Two XIII Century

Discantus positio vulgaris

De musica libellus (ANONYMOUS VII)

[Editor's note: In the first issue of the Journal of Music
Theory, its founder and first editor, David Kraehenbuehl, noted
that the magazine would foster the publication of translations
of theoretical treatises.

We have endeavored to maintain this policy. To date we have
published in the Journal four complete translations (Tinctoris,
Glareanus, Vicentino, and Phillippe de Vitry) in addition to
extended excerpts from works by Guido of Arezzo and Matthe-
son. (Similarly, this issue contains a long excerpt from
Heinichen, together with interpretive comments by the trans-
lator). On the pages which follow, the reader will find another
valuable contribution to our set of complete translations, a
pair of short treatises from the early 13th-century, introduced
on the opposite page by their translator.]

Treatises on Modal

Rhythm

and the

Discant

translated by   JANET KNAPP

The little theoretical tracts presented here in translation are
two of the earliest to treat of modal rhythm as a function of
polyphonic composition. The Discantus positio vulgaris ap-
pears in the compendium of musical knowledge drawn up by
the Dominican friar, Jerome of Moravia, in the last quarter
of the 13th century. The first of four positiones or statements
on the subject of discant, it is called vulgaris (Jerome explains)
"because a number of countries subscribe to it, and because it
is older than all of the others." If the term vulgaris suggests
the universality and the antiquity of the doctrine in question,
it is not less apt as an indicator of the nature of the treatise
which is a general (i.e., vulgaris) statement of the theory of
discant composition. This prima positio is supplemented and
elucidated in Jerome's compendium by the subsequent positiones
speciales, essays which are far more detailed and far more

comprehensive.

The Discantus positio vulgaris itself would appear to have orig-
inated about 1230-1240. It takes into account the several spe-
cies of discant—organum, conductus, motet, and hocket—culti-
vated by the Notre Dame composers in the early years of the
13th century, but the emphasis is on the motet, the category
which, by 1230 or so, had come to take precedence over all
others. The rhythmic modes are described as modes of the
motetus, and all of the illustrations of the modes, their manner
of combination, etc., are chosen from motets known to us from
the mss. Montpellier and Bamberg.

The De musica libellus (Anonymous VII), perhaps a decade or
two younger than the Discantus positio vulgaris, proposes es-
sentially the same doctrine of musical composition. It is com-
plementary to the older work, sometimes dealing at length
with aspects of the subject merely touched upon there and,
conversely, omitting or quickly passing over items treated
there more fully. Like the former it constitutes a positio vul-
garis, rather than a positio specialis.

The first modern edition of the Discantus positio vulgaris was
that of Edmond de Coussemaker, who published the whole of
Jerome's treatise in the first volume of the Scriptores de
musica medii aevi (Paris, 1864). (The same scholar had pre-
viously printed the first portion of the Discantus positio vul-
garis, which deals chiefly with harmonic matters, together
with a French translation, in his Histoire de l'harmonie au
moyen age (Paris, 1852).) Simon Cserba's Hieronymus de
Moravia O.P.: Tractatus de Musica, an edition of Jerome's
treatise with an introductory biographical and historical com-
mentary, appeared in 1935. The present translation is based
upon the latter edition.

The De musica libellus, an independent tract preserved in the
ms. Paris, B.N., fonds lat. 6268, was also edited by Cousse-
maker. It is the seventh of a group of anonymous treatises at
the end of the first volume of the Scriptores. The following
translation was made from a microfilm of the manuscript. Oc-
casional discrepancies between Coussemaker's reading and
the original are indicated in the notes at the end of the trans-
lation.

Musical examples in the manuscript are often unnecessarily
extended (e.g., ♩♩♩♩♩♩ , to illustrate the long of two

tempora), and sometimes incorrect (e.g., ♪♪♪ , to

illustrate the interval of the minor seventh). They have been reduced in the translation and, where necessary, corrected to conform with the text.

Discantus positio vulgaris

Having seen what discant is, we must examine some prelimi-
nary definitions. (Discant consists of divers melodies sound-
ing together in harmony. *1 It is essential to know what an
interval is and how many intervals there are; what is measur-
able and what beyond measure; what a ligature is and how it is
written; what a consonance is, and what a dissonance.

An interval is the simultaneous or successive combination of
two or more sounds. There are nine intervals, namely: the
unison, semitone, tone, etc. *2

Measurable refers to that which is measured by one or more
*3 tempora. Beyond measure refers to those things which are
measured by less than one tempus or more than two tempora.
For example: semibreves, which are written like this:♦♦♦;
or a long followed by a long, which has three tempora:♩♩ .

A ligature is the binding together of several successive notes—
something which cannot be effected with notes of the same pitch.
Two, three, and four notes may be bound together. Concerning
these the following rules are provided. Whenever two notes
are bound in discant, the first is a breve and the second is a
long unless the first is larger than the second, as here:■ .
When three notes are bound following a rest, the first is a long,
the second is a breve, and the third is a long. If the three
notes follow a long, the first two are breves and the third is a
long. The last of these is extra long if, in turn, it is followed
by a long. If four notes are bound, all of them are short. If,
however, there are more than four notes, they are not, as it
were, subject to rule, but are executed at pleasure. These
are associated particularly with the organum and the conductus.

A consonance is the concord of different pitches sounding si-
multaneously or in succession. Among the concords there are
three that are better than the others; namely, the unison, fifth,
and octave. Others are more dissonant than consonant, though
in greater or lesser degree. So it is that a whole step seems

more dissonant than any other interval.

It is further to be observed that all of the notes of the plain chant are long and also beyond measure, because they contain three tempora. All of the notes of the discant are measurable in terms of the correct*4 breve and the correct*5 long. Thus, for every note in the cantus firmus there must be at least two notes, a long and a breve — or some equivalent of these, such as four breves or three breves with a plica. These should come together in one of the three consonances mentioned above.

Yet more, the discant must rise and fall, for every melody moves up and down through the aforementioned intervals, or else remains on the same pitch.

It should also be known that all of the odd notes, when consonant, are more consonant than the even ones; when dissonant, less dissonant than the even ones. Hence, if the discant ascends or descends from a fifth to a unison, *6 it should pass through the third. For example: if, in the cantus firmus, there are two notes of the same pitch — any pitch — let us say F grave, and the discant forms a fifth, c acute, *7 with the first of these and wishes to proceed to form a unison with the second, it should descend (and conversely, ascend) via the third, which is acute.

If, over these same two notes, the discant descends from the diapason to the fifth (that is, from f acute to c acute) it should descend by way of the note a third away from the fifth (that is, e acute) and conversely, from the fifth to the octave.

Again, if the cantus firmus ascends a half step, say from E grave to F grave, and the discant is at the octave, on e acute, the discant should descend a third, through the second from the octave, and so arrive at a fifth. Conversely, if the cantus descends a half step and the discant starts at the fifth, it will have to ascend a third in order to produce an octave.

If the cantus ascends a whole step, say from C to D, and the discant is at the octave, it will have to descend a minor third by way of the second. On the other hand, if the cantus descends a whole step, the discant must go up a minor third.

Again, if the cantus firmus ascends a minor third, then the discant should descend a whole step, and the other way around, if the cantus descends a minor third.

If the cantus ascends a major third, the discant must descend a half step. Conversely, if the cantus descends, the discant must ascend.

If the cantus ascends a fourth, the discant should remain on the same pitch. The same thing is true if the cantus descends.

If the cantus ascends a fifth, the discant, having started at the octave, should either go up a whole step or go down an octave. If the cantus descends, then it will be the other way around.

If the cantus ascends a minor sixth, then the discant should ascend a minor third, passing through the second, or else descend a seventh. If it descends, then contrariwise, the discant must descend as far as the minor third or ascend as far as the seventh.

If the cantus ascends a major sixth, then the discant should also ascend, moving via the second to a major third; or, it may descend a seventh. If the cantus descends, then, conversely, the discant goes down a major third or up a seventh.

If the cantus ascends a [minor] seventh, then the discant should descend a major sixth; and, conversely, it should ascend when the cantus descends.

If the cantus ascends an octave, then the discant should descend to the fifth; and, conversely, it should ascend when the cantus descends.

Once these things have been observed and committed to memory, it will then be possible to make use of the total theory of discant in a practical manner.

One species of discant is the pure discant. Another is the organum, which is of two kinds, namely: duplex organum and what is called pure organum. Still another species is the conductus, another the motet, and another the hocket.

Discant itself consists of different melodies, with the same words, sounding together in harmony. For example: an ecclesiastical chant which is duplicated at the fifth, the octave, and the twelfth.

Duplex organum consists of harmoniously sounding melodies having the same words, but not the same notes, for the longs of the tenor are stretched out and in the discant there is a

second melody different from the first.

In pure organum two notes of the discant correspond to every
note of the tenor — each of these being beyond measure. For
example: a long and a breve, or some equivalent of these, as
shown above.

The conductus consists of several harmoniously sounding mel-
odies on a single poetic text. It admits the secondary conso-
nances.

The motet consists of several harmoniously sounding melodies,
with different texts, over the predetermined notes of a cantus
firmus, measured or beyond measure. The six modes of the
motet(us) are the first, consisting of a long and a breve; the
second, consisting of a breve and a long; the third, of a long
and two breves; the fourth, of two breves and a long; the fifth,
entirely of longs; and the sixth, entirely of breves and semi-
breves. The following rules concern these modes and their
relationship to the tenor.

To begin with, the first mode: Sometimes the tenor in this
mode corresponds to the motetus, as in Virgo decus castitatis,
*8 where a long in the motetus always coincides with a long in
the tenor, and a breve in the motetus corresponds to a breve
in the tenor, and vice versa. A rest in either part is equal to
a breve unless these two parts rest with a third, in which case
the rests of the ecclesiastical melody are held at pleasure.
Sometimes the tenor consists entirely of longs, as in the motet
O Maria, maris stella, *9 and then a long and a breve of the
motetus correspond to one note of the tenor and vice versa. A
rest in either part is long unless these two parts rest with a
third, and then the procedure is the same as before.

Sometimes the tenor, in the second mode, corresponds to the
motetus as partly here in In omni fratre tuo*10 and Gaude
chorus omnium. *11 Sometimes, however, it does not corre-
spond, consisting entirely of longs, and then everything is ex-
actly opposite to the first mode. In the matter of the two rests,
however, [the modes] do agree.

Similarly, when the tenor, in the third mode, agrees with the
motetus, as in O natio nephandi generis, *12 then the single
longs of the motetus correspond to those of the tenor, and the
breves correspond to the breves. When the tenor consists en-
tirely of longs, as in O Maria, beata genetrix, *13 then, in-
variably, one long of the tenor equals the long of the motetus,

while the next long of the tenor equals the two breves, and vice versa. Finally, rests should have the value of a long unless both parts rest simultaneously with a third, and then the procedure is the same as before.

The fourth mode [in the motetus], whether agreeing with the tenor in notes — and in rests — or not, is exactly opposite to the third.

It can be determined from what has already been said how the fifth and sixth modes [in the motetus], agreeing or not with the tenor, ought to accord in rests, and even how they ought to coincide with a third voice in another mode.

The hocket consists of different, harmoniously sounding melodies, without any text, on a tenor in any one of the modes of the motets.

De musica libellus (Anonymous VII)

Mode in music is the proper measurement of time by longs and breves. Or, to put it another way: mode is whatever proceeds by means of the proper measurement of long and short notes. It is to be observed that some modes are called correct, while others, which exceed the correct modes or correct measurement, are described as beyond measure. That mode is called correct which proceeds by correct longs and correct breves. A correct long is one which contains only two tempora. A correct breve contains one tempus. The first, second, and sixth modes are correct. The third, fourth, and fifth are beyond measure.

Observe that there are six modes, namely: the first, the second, the third, the fourth, the fifth, and the sixth. The first mode is called first because it is smoother than all of the others. It is smoother than the second and for this reason is called first. The second mode is called second because it is smoother than the third; the third is smoother than the fourth, etc.

The first mode proceeds by a long, a breve, and another long; *14 the second mode, the other way around, by a breve, a long, and another breve. The third mode proceeds by a long and two breves and then another long; the fourth mode, the other way around. The fifth mode proceeds entirely by longs; the sixth, entirely by breves.

Six rules for the first mode follow. The first of these is that a long before a long has the value of a long and a breve. The second rule is that a rest is as long as the penultimate [note]. The fourth rule*15 is that the proper order must be maintained in all modes, for every mode has its own proper order. The fifth rule is that whenever three little notes are substituted for a long in the first mode, the first two have the value of a breve and the last is then equal to the two which precede it. The sixth rule is that when two notes are substituted for a long, they must be sung evenly. This is true in the second mode as well as the first.

Concerning the second mode: As already stated, the second mode is so-named because it is smoother than the third. Observe that just as in the first mode all rests are breves because the penultimate is a breve, so in the second mode all rests are long because the penultimate is a long. The second mode begins and ends*16 with a breve. All rests in the second mode are of two tempora. No long in the normal order of the first or the second mode can have three tempora, only two, as already noted.

Concerning the third mode, which is called a mode beyond measure: Be advised that just as in the first and second modes all longs are of two tempora, so in the third mode all longs are of three tempora. The third mode, as indicated above, proceeds throughout either in the regular succession of a long, two breves, and a long, or in the equivalent thereof. Now, equivalence must be recognized in all of the modes. By equivalence I mean that if two breves do not follow a long in the regular succession, a substitute for the two breves may be accepted. Sometimes, for example, three or four breves are substituted for two. Again, if a long of three tempora does not follow the two breves, then its equivalent may be accepted; for example, a breve and a long which together contain three tempora.

For the third mode this rule is offered: Whenever we have more than one breve, the one which is closer to the end is held longer. Therefore, the first of the two breves contains one tempus and the other one contains two. If three or four breves are found in the place of two, the last one is worth two tempora, and everything else equals just one. A rest is as long as the penultimate. [The penultimate] is a long of three tempora;*17 therefore, the rest [is] a long of three tempora.

Concerning the fifth mode: The fifth mode proceeds exclusively

in longs, as noted; and, like the third, is called a mode beyond measure. In the fifth mode, as in the third, all longs are of three tempora.

Concerning the congruence of modes: It is to be understood that the first mode, which proceeds by a long and a breve, is congruent with the fifth, which proceeds exclusively by longs. For example: sometimes in a motet, *18 a long and a breve come directly after a series of longs; and thus, by equivalence and by congruence, one mode is made from two.

The second mode is congruent with the third, because a breve and a long may come directly after the long of the third mode or after the two breves; and thus, by equivalence and by congruence, a single mode can be made from the second and the third.

Similarly, the third mode and the fifth correspond, in that two breves of the third mode may follow a long of the fifth and, conversely, a long of the fifth mode may follow the two breves of the third; and thus, by equivalence and by congruence, one mode can be made from the third and the fifth.

Observe that the motetus, regardless of the mode it may be in, should be assigned to the same mode as the tenor. The reason for this is that the tenor is the foundation of the motet(us), the worthier part; and it is by the worthier and the nobler part that a thing should be identified. Therefore, if, as in Bone compaignie*19 and O quam sancta, *20 and many others, the motetus is in the first mode and the tenor is in the fifth mode, the motet(us) ought to be adjudged the fifth, because a long and a breve in the motetus are equal to a long in the tenor. Every long in the tenor is equal to a long and a breve according to the previously cited rule of the first mode: a long before,*21 etc.

Concerning the properties of figures: Every figure or every note — which is the same thing — is either a long or a breve. There are three kinds of longs: one of two tempora, one of three, and one of six. A property of the long containing two tempora is a stem on the right side. This stem is said to be an indication of length:❡. A property of the figure containing three tempora is a stem on the right side; like this ❡. The figure containing six tempora or two longs should be wider than it is long and should have a tail; like this:◄

There are three kinds of breves. One is a correct breve, containing one tempus. It is written this way:■. One is a semi-

breve, containing one-half*22 of a tempus. It is written like this:♦. One is a breve with a descending plica, like this:▮; or, an ascending plica, like this:▮. Characteristic of the correct breve and semibreve is the absence of a stem.

The breve plica, whether ascending or descending, has a shorter stem on the right than on the left. The long plica, whether ascending or descending, has a longer stem on the right than on the left.

Concerning the properties of ligatures: Some ligatures are of two [notes], some of three, some of four, and some of five. First let us examine ligatures of two notes. It should be observed that some ligatures ascend and some descend. A ligature is described as ascending when the second note is higher than the first. A ligature is described as descending when the second note is lower than the first. It is characteristic of an

ascending two-note ligature that it has no tail; thus:▮. It is characteristic of a descending three-note ligature that it has a

tail on the left side; like this:▮. Some four-note ligatures ascend; some descend. The absence of a stem is proper to an

ascending ligature which is written in this way:▮. It is the property of the descending four-note ligature to have a tail on

the left side; like this: ▮. The characteristic feature of a five-note ligature, whether ascending or descending, is a stroke drawn over the first note; like this:▮ ▮.

Be advised that every ligature containing more than three notes should be reduced to three. For example, in a ligature of three notes the first is a long, the next is a breve, and the next is a long. *23 Similarly, in a ligature of four notes, the last note is equal to a long and the three preceding ones are equal to a long and a breve; thus, the four notes of the ligature are reduced to three in time. Likewise, the last of five notes in a ligature is equal to a long, and everything else is equal to a long and a breve. So it is that all ligatures of four, five, or more notes are reduced to three; nor can they have a value greater than that of a three-note ligature.

Concerning the intervals of music: It should be known that there are thirteen intervals in music. The first is called a unison; the second, a semitone; the third, a tone; the fourth, a semiditone; the fifth, a ditone; the sixth, a diatesseron; the seventh, a diapente; the eighth, a diapason; the ninth, a semi-

tone-plus-diapente; the tenth, a tone-plus-diapente; the twelfth,
*24 a ditone-plus-diapente; the thirteenth, a tritone.

Now you may ask why we do not speak of a diatesseron-plus-
diapente as the fourteenth interval, like the preceding ones,
namely the semitone, tone, etc. Answer: the diatesseron and
the diapente are contained within the diapason — as are all of
the preceding intervals — and for this reason we do not speak
of a diatesseron-plus-diapente. Since the diatesseron and the
diapente come out of the diapason, to speak of the diatesseron-
plus-diapente would be superfluous; the diapason would then be
repeated. This is the reason we do not speak of the diates-
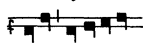seron-plus-diapente. *25

First let us see what a unison is, by definition, and then where
it gets its name. A unison is whatever is placed on a single
line or in a single space. It gets its name from unus-una-
unum, as it were, one sound, for out of two sounds from two
notes*26 is one sound produced; e.g.

The second interval is a semitone — by definition, that distance
between two sounds which cannot be divided by the human voice.
It gets its name from semi, which is half and tonus, as if to
say, containing a half tone; as shown here:

The third interval is a tone. A tone is the distance between
two sounds containing two semitones; as here:

The fourth interval is a semiditone, which is the distance be-
tween two sounds containing one-and-a-half tones. It gets its
name from semi, which is half, and ditonus, as it were, a
tone-and-a-half; as here;

The fifth interval is a ditone, which is the distance between
two sounds containing two tones and three notes. It gets its
name from dya, *27 which is from, and tonus, as from two
tones; e.g.,

The sixth interval is a diatesseron, which is the distance be-
tween two sounds containing two-and-a-half tones. It gets its
name from dya, which is from, and tesseron, which is four,
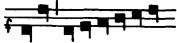as from four notes; e.g.,

The seventh interval is the diapente, which is the distance be-
tween two sounds containing three-and-a-half tones. It gets
its name from dya, which is from, and penta, which is five, —
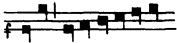from five notes, as it were; thus

The eighth interval is the diapason, which is the distance be-
tween two sounds containing six tones. It gets its name from
dya, which is from, and pason, which is all, — containing, as
it were, all that has been said before, that is, all of the fore-
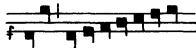going intervals; e. g.,

The ninth interval is the semitone-plus-diapente. It is the
distance between two sounds containing four*28 tones and six
notes; e. g.,

The tenth interval is the tone-plus-diapente. It is the distance
between two sounds containing four-and-a-half tones and six
notes; e. g.,

The eleventh interval is the semiditone-plus-diapente, which
is the distance between two sounds containing five-and-a-half
tones and seven notes; e. g.,

The thirteenth*29 and final interval is the tritone, which is the
distance between two sounds containing four notes. It gets its
name from tris, which is three, and tonus; that is, having
tones.

Let it be observed that the unison, semiditone, ditone, dia-
tesseron, diapente, and diapason are more essential than the
other intervals, for all discant forms one of these consonances
with its tenor. It should be noted that the unison and the dia-
pason are perfect consonances, the ditone and the semiditone
imperfect, and the diatesseron and the diapente intermediate.

A tone is the general rule which classifies every chant accord-
ing to its final — not its beginning, for neither antiphons nor
responsories are identified through their beginnings.*30 From
which it follows that the final is the determinant of any tone.
Let us see, therefore, how many notes there are on which a
chant may be concluded. There are four principal finals,
namely: d, e, f, g, and every chant should be reduced naturally

to one of these four notes. There are also two auxiliary endings which are sometimes used for the fourth, fifth, and sixth tones; namely: the line a*31 and the line c.

Let us return to the principal endings. If an antiphon ends on the line d and seculorum [i. e., the Lesser Doxology] begins on the line a, the antiphon is in the first tone. If it ends on d and seculorum begins on the line f, it is in the second tone.

If the antiphon ends in the space e and seculorum begins on the line c, the antiphon is in the third tone. If it ends on e and seculorum begins on the line a, it is in the fourth tone.

If the antiphon ends on f and seculorum begins on the line c, *32 the antiphon is in the fifth tone. If it ends on f and seculorum begins on a, it will be in the sixth tone.

If the antiphon ends on g and seculorum begins in the space d, the antiphon will be in the seventh tone. If it ends on g and seculorum begins on the line c, it will be in the eighth tone. So much for the principal finals.

Something must also be said about the auxiliary finals, namely, the line a and the line c. If an antiphon ends on the line a passing through b♭, and seculorum begins in the space d, the antiphon will be in the fourth tone. A tone like this should be reduced to e.

If the antiphon ends on the line c, it will be in either the fifth or the sixth tone. If seculorum begins on the line g, it will be the fifth tone, if on the line e, the sixth.

It should be understood that the two auxiliary finals must be reduced to the principal ones; that is, the line a to the space e, and the line c to the line f.

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references

1   Viso igitur, quid sit discantus, quaedam praecognitiones sunt videndae. Est autem discantus diversus consonus cantus. The sequence here is awkward. The opening construction, of a kind frequently used to introduce a new subject or idea, implies that we already know what the discant is when, in fact, we do not. Two possible explanations suggest themselves. The first is that the source from which Jerome took the Discantus positio vulgaris contained a prior reference to the discant which Jerome does not include; in other words, that the opening sentence, in its original context, did have a suitable point of departure, and that the second sentence was in the nature of a parenthetical reminder of what had been said earlier. The second is that somewhere along the line a scribe transposed the first two sentences. If the definition of discant is given first, then the succeeding sentences fall into place quite smoothly.

2   The intervals are discussed at length in Chapter 14, De sonorum qualitatibus et de eorundem proportionibus, of Jerome's treatise. (Hieronymus de Moravia O. P.: Tractatus de musica. S. M. Cerba, ed. (Regenburg, 1935) 58-62)

3   The word is plurium, but it is evident from what follows that it can only mean two.

4   directam (more commonly: rectam) brevem, i. e., the simple or basic breve of one tempus.

5   directam longam, i. e., the basic long of two rempora.

6   The construction is elliptical. It should, of course read: ... if the discant ascends from a unison to a fifth or descends from a fifth to a unison ...

7   The author here follows the Guidonian designation of the notes of the monochord, viz.: (gamma), A-G (octave of the graves), a-g (octave of the acutae), and $\frac{a\text{-}d}{a\text{-}d}$ (tetrachord of the superacutae). See Guidonis Aretini Micrologus. J. Smits van Waesberghe, ed. (1955) Chap. 2.

8   Montpellier, H 196, f. 96^V-98. Concordances for this and the other motets in the Montpellier ms. are given in Mme. Rokseth's edition, Polyphonies du XIIIe siècle (Paris, 1935-38).

9   Montpellier, H 196, f. 88^V-90.

10   Montpellier, H 196, f. 66^V-69.

11   Montpellier, H 196, f. 71^V-73.

12   Montpellier, H 196, f. 87^V-89.

13   Bamberg, Ed. IV 6, f. 49^V-50. In: Cent motets du XIIIe siècle. P. Aubry, ed. (Paris, 1908)

14   The author describes here not the foot or basic unit of the first mode, but the shortest possible musical phrase based upon foot; hence, the discrepancy between his formulation and that of the author of the Discantus positio vulgaris.

15   The third rule is missing from the original text.

r e f e r e n c e s

16 Read terminatur for Coussemaker's tertius.

17 i.e., according to the principle of equivalence.

18 motello (motellus). Following the practice of the period, the author uses a single term to indicate both the motet as a whole and the second (i.e., texted) voice of the motet. The resultant ambiguities are not always susceptible of resolution.

19 Montpellier, H 196, f. 51^V-55; also, bamberg, Ed. IV 6, f. 2-2^V, as a Latin contrafact Ave gloriosa.

20 Montpellier, H 196, f. 63^V-66. Concordances are listed by Rokseth. See 8 above.

21 Read ante for Coussemaker's autem. The author refers back to his first rule: A long before a long has the value of a long and a breve.

22 Read dimidium for Coussemaker's unum.

23 et altera longa, missing from Coussemaker's reading.

24 The eleventh interval is missing from the original text at this point, but is included in the discussion which follows.

25 The author never does succeed in saying what he really means; namely, that the diatesseron and the diapente together equal the diapason.

26 de duobus sonis a duobus prolatis. I understand sonis to refer to the actual sounds; prolatis, to the note-forms. However, prolatis may have been meant to suggest, rather, the distinct or separate articulation of the sounds.

27 de. The apparent confusion of the Latin prefix di (dis), meaning two, with the Greek dya, meaning through (as well as the equation of both with de, i.e., from), is not at all uncommon in medieval etymological explanations. Cf., for example, John of Garland, who describes the derivation of ditonus in almost exactly the same way as the present author. (Introductio musice. In: scriptorum de musica medii aevi nova series. E. de Coussemaker, ed. (Paris, 1864-67) I, 164) On the other side, however, Cf., Jean de Muris: Ditonus dicitur quasi duplex tonus, sicut mi-ut. (Summa musice. Ibid., 211)

28 Read quatuor for Coussemaker's tres.

29 The twelfth interval is missing.

30 The material which follows is not particularly appropriate to a treatise on discant or on modal rhythm. Its inclusion may suggest that the author (scribe?) had in mind a larger, more comprehensive work on music which was never finished.

31 a in regula, i.e.,

32 Ms.: se.