MTO 10.1 Examples: Wibberley, Willaert’s didactic demonstration of Syntonic tuning

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.04.10.1/mto.04.10.1.wibberley.php

Example 1. Illustration of Tenor tetrachords disposed heptachordally

Normal diatonic scala showing usual tetrachord structures

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\begin{figure}
\centering
\includegraphics[width=\textwidth]{diatonicScala.png}
\end{figure}
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* 'synemmenon' means 'conjoined' - the Latin being 'coniuncta'
** 'dizeugmenon' means 'disjoined' - the Latin being 'diunita'

Willaert's new diatonic scala as used in his Tenor

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\begin{figure}
\centering
\includegraphics[width=\textwidth]{willaertsScala.png}
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Example 2. Demonstration of the schisma

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\includegraphics[width=\textwidth]{schisma.png}
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* note lowered by a syntonic comma
Example 3. Willaert’s tetrachord matrix using simplified notation

Example 4a. Willaert’s Tenor transcribed into simplified notation

Quid non ebrietas dissingat (Tenor)
Example 4b. The correct performance of Example 4a indicated by editorial flats

Example 5. Pythagorean and Ptolemaic tetrachords compared

Example 6. Willaert’s new Syntonic tetrachords

Pitch material used in the second half of Willaert’s motet *Quid non ebrietatis?* Pitches marked “-1” are lowered by a comma from their Pythagorean defaults, while the remaining notes retain their Pythagorean pitch standards.
Example 7. Willaert's exercise in pitching 16:15 semitones

Willaert's first exercise: the singing of new semitones

Example 8. Voice leading between Tenor and Altus
Example 9. Willaert’s last use of Pythagorean harmony in measure 23

Pythagorean intervals
Example 10. A new edition of Willaert’s Quid non ebrietas dissignat
...rex veniam, sollicitus animus eximurus, ad...