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Discantare Super Planum Cantum : new approaches to vocal polyphonic improvisation 1300-1470

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APPENDIX A. THE ADJACENT CONSONANCES PRINCIPLE IN TREATISES

Title	Author	Incipit	Date	Terminology	Progressions	TML/SMI ⁵⁰⁶
Ars contrapuncti secundum Johannem de Muris	Johannes de Muris (?)	Quilibet affectans scire contrapunctum	14 th cent.	X requirit naturaliter post se Y	1-m3, 5-M6, 8-M6, m3-1, M3-5, M6-8	14th/MURARSC
<Berkeley Manuscript>	Goscalus (?)	Quoniam in antelapsis temporibus	1375 ⁵⁰⁷	X requirit post se Y de sui natura	1-m3, 1-M3, 5-3, 5-M6, m3-1, M3-5, M6-8	14th/BERMAN
Compendium de discantu mensurabili	Petrus dictus Palma Ociosa	Ad honorem Sanctae et Individuae Trinitatis et intemeratae virginis Mariae	1336 ⁵⁰⁸	Debemus facere post X Y	8-5, 5-m3, m3-1, 1-M3, 3-5, 5-M6, M6-8	14th/PETCOM
<De discantu proportionibus et tonis>	Anon.	<M>oderni cantores antiquorum ab usu discrepare volentes	14 th cent.	X requirit post se Y de sui natura	1-m3, 1-M3, m3-1, M3-5, 5-m3, 5-M3, 5-M6, M6-8	14th/BERMAN4_MBAVR114
De preceptis artis musicae	Guillelmus Monachus	Nota quod duplex est prolatio, scilicet, maior et minor	ca. 1470	X requirit Y	1-3, 3-5, 5-6, 6-8, 8-10, 10-13, 13-15, 15-17, 17-19, 19-20, 20-19, 19-17, 17-15, 15-13, 13-10, 10-8, 8-6, 6-5, 5-3, 3-1	15th/MONPREC
Liber Musicalium	Philippe de Vitry (?)	Quoniam de arte mensurabili tractare proponimus	14 th cent.	X debet habere post se Y	5-3-1, 12-10-8, 8-5, 5-8, 1-3-5	14th/VITLIBM
Optima introductio in contrapunctum pro rudibus	Johannes de Garlandia (?)	Volentibus introduci in arte contrapunctus	13 th cent.	Post X sequitur generaliter Y	1-3, 3-5, 5-6, 6-8, 10-12, 12-13, 13-15, 15-13	13th/GAROPT
Regulae de contrapunto	Antonius de Leno	Dinanzi se dito dele mutazione a presso dirassi dele voxe che se trovan nel contraponto	Early 15 th cent.	Se fai la X, seguirai dreto la Y	1-3, 3-5, 6-8, 8-10, 12-13	quattrocento/LENREG_TEXT
Regule contrapuncti	Theodonus de Caprio	Set in primis ostendendum est que et quot sunt consonantie tam perfecte	Early 15 th cent.	X requirit post se X de sui natura	1-m3, 1-M3, 3-5, 5-M3, 5-M6, 8-6, 8-10, 15-13	15th/THEOREG_MBAVB307
Tractatus de Musica	Anon.	Consonantiae sunt quinque: scilicet unisonus, diapente	15 th cent.	X requirit post se vel ante se Y propter naturam	1-m3, 1-M3, m3-1, M3-5, M6-8	15th/CICNM ⁵⁰⁹
<Tractatus de musica plana et mensurabili>	<Anonymus XI>	Item diceret, quare musica studetur?	15 th cent.	X requirit post se vel ante se Y propter naturam	1-3, 3-1, 3-5, 5-3, 5-6, 6-8, 8-6	15th/ANO11TDM_TEXT

⁵⁰⁶ References to the *Thesaurus Musicarum Latinarum* and the *Saggi Musicali Italiani*, which is currently offline, of the Indiana University, accessible through <<http://www.chmtl.indiana.edu/>> [last accessed 16 August 2016].

⁵⁰⁷ See Ellsworth, *The Berkeley Manuscript*, p. 11.

⁵⁰⁸ See Wolff, 'Ein Beitrag zur Diskantlehre des 14. Jahrhunderts', p. 504.

⁵⁰⁹ Two excerpts from this anonymous treatise were transcribed in Adrien de la Fage, *Essais de diptérographie musicale* (Paris: Legoux, 1864), pp. 375-383, and included in the *Thesaurus* with de la Fage's edition of Ciconia's *Nova Musica*.

APPENDIX B. COUNTERPOINT IN DE PRECEPTIS ARTIS MUSICAE

Chapter and section title ⁵¹⁰	Subject	Ms. text ⁵¹¹	Ms. examples ¹	Park's ed. and transl. ⁵¹²	Park's examples ²	My description ⁵¹³	My examples ³
[IV] Ad habendum veram et perfectam...	Fauxbourdon I	fol. 19v	fol. 19v	p. 43 (transl. 159)	Ex. 45	Section 4.2.1	Ex. 4.12
	Third-gymel	fol. 20r	fol. 20r	p. 44 (transl. 160)	Ex. 46	Section 4.1.1	Ex. 4.1
[IV] Regula ad componendum...	Third-gymel + bassus	Fol. 20r	fol. 20v	pp. 44-45 (transl. pp. 160-161)	Ex. 47	Section 4.2.5	Ex. 4.23
[VI] Incipit tractatus...	Consonances	fol. 24v		pp. 52-54 (transl. pp. 168-170)			
[VI] Sequuntur regulae dicti contrapuncti	Rules of counterpoint	fol. 25r		pp. 54-57 (transl. pp. 170-173)			
[VI] Sequuntur palmae contrapunctorum	Consonance tables	fol. 26r		pp. 57-60 (transl. pp. 173-175)			
[VI] Incipiunt regule contrapuncti Anglicorum...	Fauxbourdon II	fol. 27v-29r	fol. 28r-28v	pp. 61-64 (transl. pp. 176-178)	Ex. 54	Section 4.2.1	Ex. 4.12
	Mixed gymel	fol. 29r	fol. 30r-30v	p. 64 (transl. pp. 180)	Ex. 56-1, 56-2, 56-3	Section 4.1.1	Ex. 4.4
	Gymel + bassus	fol. 29r	fol. 29v, 31v	pp. 64-66 (transl. pp. 180-181)	Ex. 55, 58	Section 4.2.5	Ex. 4.24
	Gymel + mixed contratenor	fol. 29v	fol. 31r	pp. 62-63 (transl. pp. 181)	Ex. 57	Section 4.2.4	Ex. 4.20
[VI] Sequitur aliquae regulae...	Four-voice Fauxbourdon	fol. 32r, 33r	fol. 32r-33r	pp. 69-71 (transl. pp. 188-191)	Ex. 59, 60-1, 60-2	Section 4.2.7	Ex. 4.29, 4.30
[VI] Alius modus componendi [A]	Parallel sixth-tenth model	fol. 34r	fol. 34r-34v	pp. 71-72 (transl. pp. 192)	Ex. 61	Section 4.2.4	
[VI] Alius modus componendi [B]	Parallel tenths + cantus firmus	fol. 35r	fol. 35r-35v	pp. 73-74 (transl. pp. 194)	Ex. 62		
[VIII] Regula circa cognitionem syncoparum	Syncopation	fol. 42v	fol. 42v	pp. 95-96 (transl. pp. 218)	Ex. 66-1	Section 4.1.3	Ex. 4.6
	Second- and third-species counterpoint	None	fol. 42v		Ex. 66-2	Section 4.1.3	Ex. 4.7

⁵¹⁰ Chapter numbers given according to Park's edition, section titles according to the manuscript (see below).

⁵¹¹ References to: Venice, Biblioteca Nazionale di San Marco, Ms Lat. 336 (Contarini), coll. 1581.

⁵¹² References to the corresponding pages of Park's edition and translation (1993).

⁵¹³ References to the discussions and transcriptions of techniques and musical examples in the present dissertation.