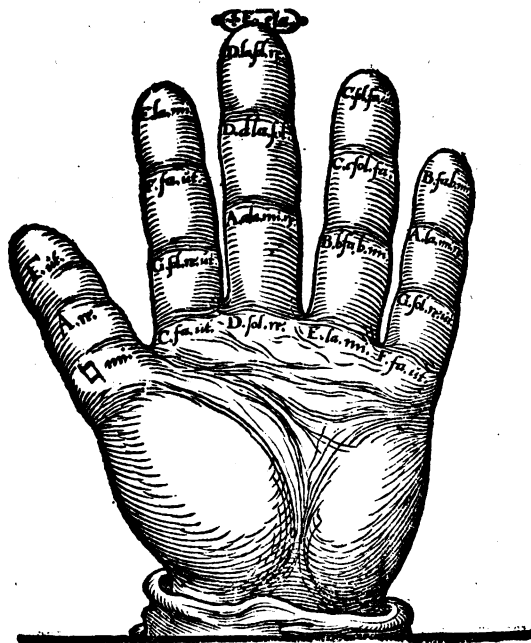


MUSICES

PRACTICAE EROTE-
matum Libri II,

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cæ Professore ordinario.



B A S I L E A E.

Illustrissimo Prin-

PI AC DOMINO, DOMI
NO CHRISTOPHORO Duci
Vuirtenbergensi, & Deccensi, Co
miti Montis belgardorū, Domino
suo clementissimo, Gregorius

Faber S. P. D.



APIENTER Plutar
chus ac præclarè scri
ptum reliquit, Prin
ceps Illustrissime, ex
reiuuētutis apprimē
fore, si circa Philosophiā longo tem
pore educata, disciplinæ illius rudia
menta imbibere consuesceret. Qua
nimirum sententiā uir ille sapientissi
mus significare uoluit, hanc ætatem;

2 2



EPISTOLA

cum sit ad res percipiendas maximè idonea, & eorum quæ à prima illa & puerili institutione imbibit, per totam uitam tenacissima esse solet, ex præceptis Philosophiæ, ad omne uitæ genus posse præparari. Quo in genere, etsi ea Philosophiæ pars, quæ Græcis *ἠθικὴ* dicitur, suam habet dignitatem ac præstantiam, Musica tamen propter excellentem suam ac diuinam quandam in formandis hominum moribus regendisq; affectibus præ omnibus alijs semper habita est in pretio. Etenim cum omnis Mathematicos disciplina, non solum propter finem aliquem in uita utilem, uerum etiam quod per se honorabilis atque expetenda sit, disci debeat, quid est quod

EPISTOLA.

quod in hoc genere præclarus, iucundius aut magis necessarium existere mortalibus, quodque ingenuos homines magis decorare, oblectare, eorumque mores formare possit quam Musica? Siue enim dignitatem illius siue utilitatem spectes, nullam profecto nullam reperiēs scientiam, cui cuncta Græcia, omnium maximarum artium parens, propter diuinam & occultam eius vim, tantum tribuisset & studij & uenerationis, quantum pulcherrimæ huic scientiæ tributum uidemus. Præclare igitur Cicero, summam, inquit, eruditionem Græci sitam censebant in neruorum uocumque cantibus. Igitur & Epaminondas, Princeps Græciæ, fidibus præclare cecinisse di

EPISTOLA.

citur. Themistoclesq̄ aliquot ante annos, cum in epulis recusaret lyram, est habitus indoctior. Ergo in Græcia Musici floruerunt, discebantq̄ id omnes, nec qui nesciebat, satis excultus doctrina putabatur. Hæc ille. Quod autem rectè illi cē fuerint summam eruditionem in nervorum uocumq̄ cantibus sitam esse, uel ex hac Philosophi illius sententia abundè constat: per harmonias, gratia contemplationis & diuinarum scientiarum, studia non mediocriter iuuari. Atque id quoque Vergilius elegantissimo hoc carmine non obscure significasse uidetur, ita canens:

Cythara crinitus Iopas

Personat aurata, docuit que maximus Atlas

EPISTOLA.

*Hic canit errantem Lunam Solisq; labores,
Vnde genus hominum & pecudes, unde imber & ignis
Arcturum Pleiadesq;, Hyadas, geminosq; Triones
Quid tantum Oceano properent se tingere soles
Hyberni, uel quæ tardis mora noctibus obset.*

Quum ergo sententia hæc tam late pateat, tantaq; sit eius uis & magnitudo, non abs re Plato & Pythagorici, ut Strabo testis est, Philosophiam Musicam uocauere. Verum de utilitate huius scientiæ plura hoc loco dicere epistolæ angustia non patitur, sed prolixam potius orationem flagitant. Huius itaque siue artis siue scientiæ hodie usitatae (ueterem enim Musicam uix quasi per nebulas, quod dolendum est, agnoscimus) cum præcepta quædam adolescentibus

EPISTOLA.

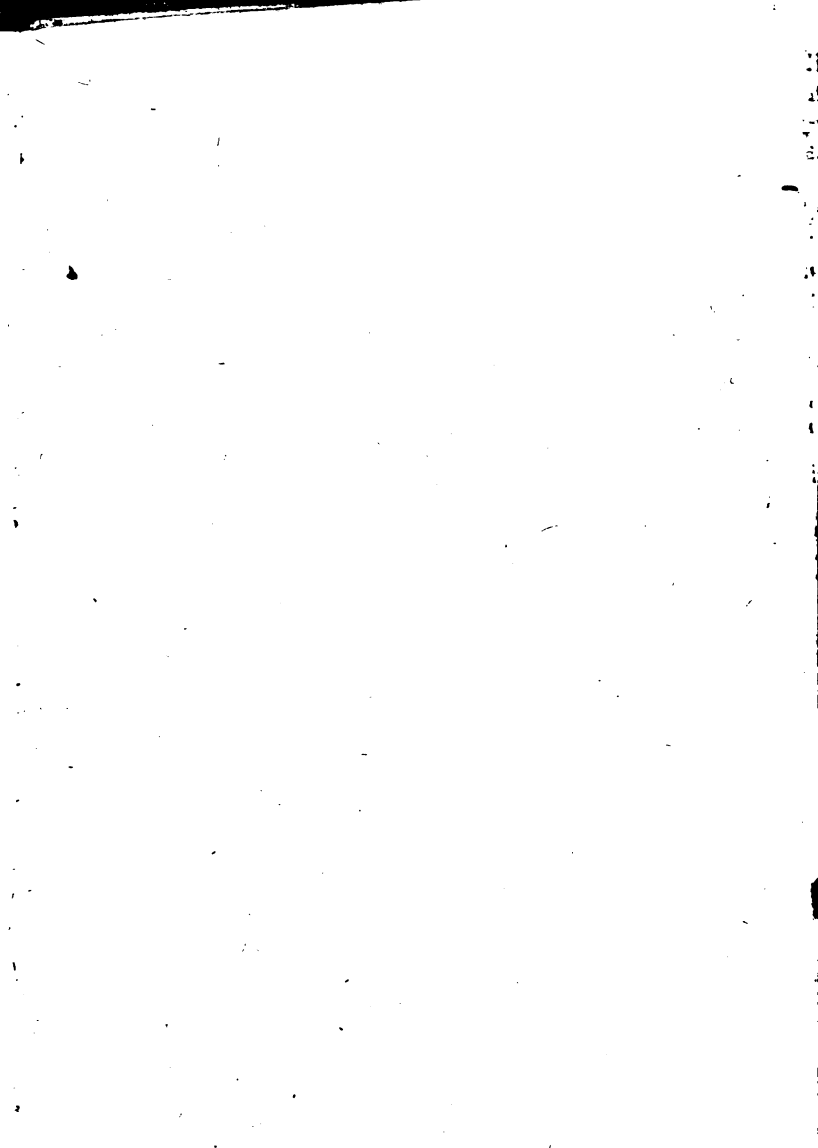
publicè compendio quodam ac methodo tradidissẽm, eaq̃ à multis describi probariq̃ uiderem, operæ me præcium facturum putauĩ, si in comunem omnium studiosorum utilitatem illa emitterem. Nam ideo conditi sumus, ut ipsi inter nos alijs alijs, communibus utilitatibus in medium afferendis, prodesse possimus. Tuo autem potissimum nomini, Illustrissime Princeps, has meas Lucubrationes, succisuis horis, quibus nimirum animum meum grauioribus studijs defatigatum recreare cupiebam, exaratas, dedicare uolui, ut gratiam meam ac memorem pro tuis erga me meritis, animum tuæ Celsitati quomodocunq̃ probarem, **Vestrus**

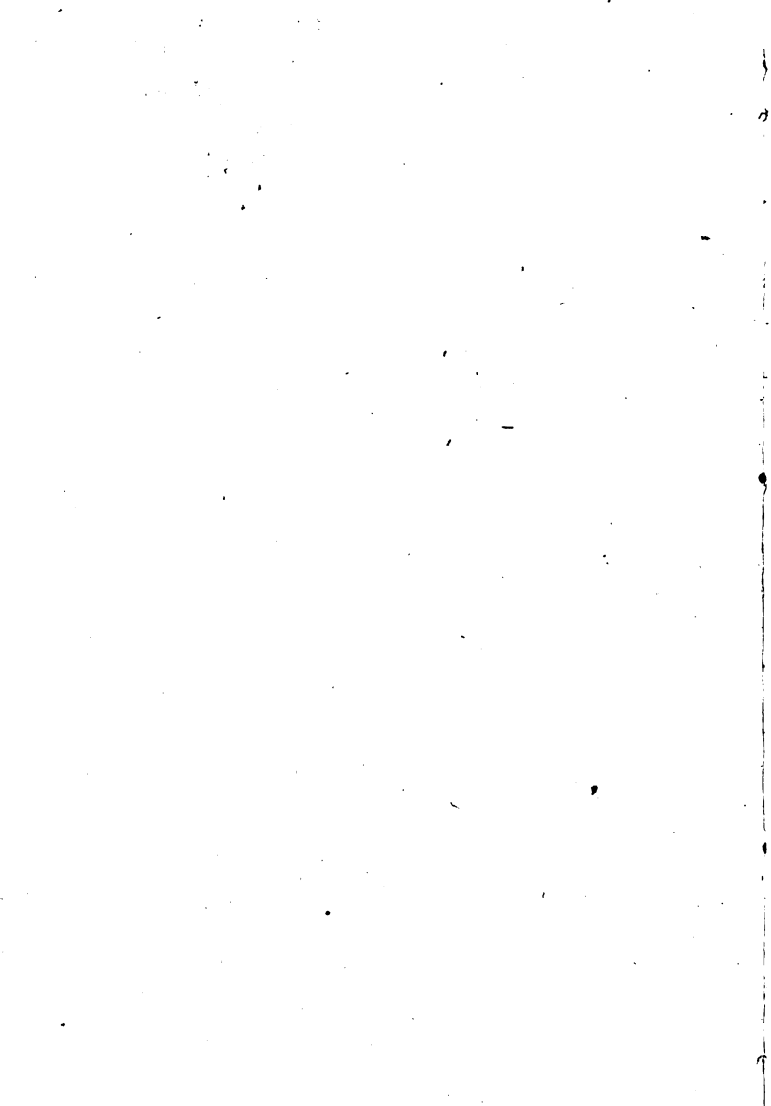
EPISTOLA.

tusenim est prouerbium, Omne crimen dici si ingratus dicatur. Quod sanè adeò uerum est, ut omnibus sæculis creditū sit, huic detestabili ingratitudinis uitio nihil non mali inesse. Quapropter & Persæ, ut est in Cyripædia apud Xenophontē, in ingratos exquisito poenæ genere animaduertentur, quippe qui arbitrabantur eos, qui sunt ingrati, & Deos maiorē in modum negligere, & parentes & patriam & amicos, Hæc cum ita sint, meritò quoq; ego ingratitudinis accusandus essem, si non quoquo modo, pro tantis tuis, quæ in me constant, beneficijs gratus essem. Rogo itaq; ut Musicum hunc libellum tuo nomini inscriptum placido hilariq;

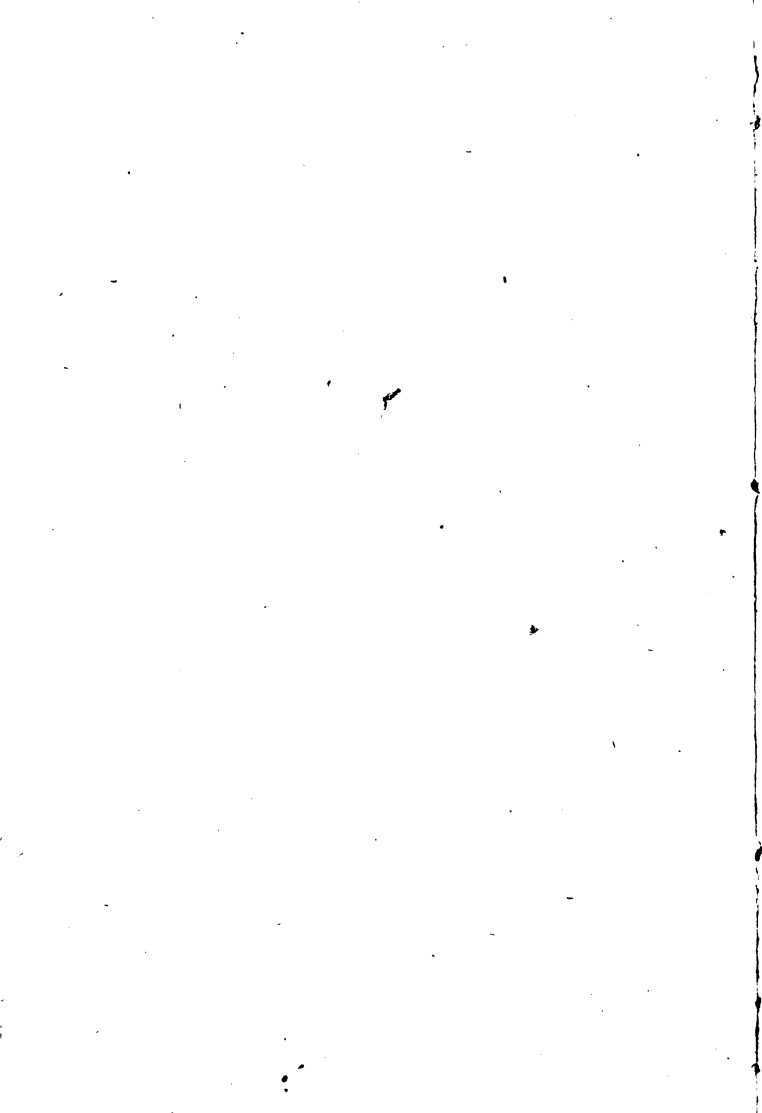
EPISTOLA.

ut soles, uultu accipias. Tametsi uero
nullo eruditionis nomine tuæ Cele-
sitati commendatus sum, nulloq̄ di-
gno munere beneficia in me tua re-
pendere possum, tamen summa tua
clementia, & in omnes ueræ pietatis
atque eruditionis amantes maxima
uoluntas, sperare me cogit, te charta-
cum hoc munus, tanquam meæ er-
ga tuam Celsitatem, gratitudinis tes-
tem, non spreterum, sed potius ad
maiora audenda, cum laude tua con-
iuncta, animum mihi additurum.
Vale Princeps optime in C H R I-
S T O Salvatore nostro. Tu-
bingæ Calend. Iulij, An-
no M. D. LII.

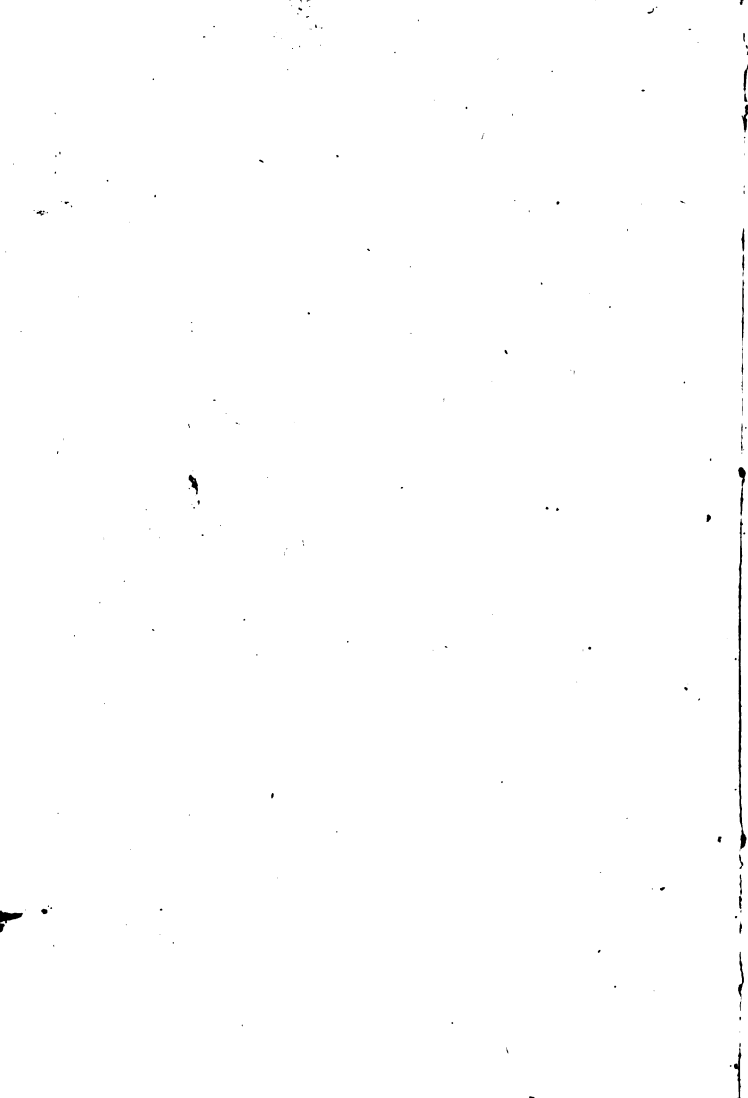












EROTEMATVM

Musices practicæ Liber prior.

De philosophiæ definitione ac
diuisione, Cap. I.

Vnde exordium libri huius tibi capiendum esse statuiſti



Vm bene canendi artem tradere instituissem, nulla à re prius mihi incipiendum putavi, quàm ut philosophiæ in suas partes, harumq; in sua membra distributione, de sententia optimorum philosophorum breuiter perstringerem. Idq; eam maxime ob causam, ut ex hac partitione, qua singula philosophiæ membra quasi sub aspectum subiiciuntur, adolentes facile possent ac expedite perspicere, quo in genere hoc philosophiæ membrum, cui musici nomen est, contineretur. Nam quædam modi reliquæ artes ac scientiæ omnes uia ac ratione docentur, ita quoq; sua Musici est methodus, qua à minimis primordijs & elementis exorsa certis progressionibus ad suum finem tendit.

△

Quo.

Quoniam igitur philosophiz est facta mentio, quid ea sit, definitione explica.

Philosophia (ut Cicero eam de ueterum philosophorum sententia definit) est rerum diuinarum & humanarum causarumque; quibus hæ res continentur, scientia.

At mihi in definitione hac, particula diuinarum redū dare uidetur. Nam de rebus diuinis, quæ sacris literis continentur, nihil quicquam certi nos docet philosophia.

Rectè id quidē ac benè tibi uideretur, si de literis sacris hoc pronunciaissent philosophi. Siquidē omnia ea, quæ in prophetarum & apostolorum scriptis cōtinētur, ἐπιστήμη nō sunt sed πίστις, quæ piè ac sanctè credi, non sciri oportet. Quando uerò de ijs nihil sciuisse Aristotelē cōstat, idcirco alias res subesse ac intelligi necesse est, quas ille sub Theologia seu primæ philosophiæ uocabulo complexus est, quæadmodum in tertia epistimonici generis parte explicabitur.

Quot

LIBER I.

Quot in partes distribuitur omnis philosophandi scientia?

IN tres. Nā pro triplici uniuersitatis rerum, quarum quidem scientia esse potest, differentiā, philosophia quoq; in tria primā diuiditur genera, quibus illae continentur. Vnum λογικόν γίγται uocāt alterum επιστημονικόν seu, θεωρητικόν, tertium πρακτικόν.

Quid est logica Philosophia?

Est quae in earum rerum cognitione consistit, quae sint in mente & intelligentia, extra uero locum non habent.

Quot habet partes?

Tres.

Cedo quas?

AUt enim in Etymo uocabulorū inquit & lo & cōponenda oratione occupata est, & Grammatica dicitur aut in iudicio orationis, quod uerū falsumq; respicit, & Dialecticā nomē habet: aut circa orationis ornāmēta, & Rhetorica appellatur. Primum ergo hoc genus circa secundas tantum rerum notitias uersans, eas tanquam τεχνήματα in constituenda oratione adhibet.

A : Quid

MUSIC. PRACT.

Quid est epistimonica seu Theo-
ritica philosophia?

Est quæ absolutas & primas rerum tum cadu-
carum, tum æternarum notitias contempletur.

Quotuplex ea est?

TRiplex. Vnum enim genus ad compositarum
& mobilium rerum tractationem pertinet &
φυσικὴ dicitur. Alterum est quod in simplicium
& incorporatarum rerum cognitione non quidem
absolute, sed ἐξ ἀφαιρέσεως uersatur *μαθηματι-
κή* Græci uocant.

Habet ne hoc genus suas quoque partes?

Habet. Nam quadripartita esse dicitur eius diui-
sio. Primum enim diuiditur in Arithmetica, deinde in Geometria, tum in Musica, postremo
in Astronomia. Atque harum rursus alia est diuisio.

Quæ est illa?

Diuiduntur enim ex Platonis sententia in sim-
plices & compositas.

Quæ sunt simplices?

Arithmetica & Geometria.

Quare sic dicuntur?

Quia res suas simpliciter ab omni materia
abstractas considerant. Ut Geometria sine
materie

LIBER I.

materie aliqua cognoscit magnitudines ac *diversitates*, nulla adhibita actione, sed mentis agitatione tantum. Similiter quoq; Arithmeticus naturam numerorum eorumq; proportionem sine ulla re materiata contemplatur. Atq; hanc etiam ob causam hæc duæ scientiæ firmas, stabiles, minimeq; fallaces habent demonstrationes.

Sed quæ sunt compositæ?

Musica & Astronomia.

Cur compositas dicis?

Quia ex prioribus duabus & rebus naturalibus componitur, & absq; illarum conditionibus, quid ipsæ sint, intelligi nequeunt. Sic Musica numeros quidem considerat, sed tamē non simpliciter ut Arithmetica, verum ad sonum accommodatos, Hinc Plato Musicam numeris uocem addere scribit. Astronomia circa numeros quidem etiam & magnitudines uersatur, sed tamē quæ certis corporibus adiunguntur. Porro has scientias Plato, impuras uocat propterea fortassis, quod circa ea uersentur quæ *εὐκλείδης* sunt, quorum non est perpetua & constans ueritas, sed subinde aliter atq; aliter se habere possunt. Et enim Musica, dum numerorum rationes certæ rei, utpote sono adhibet, coniectu

A

;

rarum

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rarum referatissima est. Hinc etiam eiusmodi scientiarum optinabiles à Cicerone dictæ sunt.

Quæ est tertia epistimonica
philosophiæ pars?

Est quæ ἐπιπένησθη hoc est res simplicissimas & à natura ac conditionibus materiæ prorsus separatas contemplatur. Atq; hæc primæ philosophiæ nomen sortita est.

Quid est practica philosophiæ?

Est quæ non solum in cognitione rerum agenda, earumq; causis exquisendis, verum etiam in actione consistit, & molitur aliquid operis, actusq; ipso perficitur.

Quot habet partes?

Tres. Prima appellatur Ethica, quæ singulos homines ad honestatem instruit. Deinde est Politica, quæ quomodo aliquis multis possit præesse docet. Tertia est quæ singulas domos instituit. Atq; hætenus totius ferè philosophiæ membra recensuimus.

Quid? nonne Medicina quoq; & Iurisprudentia membra sunt philosophiæ?

Sunt quidè: sed ex enarratis membris originè ducunt, ab eisq; dependent. Nā Iurisprudentiæ leges & rationes ex practica philosophia: Medi-

cinæ

næ uero ex physio logia sumuntur. Si quæ præterea sunt artes, ut Optice Architectonice &c. illæ sunt quasi *παραφυσικῆς* Geometriæ et Arithmeticæ. Ex hac igitur philosophiæ partitione liquido apparet Musicæ in ijs collocari disciplinis quæ iure quodam suo *ἐπιπέδῳ* seu euidentiâ & accuratiõnem sibi uendicant.

DE MUSICA QUID SIT & quæ eius in partes suas diuisio.

Cap. II.

Quid est Musica?

CVM huius uocabuli non sit una significatio sed uaria, docendi ratio postulare uidetur, ut primum eius homonymiam, quæ in disciplinis locum non habet, distinguam, & deinde in sua membra digeram. Nam cum uarijs in rebus musica ratio uersari dicatur, ex eius partitione, quam sequens tabula continet, melius perspicietur quam partem his libris susceperimus explicandam. Musicæ igitur uocabulum trifariam ab authoribus usurpatur, primo pro tota artium encyclopediâ. Nam ut testis est Strabo, Philosophia à Platone et ante illum Pythagoreis Musica appellata est. Interdum uero idem significat quod *ἡμῆς* aut *συμπέδῳ* in rebus, ut

illud sit nihil quàm cœlestiū corporū, et uniuersę naturę eiusq; inter se partitū harmonia ac cōcors amicitia, quęadmodū ex sequēti tabula in naturalis Musicę diuisione perspicuū erit. Nolo autē putēs me in naturalis Musicę descriptione, eiusq; diuisione quicquā de sono intelligere. Siquidē cui dentissimis argumentis ab Aristotele principe philosophorum demonstratum est, nullū profusū in cœlo sonum sphaerarum motu reddi. Ideoq; Plato & alij quidam philosophi Musicę uocabulo interdum abutuntur, de qua catachresi lectorem duxi admonēdū. Tertia significatio propriē ad institutum nostrum pertinet, qua Musica dicitur esse scientia grauiū acutorumq; sonorū differētiarum sensu ac ratione perpendens.

Quam ex hac diuisione partem his libris explicandam sumpsisti

Illam quę Practicę nomen obtinens, uoce humana sonos efficit, artificiosq; Musicę pars est.

Quid igitur est Musica Practicę

Est benē ac modulatē canēdi scientia?

In quibus rebus cōsistit benē canēdi ratio?

Omnis benē canēdi ratio seu facultas his fere quinque rebus cōtinetur. Primū enim totum
systema

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systema, seu ut uulgo uocant, scala cum omnibus suis proprietatibus rite & exactè cognosci debet, qua de re posterius dicitur. Deinde ut harmoniæ genera penitus perspecta sint, necesse est. In his enim totum canendi momentum, caput, & cardo uersatur. Tum ut interualla suis ac proprijs uocibus, certisq; mutationibus exprimantur. Quarto ut unicum genus tactus & certa mensura in singulis cantionum generibus pro signorum figurarumq; uarietate attédatur & obseruetur. Postremo ut omnes cantilenæ partes quæ ad canendum proponuntur, aptis, canoris, & appositis uocibus exprimentur.

Vnde dicta est Musica:

Musica nomen, ut Musarum ἀπό τῶ μῦθῶ duci, author est Plato in Cratylō. Orpheus uero in hymnis Musas quasi μελῶσας dictas esse putat, Eusebius ὑπὸ τῶ μουσικῶ μουσικῶν deriuari censet. Atq; tres hæ etymologiæ omnium quæ ab alijs afferuntur potissimæ sunt.

In quo differt Musica à reliquis scientijs:

Et si ingenuæ artes omnes inter se nexæ & cōmuni quasi uinculo iugatæ sunt, differunt tamē singulæ inter se duobus potissimum modis,

A 5 uideli.

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videlicet sine et subiecta materia. Etenim suus cuique arti finis est maximè proprius, quo ab alijs omnibus distinguitur. Habet præterea quævis ars a liquâ certi generis subiectâ materiâ (*ὑποκείμενον* Græci uocant) quam tractet & in qua uersetur. Vt Geometria habet figuras, *Μετρίσεις*, ac magnitudines, in quibus tanquam propria materia consistit. Arithmetica numeros, Astronomia cōuersiones astrorum respicit. In Grāmaticis est latina & perspicua oratio, In Rhetoricis ornata & splendida. In Dialectica probabilis. In Physicis sunt substantiæ naturales mobiles. Pars quoq; ratione aliquid in Musica statuitur, quo ab alijs differre dicatur.

Quid igitur propositum habet Musica,
in quo tanquã subiecta re aliqua
uersari dicitur?

Sublectam materiam huius scientiæ Plato in Gorgia disertè exprimit, quo in loco Musicam *περὶ τῶν τῶν μελῶν ποίησιν* uersari scribit. Quid uero per *μέλος* intelligèdum sit, ipsemet in tertio de rep. explicat, ubi inter cetera sic scriptū reliquit *μέλος ἐκ τριῶν εἴη συγκείμενον, λόγῳ τὲ καὶ ἔρμῳ, ῥίθμῳ καὶ ἡμῶν*. Quam quidē sententiam Cicero lib. i. de Oratore his uerbis ferè expressisse uidetur

LIBER I.

sū inquit: In Musicis sunt numeri, uoces, ac modi. Nos ergo statuemus Musicę subiectū esse μέλος, quod ex tribus his, ut comprehensum est, cōstat, uidelicet Rythmo, harmonia, & oratione. Quę tria si coniungātur, suauem & gratam auribus uoculationem, concordemq; et consentientem dissonillum uocum cōgressū, qualis sit ex diapason cōsonantia, & diapente & tono simul iunctis, efficiūt.

Quotuplex est Musica Practicę

Duplex. Alia enim plana dicitur, alia figurata.

Quid est Plana Musica?

Est notularum sub una & æquali mensura simplex & uniformis pronuntiatio, sine incremento & decremento prolationis. Huius exempla sunt omnes cantiones quę ad formam cōtrapuncti simplicis componuntur.

Quid est figurata Musica?

Est quę in suis notis, pro colorum ac figurarum signorumq; uarietate, ex Modi Temporis ac Prolationis mēsurā & proprietatibus existente, diuersam & inæqualem seruat quantitatem. Notularū enim diuersit: & omnis à uarijs signis & figuris, unde figuratus cantus dictus est, proficiscitur.

Quomodo

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Quomodo differunt plana & figurata Musicae

Methodo quidem, qua docentur, nihil differunt, si quidem eadem ferè habeant axiomata, initia, progressionem, ac eundem, quo omnia artis præcepta referuntur, finem. Sed tamen cum figurata posterius inuenta sit (unde etiam noua à quibusdam dicitur) & multæ sint eius nouæ quædam præceptiones constitutæ, quas peculiariter sibi arrogat, ideo factum est, ut hæc aliquo modo differre ab illa dicatur, tametsi reuera ad unam tractationem uniusq; artis perfectionem pertineant. Nam omnia quæ in plana Musica traduntur, fundamenta sunt & pars figuratæ.

DE TRIBVS MO.

dulandi generibus,

Cap. III.

Quid sunt modulandi genera?

Sunt quæadmodum phthogorū quatuor seu tetrachordi distributiones seu affectiones.

Quot sunt?

Tria. Nam quæadmodum tetrachordum tribus modis distribuitur, ita quoque tria sunt modulandi genera. Vnum genus dicitur Diatonicum, alterum Chromaticum, tertium Enharmonicum.

Quid

LIBER I

Quid est Diatonicum?

Est cuius omnia tetrachorda per semitonium minus, tonum ac tonum incedunt. Sic dictum quod tonis abundet. Illi enim cantu uehementiorem & magis naturalem, auribusque sua dulcedine gratiorem reddunt.

Quid est Chromaticum?

Est quod in omnibus tetrachordis per semitonium minus, semitonium maius, ac tria semitonia h. e. semiditoniū progrediuntur. In hoc mira est tonorum sectio, seu potius fractio, ideoque ab illa naturali intentione, quæ est in Diatonico genere ad molliorem & lasciuiorem cantum declinat.

Enharmonicum quid est?

Est cuius omnia tetrachorda diesi ac diesi & ditono constant. Est autem diesis minoris semitonij dimidium, idem significans quod diaschisma. Hoc medium est inter Diatonicum & Chromaticum. Caterum posteriora duo temporum iniuria, & inscitia cantorum ab usu recesserunt. Diatonicum ab ecclesia nobis integrum est seruatum, quippe quod maiestati religionis propter grauitatem suam, qualis in ecclesiasticis cationibus apparet, conueniat. Sed nunc typum subiicemus, quo modulandi generum

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generis diuisio, in primo tetrachordo, quod post *προσλαμβανόμενην* incipit, & est τῶν ὑπαίθευ aliquomodo demonstrari potest:



Tetrachordum

hypaton.

	D	C	D	E
Semitoniū minus	Tonus	Tria semitonia id est, Semidionus		Tonus
Semitoniū minus	Tonus	Tria semitonia id est, Semidionus		Tonus
Alia eis	Alia eis	Dionus		

Descala

LIBER I DE SCALA

Cap. III.

Quare initio scalam docere instituit?

ORdo cōpositiua methodi id postulat. Nam cū in Matheseos disciplinis priora sint nobis notiora cōpositis, ideo componendo aptissimè docētur. Est enim in singulis illis scientijs aliquid minimum, à quo tanquam primordio ad magis composita progrediuntur. Et quemadmodum in Geometria est aliquid minimum, quod punctum dicitur: ita in Musicis, schisma Chromatica partitione minimum est, in Diatonico uero genere *δ'ιόνσις* seu ut Plato uocat *λίμμη*. Ab hoc fit progressus ad apotomen, inde ad phthongos & diastimata. Sunt autem phthongi prima cantus fundamenta, sine quibus nemini ad hanc scientiam aditus patet. Hæc cum in scala continentur, idcirco rectissime primo loco traditur. Atque etiam hæc de causa eam Guido Aretinus, insignis suæ ætatis Musicus isagogen inscripsit, quippe quæ nos quasi manu ducens, omnia artis fundamenta, interuallorum rationes, cantus naturam, permutationemque uocum & quicquid

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quid tandem ad canendi artificium. (Solmisationem barbari uocant) pertinet, absolutissimè doceat. Sed monendi mihi hoc loco sunt adolescentes, non omnia Latinè efferri in hac arte posse, tum quia Musici, ut Cicero ait, more quodam loquuntur suo, tum uero quod in ea pleraq; sint noua (ueterum enim Musicam uix agnoscimus) quæ propter sui ignorationem nullum habuerint antè nomen. necessitate ergo cogente noua facta sunt uerba, illisq; à primis autoribus imposita. Quæ cum iam longo usu recepta sint & approbata, non facilè mutanda esse, nec temere ab illis discedendum existimaui.

Vnde dicta est Scala:

Vox est translata à similitudine & figura illius scalæ, qua in ædificijs uti solemus. Clauces enim unè cum lineis quibus legitimo ordine distributæ cõtinentur, talem representant figurâ. Vel quæadmodum in illa gradatim fit ascensus & descensus, ita in hac quoque uocis intentione ac remissione ex clauē in clauem per omnes sonos

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sonos t̄nquā per gradus ascenditur & descendi-
tur. id quod in infra scripto typo perspicuū erit.

Typus scalæ uulgaris.

ce	la
dd	la sol
cc	sol fa
bb	fa h̄ mi
aa	la mi r:
g	sol re ut
f	fa ut
e	la mi
d	la sol re
c	sol fa ut
b	fa h̄ mi
a	la mi re
G	sol re ut
F	fa ut
E	la mi
D	sol re
C	fa ut
B	mi
A	re
Γ	ut

B

Typus

MUSIC. PRACT.

Typus scalæ diatonica dimensione dispositus.

Geminatas

Excel-
lentes

Peracu-
tas

Acutas

Minores

Confis-
nales

Finales

Maiores

Graues

cc
dd
cc
bb
aa
g
f
e
d
c
b
a
G
F
E
D
C
B
A
F

	la	sol	Tonus
	la	sol	Tonus
	sol	fa	Diefis
	sol	mi	Apotome
	fa	re	Diefis
la	mi	re	Tonus
sol	re	ut	Tonus
fa	ut		Diefis
la	mi		Tonus
la	so	re	Tonus
so	fa	ut	Diefis
		mi	Apotome
f.			Diefis
la	mi	re	Tonus
sol	re	ut	Tonus
fa	ui		Diefis
la	mi		Tonus
sol	re		Tonus
fa	ut		Diefis
mi			Tonus
re			Tonus
ut			Tonus

Tetrachordū
Hyperbolē.

Tetrachordū
Diezeugm.

Tetrachordū
Synem eno.

Tetrachordū
Meron.

Tetrachordū
Hypaton.

Quis est usus huius scalæ?

IS est, ut pro uarijs linearū ac spaciōrum distan-
tijs, uaria uocū interualla animaduertere, ac
clauulū diuersitatem & permutationem uocū
earūq; inter se discrimen ac naturam deprehen-
dere possimus.

Potest ne discendæ scalæ me-
thodus aliqua tradit?

Potest. Rectè autem & in loco hac de re quæris.
Nam cū omne canendi artificij in scalæ co-
gnitione cōsistat, primo loco ea disci & ad amu-
sū cum omnibus suis proprietatibus cognoscere
debet. Ad hanc uero rem methodus & certa uia
nobis imprimis opus est, ne in eos errores incida-
mus, quibus pleriq; tanquam labyrinthis detenti
& inuoluti, dum metam contingere nequeunt, de
artis difficultate conqueruntur. Primum igitur
memnerint adolescentes, sedulo operā esse dan-
dam, ut has uiginti clauēs eo ordine quo in priorī
scalæ typo dispositæ sunt, memoriæ tradant, ita ut
gradatim ascendēdo & descendēdo eas exactissi-
mè possint enumerare. Sic enim fiet ut quas &
quot uoces quælibet clauis teneat, facilè illis oc-
currat. Secundo loco clauium discrimen diligen-

ter est attendendum; cum enim septem sint clauēs, totidē literis, A. B. C. D. E. F. G. appellata & distincta, eaq; ter in scala reperiantur, triplex quoq; illarum discrimen existere necesse est. Hæ ergo tres clauēs, A. a. aa. primum loco differunt. Nam, A. infimum locum in spacio, a. medium in linea, aa. supremum in spacio occupat. Deinde eadē hæ literæ figura differunt, A. enim maiori figura, a. minori. aa. geminata pingitur. Tertio loco appellatione, quæ à phthōgorum proprietate sumitur, à se inuicem discriminantur. Nā, A, grauis dicitur clauis: a, acuta: aa, peracuta. Similiter quoq; de reliquis. ut, B, b, bb. & C, c, cc. D, d, dd &c. statuendum est. Tertium est, ut clauum interualla probè obseruetur, id quod tum demū fiet, quando adolēscētes perspectū cognitumq; habuerint, quæ clauēs quibus in lineis aut spacijs collocētur, ut interrogati de earum distantia promptè respondere possint. A. ab F, sexta: ab G, septima: ab A, octaua: ab C, decima distare. Atq; hæ res ad initium in omnibus cantilenæ quatuor aut plurimū uocum partibus summèdum (intonationem uulgo uocant) futuro cætori maxime est necessaria. Nec tamen distantia clauum solum noscendæ sunt, sed & uoce pronūtiandæ

plandæ. Cuius quidem rei certissima norma est instrumentum, Monochordū uocatum, in quo: si chorda incontenta non sit sed concentum serua re queat: distinctos interuallis sonos, aurīū sensu tanquam mēsurā euidentissime possumus metiri ac dijudicare. Sed hæc in sequentibus copiosè explicabuntur. iam uero methodum tantum indicasse sufficiat.

DE CLAVIBVS

Cap. V.

Supra dixisti in scala omnia benè canendi fundamenta contineri, illa igitur nunc deinceps explica;

In scala duo potissimum considerantur, in quibus totum uersatur canendi negotium.

Quæ sunt illæ

Primum sunt clauēs, deinde uoces.

Quid est clauis?

Est litera quæ in linea uel spacio contenta, per certas uoces, nos in cantus cognitionem introducit, ut sunt hæ septem literæ, a, b, c, d, e, f, g.

B 3 Vnde

Vnde dicta est clavis:

Dicta est *μυστικὴ* ab usu clavis aeneae seu ferreae, quae admodum enim illa seras ianuarum aperientes, ad ea quae in cōclauis abscondita sunt peruenimus, ita hac littera tanquam clauis cantum, in quo uoces abstrusae latent, aperimus & quasi referamus. Vnde clavis à nonnullis definitur esse cantus & uocum referatio.

Quot sunt clauēs in uniuersum?

Si in b f a h m l clauis geminā soni naturam, quae à tonis in apotomē & dies in diuisione oboritur, respicis, duae & uiginti clauēs, ut in posteriori scala typo apparet, numerantur: si uero triplicem litterarum seriem consideras, uiginti tantum, ut in prioris scala typo est cernere, inuenies.

Dic age quae sit triplex illa clauium series aut ordo:

Primus ordo est earum, quae soni, loci & figure ratione, quam respectu reliquarum habent, triplicia sortiuntur nomina. Appellatur enim graues, infimae ac maiores. Secundus ordo earum est quae pari quoque ratione acutae, mediae & minores uocantur. Tertius eas clauēs complectitur quae iidem peracutae, supremae & geminatae nominantur.

Quot

Quot sunt primi ordinis clauēs?

Octo. F A B C D E F G. quæ ideo dicuntur graues, quod grauis in illis sonus, qualis in basi, edatur. maiores uero seu capitales, quod maioribus literis pingantur. Infimæ quia infimū systematis locum obtinent. Ex his porro sunt quatuor, in quibus omnis generis regularis cantus finitur, ut sunt D E F G.

Quot sunt secundi ordinis clauēs?

Septem. a b c d e f g. quæ propterea acutæ dicuntur quia respectu inferiorum acutum sonum edunt: mediæ quod habeant quasi mediam naturam inter graues & peracutas. Dicuntur etiam minores quia ad differentiam reliquarum quæ infra ac supra locatæ sunt, minoribus literis pinguntur. Eiusmodi autem uoces in Tenore & Altitonate eduntur. Ex his quatuor sunt confinale uocatae ut sunt, a b c d. in quibus omnis cantus irregulariter finem habet. Cantus enim qui finitur in a. primo uel secundo ascribitur modo: in b. tertio uel quarto: in c. quinto uel sexto: in d. septimo uel octauo. Reducitur autem. a. ad. D. b. ad E. c. ad. F. d. ad G. ut in sequenti dispositione cernitur.



Sed nostri instituti hoc loco nō est exactius hāc rem tractare, quādo appellationes clauitū tantum explicare uoluimus, & infra ex professo de ijs getur.

Quot sunt tertij ordinis clauēs?

Quinque; aa.bb.cc.dd.ee. quæ peracute & excellentes uocantur quod respectu inferiorum omnium excellentem & ualde acutū sonū edant, qualis est in cantu, qui κερ' εφοχ'ηρ sic dicitur, quod uel sola illa uox canere uideatur, uulgo Discātum uocant. Dicuntur etiam geminatae à geminis literis, item supremæ à supremo loco.

Quare non etiam hic septenarius literarū numerus, quemadmodum in superiori ordine, completur?

Potuisset sanè: sed quia ut res naturales omnes, ita &

ita & uox humana finita est, ideo necesse fuit, ut claus uocisq; cursus, certū haberent initium & finem, intra quæ tanquam septa & limites clauderentur. Atq; hoc loco apparet ratio, quam obrem trium inferiorum clauium quælibet una tantum uoce constet. Quod tamen non uelim ita intelligi, ut plures recipere nequeant, sed si aliquæ uoces: ut in cantionibus sex septē aut pluriū partiū fieri sape solet: supra uel infra scalam excesserint respiciendum esse ad eam clauem, quæ octaua proximè ab hac distans ueras & non fictas uoces supeditat. Nam perpetuò uerum est hoc axioma Musicum, de octauis propter eandem naturam, idem esse iudicium. Vt hinc manifestū sit dispositionem scalæ in infinitū deduci potuisse, si uocis humanæ cursus infinitus fuisset. Hæc generatim de triplici clauium in scala contentarum, ordine dicta sufficiant.

MUSIC. PRACT.

Typus clauium differentiam re-
praesentans.

Claves triplici- ter differunt.	Loco	Suprema
		Media
		Infima
	Figura	Geminata
		Minores
		Maiores
	Appellatione	Peracuta
		Acuta
		Graues

DE CLAVIBVS SIGNA- tis, Cap. VI.

Restant ne alia quæ de clauibus
dicenda sunt.

Maximè. Nam quædam claves à Musicis sig-
nata dictæ sunt, quarum ductu & indicatione
reliquas quæ in cætu nõ scribuntur, æstimare licet.

Quid sunt signatae claves?

Sunt signa quæ systematis locum & cuiuslibet
cantis initium certis uocibus demonstrant.

Quotuplices sunt?

Duplices. Principales & minus principales.

Quos

Quot sunt principales?

Q Vinq; F. F. c. g. dd. Has Musici certa selegunt, atq; in culuslibet cantus initio ponendas esse statuerunt.

Quæ est illa causæ?

E A est. Nam cum ineptum esset omnes lineas ac spacia clauibus occupare, magisq; id discetes inuolueret quam promoueret, quinq; tãtum clauis electæ sunt, quæ circa cantionum initia ponerentur, à quibus reliquarum intermediarum omnium, quæ non signantur sed mente tantum & cogitatione concipiuntur, sumeretur iudiciũ, ut ita ex una aliqua clauis posita æstimarentur non positæ. Ex his autem usitatiores sunt F. c. g. reliquæ duæ F & dd raro admodum, & non nisi in plurimarum partium cãtionibus, quæ scalam utrobiq; excedunt, usurpantur. Quanquã autẽ clauis infra F nos deficient, tamen sciendum est illas esse petendas ex proximis octauis, ut superius monui.

Quot sunt minus principales?

Duæ. hmi & bfa.

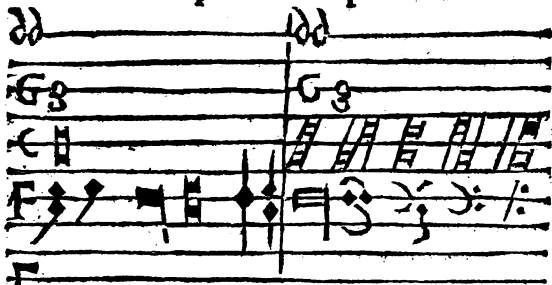
Cur sic dicuntur?

Q Vã non uerè nec propriè dicuntur signatæ clauis, sed secundario & ex accidente, in medio scilicet

20 M V S I C. P R A C T.

dio scilicet cantu, pro signatis habentur. Intelle-
autem non ut signatae clauēs sint, sed ut naturam
ac genera cantionum ostendant ponuntur.

Tabula usitatiores signatarum clauium
in utroq; cantu complectens.



HAs quinq; signatas clauēs arbitrati sunt Mu-
fici nō in spacijs sed in lineis potius esse su-
mēdas, ita ut una ab altera distet p̄ quintā, exceptis
duabus inferiorib⁹ quæ septima seiunctæ sunt,

DE V O C I B V S,

Cap. VII.

Percepi satis, ut opinor, ea quæ de clauib. icire
opus mihi erat, tu porro quæso ad uocū ex-
plicationem accedas.

Restē mones: erat enim id alterum quod in
scala explicandum proponebatur. Et cum
harmonia

harmonia nulla absq; grauibus & acutis uocibus existere possit, satis opportunè quid uox sit, quæq; eius differentia, hoc loco explicabitur.

Quid est uox?

CVM uocis uocabulū duo habeat significata, quorum neutrum absq; altero in Musicis intelligi potest, utrumq; explicare placuit. Vox ergo ut Physici definiunt: est sonus animatis quibusdā instrumentis formatus, ad significandum affectū & appetitum.

Quæ sunt illa instrumenta?

ETSI illorū explicatio alterius est professionis, quæ tum à Phisicis tum Medicis peti debeat, tamen cum de formatione uocis elegans esset locus apud Ciceronē in secundo de natura Deorū illum huc adscribere uolui, qui in hunc modum se habet. Primū enim (Inquit) à pulmonibus arteria usq; ad os intimū pertinet, per quā uox principiū à mēte ducēs percipitur & funditur. Deinde in ore sita lingua est finita dentibus, & ea uocē immoderatē profusam singit ac terminat, quæ sonos uocis distinctos & pressos efficit, cum & ad dēres & ad alias partes pellit oris. Itaq; plestri similem linguam nostri solēt dicere, chordarum dentes,

nares

MUSIC. PRACT.

nares cornibus, his quæ ad nervos resonant iactantibus. Hæc ille.

Quæ est altera uocis significatio?

VOces Musici definiunt esse syllabas, quibus interuallorum soni exprimentur, signo uel delictet pro re significata per *metonymiam* usurpato. Harum sex sunt. Ut re mi fa sol la.

Cur inuentæ sunt hæc syllabæ?

VT rudes huius artis, omnis generis cationes ipsi exprimere discerent. Cum enim phthongi aliquibus syllabis uoce efferi debeant, ideo has syllabas tanquam certam materiam Musici excogitarunt, in qua illi tantisper se exercerent dum orationis contextum (sua enim cuiuslibet modo propria est oratio) notulis accommodare possent.

Sufficiunt ne sex hæc uoces ad quemcumque cantum modulandum?

ITa sane. Nam omnes omnium cantilenarum notæ, quibuscumque tandem interuallis distent, his sex uocum signis, si toties quoties opus est iterentur, efferi possunt, cuius quidem iterationis ratio tradetur postea in cap. de permutatione uocum. Excogitatae uero sunt hæc uoces propter discernendum commoditatem. Nam cum rudibus artis
canendi

tenendi primum difficile sit orationem, ad quam
cantionis modus præcipue constituitur, notis ap-
plicare. ideo Musici tales uoces excogitari, quæ
sua quasi proprietate cuiuslibet cantus ambitum
ac naturã apte conuenienterq; exprimerent. Has
uoces quidam ex sequenti hoc Sapphico desump-
tas esse putant.

Vt queant laxis
Re sonare fibris
Mi rage storum,
Fa muli tuorum
Sol ue pollutis
La bij reatus & cat.

Supra dixisti esse differentiam uocum,
quæ ergo illa sit explica.

VOces naturæ suæ ratione tripliciter inter se
differunt. Alię enim molles à molli ac suauit
sono, quem edunt, dicuntur. Harũ duæ sunt Vt
& Fa, quæ eandem & conuenientẽ naturã habet,
qua una in alteram commodè trãsmutari potest;
Id quod in reliquis quoq; obseruandum est. De-
inde durę itidẽ duę sunt Mi & La, quę à duro sono
sic appellantur. Tertio duæ sunt quę naturales di-
cuntur. Re & sol, quia inter duras & molles mediã
quandam

quandam soni naturam obtinent, & cum quadam uocis moderatione pronuntiandæ sunt.

Est ne alia uocum diuision?

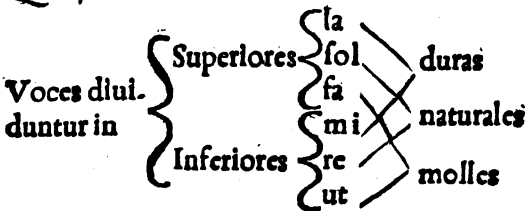
Est. Nam diuiduntur in inferiores tres nempe Vt Re Mi, & totidem superiores fa sol la.

Cur dicuntur inferiores?

Quia earum usus est in ascensu cantus.

Cur superiores?

Quia ijs in cantu descenditur



Adolescentes igitur operã dabunt, ut in canendo illud uocum discriminẽ bene obseruent, in eoq; se tantisper his syllabis exerceant, donec textum orationis, eodem hoc uocũ discrimine obseruato, applicare perfectẽ sciant. Ita enim fiet ut cantus uel mediocri harmonia conflatus, dulcisonus red datur. Neglecto uero hoc discrimine, omnes licet per se optime sint, harmonia: cantorũ incondita

uocis

uocē & inscitia cōfusā, aures maximē offendant. Accedit hęc utilitas quōd illi qui à natura uocē ad canendū nō ualent, ad suēfactionē ad hoc uocē discrimen, naturam arte corrigentes non modo non asperē, sed etiā alijs suauiter conclinant.

DE SONORVM IN- teruallis. Cap. VIII.

TRactatio de interuallis necessario, ea quę iā dicta sunt, sequi uidetur, in qua quidem aliquid quanto longior ero partim quod canēdi artificiū magna ex parte in ijs ritē proferendis consistat: siquidem canere nihil ferē sit aliud quā cuiuslibet cantus naturam phthongorum interuallis per debitam mensuram exprimere: partim uero quōd absq; horum perfectā cognitionē Modorū ratio intelligi nequeat. Est praterca eorū cognitio symphonetę futuro maximē utilis ac necessaria, quę Pœtica Musica tota ferē in componendis constituendisq; interuallis absoluitur.

Quid est interuallum?

Interuallum, quod *διαστημα* græcis dicitur, est ut Boëthius definit, acuti, grauisq; soni distantia. Acutum uoco sonum qui breui tempore cō-

C tentiore

tenitiorē motu sensus celeriter afficit: grauem qui longiori tempore tardiore motu auditū languidius atq; remissius permouet, ita ut hic tarditate motus, ille celeritate definiatur.

Quot sunt interuallorum species?

QVI cantiones facere studet, is omnium interuallorum, quæ in toto systemate apparēt & eorum etiam quæ foris, assumūtur cognitionē habere debet, qui sanē numerus cum infinitus propē sit, de ijs potissimum agemus quorum in cantu usus esse potest, tum etiā de ijs quæ propriē & per se harmoniam efficiunt, & tandem de prohibitis interuallis quædam subiiciemus.

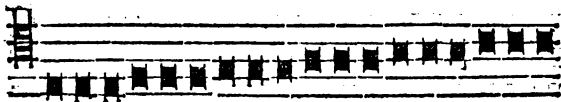
Quot ergo sunt interualla in cantu usitata?

ETSI de illorum numero alij aliter sentiant, tamen interualla canendi usu: uulgo *πραξιμ* uocant: usitata & uulgatiora hæc ferē sunt. *Τονος, ἡμίτονος, δίτονος, ἡμιδίτονος, διατεσσαράμυ, διὰ πέντε, τόνος διαπέντε, ἡμίτονος διαπέντε, δίτονος διαπέντε, & διὰ πασῶν.*

Cur unisonum in interuallis non numeras?

Quia unisonus nullam habet rationē *ἄρσως* & *θέσως*, sed in una chorda seu linea, quasi immobilis absq; uocis intētione aut remissione, aliquandiu

aliquandiu moratur. Vt cū duæ, tres aut quatuor
 in una eademq; linea spacioue pronūtiātur. Licet
 autem interuallum non sit, hanc tamen habet præ
 rogatiuam præ ceteris, ut sit aliorū omnium prin
 cipium & fundamentum, quemadmodū in Arith
 meticis unitas, quæ tam etsi numerus nō sit princi
 piū tamen numerorum existit. Est autē unisonus
 nihil aliud quā sonus in una chorda bis terue aut
 plureis editus.



Unisonus.

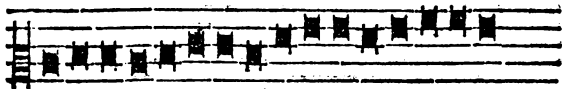
Quid est Tonus?

Est Intentio uocum ad perfectam secundam;
 qualis editur à binis uocibus (exceptis m̄
 & fa) immediatè se sequētibus, ascendendo à lineā
 ad spaciū, uel à spacio in lineam. Tonus est per
 fectus sonus, semitonium uero quia paucioribus
 cōmatibus cōstat, imperfectus. Hæc differentia ex
 inæquali toni partitione oboritur, cuius quidem
 rei explicatio non est huius loci, sed ad Theoricā
 Musicam pertinet. Vt uero semel dicam quid de

C 2 perfectione

10 M V S I C . P R A C T .

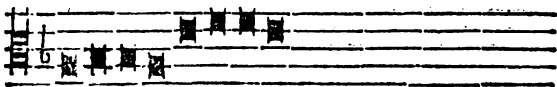
perfectiōne seu integritate & imperfectiōne Interuallorū sit sentiendum, meminerint adoleſcentes omnia interualla quæ imperfecta ſunt, id obtinere ratione ſemitonij minoris : cuiuſmodi ſanè ſunt ſemitertia , ſemidiapente & imperfecta ſexta. Porro ſi in collatione duarum quintarum aut ſextarum ſcire cupias, utra ſit perfectior, tum quæ plures tonos & pauciora ſemitonia habuerit illā perfectiorem eſſe iudicabis, & è contrario.



Tonus, perfecta ſecunda.

Quid eſt *ἡμίτονος*?

ἡμίτονος, qui latinis ſemitoniū ſonat, ſit quoties à mi ad fa, uel ex fa in mi immediate aſcēditur uel deſcenditur: ductum eſt uocabulum ab *ἡμι* quod interdum dimidium interdum imperfectū ſignificat, & *τόνος*. Caterum cum tonus in duo æqualia harmonicè diuidi non poſſit, particula *ἡμι* hoc loco non dimidium ſed imperfectum ſignificat.

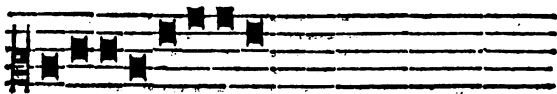


Semitonium, imperfecta ſecunda.

Quid

Quid est Ditonus?

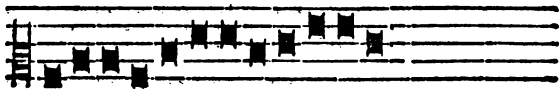
Est distantia uocum per tertiam perfectã, quæ à tribus tonis sic dicitur. Vel est intentio uocis ab una linea in alteram proximam, uel ex uno spacio in proximum alterum, nullo interueniente semitonio.



Ditonus seu perfecta tertia.

Quid est semiditonus?

Est distantia uocum per tertiam imperfectam, continens tonum unum cum semitonio à quo etiam imperfecta dicitur.



Semiditonus seu tertia imperfecta.

Quid est diatessarone?

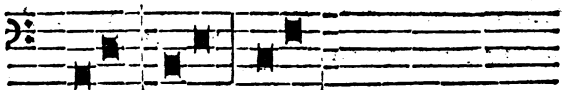
Est uocis intentio ad quartã, duos tonos cum semitonio completens. Vel est uocum inter capedo duas lineas unumq; spaciũ cum dimidio intercludens. Cum uero omnium modorũ

C ; ratio

ratio & diuersitas ex septem diapason speciebus pendeant, atq; hæ sine Diatessaron ac diapente exquisita cognitione intelligi nequeant, operæ me præcipium facturū arbitror, si paulo exactius de illis hoc loco tractem.

Quot sunt species diatessaron?

Tres sunt, Prima initium habet in A re, finem uero in D sol re, quæ syllabis enuntiatur, re mi fa sol. Secundæ exordium est in h mi, finis in E la mi, & exprimitur his syllabis, mi fa sol la. Tertia principiū sortitur in C fa ut, finem uero in F fa ut, his syllabis, ut re mi fa.



1 2 3
Diatessaron, hoc est, per quatuor.

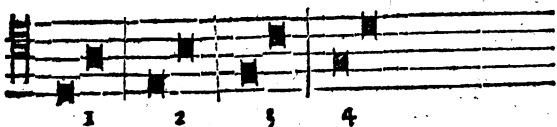
Quid est diapente?

Est uocnm in te uallū quod tres lineas duoq; spacia, uel duas lineas unumq; spacium cum duobus dimidijs comprehendens, tribus tonis atq; uno semitonio constat.

Quot habet species?

Quatuor. Prima initiū sumit in D la sol re, & terminatur in a la mi re, his syllabis procedēs
re mi

re mi fa sol la. Altera initium habet in Elami, finē
in h̄ mi acuto, his syllabis, mi fa sol la mi. Tertia
incipit ab F faut & finitur in c solfaut his syllabis
fa sol re mi fa. Quarta initium sumit in G solreut
& finitur in d la sol re, his syllabis incedens, ut re
mi fa sol.



Diapente, hoc est, per quinque

Quid est tonus cum diapente?

Est sexta perfecta quæ tribus lineis spacijsq;
duobus cum dimidio continuè intercepta
quatuor tonos cum semitonio complectitur.



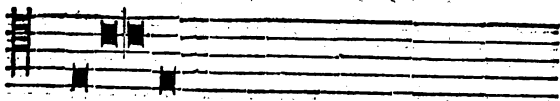
Tonus cum diapente siue sexta perfecta.

Quid est semitonium cum diapente?

Est intentio uocis ad sextam perfectam tres
tonos cū duobus semitonijs in se continens.

C

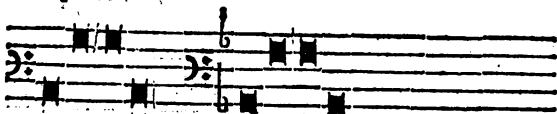
semitonium



Semitoniū cū diapente, hoc est, sexta imperfecta.

Quid est ditonus cum diapente perfecta?

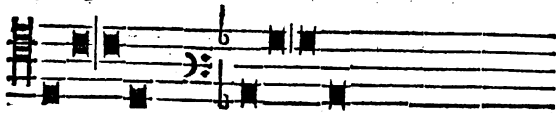
Est uocum intercapedo per septimā, quæ quatuor lineis tribusq; spacijs, seu tribus lineis duobusq; spacijs integris cum duobus dimidijs comprehensa, quinque tonos & semitonium unū complectitur.



Septima maior.

Quid est semiditonus cum diapente perfecta?

Est distantia uocum per septimā quæ quatuor lineis tribusq; spacijs, seu tribus lineis duobusq; spacijs integris cū duobus dimidijs intercepta, quatuor tonos & duo semitonia continet.



Septima minor.

Quid

Quid est Diapason?

Est Intercapedo uocum per octauam, quæ quatuor lineas tria; spacia integra cū dimidio complectens, quinq; tonis atq; duobus semitonij minoribus perficitur. Porro *Διαπασών* latinis nihil aliud sonat quàm per omnia, quasi diceret per omnia uocū prima & essentialia discrimina, quorum septem sunt, atq; in octaua distantia comprehenduntur. Dico autem prima discrimina, quòd in ijs duo similia aut saltem in idem recidentia interualla reperire non liceat, sed singula à singulis primo & per se differant. Quo quidem Vergilius mihi respexisse uidetur, atq; septem illa uocum discrimina in 2 Ecloga eleganter expressisse his uersibus.

Est mihi disparibus septem compacta cicutis.

Fistula. Et Aeneidos 6.

Obloquitur numeris septē discrimina uocum.

Est autem septenarius numerus, propter mira sua, quæ habet mysteria non solum apud Musicos & alios autores maximè celebris uerum etiam in sacris literis. Exempla in presentiarū nolo recitare, cum ab alijs ea de re copiosè sit scriptum. Vnum hoc tantū monebo, quòd Arithmetici hunc nu-

merum eam habere naturam ac proprietatem demonstrent, ut neq; producat ex se alium numerũ infra decẽ, neq; à quoquã ipse nascatur, sicuti etiã quinary numerus, sed missa hæc.

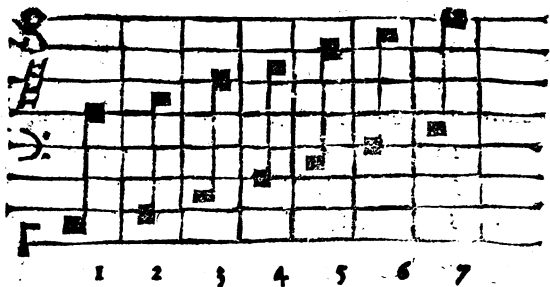
Sunt ne uariæ diapason species?

IMo. Nam ex septem uocum discriminibus septem quoq; oriuntur diapason species seu differentia: quæ pro uaria diatessaron ac diapente connectione diuersimodè constituuntur.

Quæ sunt illæ?

PRima nascitur ex prima specie diatessarõ & ex prima specie diapente, mediatione Arithmetica. Secunda ex altera specie diatessarõ & diapente idèq; mediatione Arithmetica. Tertia fit ex tertia specie diatessarõ & diapente, mediatione Arithmetica. Quarta formatur ex prima specie diapente & ex prima diatessaron, mediatione harmonica, Quinta oritur ex secunda specie diapente & diatessaron, mediatione harmonica. Sexta nascitur ex tertia specie diapente & diatessaron secundũ mediationem harmonicam. Septima fit ex quarta specie diapente & ex prima diatessaron, secundum mediationem harmonicam.

Lices



Licet etiam in cātu reperire nonam ac decimam, quanquam raro, sed earū enuntiatio ex interual-
 lis haectenus traditis facile iudicabitur, addito e-
 nim tono ad octauā facilis erit nonae enuntiatio:
 sic si octauae ditonum addideris habebis decimā.
 Sonat enim nona similiter tono, decima similiter
 ditono, nisi quod hic grauior illic uero acutior,
 utpote in dupla proportione, edatur. Verum ut
 adolēcentes omnia interualla, quae quidem hu-
 mana uoce efferri possunt, sub aspectum posita ha-
 beant, uolui schema subijcere, unde perspicuum
 fiet, quae interualla in idem recidant.

Porro

MUSIC. PRACT.



Porro ex his 21 interuallis duodecim tantum sunt quæ propriè harmoniam efficiunt, & consonantiæ appellantur, ut 1 3 5 6 8 10 12 13 17 19 20. quarum priores quatuor simplices, quod à nullis sint compositæ, dicuntur, reliquæ omnes constituuntur ex simplicibus & primis. Quæ præterea de consonantijs dicenda sunt ea non sunt præsentis instituti, sed in Poëticam Musicã differemus.

Quot sunt prohibita interualla?

ET si de ijs quoq; alibi dicitur, tamen hic saltè numerum eorum recensere uolui, sunt autè Tritonus, diapente deficiens, Diapente redundans, Diapason deficiens, diapason redundans. Simile iudiciũ est de undecimæ, duodecimæ ac decimæ quintæ defectu aut redundantiã.

De tæ

LIBER I.
DE TACTV
Cap. IX.

Cum cantiones absq; uocū signis hoc est, notulis rescribi & notularū quantitas & ualor absq; tactu intelligi nequeat, sequi predicta uideatur ut de tactu deinceps agam.

Quid est tactus?

Est ordo quo digitus equali sublationis & depressionis tempore motus, omnium notarū ac paularum quantitates metitur. Est autem diligenter animaduertendum, tactuū tempora equalia esse debere, nā hoc est omnium accidentiū Musicę fundamentum, ad quod tanquam Cynosurā omnes notulæ siue auctæ siue diminutæ siue perfectæ aut imperfectæ &c. pro signorum ac proportionum uarietate dirigi & aptari debeant.

Sunt ne uariæ tactuum species?

Quotquot hactenus Musicos libellos, quos quidem ego uidi, ediderunt: uno ore & consensu omnes, præter Sebaldum Heiden uirum doctissimum, tria genera tactus statuunt. Sed quibus rationibus illi in hanc sententiam inducti sint nequeo satis intelligere. Video quidē hodie uulgus
cantorum

cantorum illam opinionem ita mordicus tenere, ut si quis aliter sentiat nefas esse putent. Primum itaque; minorem tactum, deinde maiorem, tertio proportionatum in regendis cantionibus obseruant. Minor quidem usitatissimus est, atque semibreuem notam complectitur. Sunt autem qui hunc tanquam uulgatum contemnentes, egregios se, si Dijs placet, cantores præstare arbitrantur, dum ad maiorem qui duabus semibreuibus perficitur, se conferunt: tandem si proportio aliqua in cantu occurrit, saltabundi & tanquam ad choream cantaturi proportionatum tactum usurpant. Verunt cum optimas quasque & artificiosissimas ueterum symphonetarum cantiones his tactibus regi & secundum eorum normam cani non potuisse sapius uiderim & res ipsa probet, tum etiam alia sit proportionum ratio ac natura quam ipsi fingunt: idcirco alium quendam certum tactum necessario statuere cogimur. Talis autem erit, qualem modo diximus unum atque eundem in cantu esse oportere, quo singulae notae semibreues singulis tactibus æquali tempore distributis, absoluuntur sub his signis O C. sub diminutis uero aut auctis signis, plures semibreues, eodem tactu obseruao, inferuntur

muntur. Eiusmodi enim tactuum proportionū ratio, quæ partim in uarijs signis, partim in numerorum adscriptione consistit, omnino exigit. Exemplū sit tripla proportio in qua tres semibreues notæ cū una sub eodē tactu conferūtur hoc est in qua tres semibreues notæ tanto tēporis spacio proferūtur, quantū aliās una extra proportionē cōstituta requirit. Vbi sanè non tactus sed notæ proportionatæ dicuntur, propterea quod se ad ipsum proportionē habeant. Idem est iudicium de reliquis proportionibus quas peculiari capite posterius trademus.

DE NOTVLIS.

Cap. X.




Quid sunt notulæ?



Sunt uocum signa seu imagines quarum ductu sonos in cantu pronuntiamus.

Quotuplices sunt notulæ?

Duplices, aliæ enim simplices dicuntur, alię ligatæ.

Quot sunt notæ simplices?

Octo. Maxima  longa  breuis .

semibreuis  minima  semimini

ma  fusa  semifusa  Quomo.

MUSIC. PRACT.

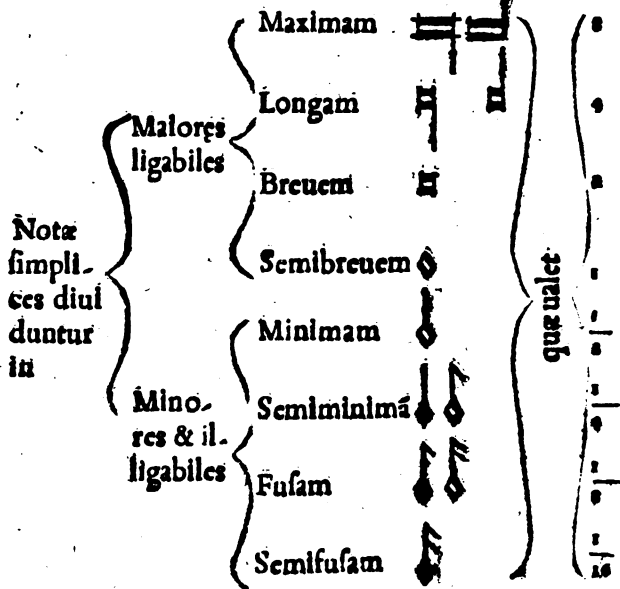
Quomodo diuiduntur hæ notæ:

IN maiores & minores: Miores quatuor sunt, ut Maxima, longa, breuis. semibreuis, quia hæ maiorem obtinent figuram & ualorem quam reliquæ. Miores itidem quatuor sunt, minima, semiminima, fusa & semifusa. Diuiduntur etiam alio modo uidelicet in ligabiles & illigabiles, quod ex illis ligaturæ fieri possint, ex his uero non possint. Cæterum mirari aliquis possit cur hæ nota. ♪. minima dicta sit, cum tamen inferiores tres minores ea sint. Obseruandum itaq; erit ueteres, apud quos figurata Musica non exulta fuit ut apud nos, quinque tantum habuisse figuras quarum hæc. ♪. omnium erat minima, sed nostri concitatoris ac suauioris harmoniæ causa tres reliquas superioribus addiderunt. Atq; hæ omnes dupla & subdupla ratione à se mutuo dependent & immediatè una ex alia nascitur, Vt ille inquit. Ex alijs alias reperit natura figuras.

Typus

LIBER I

Typus figurarum simplicium



Quid est ligaturæ

Est simplicium figurarum quatuor, conueniens copulatio, qua continuo nexu per linearum copulationē coherent, ob textus applicationem inuenta, singulæ enim ligaturæ quantumuis ex di-

D

uerſis

uersis notarum figuris constituta, singulas dictionum syllabas requirunt.

Explica ualores ligaturarum.

ET si pro uaria notarum copulatione uarij quoque earundem ualores existunt, tamen figuræ & loci ratione certo possunt explicari. Omnis enim ligabilis nota, aut est quadrata aut obliqua, uel est caudata uel non caudata, Deinde uel ab initio ligaturæ, uel in medio, uel in fine collocatur, unde etiam initiales mediæ & finales seu ultimæ appellantur. Postremo ualor illarum ex ascensu & descensu dignoscitur.

Explica quantitatem initialium certis regulis.

Cum Listenius luculenter & breuiter, uersibus quibusdam hanc rem tractasset, ita ut commodius nemo ferè potuerit, uolui illos huc adscribere, in quibus tamen si quid desiderabitur paucis adijciam.

Canones de initialibus in ligatura notis.

PRima caræ cauda longa est pendente secunda.



Est breuis hæc eadem sed condescendente secunda.



Estq; breuis caudam si leua parte remittat.



Semibreuis fertur sursum si duxerit illam.

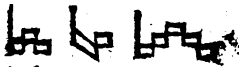
Canon de medijs in ligatura notis.

Quilibet e medio breuis est, una excipienda. Hoc est. Mediae notae omnes, quae inter primam & ultimam continentur, sunt breues, ut



Si uero prima nota sit semibreuis, tum altera immediate huic succedens quoque semibreuis erit,

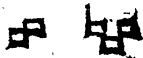
tertia uero & reliquae omnes sequentes mediae breues sunt, ut hoc loco



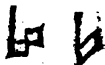
apparet

Canones de ultimis in ligatura notis.

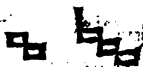
Vltima conscendens breuis est quaecumq; ligata.



Excipitur caudam tollens ex parte sinistra.



Vltima dependens quadrangula sit tibi longa.



Excipe ligaturam duarum semibreuiss in qua priore semibreui existente, altera quoq; semibreuis erit.



D

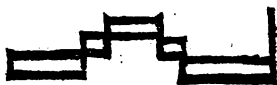
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De

MUSIC PRACT.

De singularum sedibus.

Maxima principio est, medio quoq; Maxima fine



Longa quidem medio nunquam, sed fine ligatur.

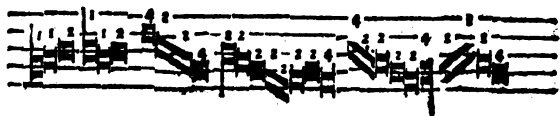
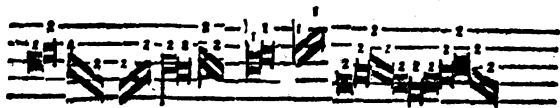
Prinicipioq; locos rectè breuis occupat omnes.

Fine eadē, medio, ac primo Semibreuis esto.

Quidam uolunt longam quoq; in medio locum habere quod tamen nescio an apud probatos symphonetas reperire liceat.

VT autem adolentes ligaturarum ualores, primo statim intuitu cognoscere possent, singulis notis suum certum ualorem quem loci ac figuræ ratione obtinent, abscribere uolui.





Cæterum si puncta notulis à dextra parte, præsertim in imperfecto cantu apponantur, tunc plus dimidio, quàm aliàs ualent.

DE PAUSIS

Cap. XI.

Quid est Pausa?

Est uirgula per lineas ac spacia transfersè ducta certum omittendæ uocis tempus significans.

D 3 Cur

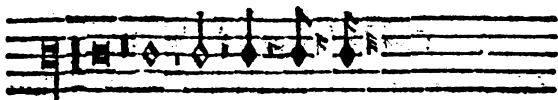
Cur inuentæ sunt Pausæ:

Primum inuentæ sunt Interpirationis causa. Nemo enim cantum aliquem præsertim longum existentem, absq; respiratione ad finem perducere posset, ut sic uoce deficiente, harmoniæ quoq; aliquid decedere necesse esset. Deinde cū absq; pausis nulla suavis aut artificiosa: qualis ex Eugis efficitur: harmonia conflare possit, necessa-rio reptæ sunt pausæ, ut in pluribus uocibus prope una ac eadem phrasis uicissitudine quadã, per fugas, ut uocãt, edatur. Vbi sane pausarum est potissimum officium prohibere, ne perfectæ consonantiarum species simul in cantu ascendant uel descendant, quod præceptum in Poetica Musica non leuis est momenti. Demum ad uitanda interualla, quæ ob *κακοφωνίαν* qualem in cantu efficiunt, prohibita sunt.

Quot sunt pausarum species?

Si maxima nota, quemadmodum reliquæ septē propriam pausam eiusdē ualoris haberet, numerus etiam octonarius in pausis, ut in illis constitueretur. Verum cum non habeat, nisi ei Modalem pausam ascribere uelis, septem tantum pausarum species numerantur quarum singulæ suis proprijs

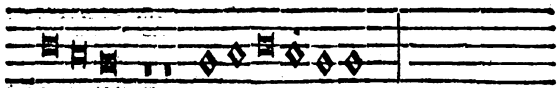
proprijs notis quibus æquivalent, attribuantur. Nam eadem fere quæ notis, pausis quoq; accide-
re solent, nisi quod illæ, si opus sit, & duplicentur,
& imperficiantur, hæc uero non item. Quod uero
ad reliqua accidētia attinet omnia in illis sunt pa-
ria, quemadmodum inferius dicitur. Habet itaq;
longa nota longam pausam tanquam sociam, quæ
lineas tres duoq; spatia comprehendit, æquualēs
longæ notæ siue perfecta sit siue imperfecta, quod
quidem etiam de reliquis pausarum speciebus si-
militer intelligēdū est. Breuis pausa est quæ duas
lineas proxime attingit. Semibreuis pausa est quæ
à linea in dimidium spacij demittitur. Pausa mi-
nima, quæ & suspitrium uo. atur, est quæ à linea in
medium spacij ascendit. Pausa semiminimæ siue
semisuspitrium est quæ ad medium spacij à linea
ascendens unum superne reflexū obtinens. Eadē
hæc pausa si duos uncus Fusa, si tres, semifusa
paua nomen sortitur.



\bullet \bullet $\frac{1}{4}$ $\frac{1}{6}$ $\frac{1}{8}$ $\frac{1}{16}$

D \bullet E

EX dictis jam pausis duæ sunt quæ interdum in cantu nullum ualorem obtinēt, sed signa tantum sunt, uidelicet, semibreuis pausa, & minima. Hæc enim si gemina in dimidium spacij æqualiter à linea ascendat, prolationis perfectæ intrinsicum est signum, illa uero si itidem gemina in medium spacij æqualiter à linea descendat, temporis perfecti.



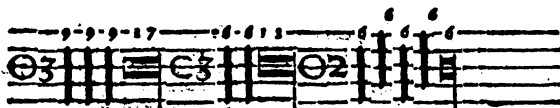
Sunt ne alie pausarum species?

Sunt. Est enim alia pausa Modalis, alia generalis, alia repetitionis, quas hoc loco explicare commodum uideatur.

Quid est pausa Modalis?

Est quæ tria spacia cum quatuor lineis complectens, Modo à quo appellationem habet, ascribitur. Hæc si unica sit, aut plures inæqualiter po-

terpositæ, Modum minorem perfectum denotat, si uero gemina sit, iisdemq; lineis ac spatijs cõclusa, Modum maiorem imperfectum, si trigemina, Modum maiorem perfectum declarat. Vallet autem Modi minoris pausa sex tactibus, maioris imperfecti duodecim, perfecti uero uiginti septem, ut hoc loco apparet.



Modus ma. perf. Modus ma. imp. Mod⁹ mi. perf.

Quid est pausa generalis?

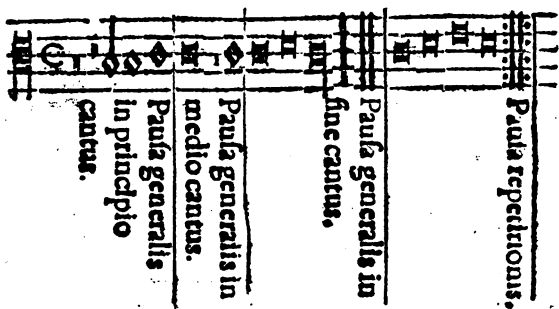
Est uirgula, quæ in principio medio ac fine cõtionis posita, omnibus eius partibus aliquam eis per esse cessandum indicat. In principio autem plærung; ponitur semibreuis pausa cum suspirio, ne uidelicet mutila fiat temporum computatio si non præfigantur. In medio cantu si uoces suauiter concurrât semibreuis tantum pausa scribitur: in fine uero per omnes lineas spatiaq; una uel duæ uirgulæ ductæ uniuersas cantilenæ partes desinere indicant.

D s Quid

MUSIC. PRACT.

Quid est pausa repetitionis?

Est virgula per lineas ac spacia perpendiculariter ducta, quæ in medio, aut prope finem cantionis constituta eius initium toties repetendum esse significat, quoties puncta utrinque ascripta sunt. sed de hac pausa seu potius signo inferius plura.



DE CANTIONVM generibus. Cap. XII.

Quid uocas cantionum generas?

Sic appello diuersas illarum naturas, quæ harmoniæ genere ceu propria quadam qualitate inter se differunt. Nam cum tres sint claues uel. scilicet, C F G. in diuersis scale locis sitæ, à quibus omnia

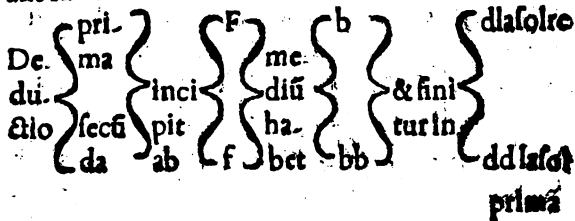
LIBER I

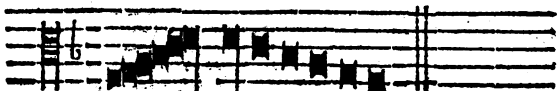
omnia hexachorda seu uocum deductiones oriuntur, tres quoq; earum differentes naturæ, quas generis appellatione donare possumus, ex diatonica dimensione existunt.

Quæ sunt illa tria cantionum genera?
VNum dicitur Molle, à quo mollis cantus, alterum Durum, unde durus cantus, tertium Naturale, à quo naturalis cantus appellatus est.

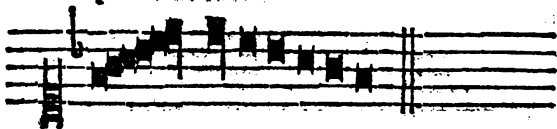
Quis est cantus mollis?

Est qui ab F clauæ initium sumens, in medio ab a la mi re ad b fa h mi per Diesim molli-terascendit, atq; in d la sol re finitur. Sic dicitur quòd dulcedine quadam sonorumq; quasi mollite aures demulceat. Eius indicium est b, rotundum ab initio cantus sub c sol fa ut, clauæ & suis octauis signatum. Ex septem autem uocum deductionibus duæ sunt quæ molli cantui adscribuntur, propterea quod in F clauæ suum habeant initium.





prima deductio.



secunda deductio.

Quis est cantus Durus?

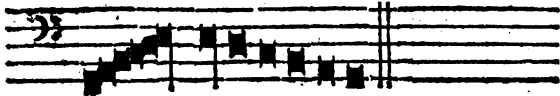
Est qui à G, clauē initium habens, in medio ab a la mi re ad b fa h mi clauē per tonum duriter ascendit, finemq; in e la mi sortitur. Sic dicitur quod duram habeat phrasim quæ tristibus ac seueris orationibus adhiberi solet. Eius indicium est, si in b fa h mi clauē tale signum \times h. ad scriptum cemitur. Aut si nullum signum appareat. Cæterum tres uocum deductiones ei attribuantur, quæ singulæ ex G clauē diuersis in locis originem trahunt.

prima	} incl	F ut	} me	C faut	} si.	E laml			
secunda		} pit		G sol reut		} ha-	c sol fa	} ne	e laml
tertia				} in			g sol reut		} bet
			in		cc sol fa				

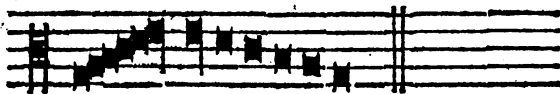
prima

LIBER I

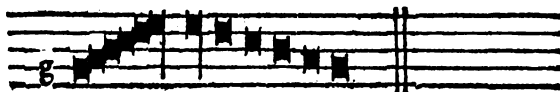
6



prima.



secunda.



tertia.

Quis est cantus naturalis?

Est qui in C clauē initium nactus, medium habet in F fa ut, finem uero in a la mi re. Dicitur autem Naturalis, quod mediam obtineat naturam inter durum ac mollem cantum. Nam b fa h mi clauem, in qua duplex illa qualitas ex tōnī sectione inest, nunquam attingit, adeoque nec mollitie nec duritia uocum incedit. Habet autem duo hexachorda,

prima

MUSIC. PRACT.

prima	} inci pit in	C faut	} me diū ha- bet	F faut	} fi- nē in	a lamire
altera		C solfaut		in		f faut

alterum

primum

Huius generis exempla, in Tenoribus figuratis raro inuenitur, sed in ecclesiasticis & planis frequenter existunt.

Figura trium horum generum, initium in cantu, medium ac finem ostendens.

In	} C	} F	} natural.	} b	} b moll.	} c	} q; b	} du- ral.	} med.	} ha- bet

Sunt

Sunt ne tria hæc genera ita separata, ut inter se commisceri nequeant?

M Inimè. Naturalis enim cantus semper est coniunctus uel cum molli uel cum duro, sed nequaquam cum utroq; simul. Dicitur autem mollis uel durus κατ' ἐξοχῆν, quod cantus maiori ex parte molliter uel duxiter in b fa h mi incedat. Etsi autem mollis cantus cum duro uel contra durus cū molli, interdum coire uidetur, tamen uerè durus aut mollis non est, sed fictus potius, qui contra scælarum naturam. quibusdam de causis, quas sequenti capite explicabimus, editur.

DE CANTU FICTO.

Cap. XIII.

Quid est cantus fictus?

Est uocis in uocem contra clauis cantus; naturam permutatio.

Explica hanc definitionem latius:

Nomen ipsum declarat uoces fingi in clauibus quibus reuera non insunt. Nam idèo cantus fictus dicitur quod in quibuslibet systematis clauibus alienas uoces fingendi potestatem habeat,

habeat. Quodcumq; ergo peregrina uox in aliqua clauē canitur, in qua propriam sedem nō habet, neq; in eius octaua, ea ficta censenda est, ut si in E la mi fa, in F fa ut sol canatur. Quod si uero in eius octaua distantia inueniatur, ut cum in F ut, sol, aut re, in A re, la uel mi exprimitur, non ficta sed uera uox, quæ secundum scalæ naturam eo in loco proferri potest, æstimabitur. Nam cū octauarum propter eandem naturam, idem sit iudicium, ut supra quoque monuimus, easdem uoces possidebunt tres hæ clauēs F. A. B. quas G. a. b. tametsi ea potestate in illis, ob finitam hominis uocem, in his uero actu contineantur.

Quæ sunt signa cantus ficti

DVO, uidelicet ✕ quod cantum durum, & b quod mollem significat. Vbicunq; igitur in cantu signa hæc extra b fa h mi notata conspexeris, cogitabis cantum fictum ijs declarari.

Estne cantio tota ficta quæ his signis pernotata est:

SI ab initio in improprijs clauibus ponuntur, plerunq; tota cantio ficta est, in qua semitoniorum in tonos, tonorumq; in semitonia contra cantus clauiumq; naturam uariatio existit. si ue-

rola

LIBER I.

to in medio, non item. Tum enim aliquot tantū notæ fictis uocibus tantisper exprimuntur donec illis in proprias mutatis, cantio ad suam naturam redeat.

Quæ fuit causa Musicis ut cantum fictum excogitarent?

DVplex fuit causa, nempe necessitatis & suauitatis in cantu, quæ delectationis atq; aurium causa inuenta est.

Quæ est ratio necessitatis?

Interdum necessitate consonantiarum impelluntur Musici ut ficto cātu utantur. Nam cum prohibitis interuallis, quorū supra est facta mentio, in cantilena pluribus uocibus constituenda, locus non sit, per fictum cantum illa, si incidant, rectè uitabimus. Vt cum in cantu molli notula quepiam in b fa h̄ mi collocetur, quæ alienā quamdam in E la mi ex opposito sibi respondentem habeat, tum ut prohibitū interuallū, hoc est, diapente deficiens uitetur, in E la mi clauē fa necessariò canendum uenit, nisi forte id in clausula formali: quam uocant: in qua aliquo modo locum habet, contingat. Is autem rectè prohibita interualla uitabit, qui intellexerit ea ex perfectis consonantiarum

B rum

rum speciebus semitonio auctis uel diminutis tra-
sci. Nam si diapente deficienti uel redundanti se-
mitonium addideris uel detraxeris, perfectam &
omnibus numeris absolutam habebis quintam.
Simili modo de cæteris agas.

Quæ est ratio suauitatis?

EA est ut primum cantio per se iucunda effici-
tur orationi q; cui adhibetur, per omnia con-
ueniat, & suis quasi flosculis ita exornetur condita
turq;, ut audientium animos dulciter influens,
harmonia uarietate delectet. Nam quemadmo-
dum ridetur chorda qui semper oberrat eadem:
ut ille canit: sic quoq; symphoneta, nisi cantione
uarijs fugis, clausulis, fictisq; uocibus decoram lu-
cundamq; reddat, eiusq; maiestatem ijs interdum
exprimat, ταυτολογος merito habebitur, t̄stumq;
abest ut delectet, ut potius iteratis ijsdem clausu-
lis ac uocibus ceu Crambe bis cocta, nauseam au-
dientibus moueat. Ad uitandam igitur ταυτολο-
για in cantu, non leue momentum affert Musica
ficta, quæ miram cantionibus gratiam conciliat
in loco adhibita. Deinde cum orationis, quæ no-
tulis applicanda est, non unus sit tenor, sed qua-
dam eius uerba & sententiæ subinde aliam atque
aliam

allam pronuntiationem aliumq; affectum postulare, ideo, ut *τὸ πρῶτον* obseruetur, sua cuilibet dictioni harmonia tribuenda est. Nam nō solum curare oportet quā suavis aut iucundus cantus efficiatur, sed quā benè & appositè tractandis rebus adhibeatur: siquidem omnis harmoniæ uarietas ex rerum diuersitate oboritur. Videas autem plerasque cantiones ad aurium uoluptatem tantum esse comparatas, nihilq; in se habere quod uim atq; naturam orationis exprimat, idq; authorum incitila euenire solet, qui orationi non inseruientes, absque omni discrimine quemlibet textum cuilibet modo accommodando, res hilares lugubri harmonia expriment, & e contrario. Sed illi mihi perinde facere uidentur, ut poeta ille qui cornutam ceruam fingebat. Hæc etsi *πρῆξια* sunt, tamen propter artem ipsam, libenter commemorare uolui, ut intelligeretur Musicæ quoq; suam esse in præceptis legibusque certitudinem, hæc mediocris esse exercitationis, ut certè ac benè quis canat, uel cantiones ipse componat.

6 MVSIC. PRACT.
DE PERMV TATIONE
Vocum. Cap. XIII.

HActenus canendi fundamenta expediuimus, tum ea quæ de clauibus, uocibus ac interuallis sciri opus erat. Monstrauimus præterea uanicum genus tactus, notularum pausarumq; figuras, & tandem cantionum genera subiunximus. Quæ quidem omnia tractationem de uocum permutatione necessario præcessisse mihi uidentur, quod sine eorum cognitione uoces inter se permutare nemo commodè possit. Rationem facile uidebit is qui methodi est intelligens. Sed nunc quomodo uoces inter se in cantu permulentur explicatione nostra planum faciemus.

Quid est mutatio uocum?

Est unius syllabæ in aliam eiusdem uel propinquæ naturæ in eadem clauē unisona uariatio.

Quare excogitata est uocum mutatio?

Illa excogitata est propter cantus ascensum ac descensum in quibus unica sex syllabarum deductio non sufficit. Nam cum cantus plurium uocū necessario intra uiginti gradus uersentur, idcirco

Idcirco plures uocum deductiones constituen-
dæ erant. quæ se inuicem gradatim excipientes in
ascendendo ac descendendo mutuas operas præ-
staret. Atq; hinc apparet ratio cur quædam clauis
duabus syllabis constent, quædã tribus, quædam
uero una. Quæ duabus constant, earum altera in
ascendendo, altera in descendendo usum præstat,
idq; in omnibus cantionum generibus. Sunt au-
tem numero octo scilicet; C fa ut, D sol re, E la mi,
F fa ut, e la mi, f fa ut, cc sol fa, dd la sol, quarũ sin-
gula duas mutationes sustinent. Quæ uero cla-
uis tribus syllabis constitutæ sunt, sex mutationes
sustinent, ut sunt G sol re ut, a la mi re, c sol fa ut,
d la sol re, g sol re ut, aa la mi re. In his tamen a-
nimaduertendum est unam syllabam pro diuersa
cantus natura semper excludi. Eo enim molli
existente, Vt, in G sol re ut, excluditur, Re, in a la mi
re, fa, in c sol fa ut, sol, in d la sol re, Re, in a la mi re.
Cantu uero duro existente uoces illæ retinentur
exclusis. Re Mi Sol, La Mi. In clauibus quæ unam
tantum syllabam habent nulla fit mutatio, nisi cæ-
tus scalam excedat, ubi sanè uoces ex octauis mu-
tuandæ erunt. Sunt autem, F ut, A re, h mi, b fa &
cc la. Vnde uetus uersiculus.

Si uox est { simpla } } fiet mutatio { nulla.
 { dupla } } { binz.
 { tripla } } { senz.

Cur b fa h mi inter eas clauēs quæ duabus
 syllabis constant, non numeras?

Quia cum clauis illa ex toni sectione duplex
 existat, duplicēq; & contrariam cantus na-
 turā constituat, fieri nō potest ut in uno eodemq;
 cantionis genere mutatio ex fa in mi & mi in fa.
 utpote contrarijs uocibus existat. Nam in cantu
 duro perpetuo mi in b fa h mi, in molli fa cāni-
 tur, siquidem huius natura ex b fa, illius uero ex
 h mi dependet. Præterea cum mutatio unisona
 esse debeat, mi uero & fa uoces semitonio distet,
 discrepans soni natura nunquam coire poterit.

Quot regulis continetur omnis
 mutandi ratio?

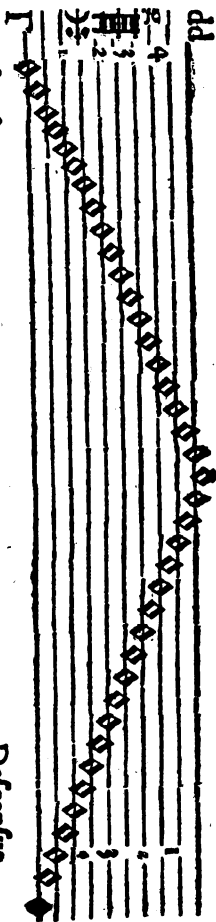
Et si mutandi ratio difficilis uidetur, ac res in
 primis ardua, de cuius difficultate regula-
 rumq; multitudine pleriq; huius artis tyrones cō-
 queruntur, tamen ne ego discentes præceptionū
 copia magis impedire quàm iuuare uidear, dua-
 bus tantum regulis pro duri & mollis cantus na-
 tura, mutationes omnes per certas quasdam cla-
 ues ostēda

nes ostendam, ex quibus reliquas intermedias omnes estimare poterunt.

Quæ est prior regulæ

E Ad uocæ permutationes, quæ in duro cantu fiunt, pertinet, quæ ita se habet: Omnis mutatio in cantu duro fit tribus in clauibus, nempe in DE & a. suisq; octauis, ascendendo quidem in D & a. per uocem re, descendendo uero in E & a. per uocem la. Atque hæc quidem regulæ, catholica est quæ in proprijs mutationibus fallere non potest, quemadmodum in sequenti figura perspicuum & euidentis est.

E 4 Ascen-



Ascensus

Descensus

Numeri loca significant in quibus mutationes sunt,
 quarum utrinque quatuor conspiciuntur.

Intelligo sane' priorem regulam,
sed quæ est altera'

Altera est, quæ præscribitur de mutationibus
uocum in cantu molli, in hunc modum se
habens. In cantu molli omnis mutatio similiter
in tribus clauibus cõtingit uidelicet, in D G et a.
suisq; octauis, ascendendo quidem in D & G per
uocem re: descendendo uero in D & a per uocem
la, id quod sequens tabula manifeste sub ocu-
los ponit.

E s Ascen-

MUSIC. PRACT.

Ascendus

Descensus

A musical staff with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The staff contains a scale of notes, starting with a quarter note on G4 and ending with a quarter note on G3. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The notes are connected by a line, and there are diamond-shaped markers between the notes. The staff is divided into two sections by a vertical line, with the first section labeled 'Ascendus' and the second section labeled 'Descensus'.

Commemoratum uero est in diſtione, mutationem omnem aſcendendo fieri per uocem re, descendendo per la, qua in re duplex exceptio de Impropria mutatione notanda est. Deficientibus enim notis in ijs locis ubi propriè fit mutatio, per uocem re uoces ea fieri ſolet. Deinde in longis ſaltibus, ut octaua, quinta ac quarta perfecta fit aſceſus ſine ulla mutatione ex re in re, ex mi in mi, ex fa in fa, deſcenſus uero ex la in la, ex ſol in ſol, ex fa in fa. Præterea ſi cantus ultra la ad ſecondam tantum aſcendat, fa ſine mutatione canendum uenit, quod tamen in omnibus cantionibus locum non habet. Nam ea ratione non raro prohibita ſonorum interualla in harmonijs eduntur.

Quid eſt ſolmiſatio, nam & de hac dici aliquid a Muſicis ſolet.

Eſt notularum in cantu per ſex ſyllabas certa & extemporalis pronuntiatio, continens totum canendi artificium, quod in Modorum & eorum omnium quæ haſtenus tradita ſunt, cognitione conſiſtit. Hac uero tantisper in cantu uti debent adoleſcentes, donec textui notulis applicando aſſueſcant.

70 MVSIC. PRACT.
DE TRANSPOSITIO.

ne clauium et cantus.

Cap. XV,
Quid est transpositio.

Est signata clauis uel catus ab inferiori et proprio loco ad superiorē, uel à superiori ad inferiorem translatio.

Quottuplex est.

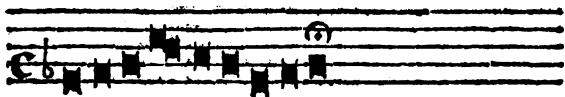
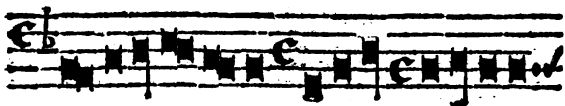
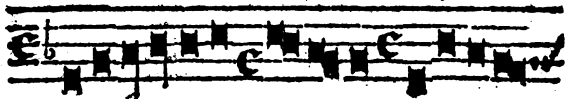
DVplex. Clauis et Cantus. Clauis transpositio fit ob linearum defectum cantusq; nimum ascensum uel descensum.

Dic regulam de clauium transpositione.

Quantum clauis transposita à priori loco ascendit, tantum subsequens nota à suo loco descendit; et e contrario, quantum clauis transposita a priori loco descendit, tantum subsequens nota à suo loco ascendit. Obseruandum est autem, clauem et notam contrario modo se habere. Nā quantum illa situ descendit, tantum hæc cantum ascēdit, hoc est, tanto altius quàm posita est, cani debet, et e contrario.

Exem.

Exemplum transpositarum clauium
in cantu.



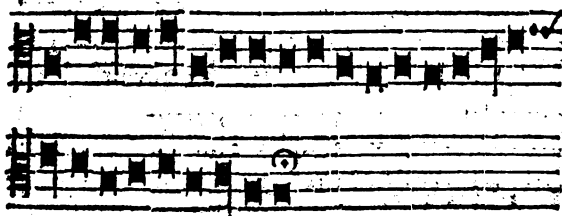
Cantus transpositio fit ob uitandas uoces fi-
ctas, Transponitur autem ex propria finali
clauē ad quintam in cātu duro, in molli uero ad
quartam, ut ita ex naturali fiat mollis uel durus:
transposito enim cantu, systema quoq; transponi-
tur. Interdum etiam symphoneta, dum cantio-
nes plu.

nes plurimum uocum componere student, Placales modos ex proprijs sedibus in alienas necessario transferre cogitur. Nam cum illi submissus & in inferiore systematis parte incedat, ne Bassi sua sedes occupetur in consonales claues transferendi sunt.

Cantus naturalis primi modi h. e. Doij, in propria finali clauis terminatus.



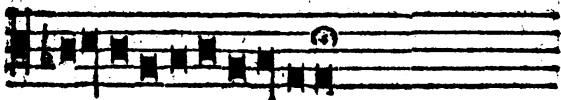
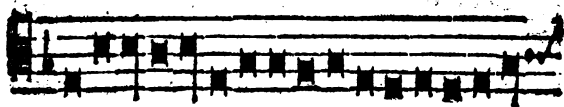
Cantus naturalis in durum transpositus per quintam.



Cantus

LIBER I.

Canus naturalis in mollem transposi-
tus per quartam.



Similiter de reliquorum modorum transposito-
ne iudicabis, exceptis septimo & octavo qui non
transponuntur.

DE VSV ET EXEMPLIS

eorum quæ in præcedentibus capitibus di-
cta sunt. Cap. XVI.

Expediui hætenus canendi præcepta, futuro
cantori in primis necessaria, in quorum qui-
dem tractatione ab exemplis consulto abstinui,
quod hæc sine illorum perfecta & integra cogi-
tatione facile intelligi nequeant. Nam cum in om-
ni ferè cantu figurato, claus, uoces, sonorum in-
terualla, notula, pausa, certa cantus natura, & ta-

Quis de

Etus demum cantandi mēſura exiſtens, occurrat, quæ quidem omnia in uno cantu coaceruata & perpetuo coniuncta ſunt: nemo Hercle figurata exempla ſine illorum abſoluta tractatione adoleſcentibus tempeſtiue aut cum fructu aliquo in ſingulis capitibus proponet. Proinde illa peculiari capite, unde tanquam ex penu peterentur, complexus ſum, eodemq; ordine quo præcepta illorum tradita ſunt, deſcripſi, ut adoleſcentes in ijs aliquandiu ſe exercere uſumq; præceptorum reſtius perſpicere poſſent, donec ad altiora, quæ ſequenti libro tradentur, aſcendere liceat. Primo igitur loco antequam ad uocum exercitia accedam interuallorum, quæ cantus fundamēta ſunt, exemplum adſcribam.

Exercitium interuallorum in cantu uſitatorum.



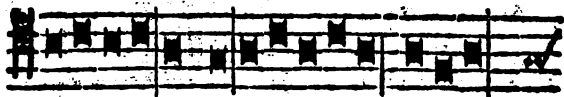
Ter ter ni ſunt mo di quibus omnis cā-



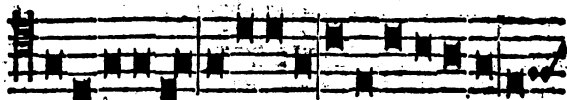
ti lena contextitur ſcilicet, unifonus ſemitonium

LIBER I

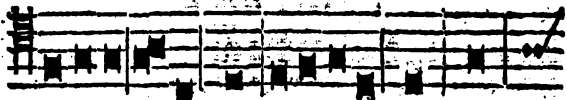
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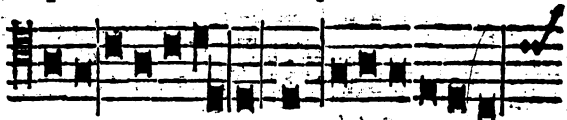
Mitonium tonus semiditonus Ditonus



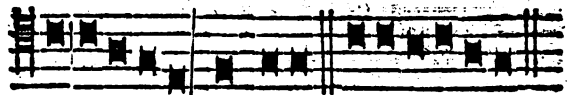
Dia tesson Diapente Semitonu cum di.



apente Tonus cum dia pente Ad hos



sonat Diapason Si quem delectat canere



hae interualla cognoscat, EVOVAE.

F

Allud

MUSIC PRACT.

Aliud exemplum in figurato cantu, omnia intervalia quæ octava continentur complectens, auctore Antonio Brumel. Est autem fuga duarum uocum in homophonia post unum tempus.

Bene di

ctus qui ue nit qui

ue nit qui

ue nit qui

ue nit ij. ij.

in no

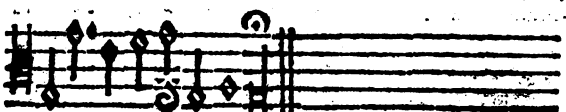
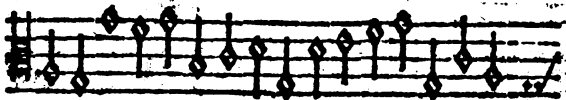
LIBER I.



in no mine

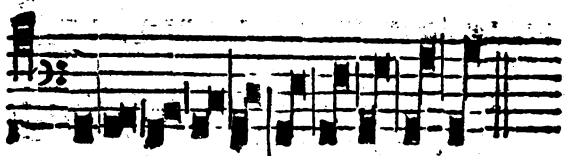


do



mini

possunt quoque adolescentes in his inter
nullis se exercere.



Aliud

MUSIC. PRACT.

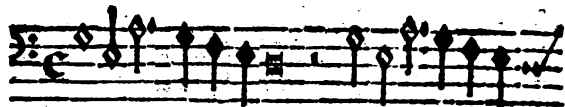
Aliud interuallorum exercitium du- arum uocum.

The musical score consists of ten staves of music, all in bass clef. The first staff is labeled 'Prior Bas' and begins with a common time signature 'C'. The notes are diamond-shaped and connected by stems. The melody starts on a low note and moves generally upwards, with some intervals of a fourth and a fifth. The subsequent staves continue the piece, showing various intervals and rhythmic patterns. The notation is simple and clear, typical of an 18th-century music book.

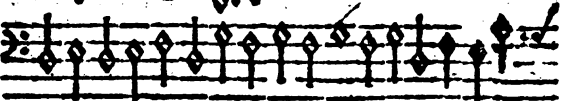
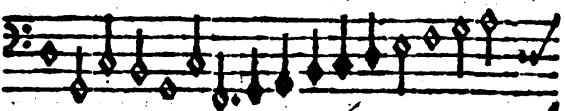
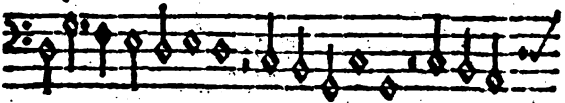
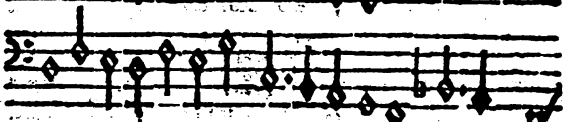
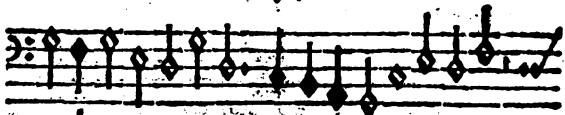
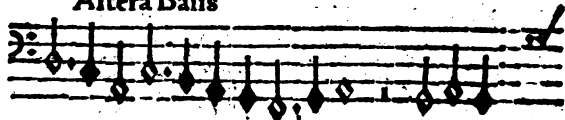
Altera

LIBER I.

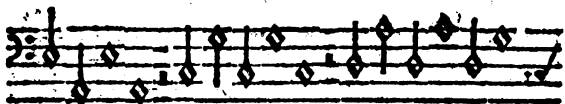
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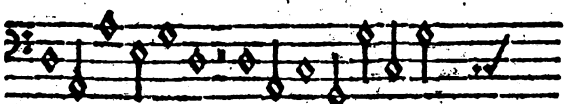
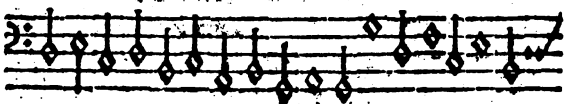
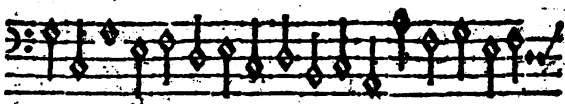
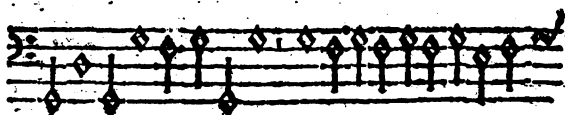
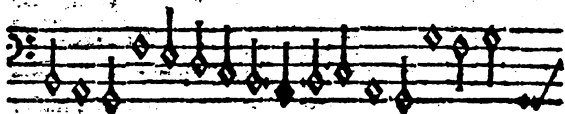
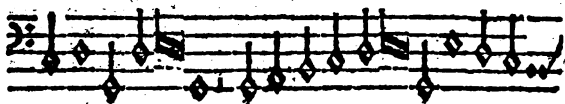
Altera Bafis



F & reliqua

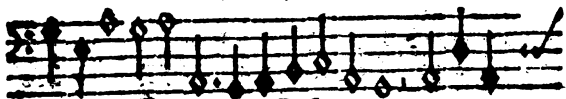


reliquum prioris Bascos

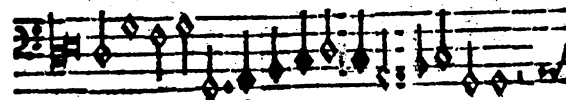
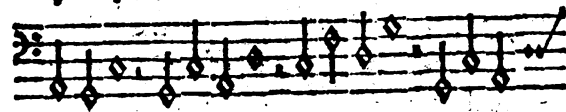
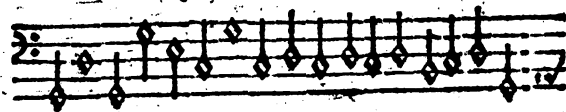
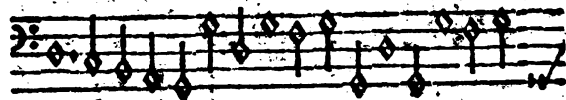
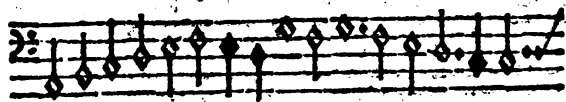
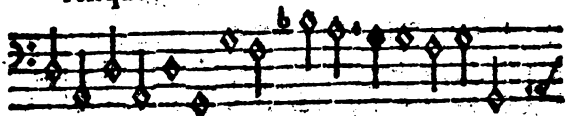


reliquum

LIBER 6

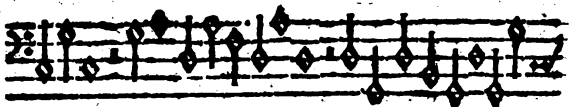


reliquum alterius Bascos

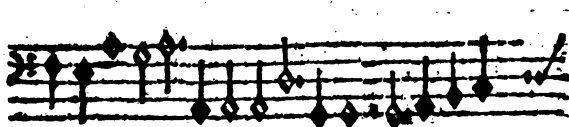
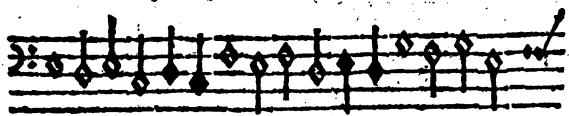
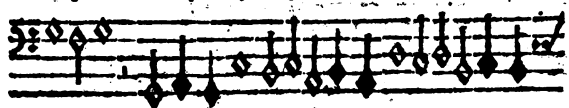
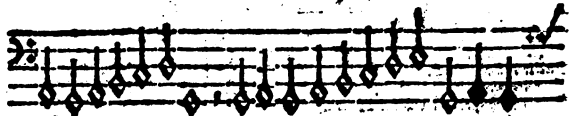
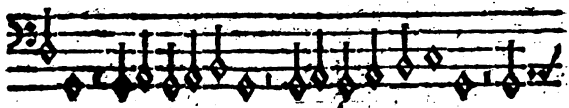
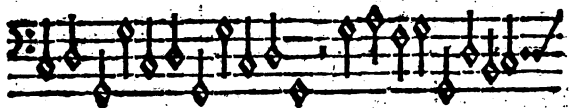


reliquum

10 MUSIC. PRACT.

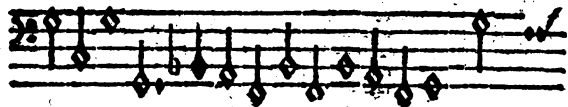


reliquum prioris Baseos

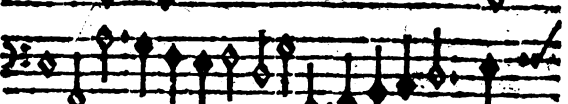
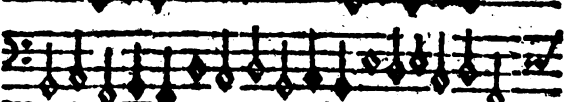
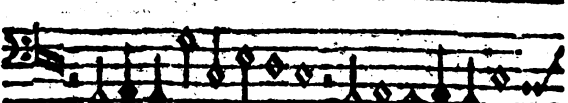
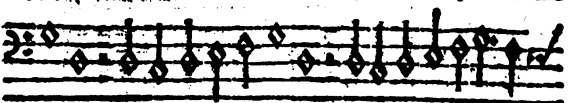
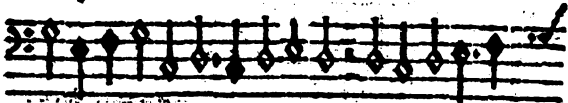
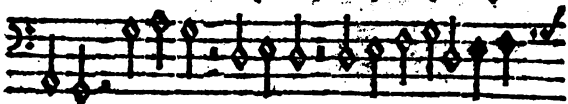


reliquum

LIBER I.

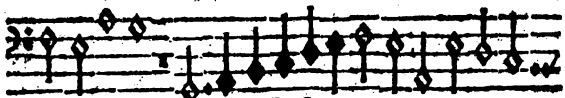


reliquum alterius Bascos

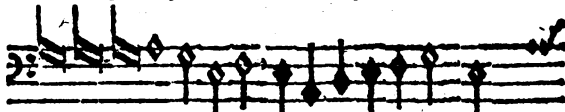
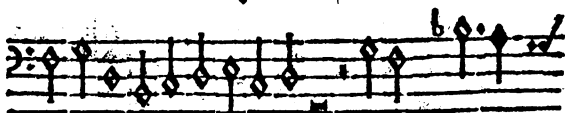
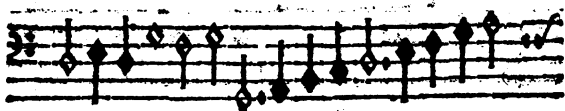
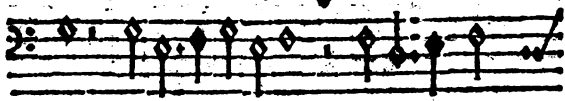
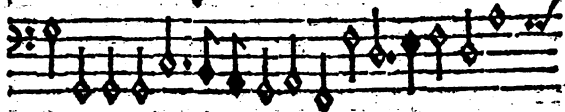
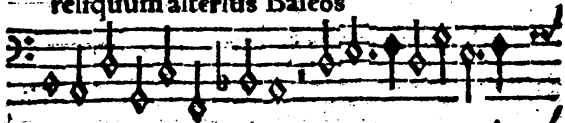


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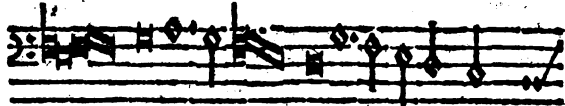
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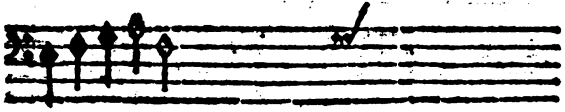
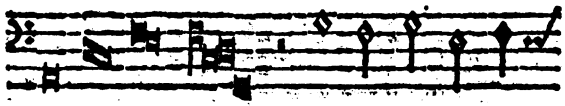
reliquum alterius Baseos



reliquum



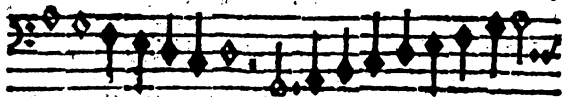
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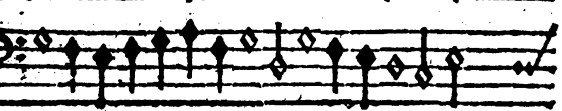
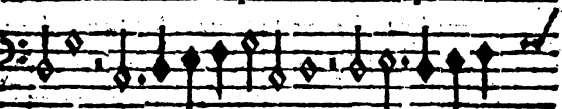
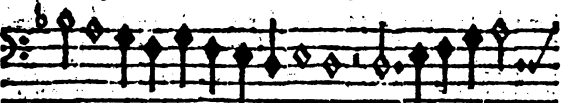
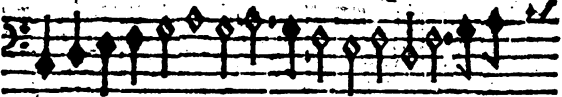
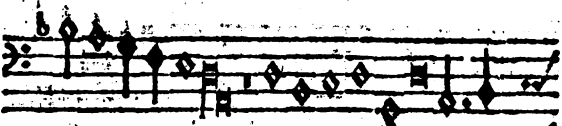
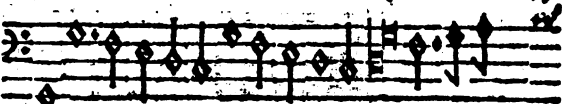
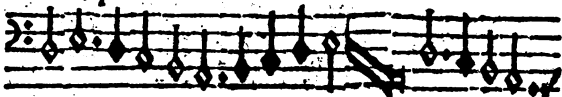
reliquum

LIBER I

25

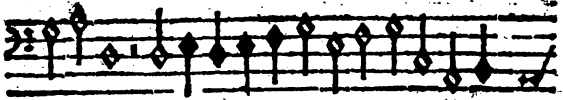


reliquum alterius Bafcos

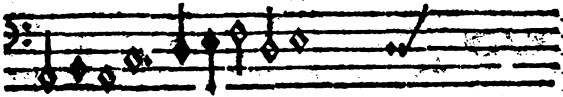
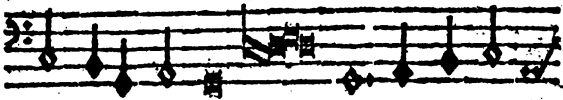
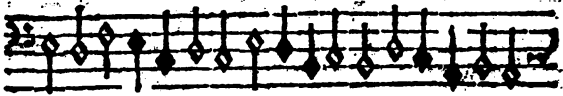
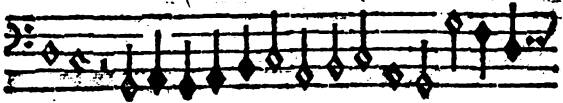
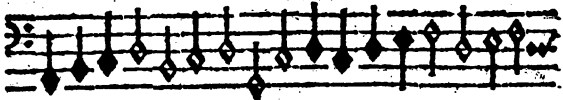


reliquum

MUSIC. PRACT.



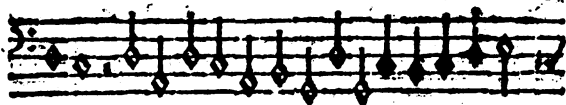
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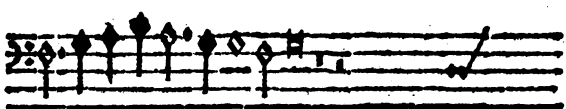
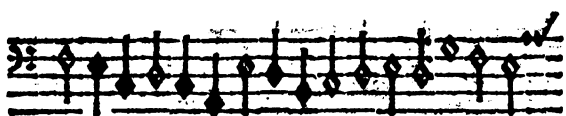
reliquum

LIBER I.

91



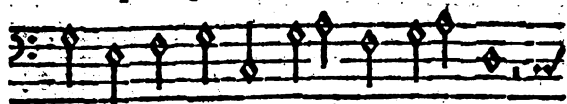
reliquum alterius Bascos



reliquum



reliquum prioris Bascos



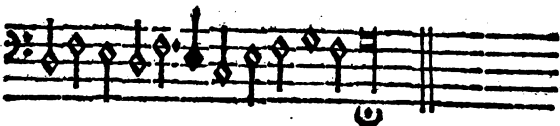
reliquum

LIBER I.

97



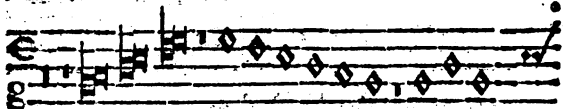
reliquum alterius Bascos



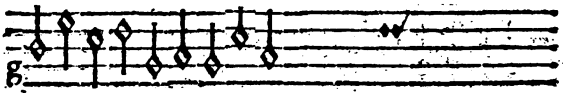
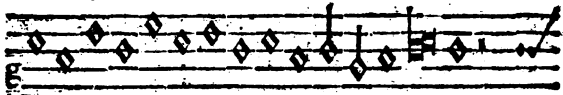
Exerc.

MUSIC. PRACT.

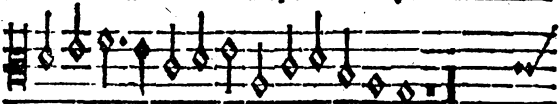
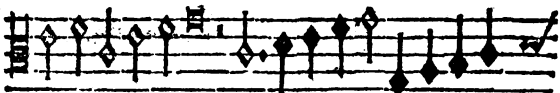
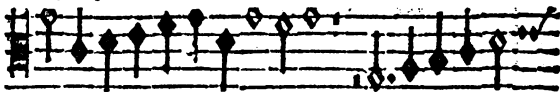
Exercitium uocum Musicaliū autore. N. P.



Primus cantus

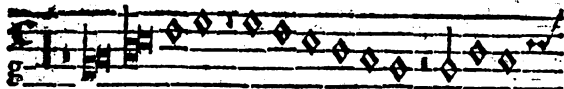


Tenor

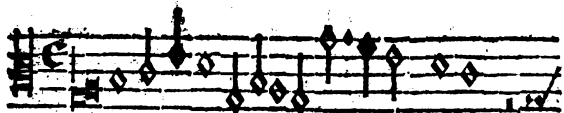
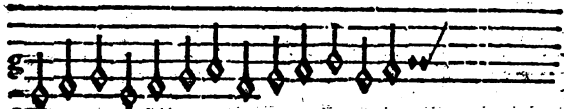
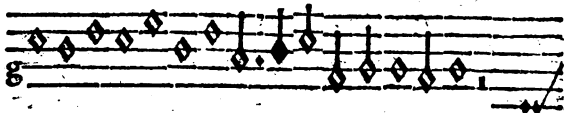


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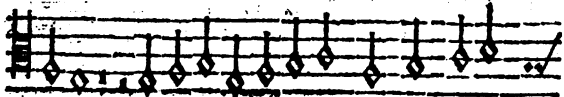
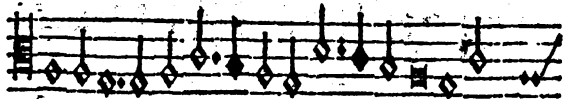
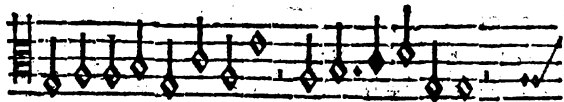
LIBER I.



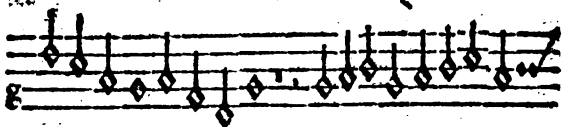
Alter Cantus



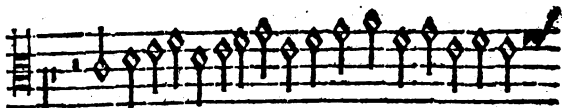
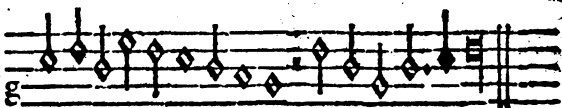
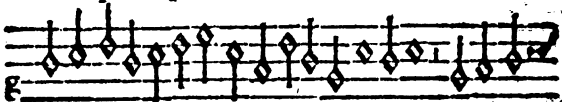
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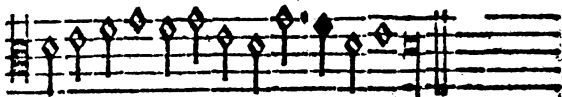
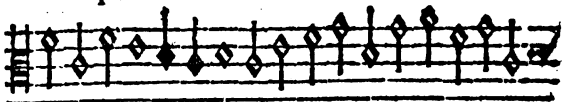
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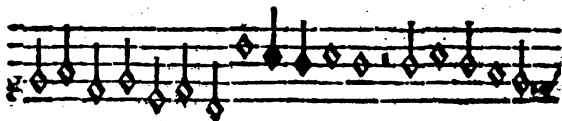
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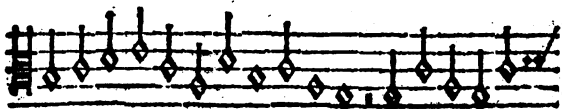
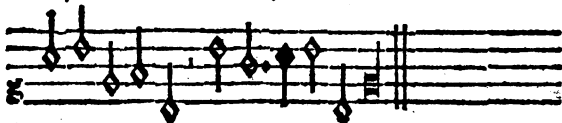
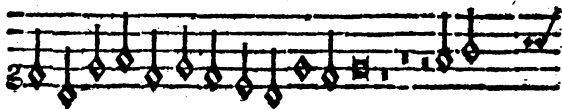
reliquum Tenoris



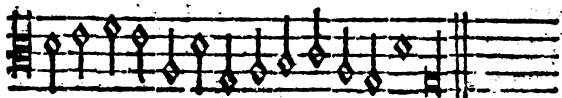
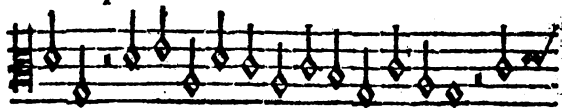
reliquum



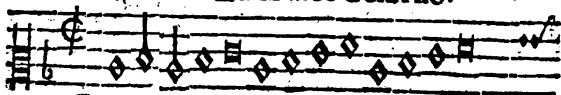
reliquum alterius Cantus



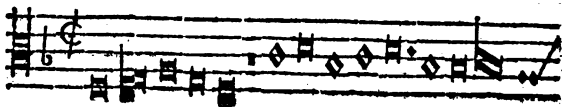
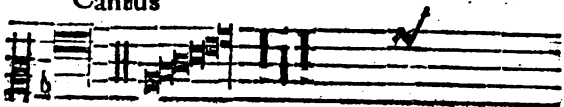
reliquum Baseos



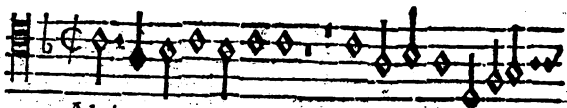
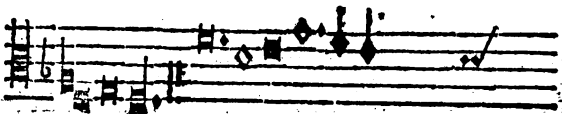
G ; Aliud

Aliud uocum exercitium ad Fortunam,
authore Ludouico Senffio.

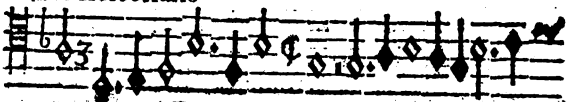
Cantus



Tenor



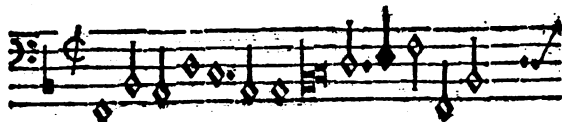
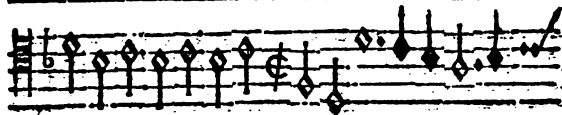
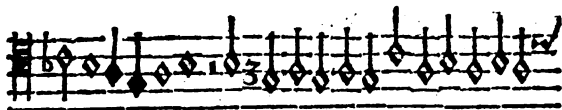
Alcitonans



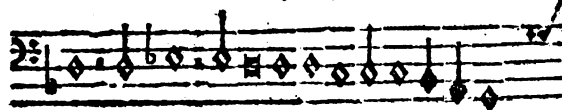
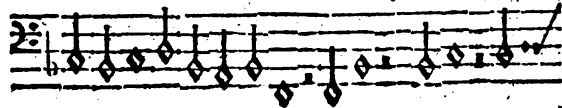
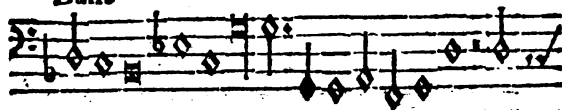
Basis

LIBER I

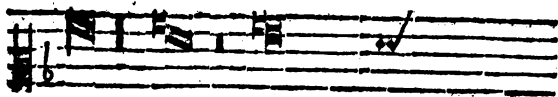
101



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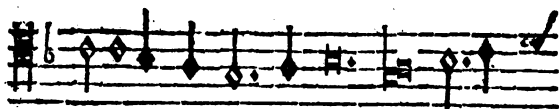
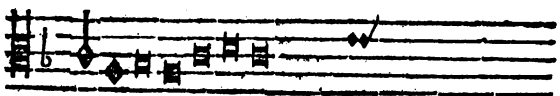
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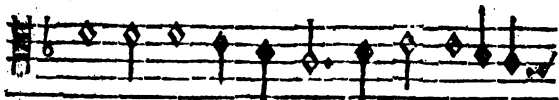
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reliquum Tenoris



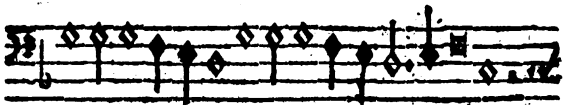
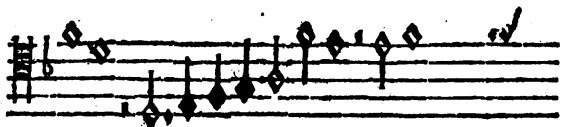
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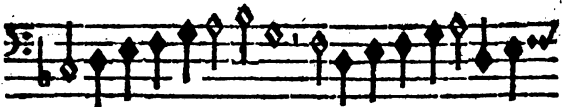
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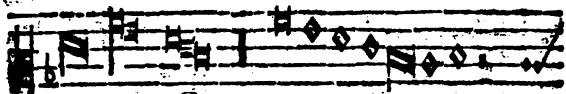
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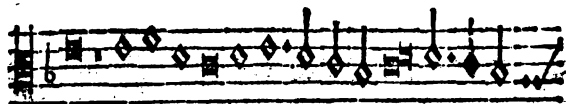
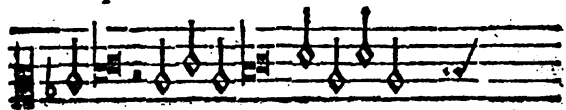
reliquum Baseos



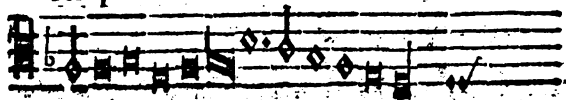
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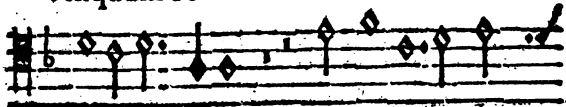
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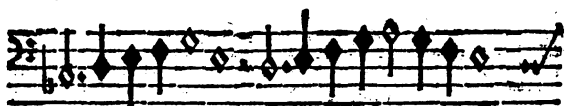
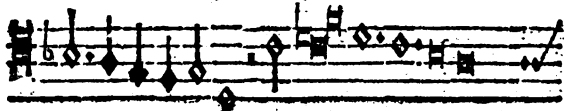
reliquum Tenoris



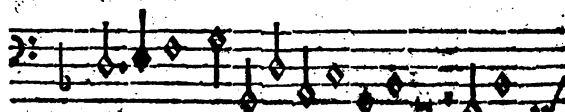
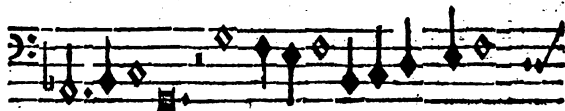
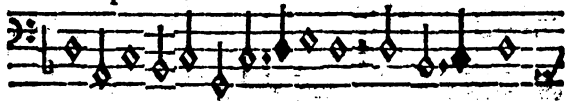
reliquum Alt.



reliquum



reliquum Bascos

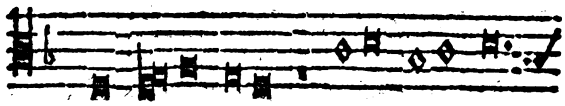


reliquum

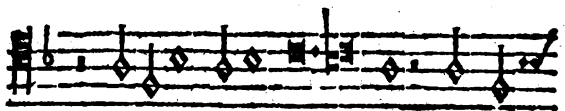
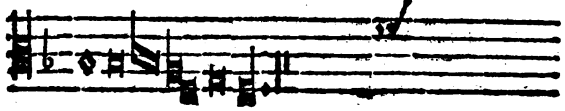
202 MUSIC PRACT.



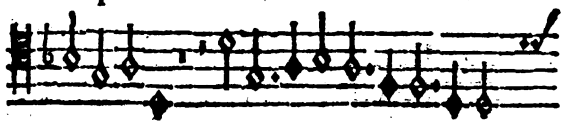
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reliquum Tenoris



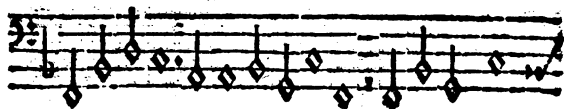
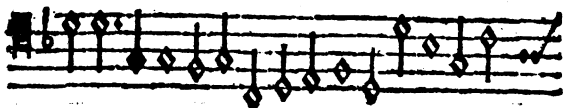
reliquum Alt.



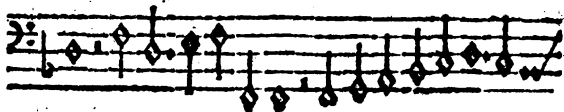
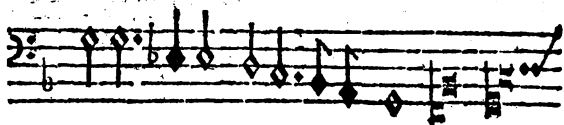
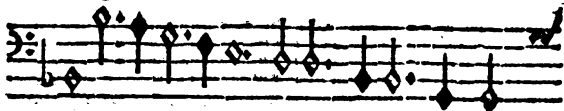
reliquum

LIBER I

109

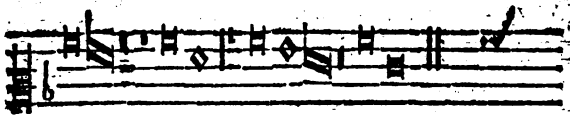


reliquum Baseos

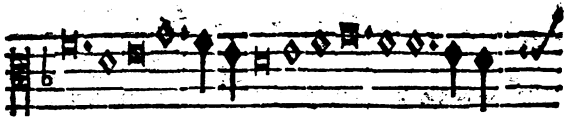


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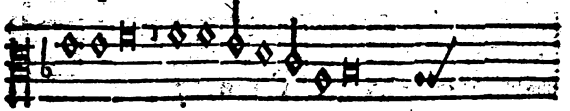
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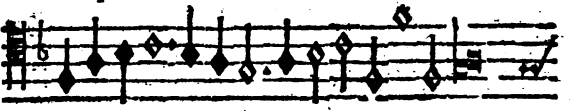
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reliquum Tenoris



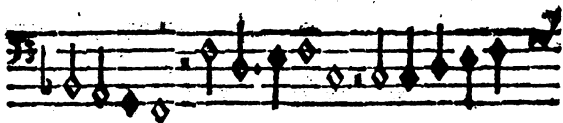
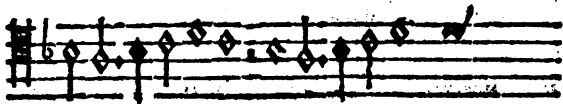
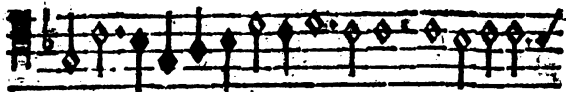
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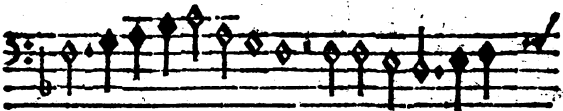
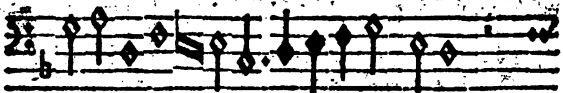
reliquum

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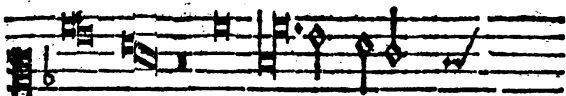
22



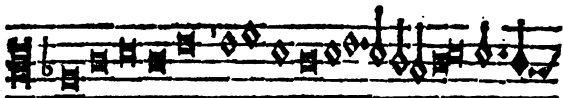
reliquum Bascos



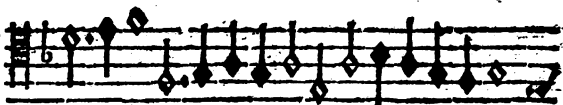
reliquum



reliquum Cant.



reliquum Tenoris

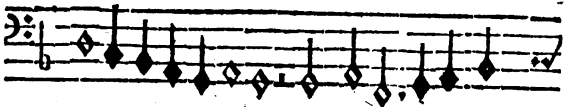
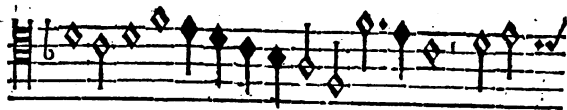


reliquum Alc.

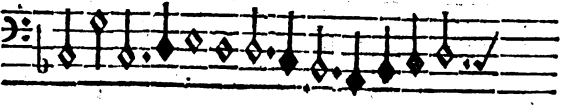


reliquum

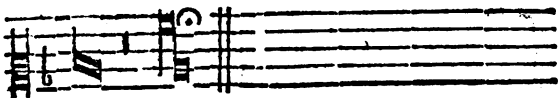
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reliquum Baseos



H reliquum



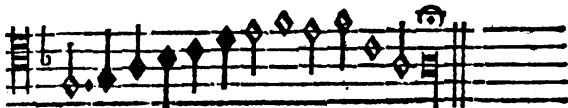
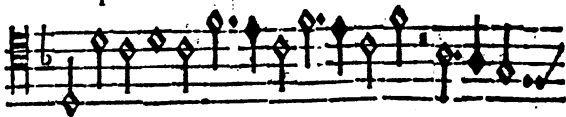
reliquum Cant.



reliquum Tenoris



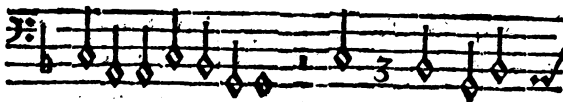
reliquum Alt.



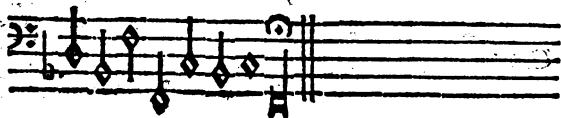
reliquum

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14



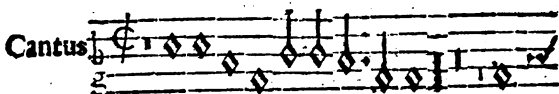
reliquum Baseos



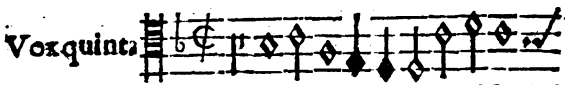
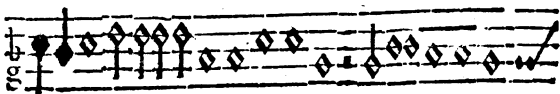
H e Sequit.

Sequitur exemplum quod partim ligaturarum causa adscripti, partim ad unicum genus tantus demonstrandum. Nemo enim alteram huius exempli partem sine illius debita obseruatione cauere poterit.

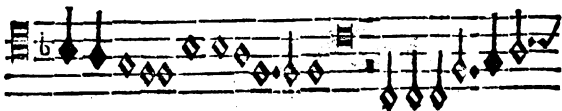
Iosquinus.



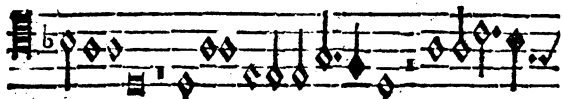
Stabat mater



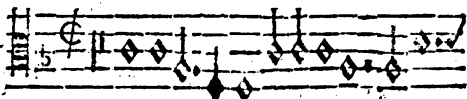
Stabat mater



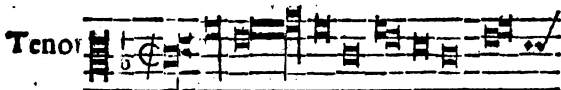
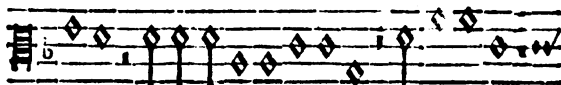
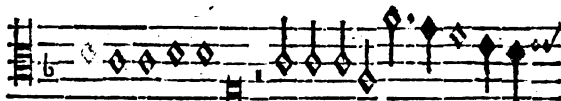
Contratenor



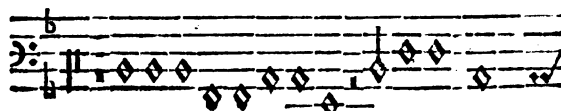
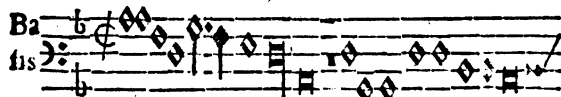
Contra-
tenor



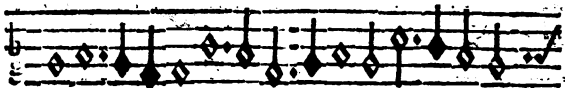
Stabat mater



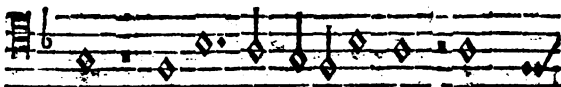
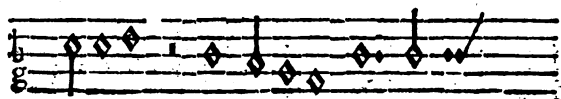
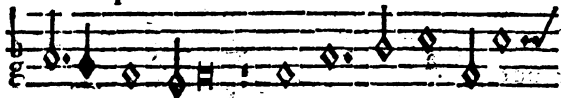
Stabat mater



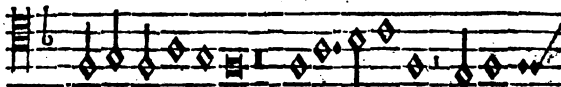
H 3 reliquam



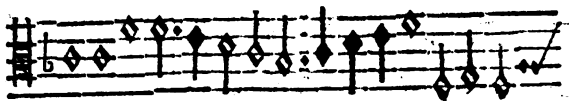
reliquum Cant.



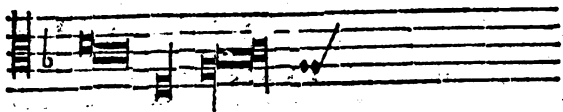
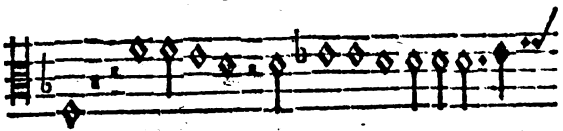
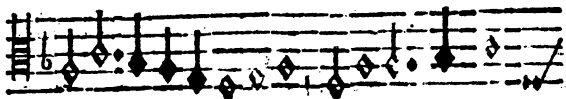
reliquum quintæ Vocis



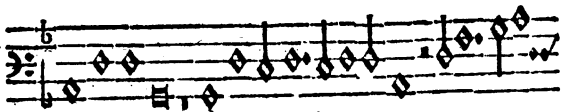
reliquum



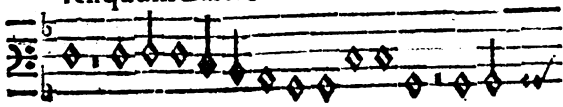
reliquum Contratenoris



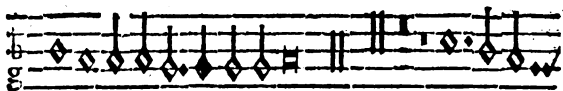
reliquum Tenoris



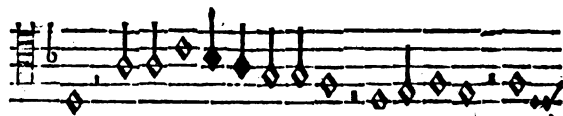
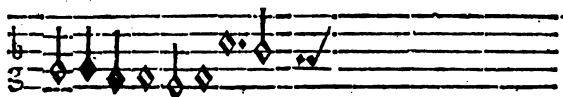
reliquum Bassos



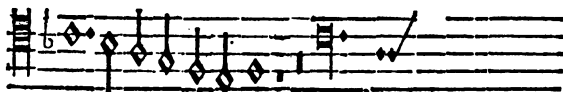
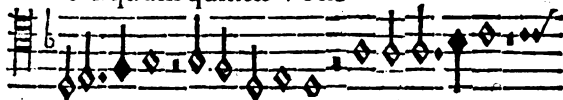
H ♦ reliquum



reliquum Cant.



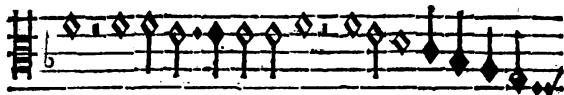
reliquum quintæ Vocis



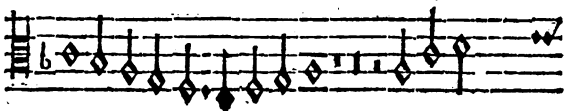
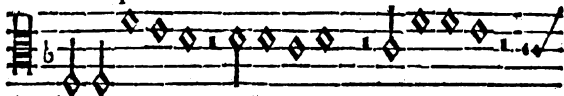
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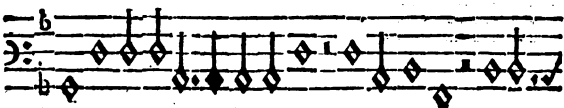
108



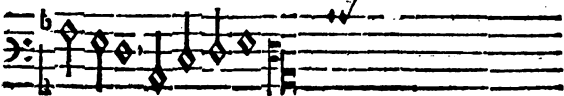
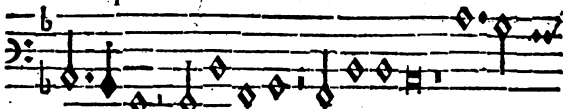
reliquum Contratenoris



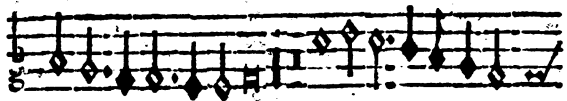
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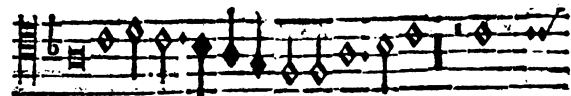
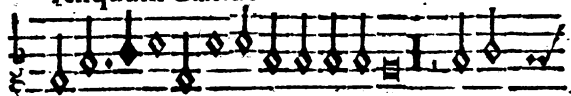
reliquum Bassos



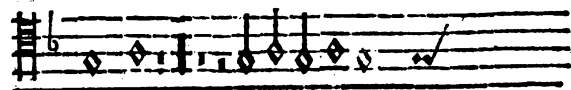
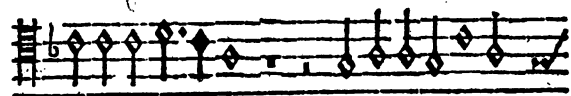
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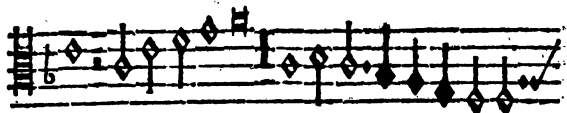
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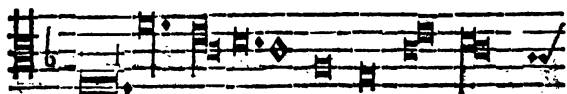
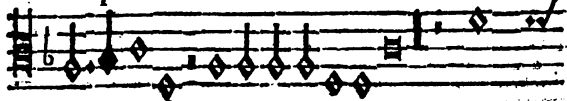
reliquum quintæ Vocis



reliquum



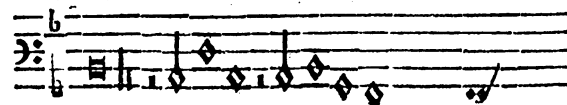
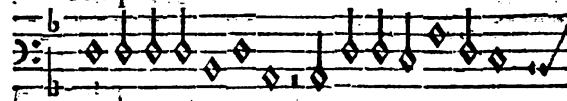
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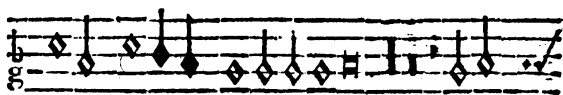
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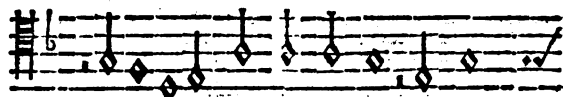
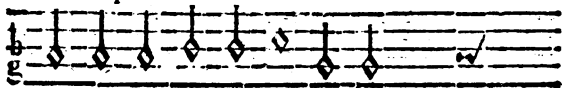
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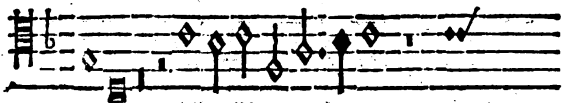
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reliquum Cantus



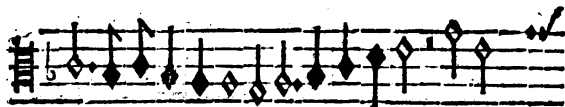
reliquum quintæ Vocis



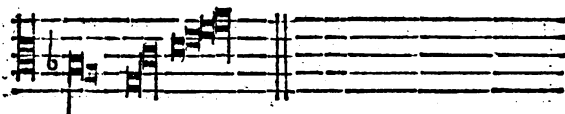
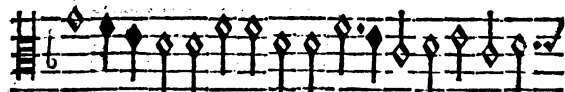
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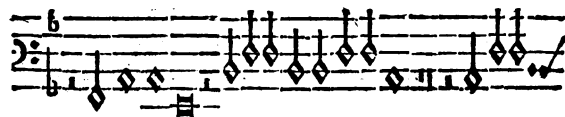
227



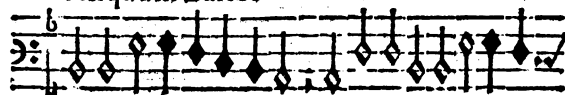
reliquum Contratenoris



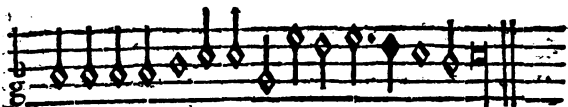
reliquum Tenoris



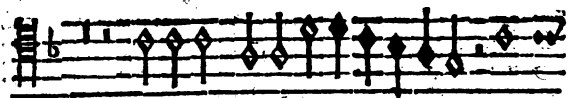
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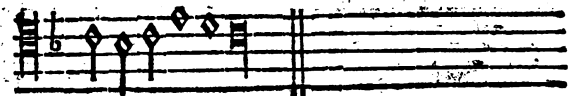
reliquum



reliquum Cant.

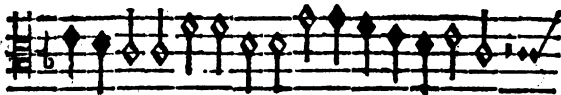


reliquum quintæ Vocis



reliquum

L I B E R I.



reliquum Contratenoris



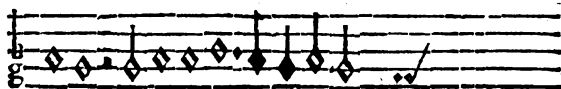
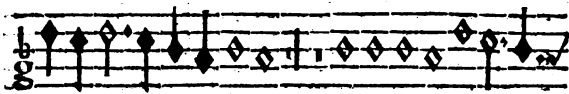
reliquum Bassos

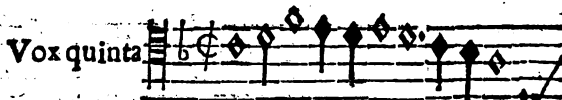
Cantus

Pars altera.

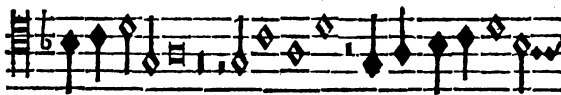

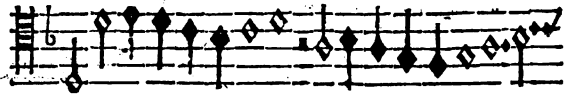
Cantus 

Christe uerbum



Vox quinta 

Christe uerbum



Contratenor

Contra-
tenor

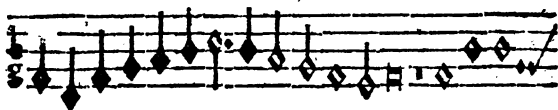
Christe uerbum

Tenor

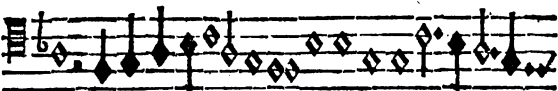
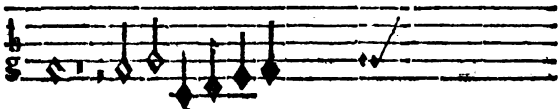
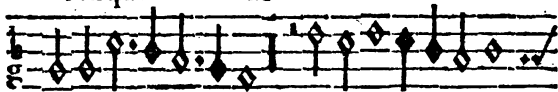
Christe uerbum

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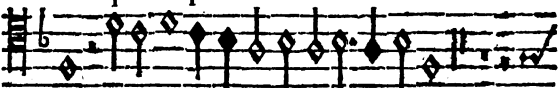
I reliquum



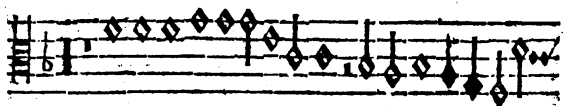
reliquum Cantus



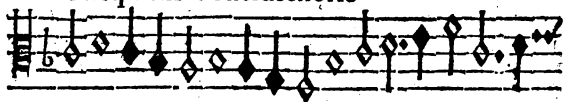
reliquum quintæ Vocis



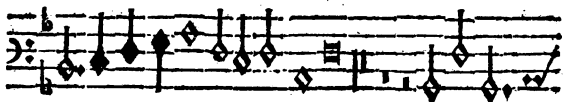
reliquum



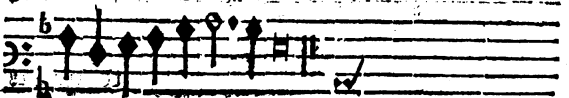
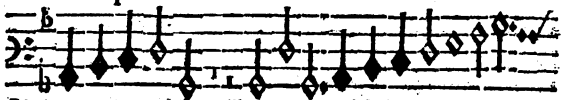
reliquum Contratenoris



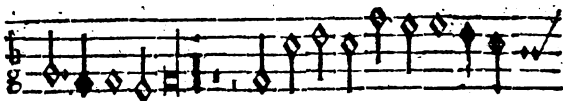
reliquum Tenoris



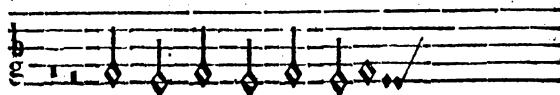
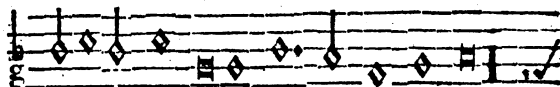
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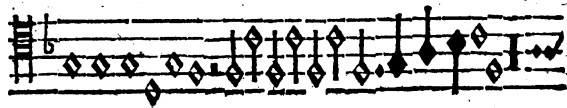
I 2 reliquum



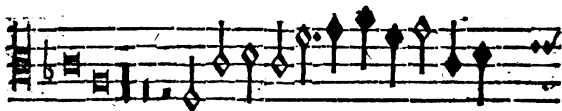
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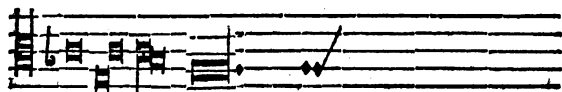
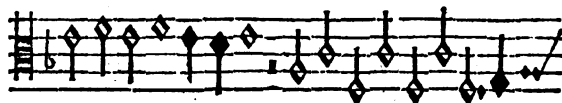
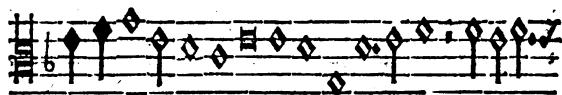
reliquum quintæ Vocis



reliquum



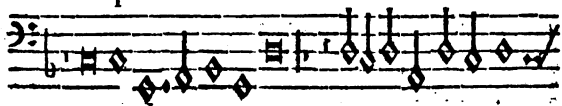
reliquum Contratenoris



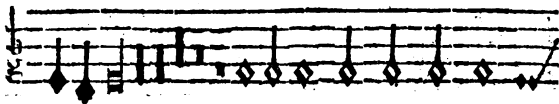
reliquum Tenoris



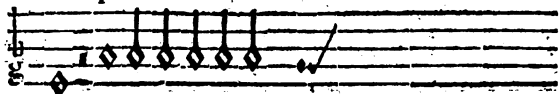
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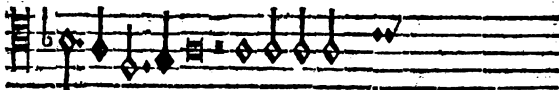
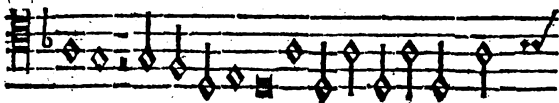
I ; reliquum



reliquum Cantus



reliquum quintæ Vocis

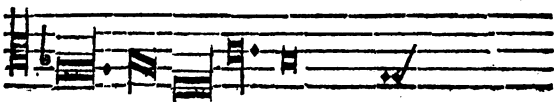
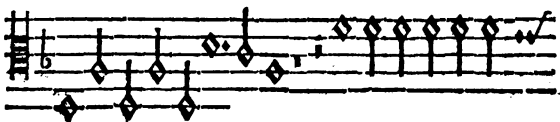


reliquum

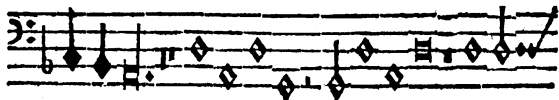
LIBER I.



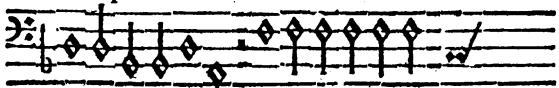
reliquum Contratenoris



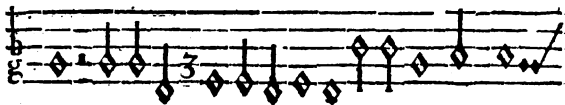
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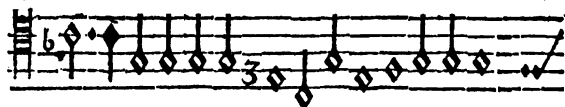
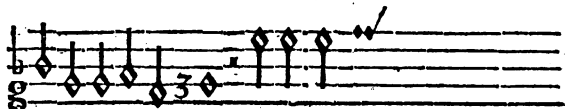
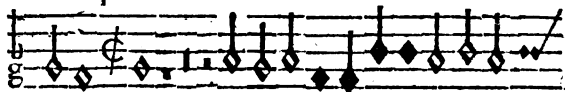
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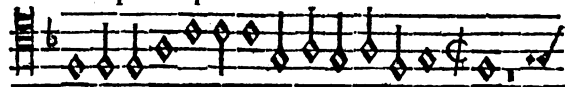
I 4 reliquum



reliquum Cant.



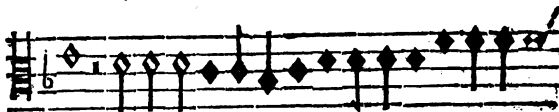
reliquum quintæ Vocis



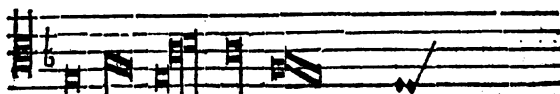
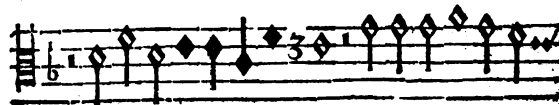
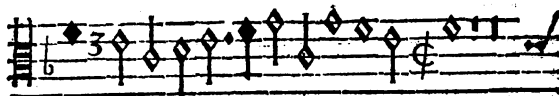
reliquum

LIBER I.

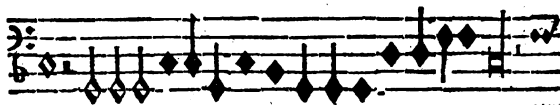
81



reliquum Contratenoris



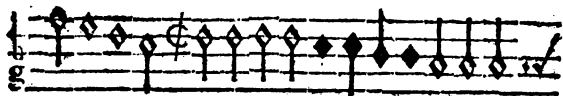
reliquum Tenoris



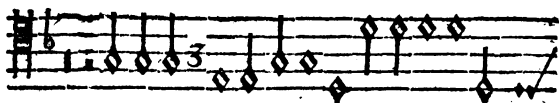
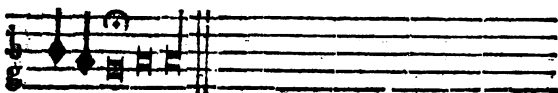
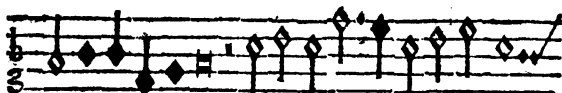
reliquum Bassos



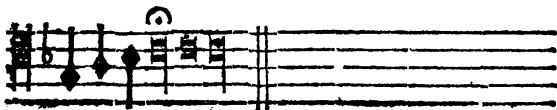
I 5 reliquum



reliquum Cant.

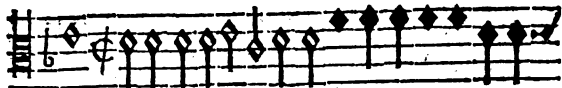


reliquum quintæ Vocis



reliquum

L I B E R I .



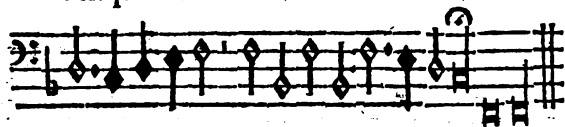
reliquum Contratenoris



reliquum Tenoris



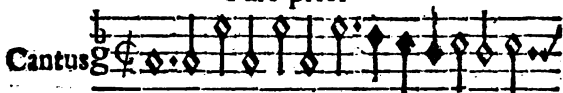
reliquum Basso



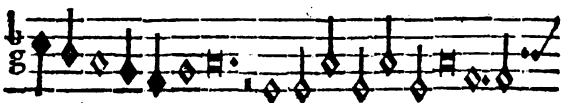
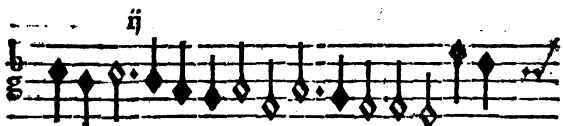
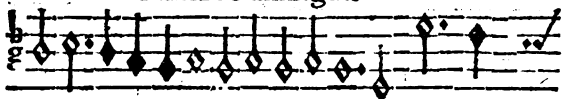
Exemplum

Exemplum Cantus fifti ad fortunam Au-
thore Matthæo Greitero.

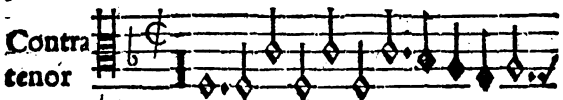
Pars prior



Passibus ambiguís



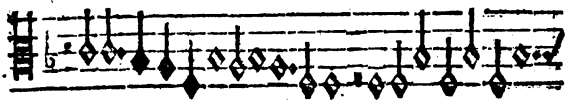
passibus ame



Passibus ambiguís



Basis



Bafis

Pafibus ambiguis

Tenor

Pafibus am

bigule

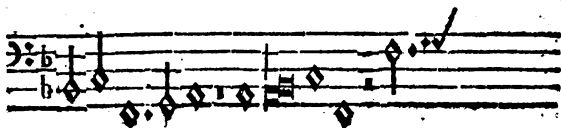
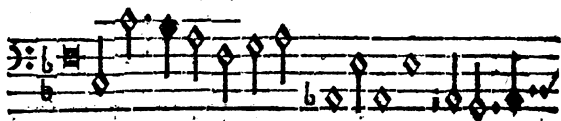
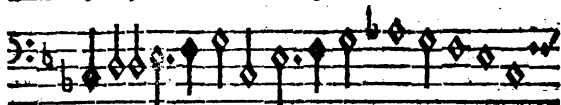
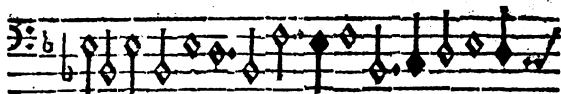
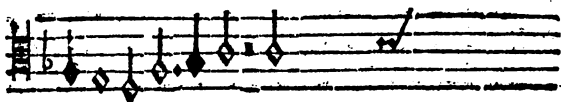
biguis .ij.

fortuna

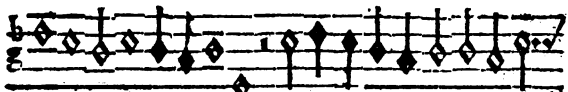
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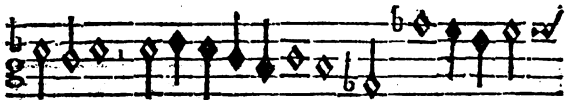
LIBER I.



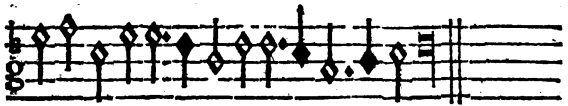
MUSIC PRACT.



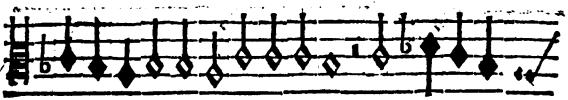
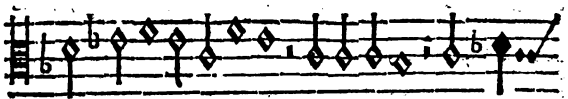
ij uolubilis



uolubilis er=



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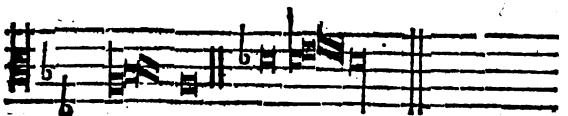
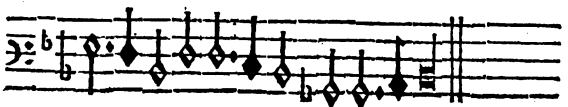
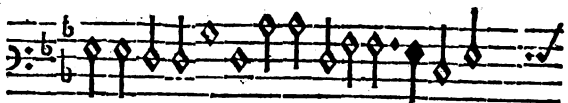
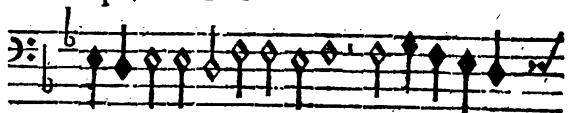


LIBER I.

10



reliquum Bafcos



volubilis

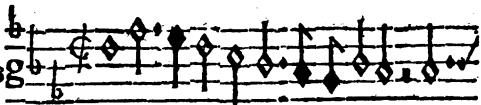
errat.

K

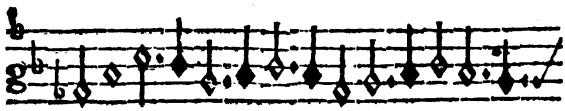
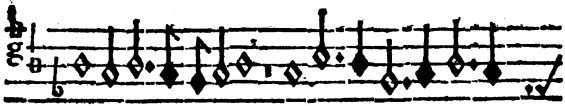
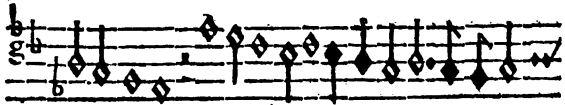
Pars altera

Pars altera.

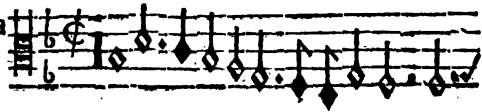
Cantus



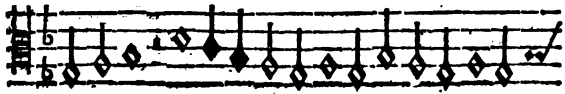
Et manet



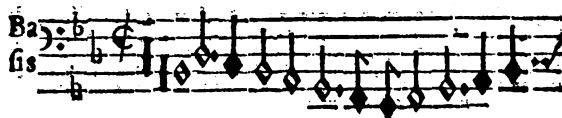
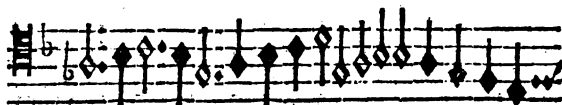
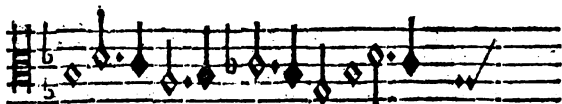
Contra
tenor



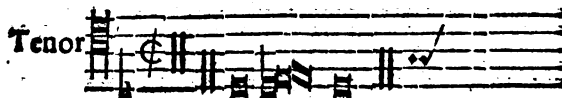
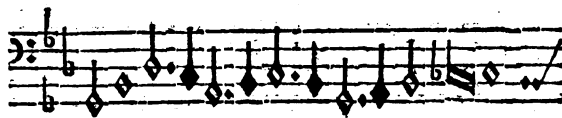
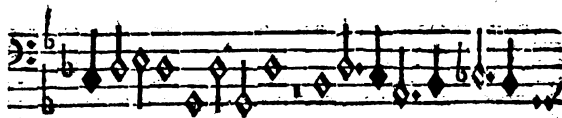
Et manet



Bass

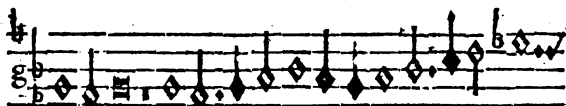


Et manet

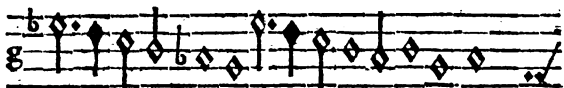
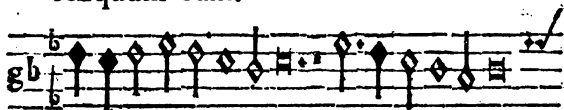


Et manet

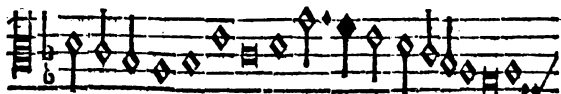
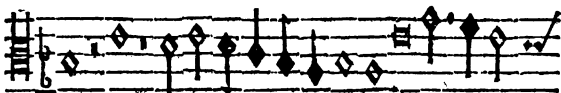
K 2 *coll.*



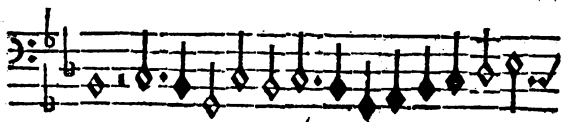
reliquum Cant.



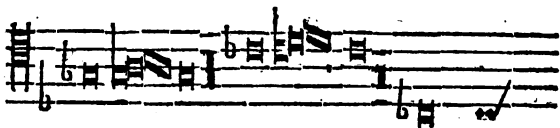
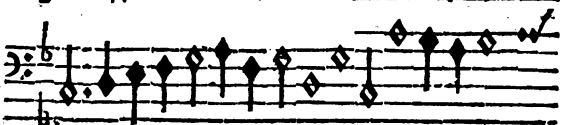
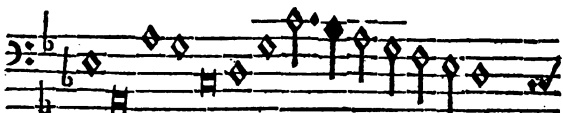
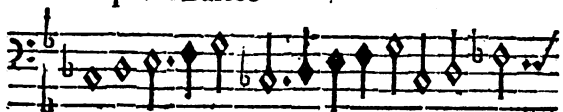
reliquum Contratenoris



reliquum



reliquum Bafcos



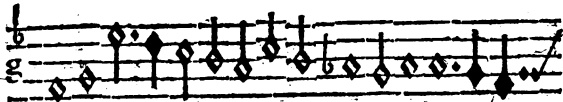
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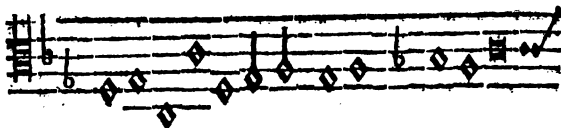
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K 3 reliquum

MUSIC. PRACT.



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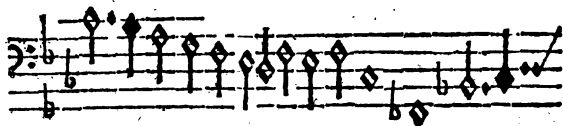


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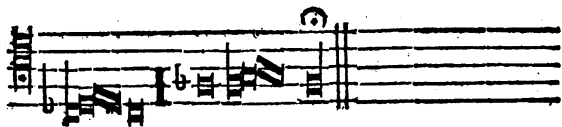


reliquum

LIBER I.



reliquum Bascos



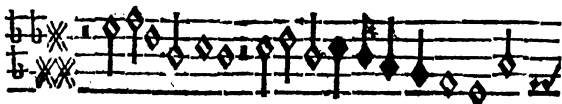
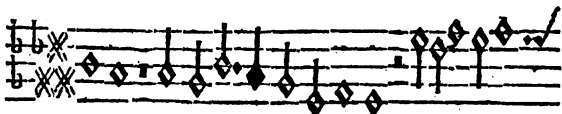
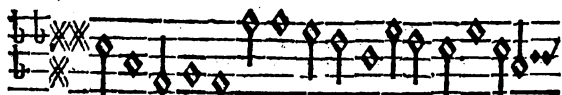
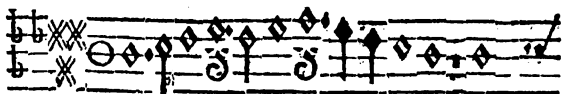
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K 4

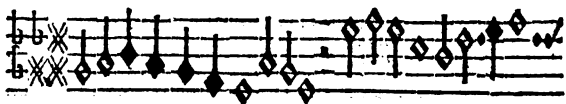
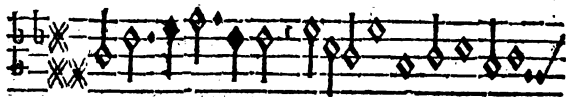
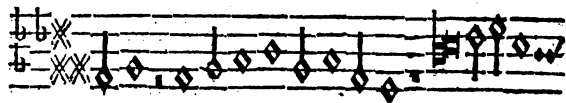
Fuga

Fuga trium partium, quarum priores duæ in molli cantu, ultima in duro fitas uoces usurpat. Secunda autem pars in Epidiatessaron post unum tempus perfectum, tertia in semiditono cum diapente perfecta supernè post duo tempora incipit.

Okeghem.



LIBER I.



K s De

HAtenus præceptionem canendiq; usum per exempla demonstrauimus, nunc porro ad Modorum tractationem tempestiuè accedere uide-
demur. Quam uero eorum cognitio futuris can-
toribus & symphoneticis necessaria sit, uel ex hoc
estimari potest quòd nemo sine illa benè canere
aut cantum artificiosè constituere queat. Quip-
pe quæ omne artis momentum quod ad mouen-
dos & regendos affectus, moresq; formandos at-
tinet, complectitur. Proinde in primis operã da-
bunt adolescentes ut hanc artis partem diligen-
ter perdiscant.

Quid sunt Modi

Sunt harmoniæ genera, quæ ex septem Diapa-
son consonantiæ speciebus pro uaria Diapen-
te ac Diatessaron connexionione existentia ad mo-
uendos affectus maxime conducunt. Appellan-
tur etiam alio nomine Tropi à Græcis, propter Di-
atessaron conuersionem qua modò supernè mo-
do infernè constituuntur. Vel dicuntur quòd
per uocum ordines grauitate aut acumine diffe-
rentes unus modus in alium uertatur. Vocan-
tur etiam *νόμοι*, quòd certis legibus consent. A-
pud ueteres enim nemini licebat aliquid in Mu-
fica mu-

fica mutare, quia putabāt ciuium mores corrumpi si unquam harmoniæ in aliam fieret permutatio, ut si Dorica harmonia, quæ, teste Platone in Lachete, sola græca erat, in Ionicam aut Phrygiam aut Lydiam uerteretur. Hodie Tonos nominant, nescio qua de causa, nisi fortè quòd ab ipsorum naturali distinctione diuersa harmoniæ genera orientur, præsertim cum alius sit Modus in A. alius in B. & cæt. ut ita per tonorum semitoniorumq; ascensum uel descensum diuersi gignantur Modi.

Quot sunt Modi?

DE Modorum numero etsi difficile sit pronuntiare, præsertim cū Inter authores ipsos nondum conueniat, tamen meam quoq; sententiam in præsentia paucis aperiam si prius quid alij sentiant, mea quasi indicatione patefecero.

Henrichus Glareanus ut omnium optimarum artium ac disciplinarum, ita & Musicæ peritissimus in suo Dodecachordo duodecim Modorū, à quibus etiam libros suos inscripsit, mentionem facit atq; demonstrat. Qua sanè in re, quātum ego quidem pro ingenij mei tenuitate iudicare possum, omne pensum absoluisse, & diligentiam suam in
 instauran.

instaurandis disciplinis omnibus litteratis hominibus probasse, mihi uidetur. Et si quis rem ipsam interius introspiciat, negare non potest quin uir ille doctissimus ex septem Diapason speciebus harmonica diuisione que Authentis Modis, & Arithmetica que plagijs conuenit duodecim proprios ac ueros modos demonstrari. Ego uero etsi re ipsa ita esse, & ueterum Musicorum exemplis, si extarent, probari posse iudico, tamen cum nostri seculi Musicorum omnes figuratae cantiones quas quidem posteritati reliquerunt, ad octo tantum Modos compositae sint, egoque de illis praecpta tradere instituerim hoc loco octonarium Modorum numerum cum Boethio Franchino & alijs probatis Musicis statuere uolui. Sciendum uero est septem priores Modos ex septem diapason speciebus nasci, octauum uero a Ptolemaeo ad complendum totum systema Diapason esse superadditum.

Qui sunt illi octo Modis

Nomina eorum haec sunt. Hypodorius, Hypophrygius, Hypolydius, Dorius, Phrygius, Lydius, Mixolydius, & Hypomixolydius, seu ut alij uocant, Hypermixolydius. Nostri Musici primum

Primum, Secundum, Tertium, Quartum, Quintum, Sextum, Septimum, & Octauum nominât.

Cur ijs nominibus appellantur Modic?

Sic appellantur à gentibus. Nam Lydia gens eam harmoniam maximè usurpauit quæ ex sexta Diapason specie nascitur. Diores ea potissimum que ex quarta &c.

Quis est usus horum Modorum?

Vsus eorum longe est maximus: primum enim ad componendos formandosq; hominum mores non parum conducunt. Itaq; & Pythagorici & Socrates & Plato omnes adolescentes in Musicis erudiendos esse uoluerunt. Quantum uero ea in re præstare possit Musica, illustre habemus exemplum apud Homerum de Musico ab Agamemnone domi relicto ut Clitemnestram illius coniugem per Heroidum laudes cantu ad pudicitiam hortaretur. Ea uero non prius adulterium commisit quam is è medio sublatus esset. Tanta enim est uis Musicæ ut nihil sit (ut Cicero lib. 3. de Orat. author est.) tam cognatum mentibus nostris quàm numeri atq; uoces, quibus & excitamur & incēdimur, & lenimur, & languescimus, & ad hilaritatem & tristitiam sæpe deducimur.

ducimur. Veruntamen harmonia id per se non præstat sed accommodata ad orationē, quæ sine illa mortua penè esse uidetur & ut Cicero inquit, nuda. Harmonia enim & Rhythmus orationem *λόγου* Græci dicunt, sequuntur. Hæc uero cum uaria sit, uaria quoq; harmoniæ genera existere necesse est: Lugubris enim oratio lugubres Modos, læta lætos postulat. Sed hac de re in Poëtica Musica ex professo & copiosè tractabo, quod uideam à nemine hanc artis partem pro dignitate esse traditam.

Quomodo diuiduntur Modi?

IN Authentas & Plagios. Authentæ sunt quatuor, Dorius, Phrygius, Lydius, & Mixolydius. qui quidem supra finalem clauem liberiorē quam Plagij potestatem habent. Plagij itidem sunt quatuor, ut Hypodorius, Hypophrygius, Hypolydius, & Hypermixolydius. Atq; hi infra finalem clauem descendendi potestatem liberiores quam illi obtinent.

Penes quid cognoscuntur Modi?

Circa principium, medium, ac finem cantionis. In principio quidem Plagij omnes ad quartam descendere, Authentæ uero ad quintam
nisi

nisi fugarum ratio impediatur, ascendere solent. Circa medium ex phrasi cognoscuntur, habet enim quilibet Modus certas ac proprias uocum repercusiones, ut uocant, Pro cuius rei notatione hi uersus obseruandi sunt.

Re la sit primi, re fa dat norma secundi
 Mi mi dat ternus, mi la poscit sibi quartus
 Ut sol quintus habet. Sextus fa la sibi querit
 Ut sol Tetartus, ut fa postremus habebit.

In fine cognoscuntur circa quatuor literas uidelicet D E F G. tum scilicet, quando Cantus est regularis. Possunt enim irregulariter in alijs clauibus confinalibus finem sortiri. Ut, primus Modus regulariter finitur in D. Irregulariter uero in a, si sit cantus durus, si mollis fuerit in G clauditur: simili ratione de reliquorum Modorum fine iudicabis, tametsi septimus & octauus non transponantur,

Typus

Typus de agnitione Modorum.

The diagram consists of four groups of musical notation, each represented by a bracketed set of notes with a letter above it. The notes are arranged in a descending staircase pattern from left to right.

- Group 1:** Notes C, E, B, D. Labels: *Omnis cantus regularis oris ens in* (left), *vel si irregularis oris fit in.* (right).
- Group 2:** Notes d, c, h, a. Labels: *vel, si irregularis oris fit in* (right).
- Group 3:** Notes e, b, a, g. Labels: *Septimi vel oct. Quinti vel sexti. Tertij vel quarti. Primi vel secundi.* (right).
- Group 4:** Notes e, f, di. Label: *Modo di.* (right).

Porro ex ambitu cantionis facile iudicabis cuius sit Modi. Nam, cum quatuor sint Modi de pari numero, quatuor uero de impari: si cantus infra finalem clauem ad quartam uel quintam de scenderit, supra uero ad quintam uel sextam, adscribetur Modo de numero pari, sin autem supra finalem clauem ad septimam uel octauam, infra uero ad secundam tantum pertigerit, censebitur esse Modi de impari numero. Cæterum quilibet Modus unam tantum Diapason speciem ambitu suo complet. Quod si nõ facit, diminutus & imperfectus Modus esse dicitur. Si octauam superne inferneq; excesserit mixtus erit.

Quis igitur est primus Modus?

Est qui ex quarta specie Diapason, quæ est inter D & d, nascitur, mediaturq; harmonicè in a la mi re, sua confinali, atq; Dorius uocatur.

Ambitus ac phrasis Dorij Modi.



Euouae

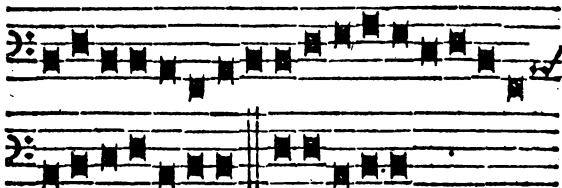
L

Quis

Quis est secundus Modus?

Est qui ex prima Diapason specie, quæ est inter A & a, ortū habēs in D sol re, Arithmetica mediatione terminatur, Hypodorium aliās uocant.

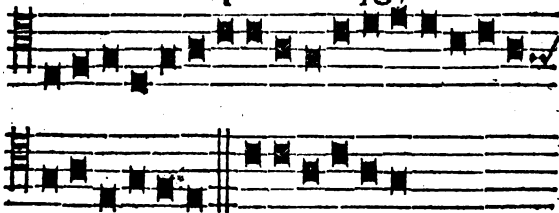
Ambitus ac phrasis Hypodoriij.



Euouæ

Quis est tertius Modus?

Est q̄ ex quinta Diapason specie, quæ est inter E & e, originē ducēs, in h̄ mi sua confinali harmonicè mediatur, quē alio nomine Phrygiū uocāt. Ambitus ac phrasis Phrygiij Modi:



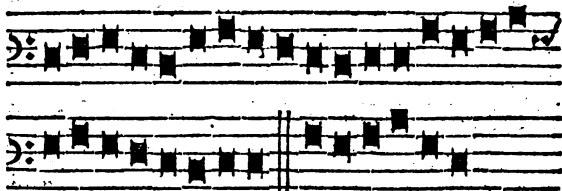
Euouæ

Quis est quartus Modus?

Est qui ex secunda Diapason specie, quæ est in
ter

ter h̄ mi & b fa h̄ mi, oborifs: in Ela mi Arithme
ticè mediatur. Hunc Hypophryglum uocant.

Ambitus ac phrasis Hypophrygij Modi.

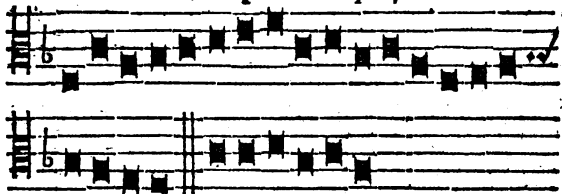


Euouae

Quis est quintus Modus?

Est qui ex sexta Diapason specie, quæ est inter
F & f, originè sumès in c sol fa ut sua cõfinali
Harmonicè mediatur: Atq; hunc Lydiũ appellãt.

Ambitus ac phrasis Lydij Modi.



Euouae

Quis est sextus Modus?

Est qui ex tertia Diapason specie, quæ est inter
C graue & c acutum, oboriens, in F graui Ar
thmeticè mediatur. Hunc Hypolydium uocant.

L 2 Ambi

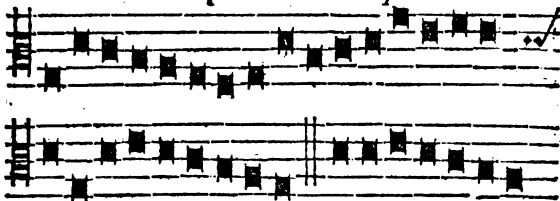
Ambitus ac phrasis Hypo'dij Modi.



Quis est septimus Modus?

Est qui ex septima Diapason specie, quæ est in ter G sol re ut graue, & g sol re ut acutum, ortum sumens, in d la sol re, sua confinali harmonica mediatione terminatur. Hunc Mixolydium hoc est mixtum lydium nominant.

Ambitus ac phrasis Mixolydri Modi.



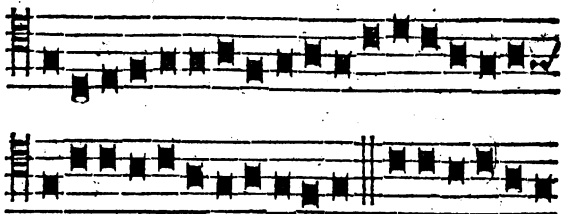
Quis est octauus Modus?

Hic Modus ex quarta Diapente specie, & ex prima Diatessaron nascitur, Terminatur uero in G sol re ut, mediatione Arithmetica, & Hypomixolydium à Franchino uocatur, cuius quidẽ

senten

sententiam in praesentia secutus sum ut octo hos Modos ad quatuor literas, D E F G, adaptarem, ut uidelicet Authentæ in illis initium sumerent, Plagij uero in iisdem mediarentur secus atque illi. Hinc porro octauum Modum, Hypermixolydium ut supra commemoravi, alij uocant, ambitumq; illi tribuunt inter a la mi re, & a la mi re, finem in d la sol re, Arithmetica mediatione, ut ita totum systema Disdiapason compleatur. Quæ quidem sententia etsi ex arte probari potest, tamen cum omnes nostri seculi symphonetæ, cantiones suas ad Franchini sententiã accommodarint, ego quoq; in praesens ab illis dissentire nequaquam uolui.

Ambitus ac phrasîs Hypomixolydij Mpdî.



Euouac

Sequitur Typus, Modorum initium, mediationem ac finem representans.

L 3 Dorius

Modus

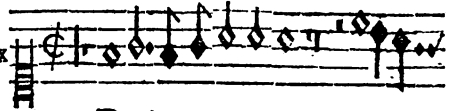
- 1 Dorius in { d la sol re finitur
 a la m re sua confinali harmonicè me,
 D sol re initium sumit (diatur
 a la m re finitur
- 2 Hypodo- { D sol re, Arithmetice mediatur
 rius in { A re incipit.
 e la mi.
- 3 Phrygius { h mi acuta sua confinali harmonicè
 in { E la mi. (mediatur.
- 4 Hypo- { h mi acuto,
 phrygius i { E la mi graui, Arithmetice mediatur.
 h mi graui,
 f faut.
- 5 Lydius in { c sol faut sua confinali harmonicè me,
 F faut. (diatur.
 c sol faut.
- 6 Hypolydi { F faut Arithmetice mediatur.
 us in { C faut.
- 7 Mixolydi { g sol reut.
 us in { d la sol re sua confinali harmonicè me,
 G sol reut graui. (diatur.
 d la sol re.
- 8 Hypoml- { G sol reut Arithmetice mediatur.
 zolydi in { D sol re.

Vt

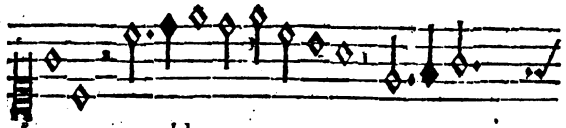
VT uero intelligant adolescentes quid sit Harmonica, & Arithmetica mediatio, obseruet Diapason duobus modis ex Diapente, quę sesquialtera, & Diatessaron, quę sesquitercia ratione constat, constitui: unde quoque duplex Mediatio existit, Vna Harmonica, quę fit quando diapente infra Diatessaron constituta optimam harmoniam efficit: Altera Arithmetica, quę fit quando Diatessaron infra Diapente collocata, nullam habet harmoniæ rationem. Diatessaron enim si Basos loco ponitur non est consonantia.

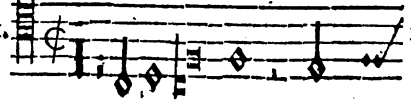
L 4 Exemplum

MUSIC. PRACT.
Exemplum octo Modorum. Autore Antonio Brummel.

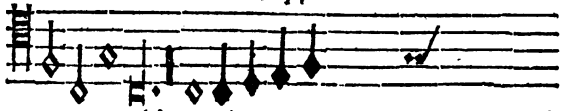
Prima uox. 

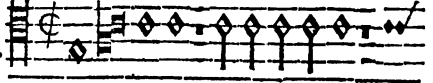
Dorius.



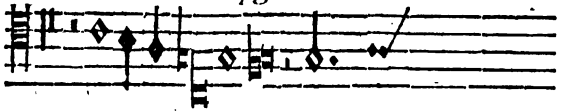
Secunda uox. 

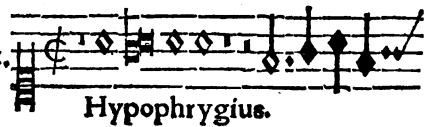
Hypodorius.



Tertia uox. 

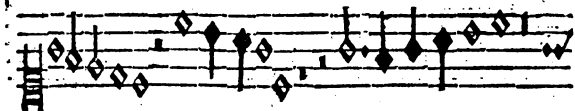
Phrygius.



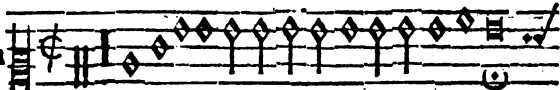
Quarta uox. 

Hypophrygius.

LIBER I.

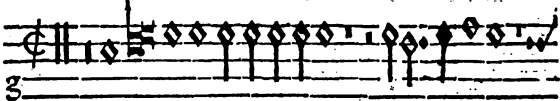


Quinta
ox.



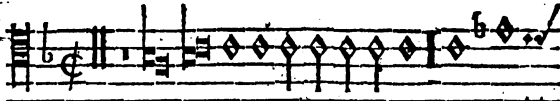
Lydius.

Quarta
ox.



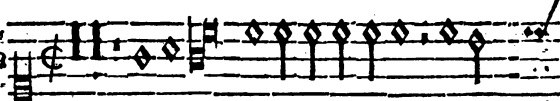
Hypolydius.

Terція
ox.



Mixolydius.

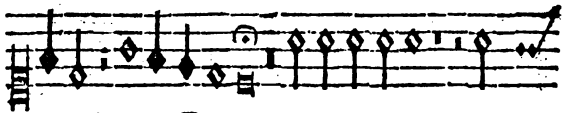
Secunda
ox.



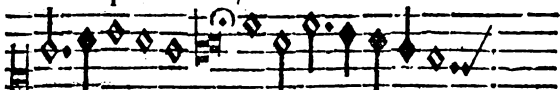
Hypomixolydius.



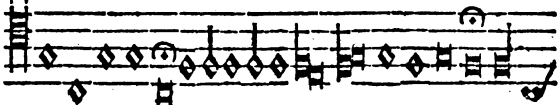
reliquum



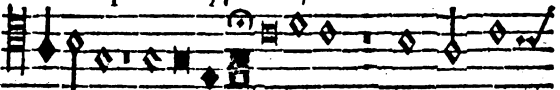
reliquum Dorij.



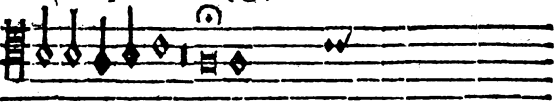
reliquum Hypodorij.



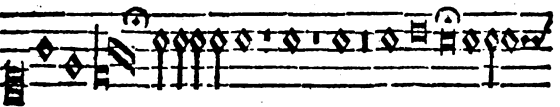
reliquum Phrygij.



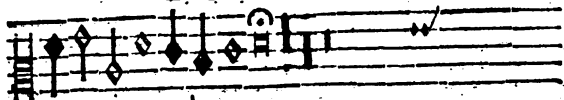
reliquum Hypophrygij.



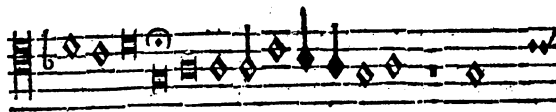
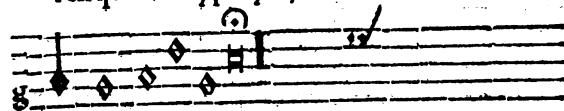
reliquum Lydij.



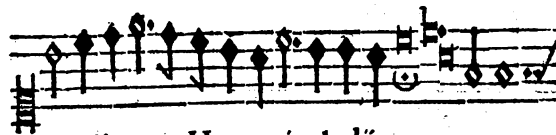
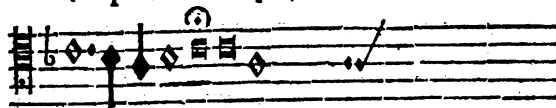
reliquum



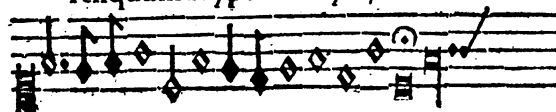
reliquum Hypolydij.



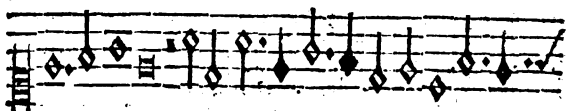
reliquum Mixolydij.



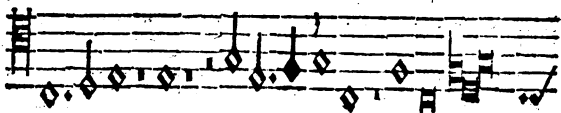
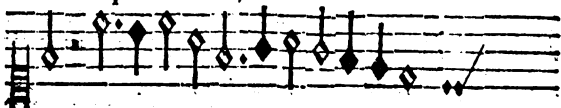
reliquum Hypomixolydij.



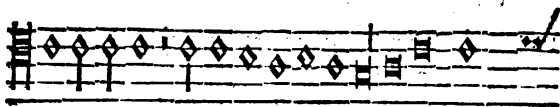
reliquum



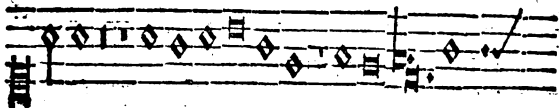
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reliquum Hypodorij.

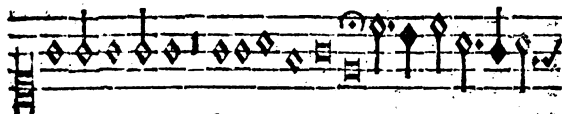


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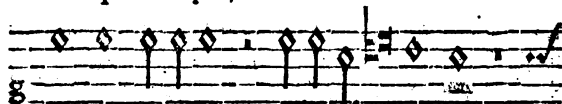


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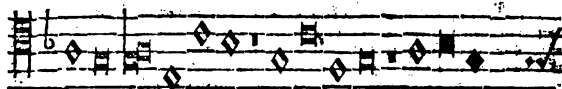
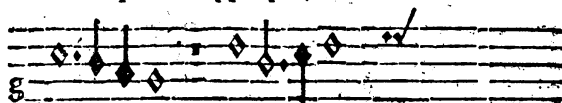
reliquum



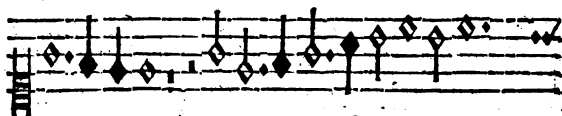
reliquum Lydij.



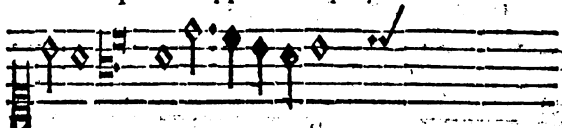
reliquum Hypolydij.



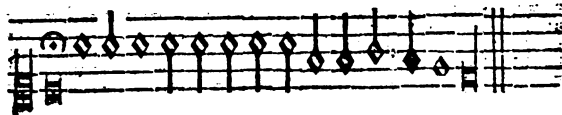
reliquum Mixolydij.



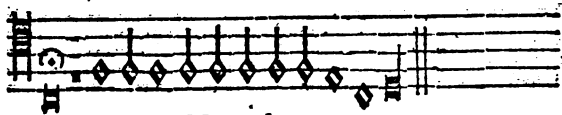
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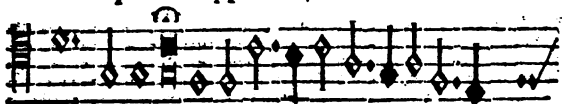
reliquum



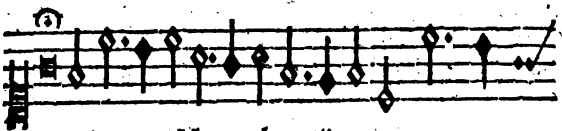
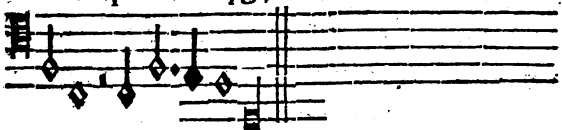
reliquum Dorij.



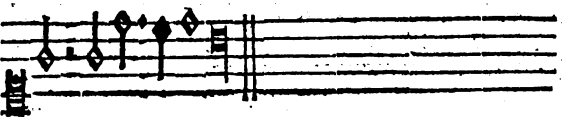
reliquum Hypodorij.



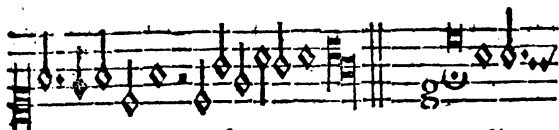
reliquum Phrygij.



reliquum Hypophrygij.

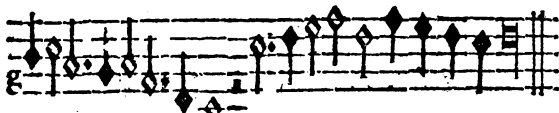


reliquum

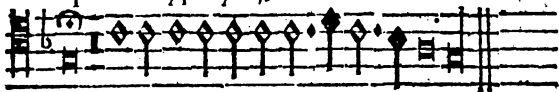


reliquum Lydij

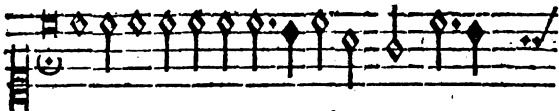
reli-



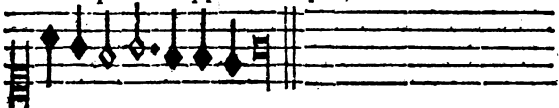
quum Hypolydij,



reliquum Mixolydij.



reliquum Hypomixolydij,



Haecenus omnia, de canendi fundamentis eorumque proprietatibus quae partim ἐν ἄρσῃ καὶ θέσει partim ἐν ἐκτάσει καὶ συστολῇ cōsistūt, ut ordine ac methodo ita simplicissimè explicauimus. Nūc uerò altera huius artis pars, quae est de uaria Notarum pausarū &c. mēsurā, explicanda nobis restat.

De

176 MVSIC. PRACT.
EROTEMATVM MV-
sices Practicæ Liber posterior.

DE MENSURA SONORVM,

Cap. I.

Quid est Mensura Musica?

Est norma qua unius cuiusque notæ ac pausæ
quantitas, pro signorū uarietate, per tactum
definitur.

Quot sunt Mensuræ species?

Tres sunt in genere. Vna est quæ essentialem
singularum notarum ualorem, quem illæ à
primis artis huius inuentoribus sibi tributum ha-
bent, mensurat. Hæc in singulis gradibus imper-
fectis, excepto modo Maiore imperfecto, locum
habet, atq; reliquarum duarū μέτρον est, ad quod
respicendo intelligere possumus, quantum notæ
ac pausæ in illis ab essentiali ualore pro signorū
figurarumque diuersitate deficiant aut illum ex-
cedant.

Quæ

Quæ est altera Mensuræ species?

Est quæ Notis non simpliciter, sed aliquo modo affectis ascribitur, hoc est: quæ essentiali notarum ualori dimidiam sui partem, perfectorum signorū ratione, adfert, atq; ex unica sesquialteram facit & perfectam. Id fit in tribus Figurata Musicæ gradibus perfectis, Modo scilicet, Tempore & prolatione.

Quid est nota perfecta?

Est quæ proximam minorem ter in se continet.

Quid est imperfecta nota?

Est que proximam minorem bis in se continet. Sed hæc fusius in peculiari Capite explicabuntur.

Quæ est tertia Mensuræ species?

Est quæ trium Musicæ graduum accidentibus ascribitur, ut sunt Augmentatio, Alteratio, Diminutio & proportio.

Exemplis illustra dictas Mensuræ species, quo melius intelligantur.

Cum hæc tractatio absq; signorum cognitione intelligi nequeat, paucis hoc loco illa que externa dicuntur, explicare, quatenus scilicet ad Modum, Tempus atq; prolationem pertinent, uisum mihi est, Si igitur Circuli uel semicirculi soli

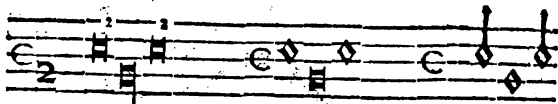
M ponantur

ponantur, Temporis tantum sunt signa; illi quidem perfecti, hi uero imperfecti. Quod si uero circulis uel semicirculis numeri coniungantur, tū illi Modum perfecti aut imperfectum, hi uero Tempus declarāt, ternarius perfectum, binarius imperfectum. Modi Maioris perfecti signum est. O₃ in quo numerus perfectum Tempus, Circulus uero perfectum Modum denotat. Maioris Imperfecti Modi signū est eiusmodi. C₃. Modi minoris perfecti est O₂. imperfecti C₂. Ex quibus sanē perspicuum est Circulos et ternarium numerum perfectionem, semicirculos uero et binarium numerum, imperfectionem significare. At si puncta circulis inscribantur, prolationem perfectam significant, absentia uero eorum imperfectam. hoc modo. O₃ C₃ O₂ C₂ O C C.

Iam ergo primam mensuræ speciem exemplis illustra.

Prima mensuræ species essentialem Notarum ualorem binario numero in imperfectis graduum signis metitur. hoc est: in maiori Nota proximam minorem bis numerat, In hunc modum.

Modi



Mod. mi. imperf. Temp. imperf. plat. imp.

Declara alteram mensuræ speciem.

H Acc essentiali Notarum Pausarumq; ualori in signis perfectis tertiam sui partem addit, hoc est: In Maiori figura proximam minorem ternumerat hunc in modum.



O₃

O₂

Tempus prolatio per-

Modus maior Modus mi. perfectū facta
perfectus. nor perf.

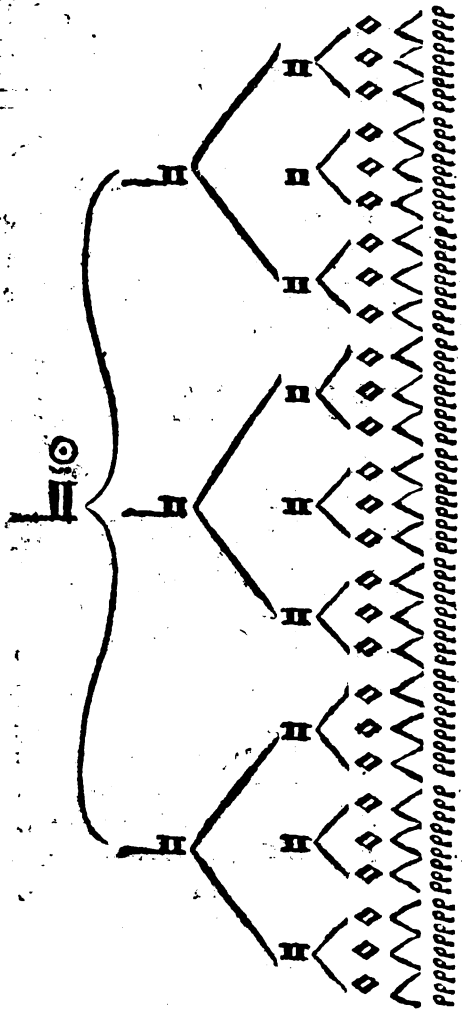
Quomodo uerò tertia Mēsuræ species, dictorum graduū accidentibus siue diminuentibus & augmentibus figuris conueniat, posterius dicetur, quod accidentia sine illis quibus inhaerent nequeant intelligi. Libet autem hoc loco figuram subijcere in qua omnium perfectarum Notarum ualor, unico trili graduū pfecto signo describitur.

M

2

Quo.

MUSIC. PRACT.



Quotplex est Mensura in specie?
Sextuplex, Prolationis, Temporis, Modi, Au-
 gmentationis, Diminutionis & Proportionū.
 Quæ quidem omnes propter cantum pro diuer-
 sa mouendorum affectuum ratione, uariandū,
 eiusq; maiestatem ac dulcedinem inuenta sunt.

DE TRIBVS GRADIBVS generalis quædam commemoratio.

Cap. II.

Quot sunt gradus?

Tres: Prolatio, Tempus ac Modus.

Cur sic uocantur?

QUOD essentialem Notarum quantitatē gra-
 datim augeant. Vel quod gradus sint seu or-
 dines Notarum. Nam quinq; illæ Notarū species,
 quas antiquitas habuit ita in hos ordines distri-
 butæ sunt, ut Prolatio minores minorisq; ualoris
 Notas, Tempus, maiores, Modus uero maximas
 complectatur: ut ita ceu per gradus à minima no-
 ta ad maximam perueniatur.

M ; In quas

MUSIC. PRACT.

In quas ergo Notas singuli gradus tanquam propriam materiam agunt?

Prolatio in semibreues, ac minimas agit. Tempus in breues. Modus in maximas ac longas. Reliquæ notarum species, quia perfectis signis non subjiciuntur idcirco ternarium numerum non recipiunt, sed binarium tantum, ita ut minima nota non tres semiminimas, sed duas solummodo contineat, hæc rursus duas fusas, fusa duas semifusas.

Videris mihi sentire Modum non agere in breues ac reliquas minores notas, sed in maximas ac longas tantum.

Ita sentiendum est planè. Nam Modus, quod utiq; ex ipso est, in maximas & longas tantum agit, ex accidenti uero in breues quoq; , semibreues ac minimas. Sed pergamus nunc ad singulorum graduum explicationem.

De prolatione. Cap. III.

Quid est prolatio?

Est mensura quæ semibreuem notam tribus minimis aut duabus metitur. Dicta uero est prolatio à proferendo, quia per semibreuem notam, in

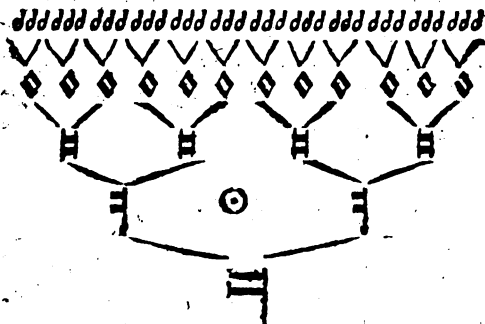
tam, in quam illa agit, omnium reliquarum notarum ualores commodè proferuntur. Vt in Tempore perfecto breuem tribus semibreuibus profero. Semibreuis enim est mensura ac fundamentum omnium Graduum, què uidelicet respiciendum est cantoribus, in dijudicandis figurarum temporibus ac ualore.

Quotuplex est prolatio:

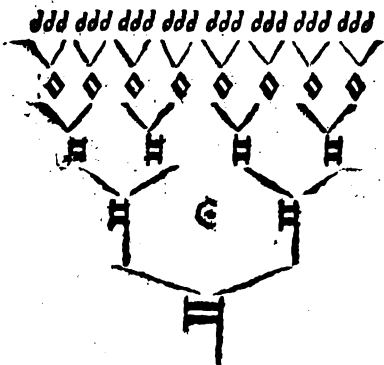
DVplex. Maior & Minor, seu Perfecta & Imperfecta. Maior est quando semibreuis nota tribus minimis ualet. quarum quælibet uño tactu perficitur. ^{ddd} Minor est qua singulas semibreues duabus minimis metitur, quarum quælibet dimidio tactu censetur. Maioris signa sunt eiusmodi $\odot \odot$. Minoris $\circ \circ$. Tametsi uero hæc Temporis signa sunt, tamen cū superior gradus inferiorè semper cõtineat, Prolationi quoq; adscribuntur.

M 4 Valor

Valor Notarum prolationis Maioris ac
Temporis perfecti.



Valor Notarum prolationis Maioris ac
Temporis imperfecti.



Quottuplex

Quottuplex est mensura prolationis:

Triplex, Integra, Diminuta & proportionata.

Integra, quæ eadem est cum perfecta prolatione, singulas perfectas semibreves tribus tactibus mensurat, imperfectas duabus, minimam uero uno tactu, sub his signis $\odot \odot$. Diminuta est, quæ dimidium ualoris Integræ prolationis seruat, ita ut perfecta semibreuis $1\frac{1}{2}$ tactu, imperfecta uno, minima dimidio ualeat, sub his signis $\oplus \oplus$. proportionata est, quâdo tres minimæ aut perfecta semibreuis uno tactu absoluitur, sub his signis $\ominus \ominus$.

M s Exem.

Exemplum prolationis Maioris integræ diminutz & proportionatz ex Sebaldodeſcriptum.

Cant

Integra prolatio ſeu perfecta.

Diminuta prolatio.

Sesquialtera ratione conſtituta prolatio.

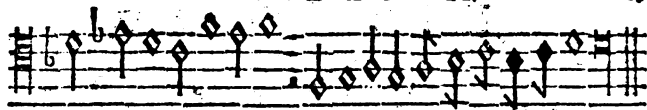
Contra tenor.

Integra

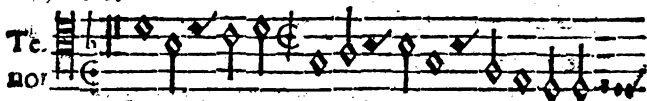
Diminuta

proportionata prola.

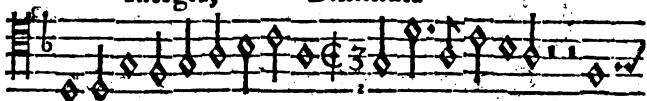
tio



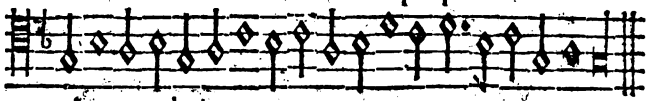
tio.



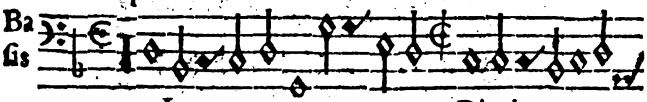
Integra, Diminuta



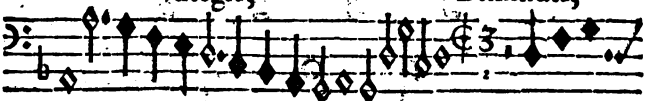
proportio.



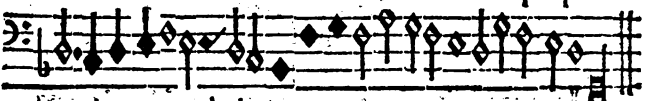
nata prolatio.



Integra, Diminuta,



propor.



nata prolatio.

Tempu

MUSIC: PRACT.
DE TEMPORE.

Cap. IIII.

Quid est tempus?

Est mēſura quæ breuē notā perfectā tribus ſemibreuib. imperfectā duab. mēſurat. Eſt enim duplex Tempus, perfectū ſcilicet & imperfectū.

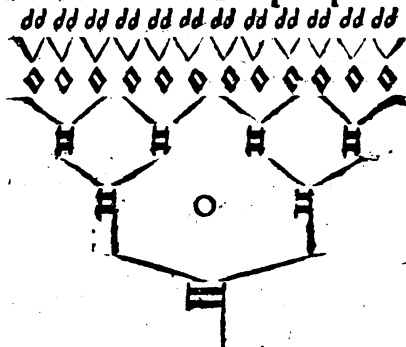
Quæ ſunt ſigna perfecti Temporis?

Circulus integer, O absolute poſitus uel ternarius numerus circulo adſcriptus.

Quæ ſunt ſigna imperfecti Temporis?

Semicirculus absolute poſitus C, uel binarius numerus ſemicirculo coniuñctus Cz, niſi forte dupla proportio ſignificetur.

Valor Notarum in Tempore perfecto.



In imperfecto Tempore Notæ omnes binario numero ceñſentur.

Quottuplex est Temporis mensura:

Triplex. Integra, Diminuta, & proportionata.

Quod est Tempus integrum?

Tempus integrum idem est, quod perfectum, quare & iisdem signis utitur.

Quod est diminutum?

Est quod dimidium ualoris, integri Temporis seruat, ita ut perfecta breuis $1\frac{1}{2}$ tactu, imperfecta uno ualeat, sub his signis Φ Φ \circ . Sunt tamen qui hoc signum Φ integro Tempori adscribunt. Verum errare eos facile iudicabit is, qui artis constitutionem ac certitudinem intelligit.

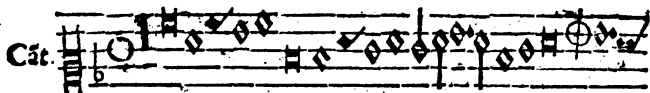
Quod est proportionatum?

Est quod uel tripla uel sesquialtera, uel alia quacumque proportione constituitur. sesquialtera quidem sub his signis Φ Φ . Tripla sub his \circ \circ .

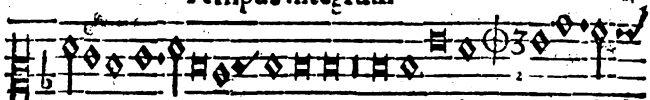
Sequitur Exemplum Temporis perfecti seu integri, Diminuti ac proportionati, à Sebaldo ex prolationis mensura in mensuram Temporis arte mutatum.

Tempus

MUSIC. PRACT.

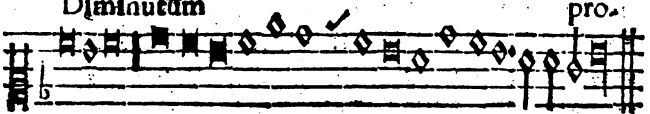
Cat. 

Tempus integrum

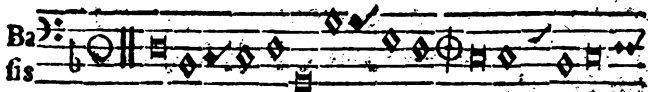


Diminutum

pro-

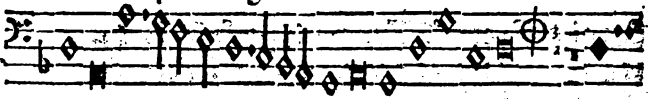


portionatum.

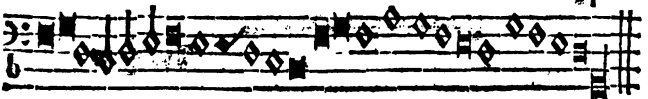
B₂ 
 fis

Tempus integrum

Diminutum



pro-

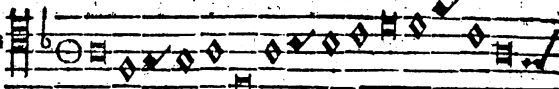


portionatum

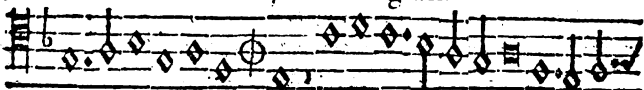
Contratenor

LIBER II.

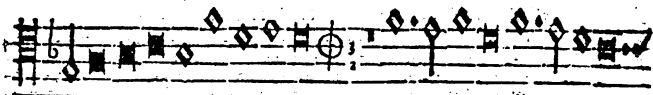
Contra
tenor



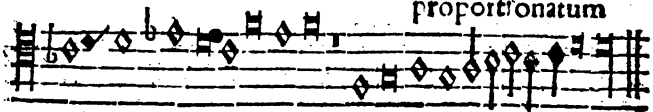
Tempus integrum



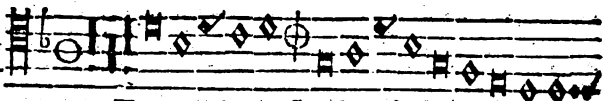
Diminutum



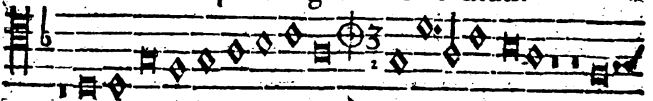
proportionatum



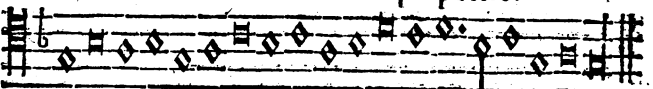
Tenor



Tempus integri Diminutum



proportio.



natum.

Exemplum

Exemplum Temporis imperfecti incerto Authore.

Cat.



Hemlolia proportio



Tem.



pus imperfectum



diminutum seu

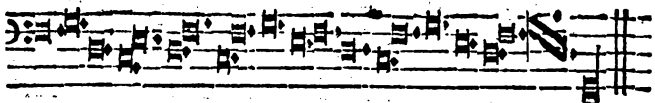


Dupla proportio.

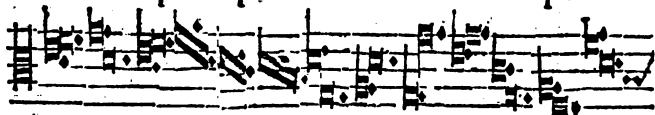




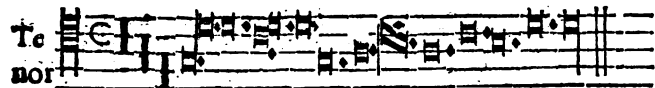
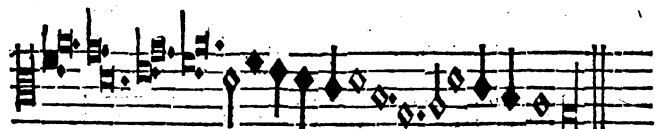
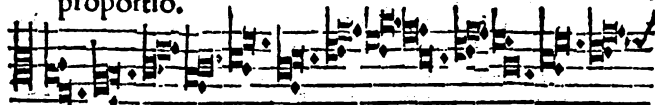

Tempus imperfecti diminutum seu Dupla proportio



Tempus imperfectū Diminutū seu Dupla



proportio.



Tempus imperfectum integrum.

N

Exemplum

Exemplum Temporis perfecti ac pro-
lationis integræ.

Prior
Cant.

Sanctus.

Alter
Cât.

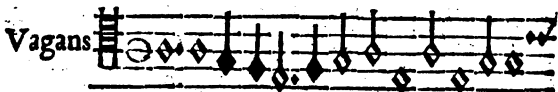
Sanctus

Tenor

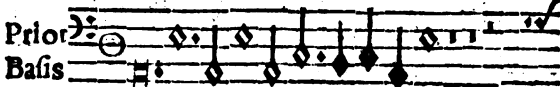
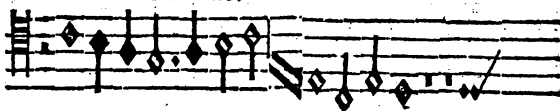
Sanctus

Contra
tenor.

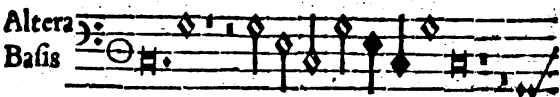
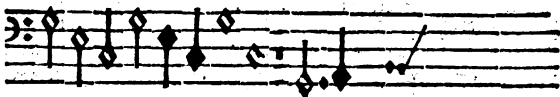
Sanctus.



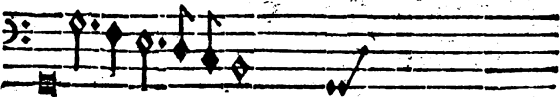
Sanctus.



Sanctus.



Sanctus



N 2 reli.

reliquum prioris Cant.

A single musical staff with a treble clef and a common time signature. The notation consists of diamond-shaped notes on a five-line staff, with stems pointing downwards. The notes are arranged in a sequence that moves generally upwards and then downwards across the staff.

reliquum Alterius Cant.

A single musical staff with a treble clef and a common time signature. The notation consists of diamond-shaped notes on a five-line staff, with stems pointing downwards. The notes are arranged in a sequence that moves generally upwards and then downwards across the staff.

reliquum Tenoris.

A single musical staff with a treble clef and a common time signature. The notation consists of diamond-shaped notes on a five-line staff, with stems pointing downwards. The notes are arranged in a sequence that moves generally upwards and then downwards across the staff.

reliquum Contratenoris.

A single musical staff with a treble clef and a common time signature. The notation consists of diamond-shaped notes on a five-line staff, with stems pointing downwards. The notes are arranged in a sequence that moves generally upwards and then downwards across the staff.

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A single musical staff with a treble clef and a common time signature. The notation consists of diamond-shaped notes on a five-line staff, with stems pointing downwards. The notes are arranged in a sequence that moves generally upwards and then downwards across the staff.

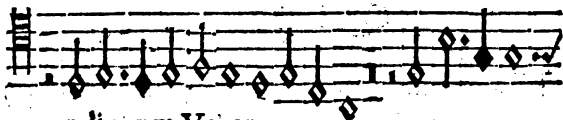
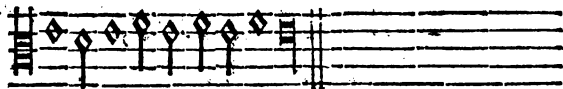
reliquum Contratenoris.

A single musical staff with a treble clef and a common time signature. The notation consists of diamond-shaped notes on a five-line staff, with stems pointing downwards. The notes are arranged in a sequence that moves generally upwards and then downwards across the staff.

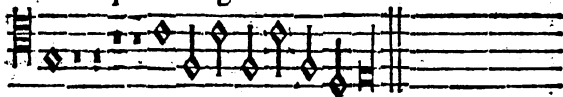
reliquum

LIBER II.

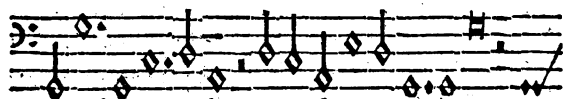
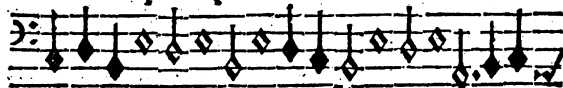
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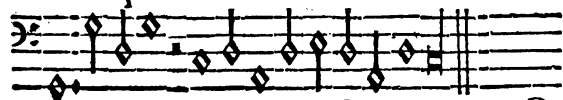
reliquum Vagan.



reliquum prioris Bascos.



reliquum alterius Bascos.



N ; De

MUSIC. PRACT.
DE MODO,

Cap. V.

Quid est Modus?

Est mensura, quæ Maximas ac Longas notas certa quantitate definit. Vel, est mēsurā trium aut duarum longarum in Maxima, aut duarū uel trium Semibreuium in Longa, iuxta ternariam ac binariam dimensionem.

Quotplex est Modus?

Dvplex, Maior & Minor. Maior in Maximam notam tanquam in proprium subiectū agit; Minor in Longam. Vterq; autem, ratione ternariæ ac binariæ mensuræ, rursus diuiditur in perfectum & imperfectum.

Quis est Modus Maior perfectus?

Est qui Maximam tribus Longis. Longam tribus Breuibus, Breuem tribus semibreuibus mensurat, ut nimirum ea ratione Maxima 27 tactibus ualeat, sub hoc signo Oꝓ.

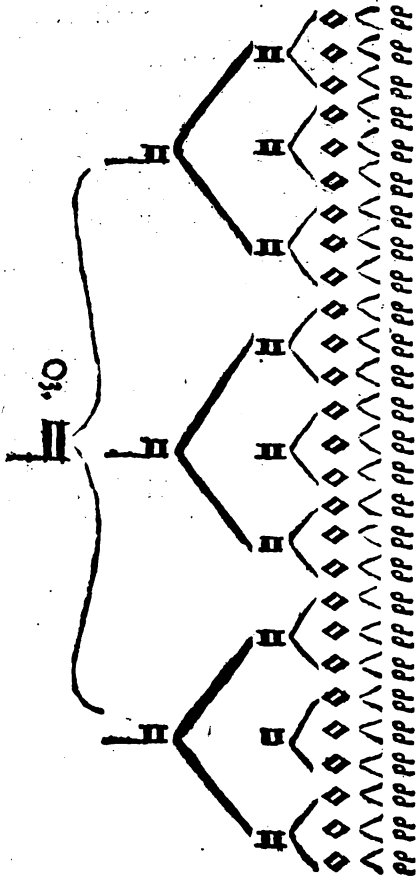
Ergo

Ergo Modus Maior in omnes ferè No-
tas promiscuè agit.

Modus Maior quod ad ipsum attinet, tantum
agit in Maximam: sed quia is absque Modo
minore & tempore constitui non potest, idcirco
ex accidenti, ut supra dictum est, in longas quoq;
ratione circuli, & Breues, ratione ternarij numeri
ponè adscripti, agit.

Sequitur figura, ualorem Maximæ Notæ, in
Modo maiore perfecto explicans,

N

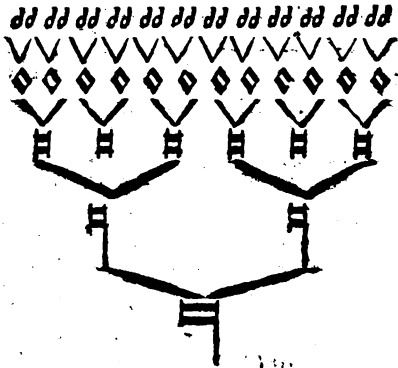


Quis

Quis est Modus Maior imperfectus?

Est qui Maximam duabus longis, longam duabus breuibus, breuem tribus semibreuibus mensurat, qua quidem ratione Maxima 12 ualeat tactibus, sub hoc signo C 3.

Figura Maximæ notæ ualorem declarans.



Quæ est diuisio Modi Minoris?

IS similiter ut ille, duplex est. Nempe perfectus & imperfectus. Perfectus longam tribus breuibus, Breuem duabus Semibreuibus metitur sub

N 5 hoc

hoc signo O 2. ita ut Maxima 1: tactibus absolua-
tur. Imperfectus uerò longam duabus breui-
bus, Breuem duabus semibreuibus dinumerat,
sub hoc signo, C 2. Exempla Modi Maioris ra-
ro, Minoris uerò passim multa reperiuntur.

Sunt ne alia signa Modi?

R Ectè mones, Ego itaq; occasionem hoc loco
nactus, reliqua trium Graduum, & quæ aliàs
quoq; in cantu occurrere solent, signa persequar.

DE SIGNIS IN- ternis Graduum.

Cap. VI.

Quid sunt signa Musica?

S Vnt certi proportionum characteres qui pro
sua uarietate Notas modò augent, modò di-
minuunt, iam uerò in essentiali ualore cōseruāt.

Quotuplicia sunt signa?

D Vplicia sunt Graduum signa, uidelicet, Ex-
terna & Interna.

Quæ sunt externa?

S Vnt quæ statim ab initio cantus signata, mani-
feste, Modum, Tempus uel prolationem indi-
cant, ut sunt ea quæ in superioribus capitibus sin-
gulis

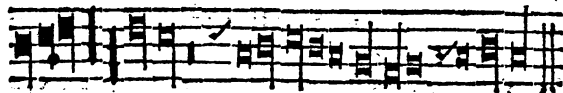
gulis Gradibus tam perfectis, quàm imperfectis sunt adscripta. Sed hæc cum supra explicata sint, missa faciamus.

Quæ sunt Internæ

SVnt quæ Modum Tempus ac prolationē interna quadam et occulta ratione, per Notarum colorationem aut Pausarum dispositionem &cet. designant. Ad quam quidem rem ternarij numeri obseruatio plurimum conducit.

Quomodo cognoscitur Modus minor per interna signa

Cognoscitur per interpositionem puncti inter duas Breues longis inclusas. Item per colorationem trium longarum, Aut per pausam, quatuor lineas occupantem.



Quæ sunt Temporis perfecti interna signa

Hæc significantur per colorationem trium, sex, uel nouem Breuium, extra proportionem
nem

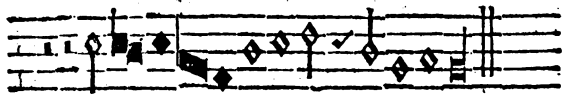
nem Hemioliam positarum. Item per dispositionem duarum semibreuium pausarum quæ à linea in dimidium spacij æqualiter dependent. Et quando duæ Semibreues inter duas Breues positæ per diuisionis punctum separantur. Non raro etiam per Breuis notæ cum semibreui crebram repetitionem.



Quæ sunt prolationis perfectæ
interna signa:

Sunt quando tres aut plures Semibreues Nota denigrantur: aut duæ Semiminimæ pausa æqualiter in dimidium spacij ascendunt: Aut quædo duæ Minimæ inter duas Semibreues positæ per diuisionis punctum sciunguntur.

Atque



ATque hæc ferè sunt præcipua trium Graduum signa. Sunt & alia quæ minus præcipua dicuntur, quodd Notarum ualorem in his Gradibus non immutent, sed uel iterandum cantum significent ut ::||: |||: :X: :|., Vel sint signa conuenientia ubi uoces simul conueniunt ut, Q S Vel sint signa Concordantia, quando uoces simul cõcurrentes suauissimam reddunt harmoniam. &cæt.

DE PERFECTIÖNE

& Imperfectiöne,

Cap. VII.

ABsolui hæctenus Graduum tractationem, in qua quidem cuilibet suas proprias, in quas ageret, Notas attribui, ut uidelicet in perfectis Gradibus Notæ perfectæ essent, in Imperfectis uero imperfectæ. Nunc porro restat ut quatenus perfectio illa in Notis duret, & quatenus non duret hoc est, imperficiantur, explicem.

Quid

Quid est perfectio?

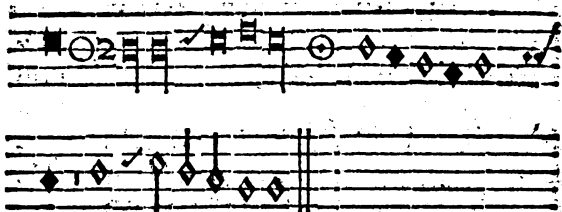
Perfectio est quoties Notæ ternario numero censentur. Hoc est, quando maior Nota proximam minorem ter in se complectitur.

Explica igitur quomodo Notæ in suis perfectis Gradibus perfectæ manean.

Primum axioma hoc animadvertant adoleſcentes, quod generatim ad omnes Gradus pertinet: Similem Notam ante similem non imperfici. Item, Breuiem Notam, ante duas Semibreues pausas æqualiter in dimidium spaciij dependentes, positam, in sua perfectione conseruari. Item, quando punctum perfectionis eam sequitur. Vel ligatura duarum semibreuium, duabus Breuibus interponitur. Vt hoc loco apparet.



Quantum



Qantum uero ad Pausas attinet, obseruandum est, eas in perfectis signis semper manere perfectas, nec unquam à minoribus alijs Notis uel Pausis imperfici.



Quid est Imperfectior

Est tertiæ partis à perfecta nota, seu ab eius dimidia parte detractio, quod fit in signis perfectis tantum.

Quos

Quot modis fit imperfectio?

Primum quando notam perfectam minor nota uel pausa immediate sequitur: deinde quando Notæ colorantur, Color enim semper tertiam partem perfectis Notis adimit. Est & alia imperfectio quam partialem uocant, quod non toti Notæ sed dimidiæ eius parti adscribatur. Vt cum in Tempore perfecto Semibreuis nota Longam sequitur, Imperfectio non toti longe sed alteri eius parti, hoc est, Breui competit, ualetq; tum Longa quinque tactibus. Simile iudicium est de reliquis Gradibus,

Quantum adimit Color imperfectis Notis?

Si nigredo in una, uel altera Nota appareat, quarta pars ei adimenda est, nisi per plures denigratas notas Hemiolla proportio significetur. Interdum uero Color imperfectis Notis perfectorum Graduum nihil adimit, sed tempora tantum ad ternarij numeri completionem, coniungit, ut hic apparet.



LIBER II. 209
DE AUGMENTATI-
one, Cap. VIII.

SVperest iam tertia Mensuræ species explican-
da, quam augmentibus ac diminuentibus figu-
ris conuenire diximus : quare ad Augmentatio-
nem Notarum accedamus.

Quid est Augmentatio?

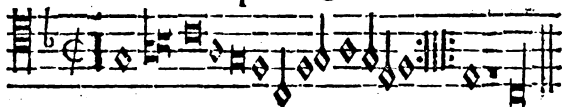
Est Notularum incrementum, quod illis ul-
tra essentialē ualorē ex certis signis accedit :

Quot modis significatur Au-
gmentatio?

TRibus, Primo per Canonis descriptionem.
Cum enim paucas Notas contra multas in
una cantilenæ parte constituere uolunt Musici,
Canonem adscribere solent. Vt Breuis sit Maxi-
ma. Semibreuis sit Longa. Minima sit Breuis.
Vel, Crescat in quintuplo, quadruplo, triplo, &c.
Secundo declaratur per adscriptas minoris inæ-
qualitatis proportiones, quando uidelicet, mi-
nor numerus ad maiorem relatus, toties multipli-
catur, quoties is unitatem in se comprehendit.
Vt sunt species generis Multiplicis, Subdupla,
Subtripla, Subquadrupla, Subquintupla, &c.

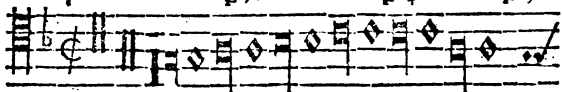
○ Exemplū

MUSIC. PRACT.
Exemplum Oberti.

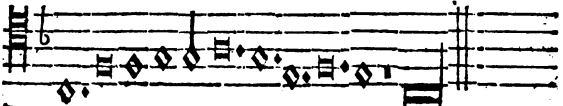
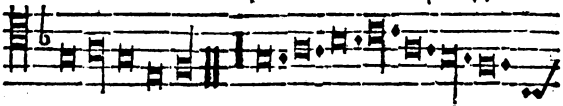
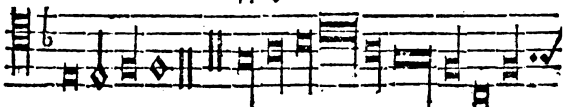
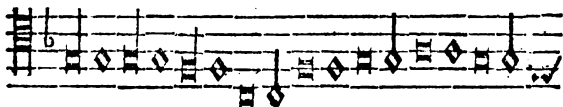


Canō.

primo crescat $p \frac{1}{2}$, secūdo $p \frac{1}{4}$, tertio $p \frac{1}{3}$.



Resolutio.



Tertio significatur per Circulum uel semicirculum puncto insignitum, idq; circa unam cantilenæ partem. Et si autem circuli illi propriè ad prolationem pertinent, tamen cū Notarū ualor contra quā in alijs uocibus augeatur, Augmentationis

tationis etiã signa dici consueuerunt. Hæc aliquã do etiam per Notarum paucitatem, tanquã per internum signũ cognoscitur quoties uidelicet paucæ Notulæ circa unam cantilenæ partẽ sine repetitionis signo apparent. Quantũ uero ad Pausas attinet, sciendum est eas non secus ac Notas augeri.

DE DIMINVTIONE,

Cap. IX.

Quid est Diminutio?

Est essentialis ualoris Notarum ac pausarum in suis signis dimidiæ partis detractio: idem significans quodd semiditas.

Quot Modis significatur diminutio.

Primo significatur per Canonis adscriptionẽ, per quem Notarum ualor dimidia parte diminitur. Vt Maxima sit Longa. Lõga sit Breuis &c. Secundo modo per proportionis Duplæ signa declaratur, quæ quidem sola proportionis species ad Diminutionem propriè dictam pertinet. Reliquæ enim, etsi quoq; diminuentes sint species, tamen cum aliò modo Notarum ualor in ijs minuatur, alio referendæ sunt. Tertio fit per uirgulam qua Temporis aut prolationis signa intersecantur. Φ Φ Φ . Quarto per Semicirculũ inuersum, \smile .

MUSIC. PRACT.
Exemplum Jacobi Oberti.

Can
tus.

Christe

eleyson.

Te.
nor

proportio Dupla.

The image shows a musical score for a piece titled 'Christe eleyson' by Jacobus Oberti. The score is arranged in ten staves. The first two staves are labeled 'Can tus.' and contain the vocal line for the Cantus part. The word 'Christe' is written below the first staff, and 'eleyson.' is written below the second staff. The remaining eight staves are for the Tenor part, labeled 'Te. nor'. The Tenor part is marked 'proportio Dupla.' and 'eleyson.'. The notation uses diamond-shaped note heads and square stems, characteristic of early printed music. The score includes various rhythmic values and rests, and ends with a double bar line and a fermata-like symbol.

LIBER II.

31

Musical staff with treble clef and a 'Bafis' label. The staff contains a sequence of diamond-shaped notes with stems, some with flags, and a final double bar line. A circled '2' is visible in the first measure.

propor.

Musical staff with treble clef, continuing the sequence of diamond-shaped notes with stems and flags.

tio Dupla

Musical staff with treble clef, continuing the sequence of diamond-shaped notes with stems and flags.

Musical staff with treble clef, continuing the sequence of diamond-shaped notes with stems and flags.

Musical staff with treble clef, continuing the sequence of diamond-shaped notes with stems and flags.

Musical staff with treble clef, continuing the sequence of diamond-shaped notes with stems and flags.

Musical staff with treble clef, continuing the sequence of diamond-shaped notes with stems and flags.

Musical staff with treble clef, continuing the sequence of diamond-shaped notes with stems and flags.

○ 3 Aliud

MUSIC. PRACT.
Aliud Exemplum, Incerto Authore.

Cat

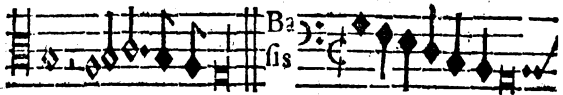
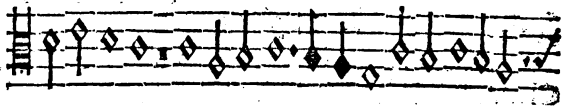
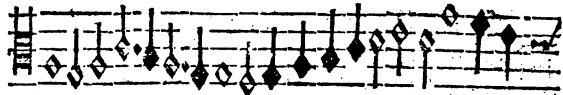
Saluum fac

Saluum fac

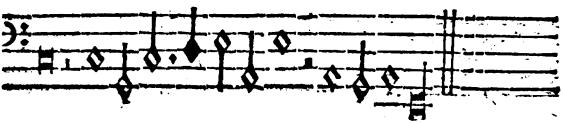
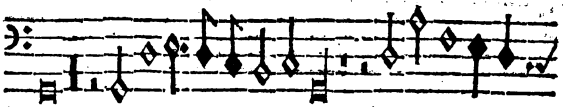
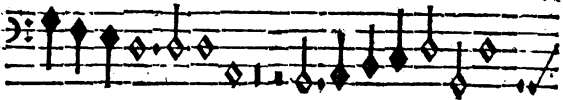
Tenor ex Contratenore in Hypodiapēte.

Saluum fac

LIBER II.



Saluum fac



Quid

MUSIC. PRACT.

Quid est Diminutionis Diminutio?

Et ut ualoris Notarū antea diminutarū dimidię
partis ablatio, sub his signis, Φ_2 Φ_2 Φ_2 Φ_2
D D. Exemplum.

Cant.

Aquam nuptijs dat sa-

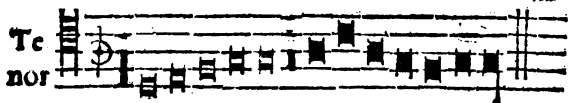
poris

Cōtra tenor

uinci Aquam

nuptijs dat

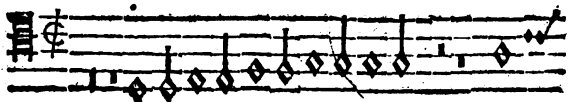
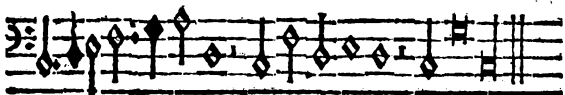
Tenor



Aquam nuptijs dat saporis ulnei.



Aquam nuptijs dat.

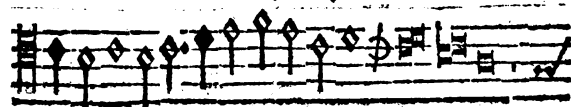
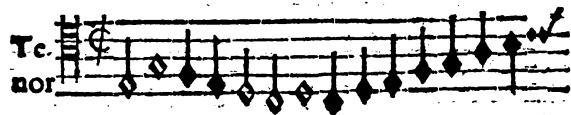
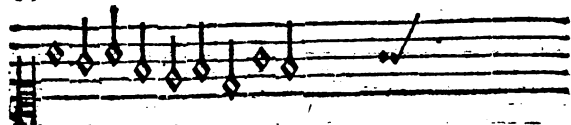
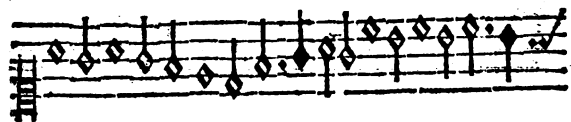
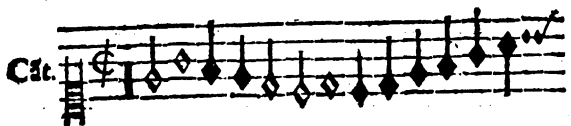


Resolutio Tenoris,

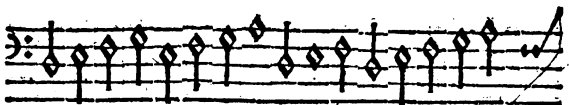
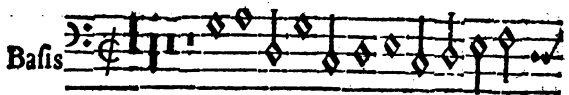
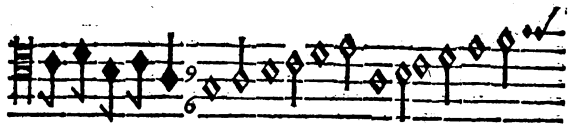
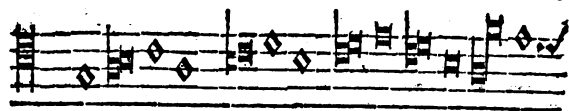


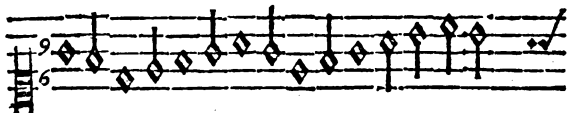
R Diminu.

MUSIC. PRACT.
Diminutionum aliud exemplum.
T. S.

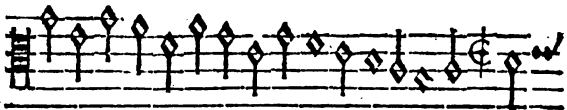
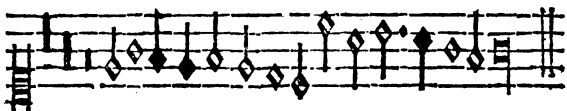
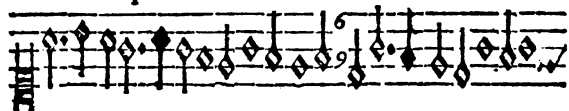


LIBER II

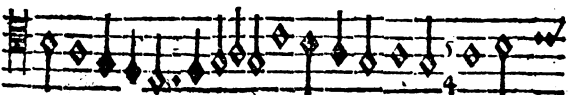
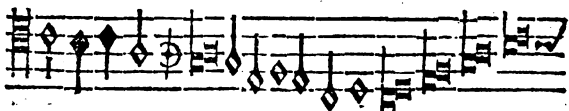




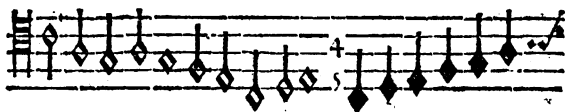
reliquum Cantus.



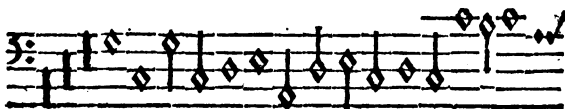
reliquum Tenoris.



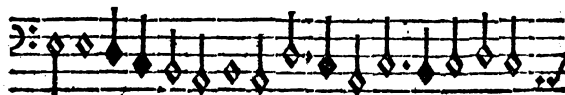
pro-



portio Sesquialtera.



reliquum Baseos.



111 MVSIC. PRACT.
DE ALTERATIONE,

Cap. X.

Quid est Alteratio?

Est in una eademq; Nota ualoris duplicatio.
Hæc contraria est Diminutioni.

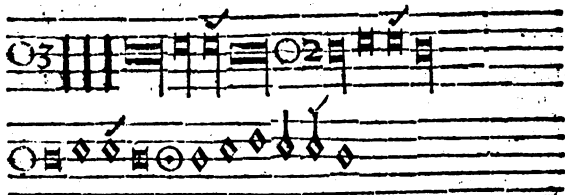
Quot sunt alterabiles Notæ?

Quatuor, uidelicet: ♯. ♮. ♭. ♮. Maxima uero, quia maiorem se, à qua alteretur non habeat, suo quasi iure ab Alteratione libera est. Quod ad pausas attinet, quemadmodum non imperficiuntur ita nec alterantur.

Quot modis fit Alteratio?

Primò fit quando inter duas perfectas figuras duæ minores Notæ positæ sunt, tunc altera illarum, ad complendū ternariū numerū alteratur, nisi punctus diuisionis interueniat, qui, ut Coloratio Notarū, alterationē tollit. Quandoquēq; igitur in Modo maiori perfecto duæ longæ, uel in Minori, duæ breues, aut in Tēpore duæ Semibreues, ac in prolatione duæ Minimæ ultra ternariū numerū residue fuerint, ibi tū in posteriori fit Alteratio. Hæc in duarū semibreuiū ligaturis quoque cōtingit, quoties uidelicet inter duas Breues collocatur. Indicatur aut Alteratio per pūctū in summitate alterabilis Notæ positus, interdum uero absque

absq; puncto, per intrinsecū signum, nempe per se-
lam ternarij numeri obseruationem cognoscitur.



DE PUNCTIS. Cap. XI.

Quid est punctus?

Est signum, quod Notulis uel in capite, uel à
latere, uel in medio adscribitur.

Quot sunt punctorum species?

Quatuor. Est enim additionis, diuisionis, al-
terationis, & perfectionis punctus.

Quis est punctus additionis?

Est qui Notulis à latere adscriptus dimidiū sui
ualoris addit. Hic locū habet tã in perfectis,
quã imperfectis cationib. reliqui in pfectis tantū.

Quis est punctus diuisionis?

Est qui duabus Notis interpositus, eas nec au-
get, nec minuit, sed unam præcedenti, alterã
sequenti connumerandam esse indicat.

Quis est punctus alterationis?

Est qui in capite Notulæ constitutus eam bis

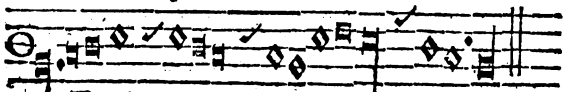
cantam iam esse innuit.

Quis est punctus perfectionis?

Est qui Notæ perfectæ appositus eam ab Imperfectione tuetur, nihil ei addens uel auferens.

Quid differunt punctus additionis & perfectionis?

Hoc differunt, quod ille Notulis semper dimidiū ualoris afferat, hic uerò nō item. Idq; euidentius est in partiali, ut uocant, Imperfectione, in qua Longa ratione duarū Breuiū, unius quidem perfectæ, alterius Imperfectæ, quinq; tactib⁹ ualet, cui si perfectionis punctum adscriptū fuerit, tū is dimidiū ualoris non adfert, sed alteram tantum Breuem ab Imperfectione defendit.



De Syncope. Cap. XII.

Quid est Syncope?

Est quādo in figurato cātu, minores Notæ cōtra maiores sub æquali tactu inæqualiter canēdo efferuntur. Hac dupliciter in cātu cōtingit, uno modo cū discrepātia, altero sine discrepātia. Prior modus in formalibus, ut uocāt, clausulis locū habet, quādo uidelicet Notæ minores ultra maiores deductæ, ex altera parte dissonāt, ex altera uero sunt cōsonæ. posteriori modo Notæ quidē etiā inæqualiter

inæqualiter proferuntur, sed tamen nulla interueniente dissonantia. Versù longiorem huius rei tractationem in poëticam Musicam, quo propriè spectat, reseruabimus.

De Proportionibus. Cap. XIII.

Quid est proportio?

Est, Euclide definitore, duarum eiusdè generis quantitatum, unius ad alteram habitudo. Sic in Musicis tres Notæ ad unam collatæ triplam proportionem constituunt.

Quotplex est proportio?

DVplex, Aequalitatis, & Inæqualitatis. Aequalitatis proportio est, quando eiusdem generis duo æqualia inter se conferuntur, ut quædo duæ Notæ cū una aut tribus cōferuntur. Hæc rursus diuiditur in maiorem & minorem. Cū uerò quinque sint maioris inæqualitatis species nēpe, Multiplex, Superparticularis, Superpartiens, Multiplex superparticularis & multiplex superpartiens, atque hæc rursus infinitas propè alias species habeant, eas tantum proportionem hoc loco declarabo, quarum in Musicis potissimus usus est, artificiosq; ad sonos accommodari possunt.

Quæ igitur proportiones usitatæ sunt
Musici in his generibus?

In genere Multiplici usitatæ sunt. Dupla, Tripla,
& Quadrupla. In Superparticulari uero, Sesqui-
altera, & Sesquitertia.

Quid est proportio maioris inæquali-
tatis generis Multiplicis?

Est cū in collatione duorū numerorū maior
minorē aliquoties cōtinet, ita ut ipse sit maio-
ris pars, ut 16 ad 4, uel 4 ad 1, cōstituunt proporti-
onē quadruplam. Item 12 ad 4, uel 6 ad 2, aut 3 ad 1
habent se Tripla proportionē. Sic 8 ad 4, 6 ad 2, 2
ad 1, Duplam constituunt.

Quid est proportio Maioris inæqualitatis ge-
neris superparticularis?

Est cū in collatione duorū numerorū, minor
numerus & eius una pars cōtinetur in maio-
ri semel, ut 3 ad 2, est proportio maioris inæquali-
tatis generis $\frac{3}{2}$. C. $\frac{4}{3}$, superparticularis & exprimi-
tur Sesquialtera. Sic 4 ad 3, est proportio maioris
inæqualitatis generis Superparticularis & expri-
mitur Sesquitertia, $1\frac{1}{3}$.

Iā ergo sigillatim horū duorū generū species in
Musica usitatas explica, et primū qd sit Dupla.

Dupla proportio est, quādo maior numerus
Notularū minori comparatus ipsum bis cō

tinet, ut cum Maxima Longæ cōparatur, uel Longa Breui, Breuis Semibreui.

Quæ sunt signa duplæ proportionis?

Hæc signatur bifariã, primò p̄ duos numeros $\frac{2}{1} \frac{4}{2} \frac{8}{4}$, deinde p̄ figuras diminutas, $\text{O} \text{C} \text{O} \text{z}$ $\text{C} \text{z} \text{O}$. & reliqua signa Diminu. Exempla supra regre.

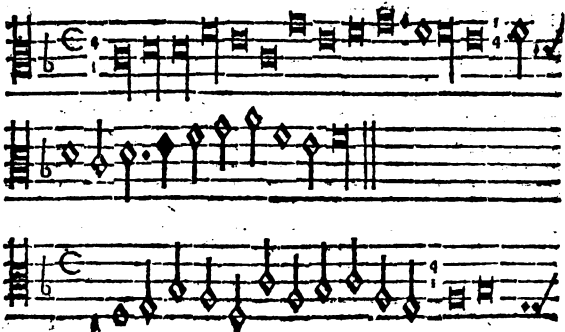
Quid est Tripla proportio?

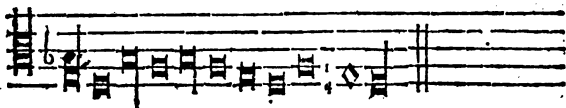
Est quando maior numerus Semibreuif Notularũ minori cōparatus, ipsum ter cōprehēdit, ut cū tres Semibreues uno tactu metimur. Signa eius externa sunt $\frac{3}{1} \frac{6}{2} \frac{9}{3}$. Interna uero colores.

Quid est quadrupla?

Est quãdo maior numerus semibreuif Notularũ minori cōparatus quater eũ cōprehēdit, hoc est, cū quatuor Semibreues uno tactu absoluitur, Signa eius sunt numeri $\frac{4}{1} \frac{8}{2} \frac{16}{4}$.

Exemplum.

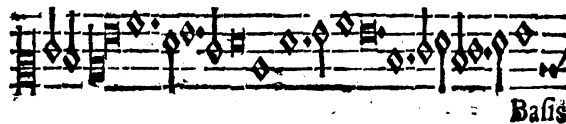
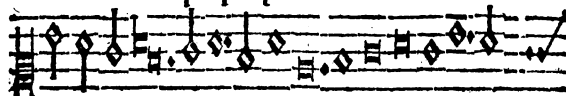
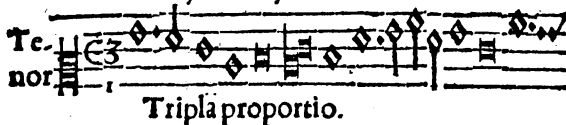


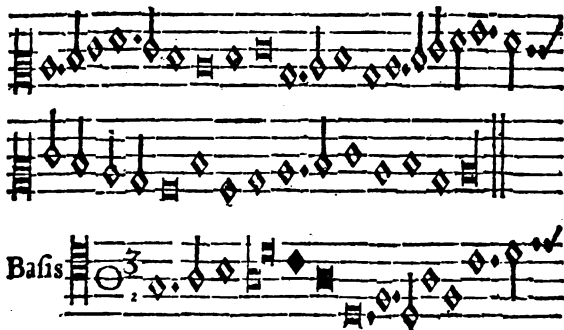


Quid est Sesquialtera proportio?

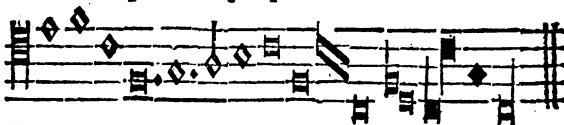
Est quādo tres Minimæ notæ cōtra duas simi-
les cōstituuntur, hoc est, quādo tres Minimæ
uno tactu ualēt. Hæc ἡμιόλιον Græci uocāt. Nā ὅ-
λος totū significat, ἡμι uero, quæadmodū in omni
alia cōpositione, ita hoc quoq; loco dimidiū so-
nat. Signa eius sunt partim externa ut $\frac{3}{2}$, $\frac{6}{4}$, $\frac{9}{8}$ par-
tim uero interna, ut sunt colores.

Exemplum. T. S.





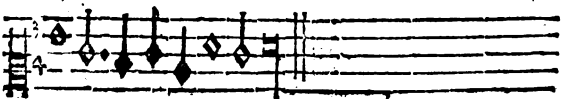
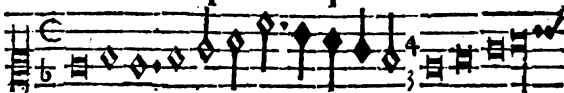
Sesquialtera proportio.



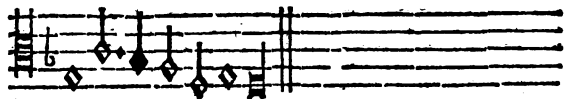
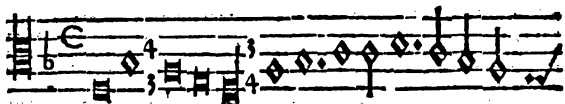
Quid est Sesquitertia proportio?

Sesquitertia, quam Græci ἐπιτρίτην uocant, est quando quatuor Notæ contra tres similes ponuntur. Eius signa sunt $\frac{4}{3}$ $\frac{8}{6}$ $\frac{12}{9}$ $\frac{16}{12}$.

Exemplum Sesquitertiæ.



Enumeratas



Enumeratas hactenus proportiones quidam minori inæqualitati adscribunt, quòd nescio an rectè faciant, nisi forte Typographi errore acciderit.

Quæ sunt cōtrariæ species enumeratarum proportionum quas Maiori inæqualitati adscripsistis:

Sunt, Subdupla, Subtripla, Subquadrupla, Subsesquialtera, & Subsesquitercia, quæ quia minorem numerũ ante maiore positũ habent, omnes in minore inæqualitate cōtinentur, & sunt prioribus contrariæ, propterea quòd hæ Notarum ualorem augeant, illæ uerò diminuant.

Quibus signis cognoscuntur contrariæ illæ species?

PER numerorũ inuersionem, ut 1 1 1 2 3 &c.

2 3 4 3 4

T B A O Σ.

B A S I L E A E,
PER HENRICHVM PETRVM,
ANNO SALVTIS.
M. D. LIII. MENSE
MARTIO.

