

Francisco Valls: Mapa Armónico Práctico Cap XXVIII	
§ III Del genero enarmónico	§ III The enharmonic style
Español	English translation
<p>Folio 210 verso</p> <p>Pasando a tratar del género enarmónico, diré que su práctica en música de instrumentos (sino que sea los de arco) es imposible; pues a todos los flatulentos les falta el diesis de las dos comas, y media, que constituye la composición enarmónica: en las voces ya el P. Kircher en su Musurgia dijó a la margen: "difficile est humana voce enharmonicum exprimere". Y del mismo sentir es Salomon de Caus y todos los autores. Pondré un ejemplo práctico, para instrumentos de arco, para que se vea como puede proceder este género, y antes diré la señal [que] tiene el diesis; porque se sepa como debe ejecutarse. Hay diesis cromático, que es nu[?]tro sostenido, y diesis enarmónico, que es medio sostenido, y se exprime con esta señal x.</p> <p>[Apostilla: Salomon de Caus: Institution harmonique, parti premier, proposition A3, folio 22.]</p>	<p>Folio 210 verso</p> <p>Moving on to the enharmonic style, I should say that its use with instruments is impossible, except for strings. The winds cannot play a three quarter sharp which is essential to enharmonic composition. As for voices, P Kircher said in the margin of his "Musurgia" "difficile est humana voce enharmonicum exprimere" [it is difficult to use the voice enharmonically]. Salomon de Caus and other composers are of the same view. I shall give a practical example for strings. This will show how this style may be used. First I will explain how the enharmonic sharp sounds so that people understand how to play it. The chromatic sharp is a full sharp. The enharmonic sharp raises the note by only a quarter of a tone. It is indicated by the following symbol: x.</p> <p>[Marginal note: Salomon de Caus: "Institution harmonique", parti premier, proposition A3, folio 22.]</p>

Diesis cromático

Diesis enarmónico

Diapasón enarmónico

[The score of "Composición enarmónica para instrumentos de arco" appears at this point. It is edited in two versions, one reproducing the original notation and the other interpreting the "diesis enarmónico". It is, perhaps, not entirely clear from the

composer's explanation whether, for instance, an A (see Bar 13, first violin part) marked with the enharmonic sharp should be performed as A quarter sharp or A three quarters sharp where it does not follow a note which is a "normal" A sharp. By contrast where the enharmonic sharp marks an A which immediately follows an A sharp, it is fairly clear that a three quarter sharp is intended. With the notes B and E the "diapasón enarmónico" seems to indicate that an enharmonic sharp is equivalent to a quarter sharp.

The use of the "violón" in other works by Valls suggests some doubt as to whether a cello, a double bass, or a viola da gamba were intended.

The "Composición enarmónica" is followed by further comment – see below.]

Español	English translation
<p>Folio 211 verso</p> <p>Esta es la composición enarmónica, que ofrecí; repito lo que ya dije, que no siendo con estos instrumentos, y aun con gran cuidado, en los ejecutores, sera difícilísima su práctica; aunque hay algunas voces y instrumentistas, que son tan desentonadas, que naturalmente tocan, o cantan enarmonicamente, que no hay oídos que lo puedan sufrir.</p>	<p>Folio 211 verso</p> <p>This is the enharmonic composition which I have offered. I repeat that except with these instruments, played with great care, its use is very difficult. There are, however, some voices and instrumental performers who are so tone deaf that they ordinarily play or sing enharmonically. It is unbearable to listen to them.</p>
<p>Note. The Mapa Armónico Práctico includes a choral canon in 4 parts, "Cor mundum" which is also described as "enharmonic", but it does not use the "diesis enarmónico" for reasons which are obvious from the above. This choral work is reproduced in the Choral Public Domain Library. See <a href="http://www.cpd.org">http://www.cpd.org</a>.</p>	