

De varietate et modo discantandi

Quando discantus est in dyapason supra tenorem si tenor ascendit semitonium descendat tonum fit sexta ut hic :

1

Vel descendat dytonum fit quinta ut hic :

4

Vel descendat quintam fit maior tertia sive dytonus ut hic :

7

Si tenor ascendit tonum descendat semitonium fit sexta ut hic :

10

Vel descendat semidytionum hoc est minorem tertiam fit quinta ut hic :

14

Si tenor ascendit semidytonum descendat tonum fit quinta ut hic :

17

Vel maneat ubi est fit sexta ut hic :

21

Example 21 shows two staves of music. The top staff has four square notes: G4, A4, B4, C5. The bottom staff has four square notes: E4, F4, G4, A4. The first two notes in both staves have a sharp sign (#).

Vel descendat per semitritonium hoc est dyatesseron fit maior tertia ut hic :

25

Example 25 shows two staves of music. The top staff has four square notes: G4, A4, B4, C5. The bottom staff has four square notes: E4, F4, G4, A4. The first two notes in both staves have a sharp sign (#).

Si tenor ascendit per dytonum descendat semitritonium fit quinta ut hic :

29

Example 29 shows two staves of music. The top staff has three square notes: G4, A4, B4. The bottom staff has three square notes: E4, F4, G4. The first two notes in both staves have a sharp sign (#).

Vel descendat per quartam acutam ultimam vocem per "b" durum acuendo fit maior tertia ut hic :

32

Example 32 shows two staves of music. The top staff has four square notes: G4, A4, B4, C5. The bottom staff has four square notes: E4, F4, G4, A4. The first two notes in both staves have a sharp sign (#).

Vel non acuendo fit minor tertia ut hic :

36

Example 36 shows two staves of music. The top staff has four square notes: G4, A4, B4, C5. The bottom staff has four square notes: E4, F4, G4, A4. The first two notes in both staves have a sharp sign (#).

Si tenor ascendit per semitritonium id est quartam vel dyatesseron descendat per semiditonus fit maior tertia ut hic :

40

Example 40 shows two staves of music. The top staff has four square notes: G4, A4, B4, C5. The bottom staff has four square notes: E4, F4, G4, A4. The first two notes in both staves have a sharp sign (#).

Vel maneat ubi est fit quinta ut hic :

43

Example 43 shows two staves of music. The top staff has five square notes: G4, A4, B4, C5, D5. The bottom staff has five square notes: E4, F4, G4, A4, B4. The first two notes in both staves have a sharp sign (#).

Vel descendat per quintam fit unisonus ut hic :

48

Vel descendat per dytonum fit minor tertia ut hic :

51

Vel ascendat per tonum fit sexta ut hic :

53

Si tenor ascendit per tritonum discantans descendat per semidytonum fit minor tertia ut hic :

56

Si tenor ascendit quintam discantans descendat per semitonium fit maior tertia ut hic :

58

Vel descendat per tonum fit minor tertia ut hic :

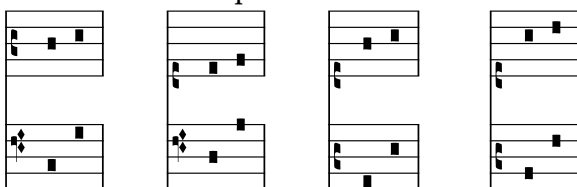
62

Vel descendat per quartam fit unisonus ut hic :

66

Vel ascendat tonum fit quinta ut hic :

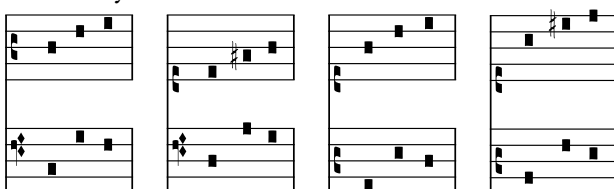
69



Exercise 69 consists of two staves of music. The top staff has four measures with square notes and accidentals. The bottom staff has four measures with square notes and accidentals. The notes are arranged to demonstrate a fifth interval.

Vel ascendat dytonum fit sexta ut hic :

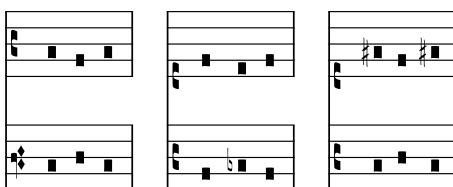
73



Exercise 73 consists of two staves of music. The top staff has four measures with square notes and accidentals. The bottom staff has four measures with square notes and accidentals. The notes are arranged to demonstrate a sixth interval.

Si discantans est in dyapente supra tenorem et tenor ascendit semitonium descendat tonum fit maior tertia ut hic :

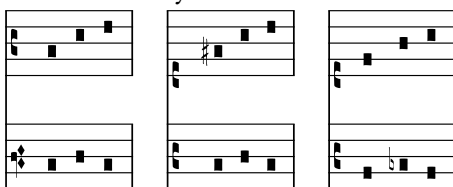
77



Exercise 77 consists of two staves of music. The top staff has three measures with square notes and accidentals. The bottom staff has three measures with square notes and accidentals. The notes are arranged to demonstrate a major third interval.

Vel ascendat semidytonum fit sexta ut hic :

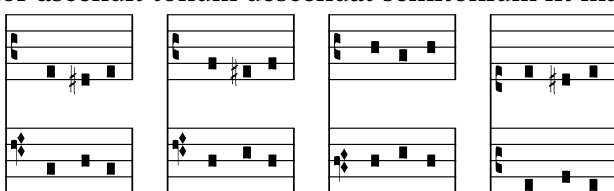
80



Exercise 80 consists of two staves of music. The top staff has three measures with square notes and accidentals. The bottom staff has three measures with square notes and accidentals. The notes are arranged to demonstrate a sixth interval.

Si tenor ascendit tonum descendat semitonium fit maior tertia ut hic :

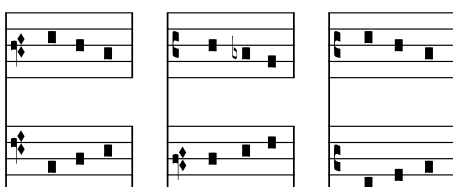
83



Exercise 83 consists of two staves of music. The top staff has four measures with square notes and accidentals. The bottom staff has four measures with square notes and accidentals. The notes are arranged to demonstrate a major third interval.

Vel descendat tonum fit minor tertia ut hic :

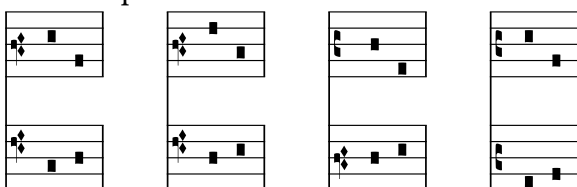
87



Exercise 87 consists of two staves of music. The top staff has three measures with square notes and accidentals. The bottom staff has three measures with square notes and accidentals. The notes are arranged to demonstrate a minor third interval.

Vel descendat quartam fit unisonus ut hic :

90



Exercise 90 consists of two staves of music. The top staff has four measures with square notes and accidentals. The bottom staff has four measures with square notes and accidentals. The notes are arranged to demonstrate a unison interval.

Vel ascendat dytonum fit sexta ut hic :

94

Exercise 94 consists of two staves. The upper staff starts with a treble clef and a key signature of one sharp (F#). The lower staff starts with a bass clef and a key signature of one sharp (F#). Both staves contain a sequence of square notes: G4, A4, B4, C5 on the upper staff and F#3, G3, A3, B3 on the lower staff.

Si tenor ascendit semidytonum id est minorem tertiam discantans descendat dytonum fit unisonus ut hic :

97

Exercise 97 consists of two staves. The upper staff starts with a treble clef and a key signature of one sharp (F#). The lower staff starts with a bass clef and a key signature of one sharp (F#). The upper staff contains a sequence of square notes: G4, A4, B4, C5, B4, A4, G4. The lower staff contains a sequence of square notes: F#3, G3, A3, B3, A3, G3, F#3.

Vel maneat ubi est fit dytonus id est maior tertia ut hic :

102

Exercise 102 consists of two staves. The upper staff starts with a treble clef and a key signature of one sharp (F#). The lower staff starts with a bass clef and a key signature of one sharp (F#). The upper staff contains a sequence of square notes: G4, A4, B4, C5, D5. The lower staff contains a sequence of square notes: F#3, G3, A3, B3, C4.

Vel ascendat quartam fit sexta ut hic :

106

Exercise 106 consists of two staves. The upper staff starts with a treble clef and a key signature of one sharp (F#). The lower staff starts with a bass clef and a key signature of one sharp (F#). The upper staff contains a sequence of square notes: G4, A4, B4, C5, D5, E5. The lower staff contains a sequence of square notes: F#3, G3, A3, B3, C4, D4.

Si tenor ascendit dytonum descendat semidytonum fit unisonus ut hic :

109

Exercise 109 consists of two staves. The upper staff starts with a treble clef and a key signature of one sharp (F#). The lower staff starts with a bass clef and a key signature of one sharp (F#). The upper staff contains a sequence of square notes: G4, A4, B4, C5, B4, A4, G4. The lower staff contains a sequence of square notes: F#3, G3, A3, B3, A3, G3, F#3.

Vel maneat ubi est [fit] semidytonus id est minor tertia ut hic :

112

Exercise 112 consists of two staves. The upper staff starts with a treble clef and a key signature of one sharp (F#). The lower staff starts with a bass clef and a key signature of one sharp (F#). The upper staff contains a sequence of square notes: G4, A4, B4, C5, B4, A4, G4. The lower staff contains a sequence of square notes: F#3, G3, A3, B3, A3, G3, F#3.

Vel descendat dyapente fit maior tertia ut hic :

116

Exercise 116 consists of two staves. The upper staff starts with a treble clef and a key signature of one sharp (F#). The lower staff starts with a bass clef and a key signature of one sharp (F#). The upper staff contains a sequence of square notes: G4, A4, B4, C5, D5, E5. The lower staff contains a sequence of square notes: F#3, G3, A3, B3, C4, D4.

Si tenor ascendit quartam id est dyatesseron descendat tonum fit unisonus ut hic :

119

Vel descendat quartam fit minor tertia ut hic :

123

Vel ascendat tonum fit maior tertia ut hic :

126

Si tenor ascendit quintam descendat minorem tertiam fit minor tertia ut hic :

132

Vel descendat maiorem tertiam fit ipsa ut hic :

134

[Si tenor descendit dytonum... vel ascendat quartam fit maior tertia supra octavam ut hic :]

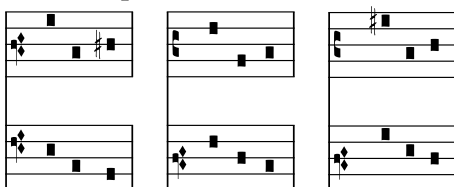
136

Vel descendat tonum fit sexta ut hic :

139

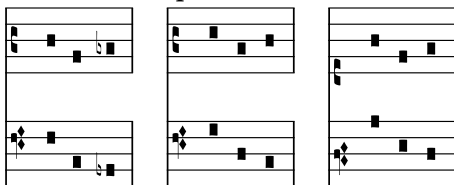
Vel descendat quintam fit maior tertia ut hic :

142



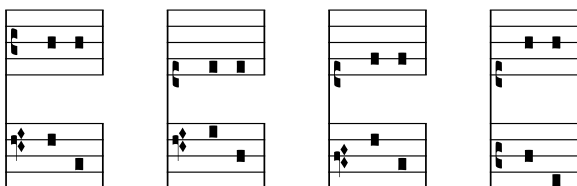
Si tenor descendit quartam discantans descendat semidytonum fit sexta ut hic :

145



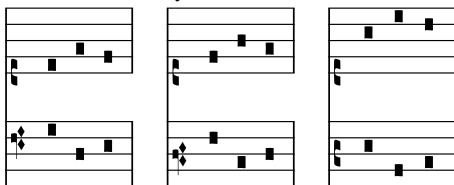
Vel maneat ubi est fit octava ut hic :

148



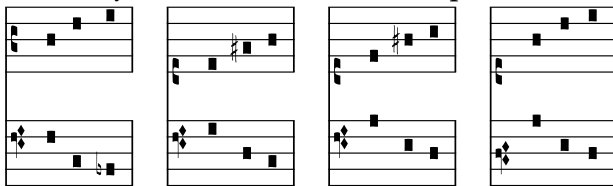
Vel ascendat semidytonum fit minor tertia [supra octavam] ut hic :

152



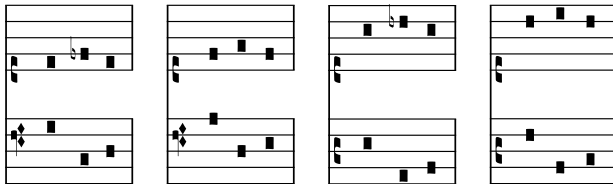
Vel ascendat dytonum fit maior tertia supra octavam ut hic :

155



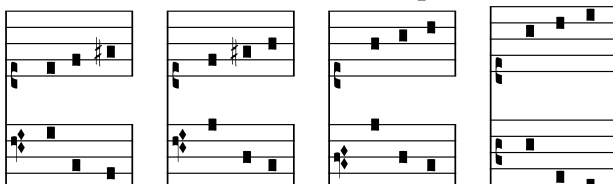
[Si tenor descendit quintam...] vel ascendat semitonum fit minor tertia supra octavam ut hic :

159



Vel ascendat tonum fit maior tertia supra octavam ut hic :

163



Igitur quando discantans est in unisono [...] Si tenor descendit semitonium discantans ascendat tonum fit minor tertia ut hic :

167

Musical notation for example 167, showing two staves (tenor and discantans) across four measures. The tenor part descends a semitone, and the discantans part ascends a tone, resulting in a minor third interval.

Vel ascendat tritonum fit quinta ut hic :

171

Musical notation for example 171, showing two staves across four measures. The tenor part ascends a tritone, and the discantans part ascends a tone, resulting in a fifth interval.

Vel descendat quartam acutam per "b" durum fit minor tertia ut hic :

175

Musical notation for example 175, showing two staves across three measures. The tenor part descends a sharp fourth, and the discantans part ascends a tone, resulting in a minor third interval.

Vel descendat quartam non acutam fit maior tertia ut hic :

178

Musical notation for example 178, showing two staves across three measures. The tenor part descends a natural fourth, and the discantans part ascends a tone, resulting in a major third interval.

Si tenor descendit tonum discantans ascendat semitonum fit minor tertia ut hic :

181

Musical notation for example 181, showing two staves across three measures. The tenor part descends a tone, and the discantans part ascends a semitone, resulting in a minor third interval.

Vel ascendat tonum fit maior tertia ut hic :

184

Musical notation for example 184, showing two staves across four measures. The tenor part ascends a tone, and the discantans part ascends a semitone, resulting in a major third interval.

Vel ascendat quartam fit quinta ut hic :

188

Musical notation for example 188, showing two staves across five measures. The tenor part ascends a fourth, and the discantans part ascends a semitone, resulting in a fifth interval.

Vel descendat quartam fit minor tertia ut hic :

193

Vel ascendat quintam fit sexta ut hic :

196

Si tenor descendit semidytonum discantans ascendat dytonum fit quinta ut hic :

199

Vel maneat ubi est fit minor tertia ut hic :

203

Vel ascendat tres tonos fit sexta ut hic :

206

Vel descendat quintam fit maior tertia ut hic :

209

Si tenor descendit dytonum discantans ascendat semidytonum fit quinta ut hic :

212

