# Counterpoint in the fingers
## A practical approach to Girolamo Diruta's *breve & facile regola di contrappunto*\*

**Massimiliano Guido**

Schulich School of Music, McGill University
massimiliano.guido@mail.mcgill.ca

§ Nel Seicento il contrappunto non è un insieme di regole morte, ma un linguaggio vivo, usato ogni giorno da musicisti colti, cantanti raffinati e tastieristi. L'aspetto che qui viene sottolineato è il processo d'apprendimento: come i trattati venivano letti e assimilati alla tastiera. Le prove sono raccolte dal caso specifico del *Transilvano* di Girolamo Diurata, dove le brevi regole del contrappunto devono essere lette in riferimento alle altre istruzioni presenti nel trattato.

Propongo qui un tentativo di ricostruire il metodo di studio del contrappunto, derivando principi teorici da situazioni pratiche e fisiche, come le diteggiature e i movimenti della mano. Questo approccio pratico ha le sue radici nel 'contrappunto alla mente' che era alla base dell'istruzione musicale.

§ Counterpoint, in the *Seicento*, was not a dead set of rules, but a living language used every day by learned musicians, refined singers, and keyboardists. The aspect that will be explored here is the learning process: how the treatises were read and learned at the keyboard. Evidence is collected from Girolamo Diruta's *Il Transilvano,* where the short counterpoint rules have to be read in association with the other instructions in the treatise.

I propose a reconstruction of a method of learning counterpoint, deriving theoretical principles from practical and physical situations such as fingering and hand position movements. This practice has roots in 'counterpoint *alla mente*', which was at the basis of musical instruction.

### Counterpoint in an organist's everyday life

Counterpoint in Italy of the early Seicento was the daily bread of organists, obviously because it was the set of rules with which music was imagined and composed, but also because these rules were necessary for carrying out everyday duties on the keyboard. The Roman Catholic Mass and Office were musically shaped according to *alternatim* praxis, a continuing dialogue between the choir or the celebrant and the organist. The best way to achieve the required flexibility (of time, pitch, and the degree of solemnity of each feast) was not to rely upon a written repertoire, but to improvise, deriving the subjects from the chant of the choir, or from a standardized set of melodies well suited to the church tone of reference. Adriano Banchieri provides a complete guide to instruct the organist, *L'Organo suonarino*, in which he goes through the balcony duties around the liturgical year, and offers a lot of material for sketching out improvisations (Banchieri 1969).[1]

Audition requirements for an organ post at major churches provide evidence that organists were expected to be able to improvise their own versets, demonstrating their ability in making counterpoint. Around 1541, candidates for the position at San Marco in Venice had to pass a three-fold test by improvising a ricercare, an imitative cantus firmus setting, and versets responding to choral polyphonic pieces (HAAR 1973, p. 235). The whole examination was based on counterpoint generated 'at the keyboard', as a working tool and responding to practical needs. It was not enough to be able to compose a good ricercare, the keyboard equivalent to the motet, but such a complex piece had to be improvised. The third requirement was as follows:

> ...have the choir sing any verset of a little-used composition, which the candidate must imitate and respond to, whether in or out of the tone; and this test of improvisation will give a clear indication of the quality of the organist who can do it well.

Michael Dodds has observed that under usual circumstances the organist might have had the bass part or the complete choir score on his music desk, but he might have been expected to answer solely by ear instead: both practices are prescribed in treaties and organ tutors of the time (DODDS 1998, p. 57).

The ability to play 'contrapponti politi e tirati', i.e. counterpoints without errors and with good music lines, was the characteristic of the top-class organist. In 1609 Adriano Banchieri deals with the problem in his *Decima Conclusione Dilucidata* from the *Conclusioni sul suono dell'organo* (BANCHIERI 1968a, pp. 24-25). First of all everyone who wants to be an

---

* A first version of this paper was read at the 14th Biennial Conference on Baroque Music in Belfast, July 2010.

[1] See in this issue M. Dodds (pp. 24-44).

organist should master three prerequisites: 1) to sing with a good intonation for the measure's sake, 2) to have a good keyboard technique in both hands, 3) to know how to play cadences and to have a good ear.[2] Banchieri goes on to explain that there are four ways of playing: *fantasia, intavolatura, spartitura,* and *basso seguente*. The most distinguished manner is *Fantasia*: one should know how to modulate and should have a good grounding in imitative counterpoint and study a lot of good compositions, because it is necessary to have a broad knowledge of the art to support one's own creativity.[3]

Playing from *Intavolatura* is good practice, and one should study it hard, even though a true organist does not need it because he is able to use the *Spartitura*, following the choir's open score and thus reading in different clefs. The new manner of playing, the *basso seguente*, is so popular in Banchieri's time because it is easy: the organist has just to follow given instructions and play what is specified, even though skill in playing counterpoint is essential for proper voice leading. Otherwise you are just a 'key-pusher', in his words a donkey playing a lyre, *tanquam asinus ad liram*.[4]

## An overview of the *Regola breve & facile del contrappunto* by Diruta

It should be clear enough from this introduction that without excellent contrapuntal training organists could simply not do their job. Therefore it is extremely interesting to investigate the way they learned the rules as they may be derived by comparison of different sources, in order to try to reconstruct a historically informed method of dealing with counterpoint.

Girolamo Diruta's Libro Secondo del *Transilvano* deals with how to make *la Fantasia* on a keyboard instrument, presenting a *Breve et facile Regola del Contrappunto commune et osservato* (DIRUTA 1997, Parte II, L. 2). The title itself explains the philosophy of the good counterpoint teacher: the theory should be short and easy to absorb through practice at the instrument. Diruta is very clear: «il nostro instrumento, questo ha da essere la nostra cartella», the keyboard must be the paper used for writing out the counterpoint. When thinking of counterpoint in the early Seicento, one immediately goes to Gioseffo Zarlino's *Istitutioni harmoniche* of 1558 as the main reference (ZARLINO 1965). Diruta invokes Zarlino's authority for supporting his practical instructions. But it is also made clear that rules have to be as few as possible,

---

[2] «A questi si ricercano tre osservationi generali, che servono a tutte. 1) Cantare sicuro, per interesse della Battuta; 2) Pratica della Tastatura in amendui le mani; 3) Cognitione delle cadenze, & attentione d'orecchie», (BANCHIERI 1968, p. 24).

[3] «Alla fantasia ricercasi cognitione delle modulationi, con gli suoi termini assignati; cognitione di contrapunto; modo di fugare in quita & quarta, & per ultimo vedere compositioni assai per fare (oltre il genio, che si ricerca) buona intelligenza», (BANCHIERI 1968, p. 24).

[4] The basso continuo will be used later on in the century also for teaching counterpoint. On the argument see the essays of Carideo and Bellotti in this issue.

simple and efficient. They are derived from the theoretical works, but also from everyday keyboard playing.

First he student should learn how to move on the keys in two voices, improvising note-against-note duos. The basic four movements from one consonance to another consonance are then presented as the main rule (Example 1):

| | |
|---|---|
| 1. *Primo Movimento.* | From a Perfect consonance (1, 5, 8, 12, 15, 19) to another Perfect consonance: contrary motion. |
| 2. *Secondo Movimento.* | From an Imperfect consonance (3, 6, 10, 13, 17, 20) to another Imperfect consonance: as you want. |
| 3. *Terzo Movimento.* | From a Perfect consonance to an imperfect one: as you want. |
| 4. *Quarto Movimento.* | From an Imperfect Consonance to a Perfect one: contrary motion, and using the Semitone. |

Example 1.
The four movements for note against note (DIRUTA 1997, P. II, L. 2, p. 2-3).

Because Diruta thinks that the Fourth Movement is the most important for making good counterpoint-in fact it is the one in which the student can make more mistakes-he explains it more thoroughly, giving some examples and solving some practical questions. In so doing he also provides a useful conceptual distinction between *Contrappunto osservato*, which is composed according to the full respect of the rules, and *Contrappunto commune*, a kind of simplified, less accurate and less refined but practical way of creating music. The set of rules is completed by four corollaries, or *avvertimenti*, one for each movement, and by the introduction of the interval of the Fourth. About its classification as a consonance or a dissonance, Diruta says that there is no agreement among theoreticians; he prefers to treat it as a dissonance: «when you want to make a fourth between two voices, place it as the second *minima* of the bar, and move by step» (DIRUTA 1997, p. 7). The fourth can also be given as a dissonance prepared by a suspension.

As a final summary Diruta offers a single example of note against note counterpoint, that is analyzed and discussed by his pupil: every interval is named, and the movement from one note to the other labeled.[5] The same subject is used for introducing the second and third species of counterpoint, according to the standard pedagogical division, and again for 3- and 4-voiced settings[6]. A series of *alio modo* (variations) in florid counterpoint on the hexachord demonstrates, according to Diruta, how to shape a good melody.

---

[5] (DIRUTA 1997, p. 9).

[6] See Example 2 for the Cantus firmus.

Then, three-voiced composition is introduced in a few lines, together with imitative counterpoint.

Diruta offers one example each for cantus firmus settings in three and four voices, which is similar to the second part of the audition exam in San Marco (Example 2.).



Example 1
*Essempio delli accompagnamenti à tre* (Diruta 1997, p. 16).

Diruta offers here a good example of how to make 'good chords' (*buoni accordi*), and to extrapolate a *fuga* or *imitazione* from the cantus firmus. The subject, bracketed in the example, is indeed derived from the opening six notes of the cantus firmus, marked with a cross. Since the goal is only to provide a general impression of an imitative texture, it is presented in two different versions at the bass in m.1 and at the soprano in m. 2. The same *imitazione* is then placed in different transpositions and in different rhythmical versions in the rest of the piece.[7]

Four-voiced counterpoint is then introduced using a set of cadences by Gabriel Fattorini. It might seem surprising in the economy of the *Regola* that

---

[7] Diruta follows Zarlino's precepts for the repetition of a motive, varying one or more elements (rhythms, vertical intervals, or notes). See (SCHUBERT 2008, pp. 105-116). Something similar has been presented in this conference by Peter Schubert (pp. 13-17).

Diruta devotes seven full pages to this, providing forty-seven cadential patterns, the largest one spanning eight measures. When answering the choir in the *alternatim*, it is essential to use the right cadence according to the church tone, giving the singers the correct pitch from which to start again. In order not only to respond properly but also to show a mastery in variation, as required in the third part of the Venice test, the organist had to memorize as many cadences as possible, transposing them and placing them at the end of each verset.[8]

At the conclusion of the book Diruta offers a collection of twelve ricercari by *valent'huomini* (Banchieri, Diruta, Luzzaschi, and Fattorini), modally ordered, as final examples for learning how to compose (and improvise) at the keyboard. The piece required for the first part of the audition in Venice might have sounded very similar to one of these.

Example 3 recapitulates the arguments and the number of examples dedicated to each topic in the *Secondo libro*:

| ARGUMENT | PAGES | NUMBER OF EXAMPLES |
|---|---|---:|
| *4 movimenti,* use of the 4th, 1st species | pp. 2-9 | **23** |
| 2nd and 4th species | p. 10 | 3 |
| 3rd species | p.11 | 1 |
| Florid counterpoint | p. 12-14 | 3 |
| Contrapunto comune | p. 15 | 2 |
| CF setting in three voices | p. 16 | 1 |
| CFsetting in four voices | p. 16 | 1 |
| Cadences in four voices by Fattorini | pp. 17-23 | **48** |
| XII Ricercari in four voices | pp. 24-36 | 12 pieces |

Example 2
Arguments and examples from the *Breve & facile regola di contrappunto.*

The big gap between note-against-note examples and 4-voiced ricercares emerges as a problem in the learning process. How can a student internalize the rules in such a short time with no intermediate exercises? The answer is found in other parts of *Il Transilvano*, as well as in other sources.

---

[8] A more extensive collection is Spiridionis' *Nova Instructio* (Spiridionis 2003 and 2008). See also Bellotti (pp. 55-57) and Cumer (pp. 87-88).

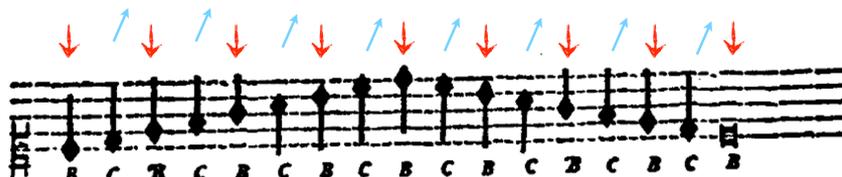**Fingering as a counterpoint generator**

In one page Diruta explains how to set *Contrapunto di note negre*, in the orders of *semiminime, crome & semicrome*. There is just a single simple rule: when the notes are moving by step, one is a *nota buona*, a consonant note, the following is a *nota cattiva*, a dissonance. *Note buone* should be placed on the accented beats of the measure. All notes approached by a leap, and all notes at a culmination point, should be consonant. An identical organization of *buona/cattiva* notes was introduced in the first part of the Transilvano, when Diruta was giving the basic instructions for fingering (DIRUTA 1997, Parte I, L. 1, p. 6-9ᵛ). The student gets to know that there are good fingers and bad fingers and that they have to be placed on the keyboard according to the musical structure, as shown in Ex. 4. for a scalar movement. This way of placing the hand on the keyboard, applying and transferring its weight as if «caressing a child's chin»,[9] creates a metric pattern, strong and weak, corresponding to the consonant/dissonant quality of the note according to its place in the measure.



Example 3
*Quali le note buone e cattive* (Diruta 1997, Parte I, L. 1, p.6).

---

[9] «Ma quando se vol far carezze, e vezzi, non vi si adopra forza, ma si tiene la mano leggiera, in quella guisa che sogliamo accarezzare un fanciullo», (DIRUTA 1997, P. I, L. 1, p. 5).

Thereafter the organist finds detailed examples for solving stepwise passages and disjunct motion, learning to create articulation sets by simply moving the hands in a shift of position along the keyboard. The learning process is then coming from the fingers, building up some automatic response in the player whenever he recognizes a familiar figuration on the score. The figurations given in Ex. 5 as fingering patterns will come back later, as florid counterpoint figures.



Example 4
Fingering patterns (DIRUTA 1997, p. 7)

As a further step, fingering is then directly linked to the pervasive practice of diminution, the improvisation of florid passages on a simpler musical structure. These patterns are essential for playing correctly the rich repertoire of diminutions typical of late Renaissance and Early Baroque music. It is not a coincidence that what follows in the argumentation is a collection of toccatas. Diruta claims that *le toccate son tutte diminutioni*, they are built on passages; and he offers the student a collection of pieces, like those he would have offered in the counterpoint explanation later on. Once the student gets the right technique for traveling around the keyboard in fluid passages he is almost set: the other two or three voices are just long sustained chords, quite easy to play, moving on the main degrees of the mode. For this argument, like all the other important passages in the argumentation, Diruta provides real music examples and makes reference to *valent'huomini*, like Claudio Merulo, the most distinguished keyboard player of his time.

The toccatas given as examples in that particular section also work as models for generating florid counterpoint later on. So when the student comes

to improvise *contrapponti di note negre*, he is just applying on the keyboard a technique he learnt previously as a fingering, thus in an automatic way. The only parameter to be kept in control is the starting/ending point, which has to be a consonance. But he should already know how to do this, since if he disregards the ornamentation, the diminutions, he comes to the note-against-note structure, for which the four given *movimenti* in the *Regola* are enough. Ex. 6 compares the *contrapunto di note negre* example with the typical diminutions found in the first toccata. Generating that kind of line, once the student had gone through the collection, would have been quite simple.



Example 5
Dimininutions from the first toccata (P. I, p. 12-13) and
the *Contrappunto di note negre* (P. II, L. 2, p. 11)

Applying fingering patterns, derived from Diruta's instructions, in a consistent way might result in a shortcut for improvising counterpoint. For adding a second voice in canon, at the 5th below after one beat, the rule to internalize is this simple: at the note against note level it is possible to go down a 3rd or a 5th, to repeat a note, or to go up a 4th or a 2nd.[10] Example 7a shows the rule graphically, with the fingering associated with each leap or step. When more than one fingering is possible, the alternative is given in parentheses. In Ex. 7b a short line is given, to which one can add the second voice at the 5th below, simply applying the fingering patterns. Internalizing the patterns also leads to ease of transposition: no matter where the student starts on the keyboard, the same fingering can still be used; therefore the music line starting on e is merely one of the possibilities.[11] Once the student has mastered the basic structures, it is possible to add ornamentation,

---

[10] This kind of improvisation has been demonstrated as a vocal practice by Peter Shubert in a series of YouTube videos (<http://youtu.be/eu_-OfAABHw?hd=1>).

[11] Some limitations are actually given by the black keys, on which one should place only the longer fingers.

choosing from the memorized patterns, and re-placing them within the given notes: this is what can be called composition at the keyboard.

| CANON AT THE 5ᵀᴴ BELOW | | | | | |
|---|---|---|---|---|---|
| | ↓3 | ↓5 | 1 | ↑4 | ↑2 |
| R.h. | 4 2 (3 1) | 4 1 | 2 3 4 3 | 2 5 (1 4) | 2 3 (4) 4 3 |
| L.h. | 2 4 (1 3) | 2 5 (1 4) | 2 3 4 3 | 4 1 (5 2) | 4 3 2 3 |

Example 6a
Intervals and fingering for playing a canon.



Example 7b
An example of a canon that can be improvised through L.H. fingering,
starting a 5ᵗʰ below.

## Intabulation practices, exempla, and imitative counterpoint

We have seen how fingering can generate counterpoint, and help the learner to create imitative structures. Imitation is actually the second big issue in counterpoint making, apparently solved in the twinkling of an eye by Diruta. He simply says:

> If you want to make a beautiful and elegant counterpoint, you should follow this precept to imitate the subject, which means to find other fugues on the *cantus*

*firmus*, and you should make beautiful and diverse melodies (*modulationi*) by different species of notes, (DIRUTA 1997, p.11).[12]

The examples which follow are the hexachords *alii modi*. It is very doubtful that his student, however brilliant, could have learned imitative counterpoint from only that meager page. Once again Diruta is referring to a pre-existing competence that he had already introduced in the *Primo Libro* of the *Seconda Parte*: *il vero modo d'intavolare ciascuna parte*, the true way of intabulating every part. In that section he plainly explained how to prepare a keyboard score starting from a vocal or consort set. This is the only part of the treatise in which Diruta occupies himself with teaching a written-out skill, dealing with canzonas and ricercares. By means of simple rules, the student has to solve voice crossings in the inner parts and to place the voices (three or four) in a way that would be comfortable in performance. While learning how to set them on the keyboard, the student has the chance to get familiar, on paper first and in performance later on, with imitative counterpoint. Diminutions, previously introduced, are again systematized in the second way of intabulating: the *intavolar diminuito*. What was learned as fingering and ornamentation in the basic technique part of the treatise is now placed on the page as a composing act: once again from the keyboard, *le mani*, to *alla mente* and back. The idea of mixing together simple rules, automatic competence, easy exercise, and real music from the repertoire, returns in all Diruta's work.

In the learning process the study and imitation of models seems to have played an essential role. Not only Diruta, but also Banchieri and the others exhort the student to listen to and examine as much music as possible, in order to familiarize themselves with the style and the rules of good composition. It is possible that Diruta recommended the purchase of a nice collection of twenty-four versets, published by the same Giacomo Vincenti in 1598 in Venice (*Versetti per Organo* 2001). The short pieces are set in the eight ecclesiastical tones, providing by the appropriate cadence the pitch for the next choral entry in the *alternatim*. The importance of placing the cadence and of learning how to connect nicely to the choir will be theorized also by Adriano Banchieri in *l'Organo suonarino* (BANCHIERI 1969): for every church tone he gives two internal cadences, the *mezzana* on the reciting tone and the *indifferente*, placed usually on the third degree of the mode, and the *finale*. In another treatise, *La Cartella musicale*, he added the places where one should start an imitation of the subject (BANCHIERI 1968b). The system is perfectly coherent with the 1598 versets, based on imitative counterpoint leading to a final cadence. Every passage can be explained using Diruta's rules in combination with Banchieri's cadences. This collection, like many others, clearly had

---

[12] «Volendo voi fare un bello, & vago Contrapunto, dovete tener quest'ordine d'imitare il Soggetto, overo trovare alte fughe sopra il Canto fermo, & far belle, & variate modulationi con diverse sorti di note, come vedrete nel seguente essempio, sopra ut, re, mi, fa, sol, la».

a didactic purpose for developing these two particular skills. There is no liturgical service during which just two versets are enough: even the most lazy organist could not have played the whole *Magnificat* repeating the same music three times.

Versetti are also very useful to show how the intricacy of modal theories was handled in a practical way. Diruta himself, in the *Terzo Libro* of the *Seconda Parte*, deals with the problem by providing the organist only a brief explanation of *diapente*, *diatessaron* and *diapason* species, following the twelve-fold system of Zarlino's Istitutioni. The theoretical tradition of demonstrating the affective quality of each mode and standard transposition is kept, but it serves here as further material for imitative counterpoint. The *Quarto libro* is a practical tutor for learning how to transpose *Magnificat* settings and the hymns for the yearly cycle. It is interesting that Diruta devotes pages and pages to the printing of the same music example in all possible transpositions. If we go back to the audition requirements, we will recall that the skill of answering the choir, whether in or out of the tone, was strongly emphasized. To be able to cope with the boundaries of the tuning system (almost everywhere mean-tone at that stage), vocal range, and organ pitch was in a way modifying the modal system and the generative rules of counterpoint itself.

A good example is given by Adriano Banchieri in the set of l'*Organo suonarino*. He provides the organist with a complete collection of all the main liturgical materials for Mass and Hours. For teaching how to improvise versets and to provide a sure guide, Banchieri transforms the psalm, the hymn or the ordinary of the Mass into a cantus fractus bass line, on which the organist can easily play as if it were a basso continuo setting. Every part of the book is closed by explanatory pieces: among them the capricci to be played after the *Magnificat*. They are written in two voices, but Banchieri suggests that the organist can fill in with either chordal accompaniment or imitative counter-point. Once again it is not through theoretical rules, but by practicing real tasks on the organ that the student learned how to build up imitations.[13]

## Mastering the art in the fingers

Does the learning process that I have briefly described here really work? And does it work nowadays? Yes, under certain conditions. First of all: time. Diruta and the others are writing a book, so they have to shorten the time. Everyday lessons and training were required in order to achieve mastery at the key-board. Improvisation is a serious and highly codified discipline, which demands that the student internalize many tasks at the same time. Various

---

[13] See also Bellotti (pp. 51-54).

experiments with students demonstrate that a historical approach to impro-vised counterpoint works, and sometimes works better nowadays than traditional studies do. Beginners, even at an early age, can easily play note-against-note counterpoint after a few lessons. Advanced students, who have a long record of performance and theory studies, find the old way more natural and satisfying. Institutions like Smarano International Academy, led by Edoardo Bellotti and William Porter, are developed on this basis and have been experimenting regularly in this field for years (<[www.eccher.it](www.eccher.it)>).

And so after all, that organist climbing the stairs of the balcony in San Marco for his audition should indeed have been self-confident and in good spirits. During his training he had learned directly on the keyboard exactly what he needed: how to play *fantasia*, thanks to a long and meticulous study that combined a distillate of counterpoint rules with automatic 'silent' knowledge in placing fingers and moving hands on the keys. He was perfectly trained in *spartitura*, able to follow and play choir settings and to transpose them if required. Thanks to the time spent in analyzing and practicing a lot of music by *valent'huomini*, he was at ease reading *intavolatura*, and he knew exactly how to place diminutions in imitative settings according to the taste of the time. *Basso seguente* was the easiest part, but still very important because it strengthened his control of musical structures, particularly cadences. In other words, he had counterpoint in his fingers.

## Bibliography

BANCHIERI, A. (1968a), *Conclusioni nel Suono dell'Organo*, Arnaldo Forni Editore, Bologna (Bibliotheca Musica Bononiensis, Sez. II 24).

_____ (1968b), *Cartella Musicale nel Canto Figurato Fermo & Contrapunto*, Arnaldo Forni Editore, Bologna (Bibliotheca Musica Bononiensis, Sez. II 26).

_____ (1969), *L'Organo suonarino*, Arnaldo Forni Editore, Bologna (Bibliotheca Musica Bononiensis, Sez. II 31).

DIRUTA, G. (1997), *Il Transilvano*, Arnaldo Forni Editore, Bologna (Bibliotheca Musica Bononiensis, Sez. II 132).

DODDS, M. (1998), *The Baroque Church Tones in Theory and Practice* (Ph.D. Dissertation), Eastman School of Music, University of Rochester.

HAAR, J. (1973), *The Fantasie et Recerchari of Giuliano Tiburtino*, «Musical Quarterly», 59, pp. 223-238.

SCHUBERT, P. (2008), *Modal Counterpoint, Renaissance Style*, Oxford University Press, Oxford.

SPIRIDIONIS, A MONTE CARMELO (2003), *Nova Instructio pro Pulsandis Organis Spinettis Manuchordiis*, Partes Prima et Secunda, ed. mod. a cura di Bellotti, E., Andromeda Editrice, Colledara (Tastature. Musiche intavolate per strumenti da tasto, 11)

_____ (2008), *Nova Instructio pro Pulsandis Organis Spinettis Manuchordiis*, Partes Tertia et Quarta, ed. mod. a cura di Bellotti, E., Il Levante, Latina (Tastature. Musiche intavolate per strumenti da tasto, 21)

*Versetti per Organo* (2001), a cura di Bellotti, E., Andromeda Editrice, Colledara (Tastature. Musiche intavolate per strumenti da tasto, 4).

ZARLINO, G. (1965), *Le Istituzioni armoniche*, Broude Brothers, New York (Monuments of music and music literature in facsimile, Second Series, Music Literature, 1).

**Massimiliano Guido** è un *Banting* Postdoctoral Fellow alla McGill University. Ha precedentemente svolto le sue ricerche postdottorali all'università di Pavia (2008-10). Ha conseguito diplomi in musicologia (Ph.D. e laurea Univ. di Pavia, MA Göteborg University), organo (Cons. di Parma) e clavicembalo (Cons. di Como). È attivo sia come musicologo sia come esecutore di musica antica.

**Massimiliano Guido** is a *Banting* Postdoctoral Fellow at McGill University. He previously carried out his postdoctoral research at Pavia University (2008-10). He holds degrees in musicology (Ph.D. and Laurea Pavia University, MA Göteborg University), organ (Parma Conservatory), and harpsichord (Como Conservatory). He is active as musicologist as well as performer of early music.