



MARTINUS NIJHOFF — PUBLISHER — THE HAGUE

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R. STEVENSON

University of California

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Juan Bermudo

Juan Bermudo, the most prolific writer on music in sixteenth-century Spain, was also one of the best-informed of the vernacular theorists. He was the only prominent musicographer of his century to win the testimonial of a printed recommendation by a major composer — Morales, in his instance. His remarkable personality showed in numerous ways. He was the first to compose and publish any organ music in Spain. As if the publication of such music in staff-notation were not enough, he also published the first Spanish keyboard piece in tablature. He was the first in Spain to print any music in score. He is cited by Pincherle as the first to publish a harp method anywhere. He pioneered with the first treatise specifically designed for female use. He also “enjoys” the distinction of having become in Tapia’s *Vergel de Música* (1570) the most ruthlessly plagiarized writer in Spanish musical history.

Those who have most comprehensively studied Spanish musical literature have always been Bermudo's greatest admirers. His mind was as keen and inquisitive as any of the century. He had an advanced outlook that runs sharply counter to all his competitors, even the best of them such as Tomás de Santa María. The recent publication of his *magnum opus*, the *Declaración de Instrumentos musicales* of 1555 in a facsimile edition, makes all the more the opportune the issue of Dr. Stevenson's monograph — the first that critically examines Bermudo's entire output.

Dr. Stevenson, associate professor of music at the University of California at Los Angeles, is the author of numerous books and articles devoted to Spanish music, and its New World counterpart. He is a contributor to *Grove's Dictionary* (1954) and *Die Musik in Geschichte und Gegenwart*. The present monograph will radically improve the general appreciation of Bermudo's work, and will show him to have been a figure of no less importance in Renaissance Spain than Zarlino was in Italy and Morley in England.

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LOS ANGELES

Juan Bermudo



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Preface

BERMUDO alone of the many Spanish theorists and composers of the 16th century seems to have written anything specifically for New World use. All the more fitting is it, then, to have completed this monograph in a part of the Spanish Indies that was stirring every Andalusian's imagination during the days when he was first sending his books across the Atlantic.

In every way his was a remarkable personality. He was the first to compose and publish any organ music in Spain. As if the publication of such music in staff-notation were not enough he also published the first Spanish keyboard piece in tablature. He was the first in Spain to print any music in score. He is cited by Pincherle as the first to publish a harp method anywhere. He pioneered with the first treatise specifically designed for female use. He also "enjoys" the distinction of having become in Tapia's *Vergel de Musica* (1570) the most ruthlessly plagiarized writer in Spanish musical history.

If bulk determines preeminence he stands above even Tomás de Santa María – who published only one volume, and that containing considerably less text. If range of interests determines rank no one else writing in Spanish during his century even approaches him. Nor does anyone else in Spanish have so many authorities at his fingertips.

Best of all, his was an extraordinarily keen, inquisitive, and even daring mind. He himself knew that he was writing not only for his own century, but for the ages. The recent facsimile publication of his *magnum opus* under the vigilant care of Santiago Kastner (Volume XI of the print facsimiles offered by Bärenreiter) makes all the more opportune the issue of this first monograph to be devoted to his entire *œuvre*.

For courtesies during the gathering of material I am indebted to Richard S. Hill, Frank Campbell, and others on the staff of the Library of Congress. I am

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also under obligation to Don Cristóbal de Losada y Puga, director of the Biblioteca Nacional in Lima and his able coadjutors in the Sección de Investigaciones. Miss Ellen Cole placed me under debt by supervising the typing. Dean David Jackey of the College of Applied Arts at the University of California, Los Angeles, kindly made possible my leave of absence while holder of a Fulbright Research Grant in Peru.

R.S.

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Lima, Peru
August 1, 1958

NOTE

Throughout this monograph, Middle C is c, the octave below is C, two octaves below is C₁. The octave above Middle C is c¹, two octaves above is c². In first citations of 16th-century Spanish titles, the original capitalization and orthography (without accents) are preferred; thereafter, modern accented forms are used. Direct quotations from Bermudo's text are given without accents and in his spelling.

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