Ars practica mensurabilis cantus secundum Iohannem de Muris

The Practical Art of Measurable Song According to Johannes De Muris

trans. Wegman

Quilibet in arte practica mensurabilis cantus erudiri mediocriter affectans ea scribat diligenter, que sequuntur summarie compilata secundum magistrum Iohannem de Muris.

Let anyone who aspires to become tolerably well instructed in the practical art of measurable song write down carefully the following things, which have been compiled [from the art] according to Magister Johannes de Muris in summary fashion.

1. De quinque partibus prolationis

Quinque sunt partes prolationis, videlicet maxima, longa, brevis, semibrevis et minima, ut hic:

Maxima perfecta valet tres longas, sive de modo perfecto sive de imperfecto: si longe sunt de modo perfecto, maxima perfecta valet novem tempora, si de modo imperfecto, valet sex, ut hic:

Maxima imperfecta valet duas longas, sive sint de modo perfecto sive imperfecto: si de modo perfecto, valet sex tempora, si de modo imperfecto, valet quatuor, ut hic:

Ex hiis infertur, quod maxima potest esse perfecta longis existentibus imperfectis; et e contrario maxima potest esse imperfecta longis existentibus perfectis.
Longa in modo perfecto valet tres breves, in modo imperfecto duas, ut hic:

Brevis in tempore perfecto valet tres semibreves, in tempore imperfecto duas, ut hic:

Semibrevis in maiori prolatione valet tres minimas, in minori duas, ut hic:

1. About the five parts of pronunciation

There are five parts of pronunciation, that is, maxima, longa, brevis, semibrevis, and minima, as here:

The maxima is worth three longas in either perfect or imperfect modus: if the longas are in perfect modus, then the perfect maxima is worth nine tempora, and if in imperfect modus, it is worth six, as here:

The imperfect maxima is worth two longas, whether in perfect or imperfect modus: if in perfect modus, then it is worth six tempora, and if in imperfect modus, it is worth four, as here:

From these things it follows that the maxima can be perfect while the longas are imperfect; and also contrariwise, that the maxima can be imperfect while the longas are perfect.
The longa in perfect modus is worth three breves, in imperfect two, as here:

The brevis in perfect tempus is worth three semibreves, in imperfect tempus two, as here:

The semibreve in major prolation is worth three minims, in minor two, as here:

2. De modo, tempore et prolatione

Nota, quod duplex est modus, scilicet perfectus et imperfectus: perfectus, quando longa valet tres breves, imperfectus, quando valet duas.
Item duplex est tempus, scilicet perfectum et imperfectum: perfectum, quando brevis valet tres semibreves, imperfectum, quando valet duas.
Item duplex est prolatio, scilicet perfecta, que vocatur maior, et imperfecta, que vocatur minor: perfecta sive maior prolatio est, quando semibrevis valet tres minimas, imperfecta sive minor est, quando valet duas. Exempla patent ex predictis.

3. De imperfectione

Insuper notandum est, quod omnis nota perfecta potest imperfici, et imperfecta perfici: imperfici per abstractionem tertie partis sui valoris, perfici per additionem medie partis sui valoris; nam perfectio consistit in numero ternario, imperfectio in binario. Unde maxima perfecta in toto et in partibus potest imperfici dupliciter, videlicet quo ad totum et quo ad partes:

Quo ad totum dupliciter, scilicet a parte ante et a parte post: a parte ante, quando eam precedit sola longa, a parte post, quando eam sequitur sola longa vel quatuor vel septem vel decem longe et cetera, vel earum valor: tunc prima longa vel eius valor imperficit maximam precedentem, nisi per punctum impediatur; exemplum:

2. About modus, tempus, and prolation

Note that the modus is twofold, that is perfect and imperfect: perfect when the longa is worth three breves, and imperfect when it is worth two.
Again, tempus is twofold, namely, perfect and imperfect: perfect when the brevis is worth three semibreves, imperfect when it is worth two.
Again, prolatio is twofold, namely perfect, which is called major, and imperfect, which is called minor: the prolation is perfect, or major, when the semibrevis is worth three minimas, and imperfect, or minor, when it is worth two. The examples make this clear from the aforesaid things.

3. About imperfection

It is to be noted, moreover, that every perfect note can be imperfected, and every imperfect be perfected: imperfected by the taking-away of the third part of its value, perfected by the addition of the half part of its value; for perfection is defined by ternary number, imperfection by binary.
Thus the maxima which is perfect, both in the whole and in the parts, can be imperfected in two ways, namely, with respect to the whole or with respect to the parts:
With respect to the whole in twofold manner, namely, by the part before and by the part after: by the part before when a single longa precedes it, and by the part after when it is followed by a single longa, or four, or seven, or ten longas, and so on, or their equivalent: then the first longa, or its value, imperfects the preceding maxima, unless this be prevented by a dot; example:

Quo ad partes etiam dupliciter, scilicet quo ad partes propinquas et quo ad partes remotas. Pro quo notandum est, quod pars propinqua alicuius totius est illa, in qua ipsum totum immediate dividitur, sicut maximarum partes propinque sunt longe, longarum breves, brevium semibreves et cetera. Partes remote sunt partes partium propinquarum, remotiores sunt partes partium remotarum. Maxima igitur quo ad partes propinquas potest imperfici dupliciter, scilicet a parte ante et a parte post, per abstractionem tertie partis valoris cuiuslibet partis propinque vel alterius earumdem; et sic similiter quo ad partes remotas per

With respect to the parts also in twofold manner, namely, with respect to the nearby parts and with respect to the remote parts. For the which it is to be noted that the nearby part of some whole is that in which the whole is divided in the first instance, like longas are the nearby parts of the maxima, breves of longas, semibreves of breves, and so on. Remote parts are the parts of nearby parts, the more-remote parts are parts of remote parts. Thus, the maxima can be imperfected in twofold manner with respect to the nearby parts, namely, by the part before and by the part after, through the taking-away of

abstractionem tertie partis valoris cuiuslibet partis remote vel alterius earumdem et cetera. Et ita suo modo intelligi potest de longis, brevibus et semibrevibus. Exempla patebunt inferius.

the third part of the value of any nearby part or of another of the same; and thus in the same way with respect to the remote parts, by the taking-away of the third part of the value of any remote part or of another of the same, and so forth. And thus it may be understood for longas, breves, and semibreves, each in their own manner. The examples will demonstrate this below.

Et pro predictis et infrascriptis nota has regulas:

And for the things said before, and written below, note these rules:

Prima regula est, quod longa ante longam in modo perfecto semper est perfecta, et brevis ante brevem in tempore perfecto similiter est perfecta, et semibrevis ante semibrevem in maiori prolatione semper etiam est perfecta, ut hic:

The first rule holds that a longa before a longa is always perfect in perfect modus, and a brevis before a brevis is similarly perfect in perfect tempus, and a semibrevis before a semibrevis is also always perfect in major prolation, as here:

Secunda regula est: Quandocumque aliqua nota debet imperfici, oportet, quod eam immediate sequatur nota maior vel minor in forma vel pausa maioris vel minoris forme, quia similis ante similem non potest imperfici, ut hic:

The second rule is: Whenever some note is to be imperfected, it must be followed immediately by a note greater or lesser in shape, or a rest greater or lesser in shape, since like before like cannot be imperfected, as here:

Tertia regula est: Quando post longam de modo perfecto sequuntur due vel tres breves tantum, nulla sola brevi precedente, a qua possit imperfici, perfecta est, nisi punctus divisionis ponatur inter primam brevem et aliam vel alias sequentes: nam tunc prima brevis imperficit longam precedentem; et idem est intelligendum de brevibus temporis perfecti respectu semibrevium et de semibrevibus maioris prolationis respectu minimarum, ut hic:

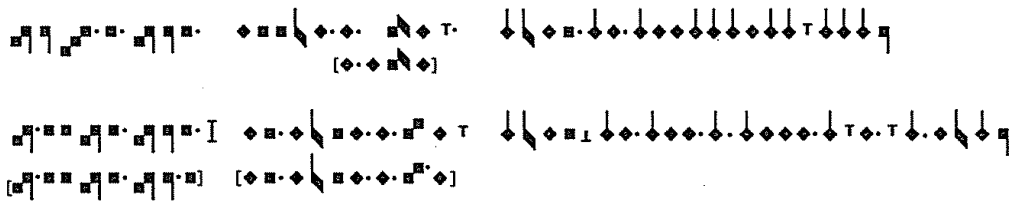
The third rule is: When a longa in perfect modus is followed by no more than two or three breves, without a preceding single brevis by which it could be imperfected, then it is perfect, unless a dot of division were to be placed between the first brevis and one or more others after it: for then the first brevis imperfects the preceding longa; and the same thing is to be understood about breves in perfect tempus in respect of semibreves, and about semibreves in major prolation in respect of minimas, as here:

Quarta regula est: Quando inter duas longas remanet sola brevis perfectione computata, tunc illa imperficit primam longam scilicet precedentem, nisi per punctum aut aliter impediatur; et idem est de semibrevi inter breves et de minima inter semibreves, ut hic:

The fourth rule is: When a single brevis is reckoned in a perfection between two longas, then it imperfects the first longa, that is, the preceding one, unless it is prevented from doing so by a dot, or in some other way; and the same holds true for a semibrevis between breves, and for a minima between semibreves, as here:

Quinta regula est: Quando aliqua nota est sola, debet reduci ad priorem locum, quem potest habere, ut hic:

The fifth rule is: When some note is alone, it must be related back to the earlier place which it may have, as here:



Sexta regula est, quod omnis nota, que imperficitur, imperficitur a propinquiori; exempla patent in exemplis regule precedentis.
Septima regula est: Quando inveniuntur due note simul sole, ille non debent partiri, sed simul computari, ut hic:

The sixth rule holds that every note which is imperfected, is imperfected by the more-nearby one; examples of this may be seen among the examples of the previous rule.
The seventh rule is: When two notes are found, both of which are alone, then they must not be separated, but reckoned together, as here:

Ulterius notandum est, quod quando aliqua nota imperficitur a parte propinqua vel eius valore, hoc fit ratione totius sive quo ad totum; si a parte remota vel a partibus remotis non tamen valentibus unam partem propinquam, hoc est quo ad partem vel quo ad partes. Item notandum est, quod quicquid imperficitur, imperficitur a tertia parte. Ex quo sequitur, quod quicquid est divisibile in tres partes equales, potest imperfici a tertia parte, et quotienscumque potest dividi in tres partes equales, totiens potest imperfici ab illa tertia parte. Et imperficiens potest preponi vel postponi illi, quod imperficitur iuxta libitum ponentis servata tamen hac regula, quod nulla nota potest imperfici ante sibi similem, sed bene ante maiorem vel minorem, ut superius dictum est. Sequitur etiam ex premissis, quod semibrevis maioris prolationis potest imperfici ab una minima precedente vel sequente, ut hic:

Furthermore it is to be noted that when some note is imperfected by the nearby part or its value, this happens by reason of the whole or with respect to the whole; if by a remote part or by remote parts that are, however, equivalent to one nearby part, that is with respect to the part or with respect to the parts. Again, it is to be noted that anything which is imperfected, is imperfected by a third part. From which it follows that anything which is divisible into three equal parts can be imperfected from the third part, and, as many times as it can be divided into three equal parts, so many times can it be imperfected by that third part. And the imperfecting agent can be notated before or after that which is imperfected, according to the pleasure of the notator—provided one safeguards the rule that nothing can be imperfected before its like, but can be properly before one that is greater or lesser, as said above.
It also follows from the aforesaid things, that the semibrevis in major prolation can be imperfected by one minima that precedes or follows it, as here:

Brevis imperfecta minoris prolationis non potest imperfici aliquo modo, quia non est divisibilis in tres partes equales.
Brevis imperfecta maioris prolationis potest imperfici ab una minima precedente vel sequente quo ad partem unam, et a duabus minimis quo ad ambas

An imperfect brevis in minor prolation cannot be imperfected in any way, because it is not divisible in three equal parts.
An imperfect brevis in major prolation can be imperfected by one minima that precedes or follows it, with respect to one part, and by two minimas with

partes, ut hic:

respect to both parts, as here:

Brevis perfecta minoris prolationis potest imperfici ab una semibrevi vel a duabus minimis, et hoc quo ad totum, ut hic:

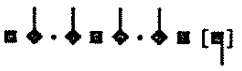
A perfect brevis in minor prolation can be imperfected by one semibrevis or by two semibreves, and this with respect to the whole, as here:

Et nota, quod quidam cantores, puta Gulielmus de Mascandio et nonnulli alii, imperficiunt brevem perfectam minoris prolationis ab una sola minima, et brevem imperfectam maioris prolationis a duabus minimis simul sequentibus vel precedentibus, ut hic:

And note that certain singers, like Guillaume de Machaut and several others, have the perfect brevis in minor prolation imperfected by one minima alone, and the imperfect brevis in major prolation by two minimas that together precede or follow it, as here:

Et dicunt ibi mutari qualitatem; capiunt enim ibi brevem perfectam minoris prolationis ac si esset brevis imperfecta maioris prolationis, et e contrario brevem imperfectam maioris prolationis ac si esset brevis perfecta minoris prolationis.
Brevis perfecta maioris prolationis potest imperfici ab una sola minima precedente vel sequente, et hoc quo ad unam eius partem, et a duabus minimis una precedente et alia sequente quo ad duas partes, ut hic:

And they say that it is the quality which is being changed there; for they take there a perfect brevis in minor prolation as if it were an imperfect brevis in major prolation, and contrariwise the imperfect brevis in major prolation as if it were a perfect brevis in minor prolation.
A perfect brevis in major prolation can be imperfected by one sole minima that precedes or follows it, and this with respect to one part of it, and by two minimas, one preceding and the other following, with respect to two parts, as here:



vel ambabus precedentibus vel sequentibus, ut hic:

or both preceding or following, as here:

et a tribus minimis vel earum valore quo ad totum, ut hic:

and by three minimas or their value with respect to the whole, as here:

et a quatuor minimis vel earum valore quo ad totum et unam partem, ut hic:

and by four minimas or their value with respect to the whole and one part, as here:

et a quinque minimis vel earum valore quo ad totum et ambas partes remanentes, ut hic:

and by five minimas or their value with respect to the whole and both of the remaining parts, as here:

Et non potest plus imperfici, quia non remanet ei nisi valor brevis imperfecte minoris prolationis, que non potest imperfici, ut dictum est.

Et quicquid circa imperfectionem est dictum de minimis respectu brevium, intelligatur de semibrevibus respectu longarum et de brevibus respectu maximarum. Et quod dictum est de semibrevibus respectu brevium, intelligatur de brevibus respectu longarum et de longis respectu maximarum.
Unde sicut est dare brevem imperfectam valentem duas semibreves valentes quatuor minimas, sic est dare longam valentem duas breves valentes quatuor semibreves, et maximam valentem duas longas valentes quatuor breves.

Et sicut est dare brevem imperfectam valentem duas semibreves valentes sex minimas, sic est dare longam imperfectam valentem duas breves valentes sex semibreves, et maximam imperfectam valentem duas longas valentes sex breves.
Et sicut est dare brevem perfectam valentem tres semibreves valentes sex minimas, sic est dare longam perfectam valentem tres breves valentes sex semibreves, et maximam perfectam valentem tres longas valentes sex breves.

Et sicut est dare brevem perfectam valentem tres semibreves valentes novem minimas, sic est dare longam perfectam valentem tres breves valentes novem semibreves, et maximam perfectam valentem tres longas valentes novem breves.

Ex quibus predictis sufficienter habetur, quomodo maxime et longe possunt imperfici; tamen videantur exempla, que sequuntur:

Et primo de longis imperfectis modo et tempore, sed de maiori prolatione, ut hic:

And it cannot be imperfected any further, for nothing remains in it except the value of an imperfect brevis in minor prolation, which cannot be imperfected, as has been said.
And let everything that was said about imperfection of breves by minimas, be understood also of longas by semibreves, and maximas by breves. And let that which was said of breves by semibreves, be understood also of longas by breves, and maximas by longas.
Whence just as it is to give an imperfect brevis which is worth two semibreves which in turn are worth four minimas, thus is it to give a longa worth two breves which in turn are worth four semibreves, and a maxima worth two longas which in turn are worth four breves.
And just as it is to give an imperfect breve worth two semibreves which in turn are worth six minimas, thus is it to give an imperfect longa worth two breves which in turn are worth six semibreves, and an imperfect maxima worth two longas six breves.
And just as it is to give a perfect breve worth three semibreves which in turn are worth six minimas, thus is it to give a perfect longa worth three breves which in turn are worth six semibreves, and a perfect maxima worth three longas which in turn are worth six breves.
And just as it is to give a perfect brevis worth three semibreves which in turn are worth nine minimas, thus is it to give a perfect longa worth three breves which in turn are worth nine semibreves, and a perfect maxima worth three longas which in turn are worth nine breves.
From which aforesaid things it is sufficiently clear in what way maximas and longas can be imperfected; yet let the examples which follow be looked at:
And first concerning longas that are imperfect in both modus and tempus, yet are in major prolation, as here:

Item de longis imperfectis modo, sed perfectis tempore, ut hic:

Also concerning longas that are imperfect in modus, but perfect in tempus, as here:

Item de longis perfectis modo, sed imperfectis tempore, ut hic:

Also concerning longas that are perfect in modus, but imperfect in tempus, as here:

Item de longis perfectis modo et tempore, ut hic:

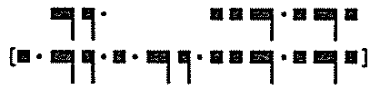
Also concerning longas that are perfect in modus and tempus, as here:

Sequuntur exempla, quomodo maxime possunt imperfici:
Et primo de maximis imperfectis, quarum longe sunt perfecte, ut hic:

Here are examples of how maximas can be imperfected:
And firstly concerning imperfect maximas whose longas are perfect, as here:

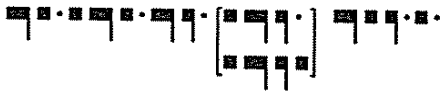
Item de maximis perfectis, quarum tamen longe sunt imperfecte, ut hic:

Also concerning perfect maximas whose longas however are imperfect, as here:



Item de maximis perfectis, quarum longe sunt perfecte, ut hic:

Also concerning perfect maximas whose longas are perfect, as here:



Et predicta de imperfectione notarum sufficiant.

And the aforesaid things concerning the imperfection of notes will suffice.

4. De alteratione

Sequitur de alteratione. Unde alteratio in musica est proprii valoris secundum note formam duplicatio; de qua tales dantur regule:

Prima regula est, quod nulla nota potest alterari ante sibi similem nec ante minorem se.
Secunda regula est, quod omnis nota potest alterari ante proximam maiorem se, sicut minima ante semibrevem vel ante pausam semibrevis, semibrevis

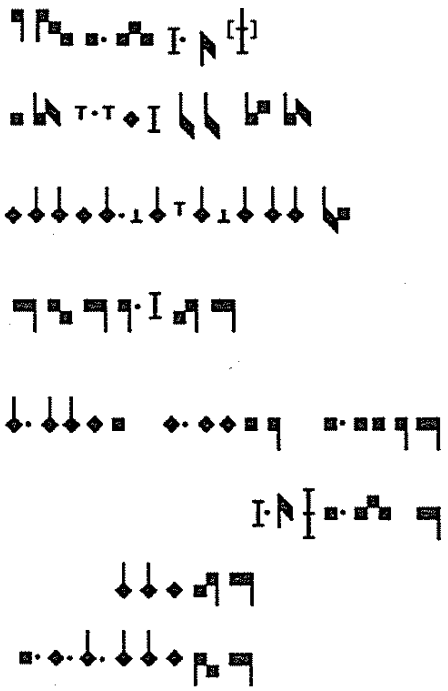
4. Alteration

Here follows alteration. Now, alteration in music is the doubling of the value proper according to the shape of the note; about which the following rules are given:
The first rule holds that no note can be altered before its like, nor before a note lesser than itself.
The second rule holds that every note can be altered before its nearby greater note, like the minima before a semibrevis or before a semibrevis rest, the

ante brevem vel ante pausam brevis, brevis ante longam vel ante pausam longe, et longa ante maximam et non aliter.
Tertia regula est, quod quandocumque inter duas longas de modo perfecto vel pausas longarum vel inter punctum et longam inveniuntur due breves sine puncto in medio, secunda alteratur, idest valet duas breves; similiter quando inveniuntur due semibreves inter duas breves de tempore perfecto vel inter punctum et brevem vel inter pausas brevium, secunda alteratur, idest valet duas semibreves; idem est de duabus minimis inter duas semibreves de maiori prolatione: nam quandocumque remanent due sine puncto in medio, secunda est alterata.

Et nota, quod nota alterata potest imperfici a parte ante.
Exempla de omnibus patent:

semibrevis before a brevis of before a brevis rest, the brevis before a longa or before a longa rest, and a longa before a maxima and not otherwise.
The third rule holds that whenever two breves without a dot in the middle are found between two longas in perfect modus or two longa rests, or between a dot [of division] and a longa, then the second is altered, that is, becomes worth two breves; similarly when two semibreves are found between two breves in perfect tempus, or between a dot and a breve, or between two brevis rests, then the second is altered, that is, becomes worth two semibreves; the same holds true for two minimas between two semibreves in major prolation: for whenever two are left without a dot in the middle, the second is altered.
And note that the altered one can be imperfected by the part before.
Here are examples of all these things:



Item notandum est, quod duplex est minima, semibrevis, brevis et longa, scilicet recta et altera: recta, quando simpliciter ponitur pro valore sue forme, altera, quando pro duplici. Ulterius nota, quod quando aliqua nota alteratur, hoc fit causa perfectionis, scilicet ut perfectio compleatur. Unde brevis alteratur ad perficiendum modum, semibrevis ad perficiendum tempus, et minima ad perficiendum prolationem.

Et hec de alteratione sufficiant.

Again, it is to be noted that minima, semibrevis, brevis, and longa, are each twofold, namely recta and altera: recta when it is written simply to represent the value corresponding to its shape, altera when for double [that value]. Note further that when some note is altered, this is done for the sake of perfection, that is, in order that perfection be completed. Thus the brevis is altered in order to perfect the modus, the semibreves in order to perfect the tempus, and the minima in order to perfect the prolation.
And this is enough about alteration.

5. De puncto

Sequitur de puncto. Duplex est punctus, scilicet perfectionis et divisionis: punctus perfectionis perficit longam in utroque modo, brevem in utroque tempore et semibrevem in utraque prolatione; punctus divisionis imperficit longam dividendo breves, et imperficit breves dividendo semibreves, et imperficit semibreves dividendo minimas.

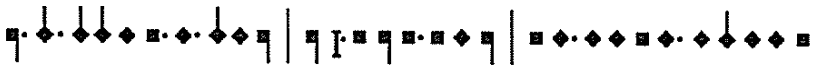
Unde videndum est, per que vel quomodo cognoscitur punctus perfectionis a puncto divisionis, cum unus habeat perficere figuras et alius imperficere, ut dictum est: Quando punctus ponitur post longam, perfectionis esse dicitur, quando vero post minimam, divisionis esse dicitur. Et nota, quod triplex est divisio, scilicet modi, temporis et prolationis.

Item nota, quod si punctus ponatur inter duas breves, dividit modum, nisi forte breves ille forent de tempore imperfecto, post quas vel ante quas reperiretur aliqua semibrevis sola, que per sincopam reduceretur ad dictam brevem puncto perfectionis punctatam. Si autem punctus ponatur inter duas semibreves, pro divisione temporis assignatur, nisi forte ille semibreves essent de minori prolatione, post quas vel ante quas inveniretur aliqua minima sola, que per sincopam reduceretur ad dictam semibrevem puncto perfectionis punctatam.

Et hec de punctis sufficiant studere volentibus. Exempla de predictis punctis, ut hic:

5. About the dot

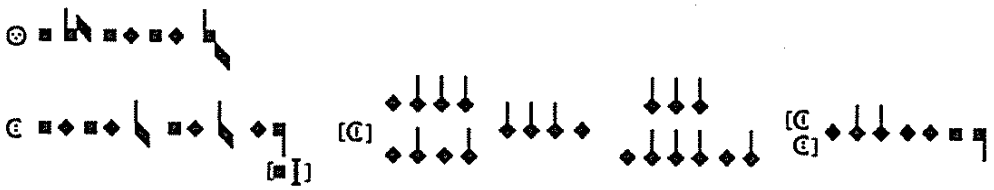
Here follows a discussion of the dot. The dot is twofold, namely, of perfection and of division: the dot of perfection perfects the longa in either modus, the brevis in either tempus, and the semibrevis in either prolation; the dot of division imperfects the longa by separating breves, and imperfects breves by separating semibreves, and imperfect semibreves by separating minimas.
Now we need to consider by which things, or in what way, a dot of perfection may be distinguished from a dot of division, since one of them has to perfect notes, and the other to imperfect them, as said already: When the dot is placed after a longa, it is said to be of perfection, but when after a minima, it is said to be of division. And note that division is threefold, namely, of modus, of tempus, and of prolation.
Also note that when a dot is placed between two breves, it divides the modus, unless perhaps those breves were to be in imperfect tempus, after which, or before which, there would be found a single semibrevis, which, by syncopation, would be related back to the said brevis that was dotted with the dot of perfection. But if the dot is placed between two semibreves, it is attributed with division of tempus, unless perhaps those semibreves were to be in minor prolation, after which, or before which, there would be found a single minima, which, by syncopation, would be related back to the said semibrevis that was dotted with the dot of perfection.
And this is enough about dots for those who wish to exert themselves in this. Examples of the aforesaid dots, as here:



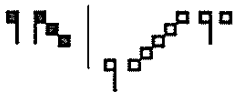
6. De distinctione modi, temporis et prolationis

Cum duplex sit modus, tempus et prolatio, ut superius dictum est, videndum est, per que distinguuntur. Unde quadrangulus cum tribus tractulis ponitur pro modo perfecto, cum duobus pro modo imperfecto, ut hic:

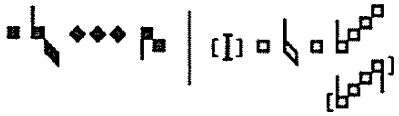
Item circulus ponitur pro tempore perfecto, semicirculus pro tempore imperfecto. Item si in circulo vel in semicirculo inveniantur tres puncti, maioris prolationis est, si duo, minoris est, ut hic:



Item modus, tempus et prolatio distinguuntur etiam per notas rubeas sive vacuas et per nigras, quando in aliquo cantu variantur. Unde si in aliquo cantu reperiantur longe nigre, rubee vel vacue: nigre sunt modi perfecti et rubee vel vacue sunt modi imperfecti, ut hic:



Item si breves inveniantur nigre, rubee vel vacue: nigre sunt temporis perfecti, rubee vel vacue imperfecti, ut hic:



Item si semibreves nigre sunt maioris prolationis, rubee vel vacue sunt minoris, ut hic:

Item coloribus, subscriptionibus, pausis et signis perfectum distinguitur ab imperfecto et etiam cognoscitur.

6. About the distinguishing of modus, tempus, and prolation

Since the modus is twofold, and tempus and prolation, as said above, we need to consider whereby they are distinguished. Now the quadrangle with three little lines is written to indicate perfect modus, with two to indicate imperfect modus, as here:

Also the circle is written to indicate perfect tempus, and the half circle to indicate imperfect tempus. Again, if three dots are found within the circle or half circle, there is major prolation, when two, minor, as here:

Again, modus, tempus , and prolation are distinguished also by red or void notes and by black ones, when they are changed in some song. Thus if black longas, or red or void ones, are found in some song, then the black ones are in perfect modus and the red and void ones are in imperfect modus, as here:

Again, if black breves are found, or red or void ones, then the black ones are in perfect tempus, the red or void ones in imperfect, as here:

Again, if black semibreves [are found] they are in major prolation, and red or void ones of minor, as here:

Again, the perfect is distinguished from the imperfect, and also recognized, through colors, through things written underneath, through rests and through signs.

7. De modis

Item sex sunt modi. Primus procedit ex una longa et altera brevi, ut hic:

Secundus e converso ex una brevi et altera longa, ut hic:

Tertius modus procedit ex una longa et duabus vel tribus brevibus, ut hic:

Quartus e converso ex duabus vel tribus brevibus et una longa, ut hic:

Quintus ex omnibus longis, ut hic:

Sextus ex omnibus brevibus et semibrevibus, ut hic:

Dicunt tamen aliqui solum esse quinque modos, et illi ponunt quintum cum primo et sextum loco quinti.

7. About modi

Again there are six modi. The first proceeds with one longa and the second a brevis, as here:

The second contrariwise with one brevis and the second a longa, as here:

The third proceeds with one longa and two or three breves, as here:

The fourth contrariwise with two or three breves and one longa, as here:

The fifth with longas only, as here:

The sixth with breves and semibreves only, as here:

But some [Franco] say that there are only five modes, and they place the fifth with the first and the sixth in the place of the fifth.

8. De ligaturis

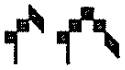
Sequitur de ligaturis. Unde ligaturarum alia ascendens, alia descendens: ascendens, quando secunda nota est altior prima; descendens e contrario, quando prima nota est altior secunda. De quibus tales dantur regule:
Prima regula est: Quandocumque prima nota est altior secunda habens caudam sive tractum a parte sinistra descendentem, sive fuerit in quadro sive in obliquo corpore figurata, cum proprietate dicitur, et est prima nota brevis, ut hic:

8. About ligatures

Here follows a discussion of ligatures. Now, some ligatures are ascending, some descending: ascending, when the second note is higher than the first; descending contrariwise, when the first note is higher than the second. About which the following rules are given. The first rule is: Whenever the first note is higher than the second, having a descending tail or line on the left side, whether it shall be notated in a square or oblique body, it is said to be with propriety, and the first note is a brevis, as here:

Secunda regula est: Quandocumque secunda nota est altior prima, et prima habuerit tractum a parte dextra descendentem, sine proprietate dicitur, et est prima longa, ut hic:

The second rule is: Whenever the second note is higher than the first, and the first shall have a descending line on the right, it is said to be without propriety, and the first is a longa, as here:



Et si prima non habuerit tractum, dicitur, et est prima brevis, ut hic:

And if the first does not have a line, it is said to be [with propriety], and the first is a brevis, as here:

Tertia regula est: Quandocumque prima nota, sive fuerit quadra sive obliqua, est altior secunda carens tractu, sine proprietate dicitur, et est prima longa, ut hic:

The third rule is: Whenever the first note, whether it be square or oblique, is higher than the second but lacking a line, it is said to be without propriety, and the first is a longa, as here:

Quarta regula est: In omni ligatura prima nota habens tractum a parte sinistra ascendentem, cum opposita proprietate dicitur, et facit primas duas esse semibreves, ut hic:

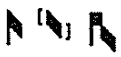
The fourth rule is: In every ligature, the first note is said to be with opposite propriety when it has an ascending line on the left, and [this propriety] causes the first two to be semibreves, as here:

Quinta regula est: In omni ligatura ultima descendens sub penultima in quadro posita cum perfectione dicitur, et est longa, ut hic:

The fifth rule is: In every ligature, the last one descending beneath the penultimate is said to be with perfection when it is notated as a square, and is a longa, as here:

et in obliquo corpore figurata, sine perfectione dicitur, et est brevis, ut hic:

and when notated in an oblique body, it is said to be without perfection, and is a brevis, as here:



Sexta regula est, quod omnis ultima stans directe supra penultimam vel a latere habens tractum a parte dextra cum perfectione dicitur, et est longa, et secundum aliquos vocatur longa per oppositam proprietatem, ut hic:

The sixth rule holds that every last one standing directly above the penultimate one, or along its side having a line on the right-hand side, is said to be with perfection, and is a longa, and according to some it is called a longa through opposite propriety, as here:

Septima regula est, quod omnis ultima stans a latere supra penultimam sine tractu, sive fuerit quadra sive

The seventh rule holds that every last one standing on the side above the penultimate without a line,

obliqua, sine perfectione dicitur, et est brevis, ut hic:

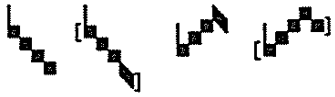
whether it shall be square or oblique, is said to be without perfection, and is a brevis, as here:

Octava regula est: In omni ligatura medie sunt breves, ut hic:

The eighth rule is: In every ligature the middle ones are breves, as here:

nisi prima esset cum opposita proprietate, quia tunc secunda iret cum prima pro una brevi iuxta quartam regulam predictam, ut hic:

unless it be with opposite propriety, for then the second would have gone with the first, equivalent to one brevis according to the aforesaid fourth rule, as here:



Et hec de ligaturis sufficiant.

And this is enough about ligatures.

9. De sincopa

Sequitur de sincopa. Unde sincopa est divisio circumquaque figure per partes separatas, que numerando perfectiones ad invicem reducuntur; et potest fieri in modo, tempore et prolatione.

Si fiat in modo, aut fit perfecto aut imperfecto: si in modo perfecto, tunc est reperire tres breves separatas vel valorem pro longa perfecta, que numerando perfectiones ad invicem reducuntur; si in modo imperfecto, tunc est reperire duas breves separatas vel longam puncto perfectionis punctatam, cuius tertia pars ad aliquam brevem solam reducitur separatam, ut hic:

9. About syncopation

Here follows a discussion of syncopation. Now, syncopation is the division of a note on all sides into separated parts, which [parts] are related back to one another, counting up to perfections; and it can be done in modus, tempus, and prolation.
If it is done in modus, it is in either perfect or imperfect; if in perfect modus, then [syncopation] is to find three separated breves or the value for a perfect longa, which are related back to each other, counting up to perfections; if in imperfect modus, then it is to find two separated breves or a longa dotted with the dot of perfection, whose third part is related back to some separated lone brevis, as here:

Sincopa si fiat in tempore, aut fit in tempore perfecto vel imperfecto: si in tempore perfecto, tunc est reperire tres semibreves separatas vel valorem pro brevi perfecta, que ad invicem reducuntur perfectiones numerando; si in tempore imperfecto, est reperire duas semibreves vel brevem puncto perfectionis punctatam, cuius tertia pars ad aliquam semibrevem solam reducitur separatam, ut hic:

If syncopation occurs in tempus, it is in either perfect tempus or imperfect: if in perfect tempus, then it is [syncopation] to find three separated semibreves or the value for a perfect brevis, which are related back to each other, counting up to perfections; if in imperfect tempus, it is to find two semibreves or a brevis dotted with the dot of perfection, whose third part is related back to some separated lone semibrevis, as here:

Similiter si in prolatione, aut fit in maiori aut in minori: si in maiori, tunc est reperire tres minimas separatas vel valorem pro semibrevi maioris prolationis, que ad invicem reducuntur perfectiones numerando; si in minori, duas vel semibrevem puncto perfectionis punctatam, cuius tertia pars ad aliquam minimam solam reducitur separatam, ut hic:

Similarly in prolation, it is in either major or in minor: if in major, then it is to find three separated minimas or the value for a semibrevis of major prolation, which are related back to each other, counting up to perfections; if in minor, then two or a semibreve dotted with the dot of perfection, whose third part is related back to some separated lone minima, as here:

Et nota, quod numquam nota per sincopam debet reduci ultra pausam maiorem se, ut pote minima ultra pausam semibrevis vel maiorem, nec semibrevis ultra pausam brevis vel maiorem; et sic de aliis, licet aliqui dicant contrarium, nescio quo motu.

Et hec de sincopa sufficiant.

And note that never may a note be related back by syncopation beyond a rest greater than itself, for example a minima beyond a semibrevis rest or greater, neither a semibrevis beyond a brevis rest or greater; and likewise for the other, even though some may say the contrary, I don't know for what motive.
And this is enough about syncopation.

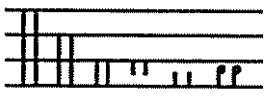
10. De pausis

Sequitur de pausis. Unde pausa dicitur vocum amissio seu aspiratio mensurata pro tot temporibus, quot fuerit spatiis figurata, quoniam pausa valet tot tempora, quot occupat spatia: sicut si tria spatia, tria tempora valet, si duo tenet spatia, duo valet tempora, et si unum, unum valet tempus. Et nota, quod maior pausa trium temporum non est ponenda, nam aliter reduplicari deberent pause secundum exigentiam modi, quare tales dictiones essent immensurabiles.

Ulterius nota, quod pausa semibrevis debet incipere in linea et descendere ad medium spatii; et pausa minime e contrario debet incipere in linea et ascendere ad medium spatii; et pause semiminimarum fiunt ut pause minimarum cum semicirculo. Exempla de omnibus pausis supradictis:

10. About rests

Here follows a discussion of rests. Now, a rest is absence of vocal sound, or [soundless] blowing, measure for so many tempora as there shall be notated spaces, for a rest is worth so many tempora as it occupies spaces: like if three spaces, the it is worth three tempora, and if it covers two spaces, then it is worth two tempora, and if one, then it is worth one tempus. And note that one cannot notate greater than a rest of three tempora, for the rests, in a different way, must be doubled according to what the modus requires, wherefore such sayings would be unmeasurable.
Note further that the semibrevis rest must begin on a line and descend to the middle of the space; and the minima rest contrariwise must begin on a line and ascend to the middle of the space; and the rests of semiminimas are made like minima rests with a half circle. Examples of all the aforesaid rests:



Insuper nota, quod non debet poni pausa semibrevis neque maior, nisi completa prolatione, nec debet poni pausa brevis neque maior, nisi completo tempore, nec pmausa longa trium temporum, nisi completo modo.

Over and above this, note that a semibreve rest, or greater, must not be written unless a prolatio has been completed, neither may a brevis rest, or greater, be written unless a tempus has been completed, nor a longa rest of three tempora unless a modus has been completed.

Item nota, quod pause non possunt imperfici nec alterari.
Et hec de pausis dicta sufficiant.

Again, note that rests can be neither imperfected nor altered.
And this is enough about rests.

11. De diminutione

Sequitur de diminutione, que sepe fit in tenoribus motetorum.
Circa quam notandum est primo, quod pro maxima in diminutione ponitur longa, pro longa brevis, pro brevi semibrevis, pro semibrevi minima.

Secundo nota, quod quando tenor est de modo imperfecto, sive fuerit de tempore perfecto sive imperfecto, diminutio fit directe per medietatem notarum et pausarum.
Tertio nota, quod quando tenor est de modo perfecto et tempore imperfecto, diminutio etiam fit directe per medium, sicut pro longa valente tres breves ponitur brevis valens tres semibreves.

Quarto nota, quod quando tenor est de modo perfecto et tempore perfecto, diminutio fit per tertium et non per medium.
Et hec de diminutione sufficiant. Exempla patent in motetis.

11. About diminution

Here follows a discussion of diminution, which occurs often in the tenors of motets.
About which one should first note that in diminution, a longa is written for a maxima, a brevis for a longa, a semibrevis for a brevis, a minima for a semibrevis.
Note, secondly, that when the tenor is in imperfect modus, whether the tempus shall be perfect or imperfect, then the diminution takes place directly by half of the notes and rests.
Third, note that when the tenor is in perfect modus and imperfect tempus, then the diminution also takes place directly through the middle, for example, a brevis worth three semibreves is notated for a longa worth three breves.
Fourth, note that when the tenor is in perfect modus and perfect tempus, the diminution is by the third [part] and not the middle.
And this is enough about diminution. There are examples in motets.

12. De colore

Sequitur de colore. Unde color in musica vocatur similium figurarum unius processus pluries repetita positio in eodem cantu. Pro quo nota, quod nonnulli cantores ponunt differentiam inter colorem et tallam: nam vocant colorem, quando repetuntur eedem voces, tallam vero, quando repetuntur similes figure et sic fiunt diversarum vocum. Que differentia, licet servetur in quampluribus tenoribus motetorum, non tamen servatur in ipsis motetis. Exempla patent in motetis.

Et predicta quamvis rudia sufficiant in arte practica mensurabilis cantus anhelantibus introduci.

12. About *color*

Here follows a discussion of coloration. Now, *color* in music is the notation of similar notes of one passage, repeated several times within the same song. For which you should note that some singers posit a difference between *color* and *talea*: for they speak of color when the same pitches are being repeated, and of talea when similar notes are being repeated, and thus [the notes] have been of different pitches. Which difference, even though it be observed in very many tenors of motets, is not observed in the same motets. There are examples in motets.
And the aforesaid things, although basic, are sufficient for those who are panting to be introduced in the practical art of measurable song.