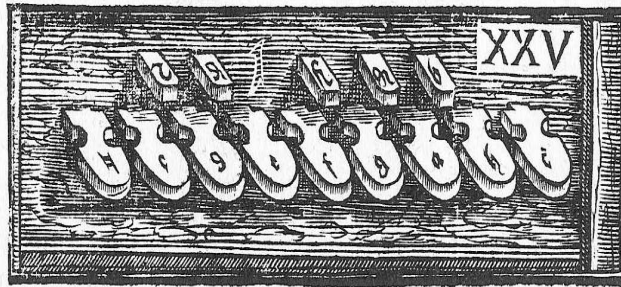


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Das I. vnd II. Diskant-clavier.

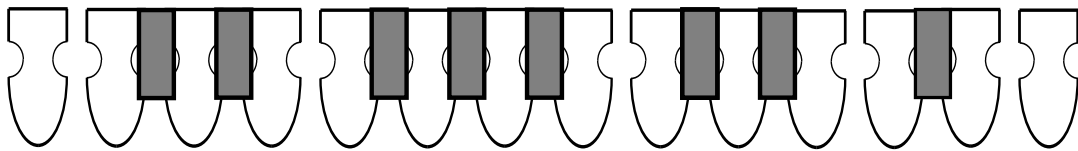


Praetorius' *Diskant* keyboards (Halberstadt 1361/1495)

Early Pythagorean *

E^b B^b F C G D A E B F[#] C[#] G[#]

g[#]6444444Wolf4444447e^b



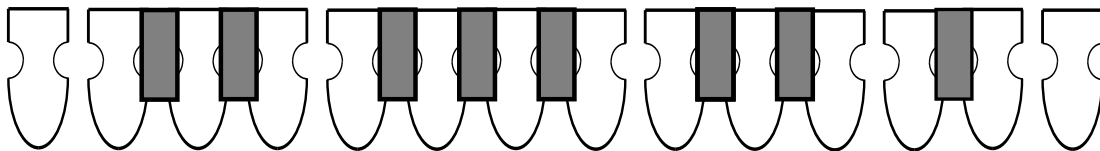
b^0 c^1 e^b $f^\#$ c^2 g^2 a^2
 b944444444448e^b f[#]9444444448b^b c[#]94444444448f g[#]94444444448c etc. → etc. →

Pythagorean diminished 4ths = 384.36 cents; pure major 3rds = 386.31 cents

Arnaut

G^b D^b A^b E^b B^b F C G D A E B

b64444444Wolf444444447g^b



b^0 c^1 g^b a^b c^2 g^2 a^2
 b944444444448g^b a944444444448d^b d944444444448g^b e944444444448a^b etc. → etc. →

Pythagorean diminished 4ths = 384.36 cents; pure major 3rds = 386.31 cents

Pure major thirds or diminished fourths equivalents

Early Pythagorean *											
	c [#] -f					f [#] -b ^b		g [#] -c			b-d [#]
Arnaut											
		d-f [#]		e-g [#]					a-c [#]		b-d [#]
Two quarter-comma mean-tone variants *											
c-e		d-f [#]		e-g [#]	f-a		g-b		a-c [#]	b ^b -d	b-d [#]
c-e		d-f [#]	e ^b -g	e-g [#]	f-a		g-b		a-c [#]	b ^b -d	

* a “Wolf” can theoretically be placed anywhere in the circle of fifths constituting a 12-note octave. These are among the more common in known usage, although with Pythagorean tempering there is a notable lack of specific guidance before Arnaut de Zwolle. That given here for early Pythagorean (wolf E^b-G[#]) is a working hypothesis in common use. It has been adopted for the [Rumsey Medieval organ](#). A similar situation exists with tempered 5^{ths} - the first quarter-comma mean-tone variant given here is in less common use, but offers some interesting connections with a degree of suitability to the keys of early North German organ music, while the second was and is more frequently used.

Refer especially:

Pythagorean intonation and the rise of the triad (Mark Linley)

.pdf downloads available e.g. at:

http://independent.academia.edu/MarkLindley/Papers/242254/Pythagorean_intonation_and_the_rise_of_the_triad

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[A general background to Gothic-mediæval organ culture](#)
