Harmoniam atque musicam idem esse multi credunt, verum nos longe aliter sentimus. Ex quorundam enim musicorum sententiis longa investigatione collegimus harmoniam concordium vocum esse commixtionem, musicam vero ipsius concordiae rationem sive perpensam et subtilem cum ratione indaginem. Musica autem triplex est; nam alia mundana, alia humana, alia vero dicitur instrumentalis. Mundanam atque humanam, quoniam speculativae theoricaeque sunt, in secondo libro tertioque pertractabimus; tertia autem, quae tota circa instrumenta versatur, consideratio priorem sibi vendicabit locum.

Instrumentum duplex est: aliud enim natura, aliud vero arte constat. Naturale instrumentum vox hominis est, quod naturaliter vocem elevare deprimereque possumus. Artis instrumentum dicitur, quod arte fiat non natura, ut monochordum et cithara et cetera, quae

Many people believe harmony and music to be the same thing but we feel very differently. For after a long investigation, we have concluded from the opinions of certain musicians that harmony is the union of concordant voices, but music is the theory of the concord itself, or if you prefer, a thorough consideration and minute investigation accompanied by reason. Furthermore, music is three-fold: for one type of music is called mundana; another type is called humana; but yet still another type is called instrumentalis. Since mundana and humana are speculative and theoretical, we will treat them in the second and third book, but the third aspect of music, which deals entirely with the instruments will demand our first consideration.

The instrument is two-fold: one type consists of natural qualities, but the other type consists of artistic principles. The natural instrument is the voice of man, because man is able to raise and lower the voice naturally. An instrument is said to be of art because it is made.

Prima autem consideratio a neotericiis cantus firmus, a quibusdam vero cantus planus dicitur, secunda contrapunctus, by art rather than by nature, such as the monochord, the cithara, and others that are subservient to the song. In respect to the most precise consideration of the practice of these instruments, there are three aspects which we should examine: namely, voice, sound, and rhythm, or if you prefer measurement. The term "voice," is too often taken to represent both the sound of men and the sound of instruments. Thus, it is the opinion of Aristotle in the book De Anima that "the voice is the sound of the animate being alone." But the voice is also the sound of inanimate beings such as musical instruments; [however], only according to analogy, since they sound differently. However, the term "sound" in the present circumstances is not taken in its simplest form, but as the sound of two or more strings being struck at the same time, or of two or more people singing at the same time. Similarly, rhythm is not considered in a simple fashion, but with a condition toward the proportions.

The first consideration is called cantus firmus by the new theorists; indeed, by some it is called cantus planus.
quam ab antiquis
organizationem dictam
fuisse constat; at tertia
cantus figuratus, quae a
plerisque organi cantus
appellatur. Secundum hanc
igitur triplicem
considerationem compendium
hoc nostrum dividemus.

In prima consideratione
tria praecipue
procurabimus. Primo
instrumento per artem
composito rectas eius
divisiones erudiendis ad
sensum monstrabimus et
chordarum secundum
divisiones percussarum
sonitum, ut memoriae
mandent, admonemus.
Secundo organum naturale
per [arsim] et thesim
idest per elevationem et
depositionem sive per
intensionem et remissionem
cum artis instrumento
copulantes psallere
concorditer assuefaciemus,
quosque sine eo legitime
psallere didicerint.
Tertio vero odas vel
notulas, per quas omnis
cantus dignosci, cantari
componique possit, in
plano designabimus.

In the first
consideration we will
attend to three aspects in
particular. Firstly, we
will show the correct
divisions with the
artificial instrument in
order to instruct the
students toward a proper
understanding, and we will
admonish them to commit to
memory the sound of the
striking strings according
to the divisions.
Secondly, we will become
accustomed to singing
harmoniously, uniting the
natural instrument with
the artificial instrument
through arsis and thesis;
that is, through the
raising and lowering or,
if you prefer, the
stretching and relaxing
[of the pitch], for
however long it takes them
to learn how to sing
properly without it.
Thirdly, as a matter of
course we will allude to
the points or notes in
plainsong through which
every song is able to be
distinguished, sung, and
composed.

second consideration is
called contrapunctus, a
structure that is known
to have been named by the
ancients. Finally, the
third consideration is
called cantus figuratus,
which is [also] commonly
called organi cantus.
Consequently, we will
divide this compendium of
ours according to these
three considerations.
Verum quia instrumentorum arte constantium diversa sunt genera, ne varietate disciplina fiat obscurior, unam chordam dividendi modum et regulam dabimus, unde monochordi a Graecis nomen assumptum est. Postea vero per alia transeuntes ad intentum finem deveniemus.

Since the types of harmonious artificial instruments are diverse, [and] lest the teaching becomes unintelligible due to [this] variety, we will give the manner and rule of dividing one string; whence it has received the name *monochord* from the Greeks. Thereafter, while touching upon other matters, we will arrive at our intended purpose.
1. Terni notes that Ramos makes a distinction between "harmony" and "music." This definition of harmony suggests a vertical concept, as opposed to the horizontal thinking of earlier contrapuntists.

2. Ramos usually differentiates between the terms vox and sonus. Bower notes that the term vox can have a variety of meanings, even in a musical context--pitch, note, the human voice (either speaking or singing), or sound in general. Ramos uses the term sonus to refer to sound as a musical entity. The definition generally becomes clear within the context of the sentence.


4. Terni notes the tautology of Ramos's definitions of vox and sonus to that found in Tinctoris's Terminorum musicae diffinitorium: "Vox est sonus naturaliter aut artificialiter prolatus" while "Sonus est quicquid propri et per se ab auditu percipitur." Translation: "The voice is a sound produced naturally or artificially" while "sound is whatever is perceived exclusively and intrinsically by the sense of hearing." See Johannes de Tinctoris, Terminorum musicae diffinitorium, facsimile of the Treviso Edition (ca. 1494), vol. XXVI, Monuments of Music and Music Literature in Facsimile (New York: Broude Brothers Limited, 1966), s.v.

5. lit., "plainsong."

6. lit., "counterpoint."

7. lit., "figured song."

8. lit., "the song of the instrument."

9. i.e., the monochord.

10. Bower notes that the Latin verbs intentio and remissio have a duplicity of meaning. Intentio can imply an increase in the tension of a string (stretching), thereby resulting in a higher pitch--an elevation of the sound, whereas remissio implies the opposite, that is--a loosening of the tension (relaxing), thereby resulting in a lower pitch. Thus, at times these two verbs will be translated, respectively, as "to tighten" or "to loosen," and at times as "to raise" or "to lower."