Table 1: Renaissance Interval Ratios

Interval	Example	Ramos (1482)	Gafurius (1518)	Spataro (1521)	Folgiano (1529)	Cardanus (c. 1546)	Vicentino (1555)	Zarlino (1558, 71, 88)	Salinas (1577)	Galilei (1581)
minimum semitone	C_{+1} - $C\#_{-1}$				25:24			25:24	25:24	25:24
minor semitone	C_0 - $C\#_{-1}$	135:128*	(256:243)		135:128	135:128	(18:17)	135:128		135:128
major semitone	C_0 - Db_{+1}	16:15		16:15	16:15	16:15	(17:16)	16:15	16:15	16:15
maximum semitone	C_{-1} - Db_{+1}				27:25				27:25	27:25
minor tone	C_0 - D_{-1}	10:9		10:9	10:9	10:9	10:9	10:9	10:9	10:9
major tone	C_0 - D_0	9:8	9:8	9:8	9:8	9:8	9:8	9:8	9:8	9:8
minor 3rd	C_0 - Eb_{+1}	6:5	(32:27)‡	6:5	6:5	6:5	6:5	6:5	6:5	6:5
major 3rd	C_0 - E_{-1}	5:4	(81:64)‡	5:4	5:4	5:4	5:4	5:4	5:4	5:4
perfect 4th	C_0 - F_0	4:3	4:3	4:3	4:3	4:3	4:3	4:3	4:3	4:3
augmented 4th	C_0 - $F\#_{-1}$	45:32			45:32	(10:7)		45:32	45:32	45:32
diminished 5th	C_0 - Gb_{+1}	64:45			64:45			64:45	64:45	64:45
perfect 5th	C_0 - G_0	3:2	3:2	3:2	3:2	3:2	3:2	3:2	3:2	3:2
minor 6th	C_0 - Ab_{+1}	8:5	(128:81)‡	8:5	8:5	8:5	8:5	8:5	8:5	8:5
major 6th	C_0 - A_{-1}	5:3	(27:16)‡	5:3	5:3	5:3	5:3	5:3	5:3	5:3
minor 7th (lesser)	C_0 - Bb_0	16:9			16:9	16:9			16:9	16:9
minor 7th (greater)	C_0 - Bb_{+1}	9:5			9:5			9:5	9:5	9:5
major 7th	C_0 - B_{-1}	15:8			15:8	15:8		15:8**	15:8	15:8
8ve	C_0 - C_0	2:1	2:1	2:1	2:1	2:1	2:1	2:1	2:1	2:1

*Ramos also uses the 256:243 Pythagorean *limma*. His 10:9 minor tone is comprised of the 135:128 and 256:243 semitones, rather than the 16:15 and 25:24 varieties.
‡Gafurius recognizes the just ratios 5:3, 8:5, 5:4, and 6:5 but prefers the Pythagorean intervals. He does imply that "singers" use just ratios (II.34, 35).
**Zarlino (1588) gives this erroneously as 18:8 which is impossible since it would be more than an octave.