

CAPTIONS

Figure 1.

Diagram showing the possible mutations across the gamut.

Johannes Tinctoris, *Expositio manus*, Valencia, Universitat de València, Biblioteca Històrica, 835, fol. 8v. Reproduced with the kind permission of the Biblioteca Històrica, Universitat de València.

Figure 2.

Tinctoris, *Expositio manus*, vii.3.

Example showing the six mutations on *A la-mi-re*, matching the order of the text.

Valencia, Universitat de València, Biblioteca Històrica, 835, fol. 11. Reproduced with the kind permission of the Biblioteca Històrica, Universitat de València.

Figure 3.

Carthusian anonymous, *Tractatus de musica plana*, II.xiii.

Example showing solmisation syllables placed in the musical notation.

Ghent, Universiteitsbibliotheek, 70, fol. 115vb. Reproduced with the kind permission of the Universiteitsbibliotheek, Ghent.

Figure 4. Marchetus of Padua, *Lucidarium*, VIII.ii.5–7.

Mutation on C fa-ut (and ut-fa).

Transcribed from Brussels, Bibliothèque Royale. II 4144, fol. 20.

Figure 5. Marchetus of Padua, *Lucidarium*, VIII.ii.5–7.

Mutation on C fa-ut (and ut-fa).

Transcribed from Milan, Biblioteca Ambrosiana, D.5 inferiore, fol. 63v.

Figure 6. Marchetus of Padua, *Lucidarium*, VIII.ii.5–7.

Mutation on C fa-ut (and ut-fa).

Perugia, Biblioteca comunale Augusta, 1013, fol. 26. Reproduced with the kind permission of the Biblioteca comunale Augusta, Perugia.

Figure 7. Johannes Gallicus, *Ritus canendi*.

Example showing pitch labels indicating an additional voice.

London, British Library, Additional 22315, fol. 59. Reproduced with the kind permission of the British Library, London.

Figure 8.

Martin Agricola, *Ein kurz deudsche Musica*, (Wittenberg: Georg Rhaw, 1528), fols. XIV (above)–XIIr (below)

Bayerische Staatsbibliothek München, Mus. Th. 34. Reproduced with the kind permission of Bayerische Staatsbibliothek, München.

Figure 9.

(left) Sebald Heyden, *Musicae, id est, artis canendi libro duo* (Nuremberg: Petreius, 1537), p. 34

Bayerische Staatsbibliothek München, BSB Mus. Th. 664.

(right) Sebald Heyden, *De arte canendi* (Nuremberg: Petreius, 1540), p. 39

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