticipation in Conrad. For Friderici, the issue is that of making a slight breath impulse on the dot (such as beginning students today are sometimes taught to do on subdivisions, and which can later prove to be difficult to eradicate). Conrad's is the broader issue of applying breath impulse to subsequent syllables of a text, especially in polysyllabic words, instead of singing with one smooth, continuous flow.

**Rule 8:** In singing, the text must be pronounced and performed as it stands and be carefully observed, so that the words issuing from a vowel not be spoiled with an "N." Those are wrong and have a great vice when in singing make an a into au, or e into æ, or Latin i into Greek η, or an o into ou, or u into o, as when they sing aumen for amen, Aulleloja for Allelujah, *sp̄r̄m̄tus* or *sp̄r̄ætus* for *spiritus*; likewise, *nallein Gott* for *allein Gott*, *narbeit* for *Arbeit*, *nehrlich* for *ehrlich*, *nohr* for *Ohr*, and similar things.<sup>20</sup>

**Commentary Rule 8:** The greatest concerns among the sources, except for Finck, are proper vowels, diphthongs, and singing through the nose. This latter may be related to what seems the particularly strange practice of nasalization of initial vowels by "n," mentioned by both Friderici and Beyer, all the more interesting because it does not appear in Friderici's 1619 edition. A hint as to the nasalization may be suggested in the dialectical phenomenon John Waterman describes. He says that the characteristic is widespread in both German and English, from Old High German to modern midwestern American English.<sup>21</sup> In general, the concern seems to have been simply for correct and clear pronunciation and not for the implications of differing sound qualities for aesthetics.

**Rule 9:** In singing, one must not rush but sing regular and steady and sing without any apprehension or hesitation. For which reason they are wrong who in singing rush as if they chased a rabbit. If they come to some *fusas* or *semifusas*,<sup>22</sup> [they are] swept away with fear and haste, so that they don't receive half the correct value,

much less sing correctly. Also, they are wrong who, when they hear that the song goes wrong, immediately stop singing out of fear and drop out and often make a disruption and confusion of the song, when they certainly could have let it continue.

**Rule 10:** In singing, one should also listen to the other voices, how one may sing with and agree with them. Those are wrong who continually shout and cry for themselves alone and think it is enough if they consider only their own voice, the others may do as they please.

**Rule 11:** So that each one [*jeglicher*] can hear how he matches with the others, the voices should be properly placed and each [*jegen*] of the singers stand turned together.<sup>23</sup> For which reason it is a mistake when one turns his mouth here and another there like Samson's foxes,<sup>24</sup> or so that the entire group is mixed up and confused, so that one can't hear who raises his voice or who stops.

**Rule 12:** When there are different choirs, they should not be placed and arranged alone, but rather with the same voices on each side. Further, the foundation voices should be a little farther from each other, so that the resonance can come better to the listeners. Such as in 8-voice songs: (Figure 2) But this must be understood as the order of a church choir. In other regards the *Chorus Musicus* is to be ordered each at the discretion of its own home situation.<sup>25</sup>

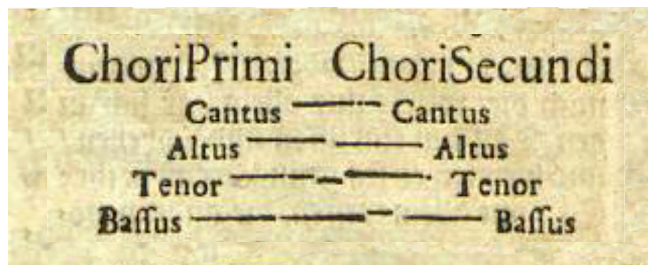


Figure 2

**Commentary Rule 12:** The *chorus musicus* is a somewhat shadowy organization that existed in some places either in addition to or instead of the *chorus symphoni-*

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acus. There is still dispute as to how it relates to the *Kurrende*, *chorus symphonicus*, and the *Cantorei*.<sup>26</sup> It also seems to have possessed a more inclusively “civic” character, at least in some instances, and was related to the *Cantorei*.<sup>27</sup> This latter was usually a group cooperatively created by school, church, and town with members provided from each source, directed by the church’s cantor, and supplemented by honorary members whose main function, discreetly implied, was mainly to provide financial support.

**Rule 13:** In a *Privat Musica*, it is not proper that two sing one part when the other parts are set singly. It may happen in the Bass or in the Discant with appropriate instruments and in particular, appropriate tonal qualities.<sup>28</sup>

**Commentary Rule 13:** I find no help for translating *Privat Musica*, not even in *MGG*. Since *Privat* can refer to a private home, a pure speculation is that it may refer to one of the different types of external performances, such as weddings, at which members of the *chorus symphonicus* performed. Another alternative is that the term refers to a private concert such as was usual at certain times for a *cantorei* to produce for and by its membership, which included the chorus director, members of the chorus and the town instrumentalists and featured the new “concerted” style of music combining voices and instruments even as early as the first half of the seventeenth century.<sup>29</sup> This rule seems worded particularly vaguely so that it isn’t clear whether Friderici offers the specific doublings as examples of violation or of acceptable exceptions.

**Rule 14:** In no voice must the lower octave be sung. At times the octave may be allowed to the Bass, but done in a suitable manner. Those careless cantors go no less wrong, who when the Discantists cannot sing in *ficta voce* [falsetto],<sup>30</sup> immediately [have them] sing the octave and create a Tenor out of a Discant, and it is no less a vice to introduce fifths. The Tenors are grossly wrong when they sing the lower octave and upset the

foundation and form false consonances like fourths and sixths under the Bass.<sup>31</sup>

**Rule 15:** In the Bass there must be no more coloraturas made than those set by the composer.<sup>32</sup> Otherwise, the foundation of the song is destroyed and the other voices remain without support and nothing is then heard except a horrible dissonance.

**Rule 16:** The other voices should make coloraturas so that they introduce no faults. They could distinctly prevent such if they stop on the pitch on which they began (Figure 3).



Figure 3

**Commentary Rule 15 and 16:** In 1638 the diminution technique of improvising florid passages in small note values by breaking up long notes in the composition seems still to be sufficiently alive in choral practice that Friderici feels the need to address it. The issue of performing such a *passaggio* in the Bass voice is a matter of contention among the German authors. Friderici accepts it when it has been written by the composer but not otherwise. Finck explicitly accepts the improvised practice in the Bass as well as the other voices, as does Bernhard implicitly. The usual objection to Bass diminutions by both Germans and Italians is that they disrupt the harmony.



**Rule 17:** In singing, the *tactus*<sup>33</sup> throughout should be seen not heard, or when possible only observed and marked. Accordingly, cantors reveal themselves clearly ignorant and their great foolishness recognizable and that they know no properly trained music, those who beat with a baton till pieces of it fly off and think it is a proper *tactus* if they only give a manly downbeat just as if they had straw to thresh.

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**Rule 18:** When the *tactus* must be beaten, it should not be beaten by only two or three boys but be beaten by the entire choir.<sup>34</sup> Thus, those cantors are wrong who have only one or two boys stand before them to whom the *tactus* is beaten and let the other singers be drawn along behind just like a shepherd draws along his hounds behind him.

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**Rule 19:** In singing, not one *tactus* only should be felt throughout, but be according to the words of the text, and thus the *tactus* be guided. Those cantors are wrong who cut up the *tactus* as regularly as a clock does minutes, and observe absolutely no decorum and appropriateness of the text and the harmony, since at one time a faster and at another time a slower *tactus* is demanded<sup>35</sup> (Figure 4).



Figure 4

**Commentary Rule 19:** This rule presents what is possibly the most interesting information on performance practice that Friderici states. He confirms Vicentino's (1555) statement that the speed of the *tactus* must vary according to the meaning of the text.<sup>36</sup> Attitudes in the recent past held that the *tactus* had to be maintained

strictly. Schneegass, otherwise a conservative author, supports Friderici and Vicentino. The older rigid practice may have been an exaggeration from later in the period of mensural music when the notational system's complexities had grown so great as to cause considerable confusion, especially in triple meters, and practical knowledge from experience was beginning to fade. Ruth DeFord's recent book demonstrates both that the *tactus* was variable and that directors had considerable discretion in interpretation.<sup>37</sup>

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**Rule 20:** Anyone who sounds the end of the song on a penultimate consonance, that is, without one of the last notes, should await all voices and make a clear, fine, appropriately drawn out *confinal*<sup>38</sup> and not immediately adhere to the *finalis* of the song. Such a thing strikes the listeners as ugly and unattractive and deprives the song of a good part of its beauty and charm when one immediately breaks and tears off the song.<sup>39</sup>

**Rule 21:** The bass, however, particularly well ornaments the song when he draws out a little longer beyond the other voices, both on the *confinal* as on the correct *finalis* and especially may be heard a little at the end, though fine, mild, and pure. Accordingly, a cantor should not allow his boys in the Discant and Alto to delay for a long time.<sup>40</sup>

**Commentary Rules 20 and 21:** These two rules provide additional important information as to performance practice. Many Renaissance compositions have one voice that drops out at the end, perhaps to afford the others more aural space for cadential patterns, and appears to remain silent. Friderici explains what may have been a standard practice of having that voice supply a note for the sake of completion. His remarks about the slight continuation of the Bass voice after the others fall silent is supported by both Finck and Schneegass.

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**Rule 22:** A cantor must properly also take care that the mode of the selected song be known to his singers, so that there may be known what especially is to be paid attention to for a *clavis* [key] in singing. How one can correctly recognize the mode of each song must be learned in the following chapter.

**Commentary Rule 22:** This raises a major issue of seventeenth-century theory. At this time *clavis* [key] refers either to (a) the letter name of the note or to (b) the letter name plus the Guidonian *vox* syllable(s); the clef is *clavis signata*. In Chapter 8 on the modes, the two factors that Friderici considers most important are the *B-durus* (B-natural) versus the transposed *B-mollis* (B-flat) forms of the modes, which he calls respectively regular and irregular, and the fourth/fifth division of the range. The authentic form of the mode has its range divided with the fifth on bottom and fourth on top, whereas the plagal is the reverse. Friderici may also mean something so simple as he states in Chapter 8, Observation I (Div<sup>v</sup>), that in order to find the mode you look at the last note of the Bass voice at the end of the piece.<sup>41</sup> The one thing *clavis* cannot refer to here is our modern concept of a key, which developed only slowly throughout the seventeenth century.<sup>42</sup> German theorists and pedagogues persisted in trying to understand music within the modal system till the eighteenth century after the French and English had developed the concepts of key, tonality, and even the beginning of the Major-Minor system.<sup>43</sup> As an aside, Friderici also gives characteristic modal affects in his discussion of the modes, as do many seventeenth-century authors. As early as his comments in the 1619 edition on the character of Mode I, Dorian, he remarks that it is good, among other things, for *Epithalamia* (wedding songs). This same affect appears in Otto Harnisch's *Artis Musicae Delineatio* (1608). It seems unlikely that both authors would independently connect Mode I with the ancient Greek-inspired genre of wedding poems, which suggests either an influence on Friderici from Harnisch or that both were influenced by a third source. The connection at least is another piece of evidence that Friderici was consciously working within a tradition of German music pedagogy and theory.

## Concluding Observations

Friderici's rules for "elegant" singing go beyond their ostensible aesthetic purpose and address a variety of issues useful to modern choral directors, including both fairly commonplace information and much more subtle or erudite factors. Among the more commonplace issues is one that can too easily become lost to sight—the attitude of the singer toward learning and performing (Rule 1), a subject particularly critical for choral educators. Other details such as stage deportment (Rule 3), setting pitch (Rules 5 and 6), controlling breath impulse in less advanced singers (Rule 7) and matching pitch (Rule 11), might provide a useful pre-rehearsal or pre-concert "checklist." Remarks regarding shouting and excessive opening of the mouth (Rule 1) are related to the more advanced issues of functional freedom in vocal pedagogy. Proper pronunciation (Rule 8) and avoiding stridency (Rule 10) are, in the author's personal observation, concerns particularly for choral educators and church choir directors. Some of the rules address concerns relevant for both vocal and instrumental practice, such as proper rhythmic execution of small note values (Rule 9) and listening to others (Rule 10).

Friderici also raises some issues of considerable historical interest. Following Praetorius, he assumes that the choral singer will use vibrato, not the straight tone common today (Rule 2). His restriction of displacing a vocal range at the octave (Rule 14) is perhaps most striking in revealing that it was apparently a common practice at the time. His remarks on *clavis* "key," though somewhat ambiguous today, seem to concern an issue important at the time and possibly often overlooked today, melodic organization of the authentic and plagal forms of a mode into an upper or lower fifth and fourth structure. The extension of the last pitch where a voice apparently falls silent too soon is probably an issue resolved silently or overtly by modern editors. Friderici's complete acceptance of the practice of improvised diminution of the upper voices is a practice that modern sentiment would most probably wish to avoid! Arguably the most historically important evidence for performance practice is the author's clear, emphatic support for the variation of the speed of the *tactus* according to the sense of the text, a practice that fairly recent attitude often rejected. In all, it seems both humbling and, in a sense, heart warming

that musicians can span centuries and, so to speak, communicate with each other on shared interests. 

## NOTES

- <sup>1</sup> *Figural [i.e. mensural] Music, or New Clear Correct and Comprehensible Instruction in the Art of Singing*
- <sup>2</sup> Friderici's book appears in facsimile along with works by Johann Herbst and Johann Crüger in *Deutsche Gesangstraktate des 17. Jahrhunderts*, ed. Florian Grampp (Kassel: Bärenreiter, 2006). Unfortunately for readers, the original copy from which the facsimile was made is in poor condition with much discoloration and bleed-through of the printing. The publisher had little choice, RISM B VI reports only two surviving copies! All the more reason that the rules should appear in some form more accessible, legible, and in translation from the sometimes rather obscure, early seventeenth-century German.
- <sup>3</sup> Victor Coelho and Keith Polk, *Instrumentalists and Renaissance Culture, 1420-1600* (Cambridge: Cambridge University, 2016), 3-4.
- <sup>4</sup> Martin Ruhnke, "Friderici, Daniel," in *Oxford Music Online*, rev. by Dorothea Schröder, accessed February 3, 2020, <https://www.oxfordmusiconline.com/>.
- <sup>5</sup> Klaus Niemöller gives the best explanation of these choral institutions in *Germany, Untersuchungen zu Musikpflege und Musikunterricht an den deutschen Lateinschulen vom ausgehenden Mittelalter bis um 1600* (Regensburg: Gustav Bosse, 1969), 669-674.
- <sup>6</sup> Hence the title of Friderici's book *Musica Figuralis*.
- <sup>7</sup> *Deutsche Gesangstraktate*, 9
- <sup>8</sup> Sion M. Honea, "Conrad von Zabern's De Modo Bene Cantandi and Early Choral Pedagogy," *Choral Journal* 57, no. 10 (2017): 6-16.
- <sup>9</sup> The author, though ABD in musicology and former head of Rare Books at Sibley Music Library, Eastman School of Music, is a trained linguist with a PhD in classical languages and a minor in classical linguistics and has published a variety of articles in peer reviewed journals that utilize his own translations from various languages. He has also produced a Historical Translation Series (<https://www.uco.edu/cfad/academics/music/brisch/translation-series>) that has been a source for several scholars' dissertations and articles. Friderici's German is generally quite simple, as one might expect for a text intended for schoolboys. There are the orthographical changes typical of the early seventeenth century and a few grammatical and syntactical differences. The most difficult problems are in idiosyncratic terminology, also consistent with the time, and idiomatic expressions, such as the *Kalekunscher Hahn* of Rule 1.
- <sup>10</sup> IMSLP Petrucci, [https://imslp.org/wiki/Main\\_Page](https://imslp.org/wiki/Main_Page).
- <sup>11</sup> The original of the 1677 edition is in the collection of the Staatsbibliothek zu Berlin – PK, which graciously offers the edition for use in public domain and may be accessed at <https://digital.staatsbibliothek-berlin.de/werkansicht/?PPN=PPN773019987>, as well as through IMSLP Petrucci.
- <sup>12</sup> Conrad is probably most accessible through my article in this same journal as cited above. The relevant passage in Finck appears on Ssiii<sup>v</sup> to Ssiv<sup>v</sup>; Schneegass's are Iiv<sup>v</sup> to Iv<sup>r</sup>; Praetorius's in volume 3, 229-231; my English translation of Bernhard can be found at <https://www.uco.edu/cfad/academics/music/brisch/translation-series>, mostly in Item 40; Beyer's appear on page 65; Sperling's on page 86; and Quirsfeld's on page 27.
- <sup>13</sup> An abbreviation of my credentials and experience appear in note 9. Fortunately, while this article was under revision I received an email from a German scholar complimenting me on the excellence of the Historical Translation Series as a whole and my translation of the Bernhard text in particular.
- <sup>14</sup> Grimm says this is a corruption of *kalekutischer Hahn*, offering no further explanation. The entry provides several literary citations, s.v. "*Kalekutischer*," in *Deutsches Wörterbuch*, reprint, 1991. The assumption seems to be either that this breed had a red head or that it crowed very loudly, probably the former.
- <sup>15</sup> This appears to be an allusion to natural vibrato.
- <sup>16</sup> The first half is the same as Rule 3 of the 1619 edition. The sense seems to be that only one boy should sing the starting pitch and the rest take it from him mentally. If all try to set the starting pitch, then it would only cause confusion. The second half is new to the 1638 edition.
- <sup>17</sup> The rules are directed to boys in training, but there are other adult singers in the choir, the *concentores*.
- <sup>18</sup> Walter Atcherson, "Key and Mode in Seventeenth-Century Music Theory Books," *Journal of Music Theory* 17, no. 2

# Daniel Friderici's *RULES* FOR CHORAL SINGING

(1973): 22; also Gregory Barnett, "Tonal Organization in Seventeenth-Century Music Theory," in *Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), 419-421.

<sup>19</sup> The first sentence is Rule 4 of the 1619 edition. The second sentence is new to the 1638 edition.

<sup>20</sup> This is an expanded version of Rule 5 of the 1619 edition, which did not mention the nasalization issue. The Greek  $\eta$  in ancient times was probably pronounced something like the  $\hat{e}$  in French *tête*, and the Latin  $i$  was similar to English short  $\dot{i}$ . Until the twentieth century the tradition was for all to pronounce Greek and Latin in the way of their own vernacular; thus, it is difficult if not impossible to determine how an early seventeenth-century German might have pronounced  $\eta$ . Edgar Sturtevant, *The Pronunciation of Greek and Latin*, 2nd ed. (Philadelphia: University of Pennsylvania, 1940), 19.

<sup>21</sup> John T. Waterman, *A History of the German Language*, rev. ed. (Seattle: University of Washington, 1976), 203, 209.

<sup>22</sup> Eighth-notes and sixteenth-notes.

<sup>23</sup> In the same direction. The text presents a slight problem here in the editions with the reading "*die Singenden jegen einander*," in that there is no known word "*jegen*" according to Grimm's Wörterbuch. I take it as a misprint for "*jeden*," probably induced by the "*jeglicher*" earlier in the sentence.

<sup>24</sup> Samson tied torches to foxes tails and sent them into the Philistines' grain fields, Jgs. 15:4.

<sup>25</sup> The word translated here as "home situation," *heimgestellet*, is rather obscure. For *chorus musicus* see the comment on this rule. The illustration of the arrangement is quite helpful and did not appear in the 1619 edition.

<sup>26</sup> Niemöller, *Untersuchungen*, 670-673. It appears that no one has succeeded in completely disentangling the nature of these vocal organizations, which varied from town to town.

<sup>27</sup> It is not possible to give a single description that fits all instances of the *Cantorei*. Rautenstrauch gives a good deal of relatively "undigested" information upon which other authors depend, *Luther und die Pflege der Kirchlichen Musik in Sachsen (14-19 Jahrhundert)* (Leipzig: Breitkopf & Härtel, 1907). Niemöller also discusses its possible origins, *Untersuchungen*, 673-675. Liselotte Krüger provides a more useful account, though the one she describes at Hamburg is clearly more elaborate than the norm, *Die Hamburgische Musikorganisation im XVII Jahrhundert* (Baden-

Baden: Valentin Koerner, 1981). Her account also has the benefits of being in the same century and in Hamburg, fairly near to Friderici in Rostock.

<sup>28</sup> The word translated here as "tonal quality" is *disposition*, which in the sixteenth and seventeenth centuries usually referred to a physical capability of the voice, particularly that for throat articulation in singing diminutions. Usage then began to broaden to include something more like a quality of voice. I believe that what is meant here is that the tone quality of the instrument must match that of the voice.

<sup>29</sup> Rautenstrauch, *Musik in Sachsen*, 254, 269-271, 290-291, 294, 334.

<sup>30</sup> I have been unable to find a definition of *ficta voce* but it seems most likely to refer to falsetto. The closest to it that I have found is in Martin Fuhrmann, *Musikalischer-Trichter* (Frankfurt: The Author, 1706), 80, who defines as falsetto the term *voce contra fatta*.

<sup>31</sup> This is nearly the same as Rule 10 of the 1619 edition, with the addition of the comment on the Tenor. Rule 13 of the 1619 edition on the Bass voice has been transferred here to Rule 14. Friderici seems to indicate and deplore a practice of transposing by a fifth instead of an octave, which practice also strikes as bizarre today.

<sup>32</sup> The proscription or strict regulation of coloraturas—passages of improvised diminution—in the Bass is common in the literature for the reason stated, its great potential to confuse the harmony.

<sup>33</sup> The German *Takt* derives from the Latin *tactus*, which refers to the basic organizational unit of rhythm in mensural music. Earlier, the term meant something closer to modern "measure," but later came more to indicate something like "beat." The German word today is ambiguous, meaning both measure and beat, which makes it impossible to translate the word into English without obscuring the ambiguity. For the visible *tactus* see Rule 3 and also note 34.

<sup>34</sup> This refers to the practice, depicted in many illustrations of the time, by which each member of the choir gently patted the shoulder of his neighbor, thus communicating and preserving the "beat."

<sup>35</sup> This is a valuable statement on performance practice. See the comment on this rule. The example indicates that the tempo should be *geschwind*, [fast] over the words "*cel[e]ris procedit*," [it proceeds fast], and *langsam*, [slow] over "*tarda*

*sequitur*,” [it follows slow].

<sup>36</sup> “The measure should change according to the words, now slower and now faster.” Nicola Vicentino, *Ancient Music Adapted to Modern Practice*, trans. Maria Rika Maniates (New Haven: Yale University, 1996), 301.

<sup>37</sup> DeFord’s remarks on the issue of performance practice are spread throughout her book, but especially good sections are Chapter 7 on *tactus* and tempo, particularly page 188, and pages 468-469. She observes that three factors determined tempo: nature of the music, text, the director’s interpretation. *Tactus, Mensuration, and Rhythm in Renaissance Music* (Cambridge: Cambridge University, 2015).

<sup>38</sup> The *confinal* is the fifth above the mode’s *finalis*. Friderici apparently considers this so well known as to need no further comment, for I find no mention of the *confinal* in Chapter 8 on the modes.

<sup>39</sup> This is the same as the first half of Rule 17 of the 1619

edition.

<sup>40</sup> This is the same as the second half of Rule 17 of the 1619 edition but expanded and clarified.

<sup>41</sup> Harold Powers articulates a similar system of determining mode by a complex of factors including *B-durus* vs. *B-mollis*, range within the gamut, and lowest note of the final triad, which may approximate what Friderici had in mind. Harold Powers, “Tonal Types and Modal Categories in Renaissance Polyphony,” *Journal of the American Musicological Society* 34, no. 3 (1981): 436-438.

<sup>42</sup> See Walter Atcherson’s very interesting article “Key and Mode.” Joel Lester’s article “Major-Minor Concepts and Modal Theory in German 1592-1680,” *Journal of the American Musicological Society* 30, no. 2 (1977): 208-253 is particularly valuable for the 17th-century German context. The Barnett summary in “Tonal Organization” makes a thorough study of the relevant elements involved.

<sup>43</sup> Gregory Barnett, “Tonal Organization.”



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