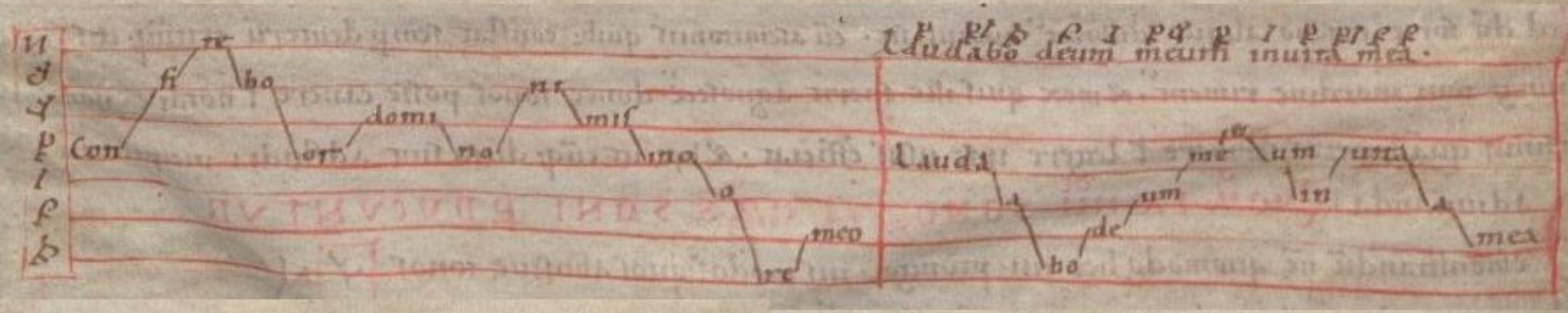
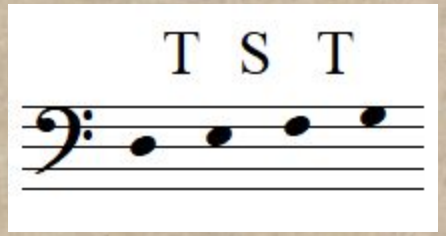
Plotting Medieval Polyphony: an *enchiriadis Tonnetz*



Justin Lavacek

University of North Texas



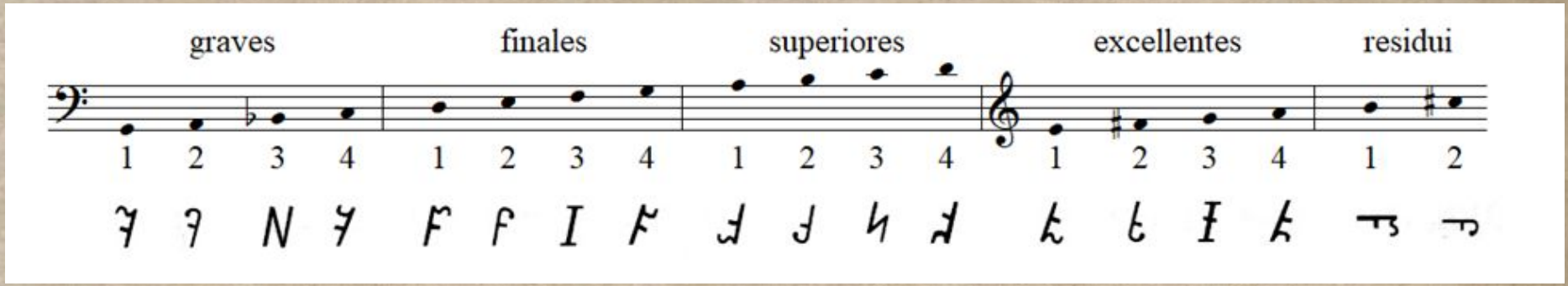
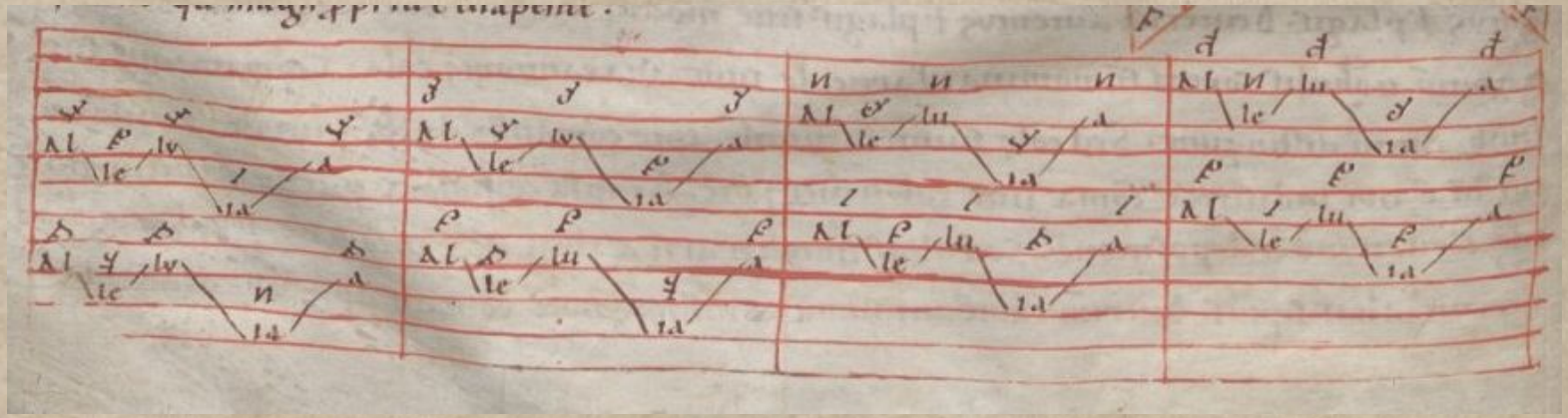


Figure 1: the *enchiriadis* gamut as a series of disjunct TST tetrachords



BSB Clm 14372, 3v

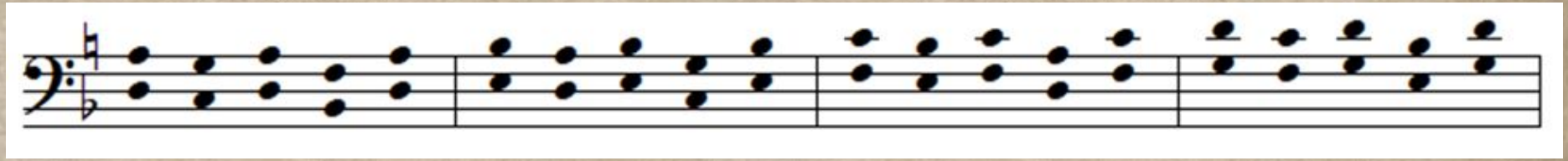
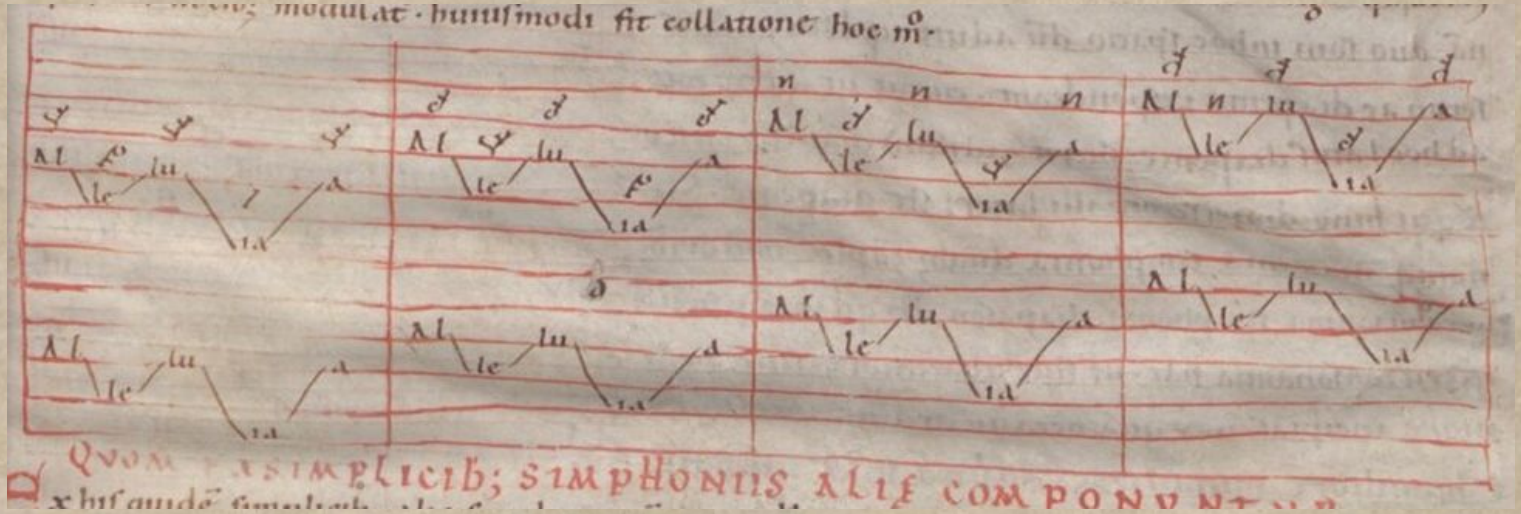


Figure 2: consonant correspondence at the fifth, *ME* Ch. 10



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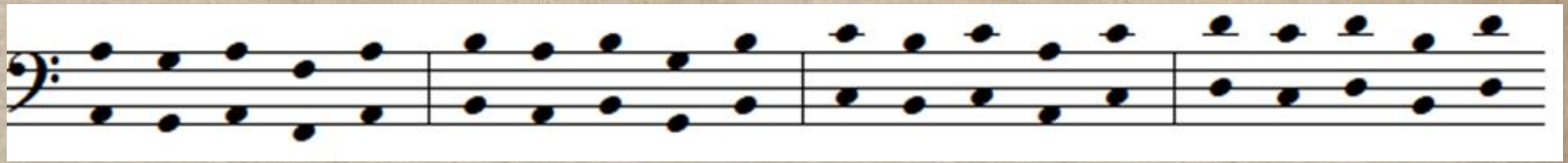
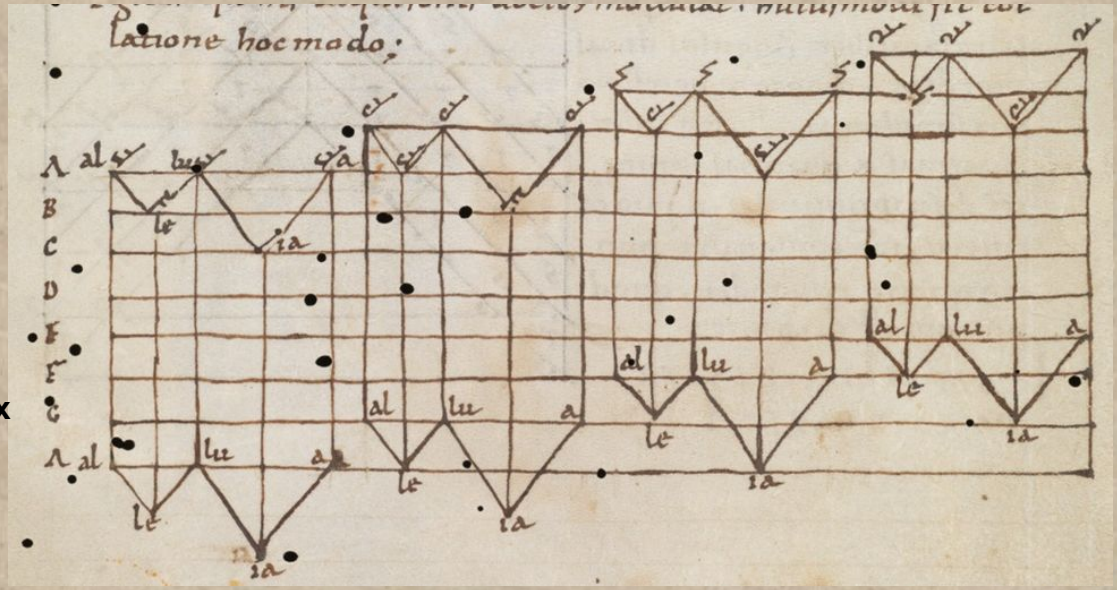


Figure 3: problematic correspondence at the octave, *ME* Ch. 10

Einsiedeln: Stiftsbibliothek Codex 79(522), 11



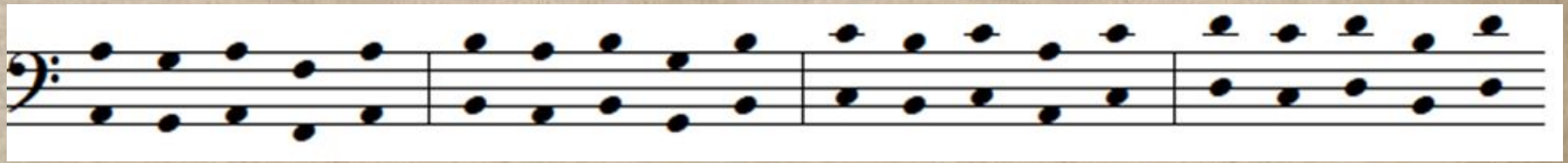
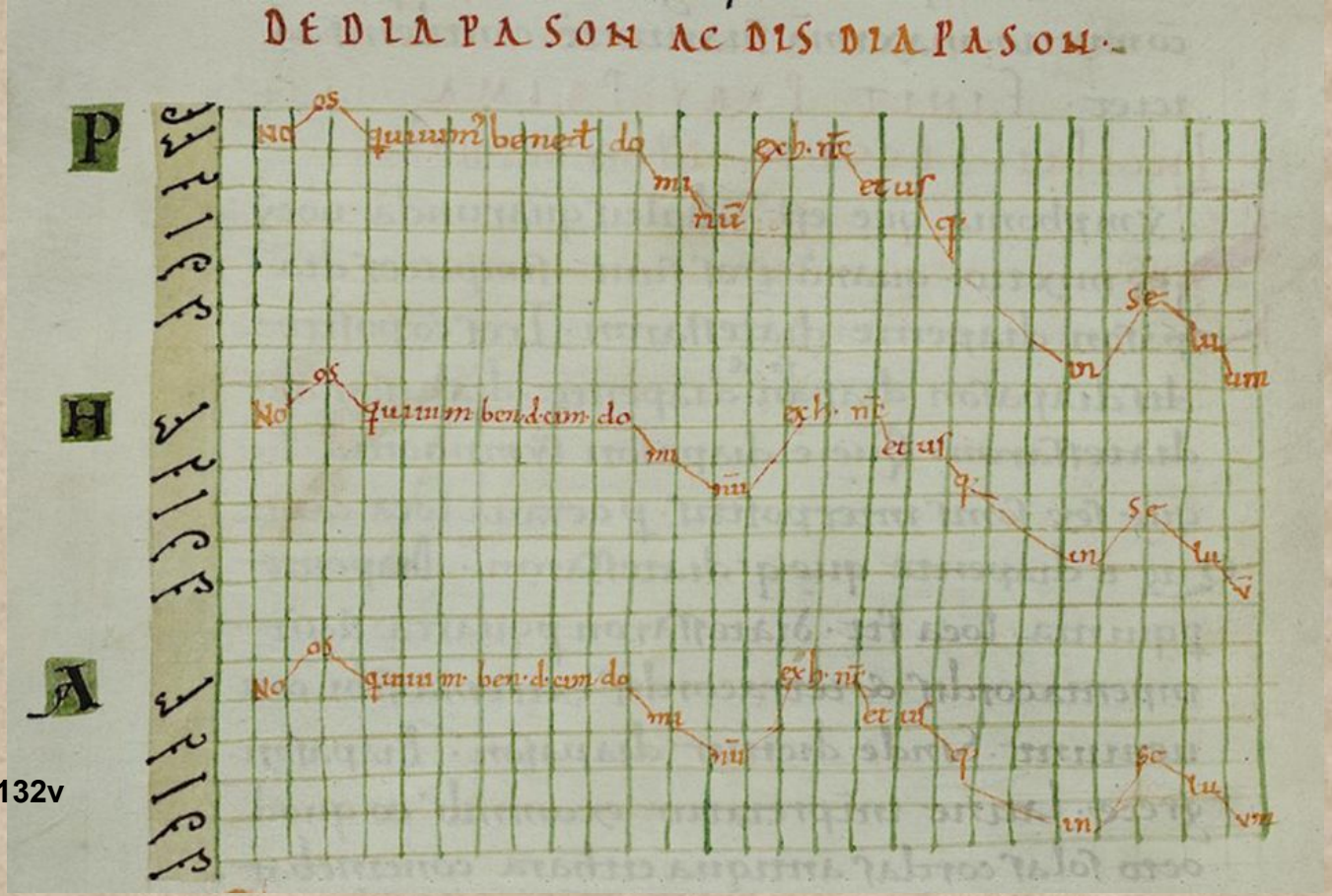
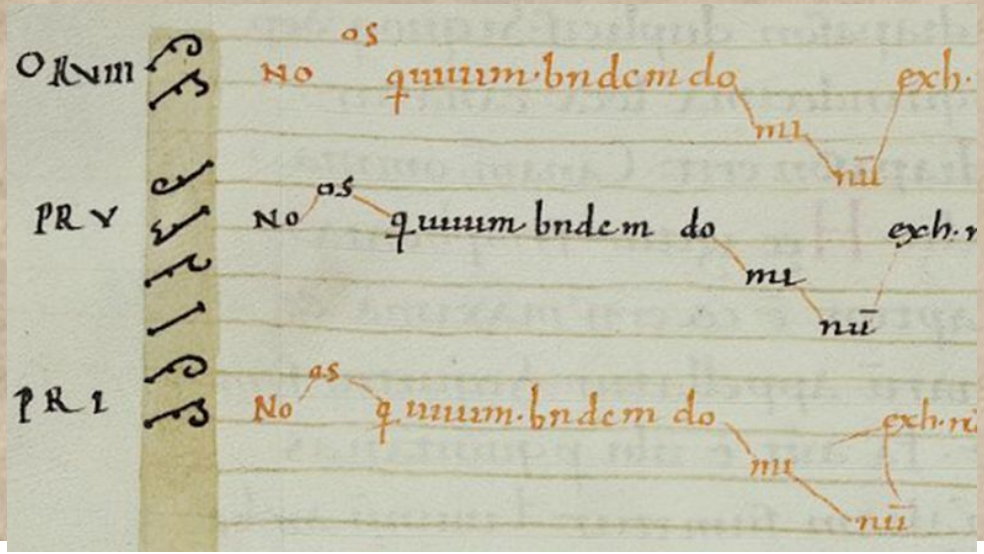


Figure 3: problematic correspondence at the octave, *ME* Ch. 10



Vaticana 1342, 132v

Figure 4: duplicating daseia for each voice



Vaticana 1342, 133v

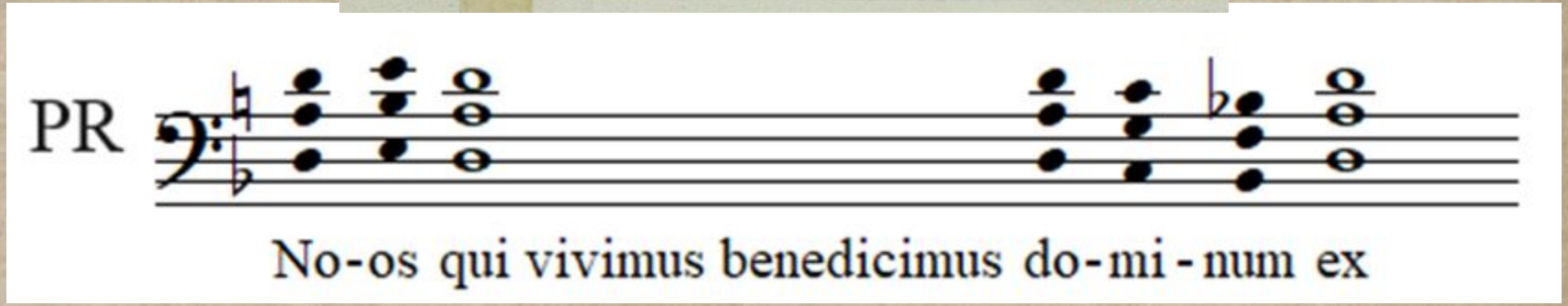
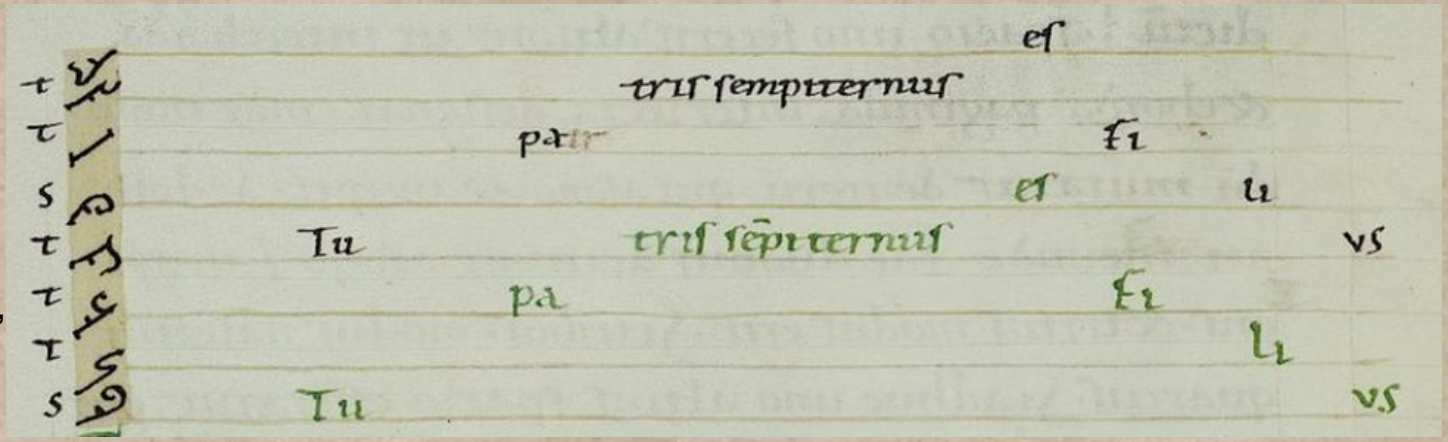


Figure 5: organum at the fifth plus octave; *SE*, Part II

Vaticana 1342,

114v



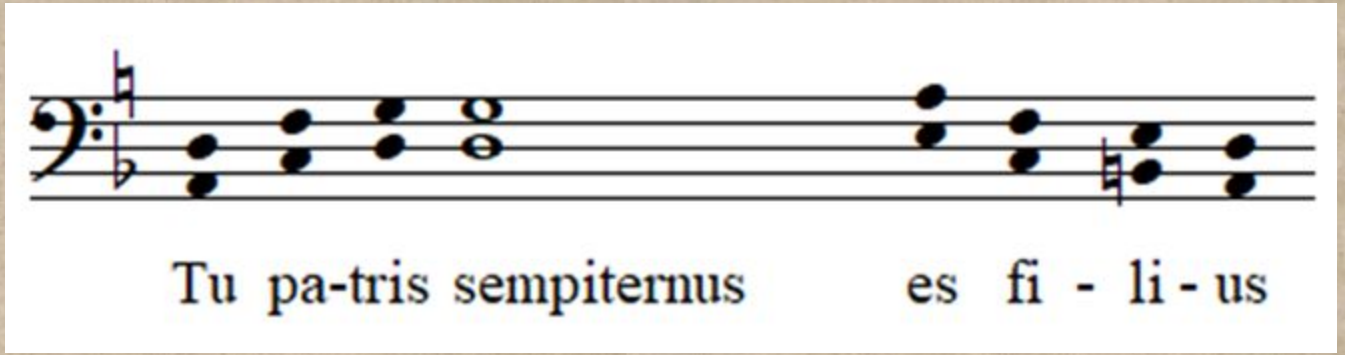
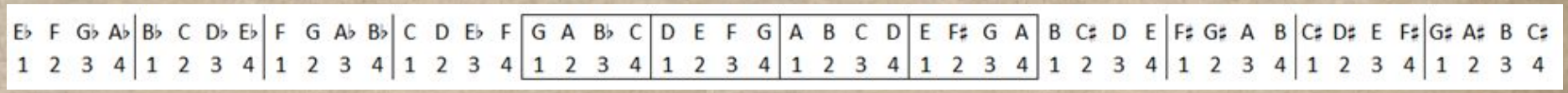


Figure 6: organum at the fourth; *ME*, Ch. 13

original gamut boxed



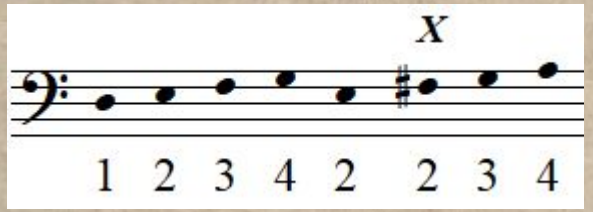
←the ends wrap around

the ends wrap around →

Figure 7: “vertical” continuation of the *enchiriadis* gamut

B	4	A
A	3	G
G#	2	F♯
F#	1	E
E	4	D
D	3	C
C#	2	B
B	1	A
A	4	G
G	3	F
F#	2	E
E	1	D
D	4	C
C	3	B♭
B	2	A
A	1	G

vitia at X

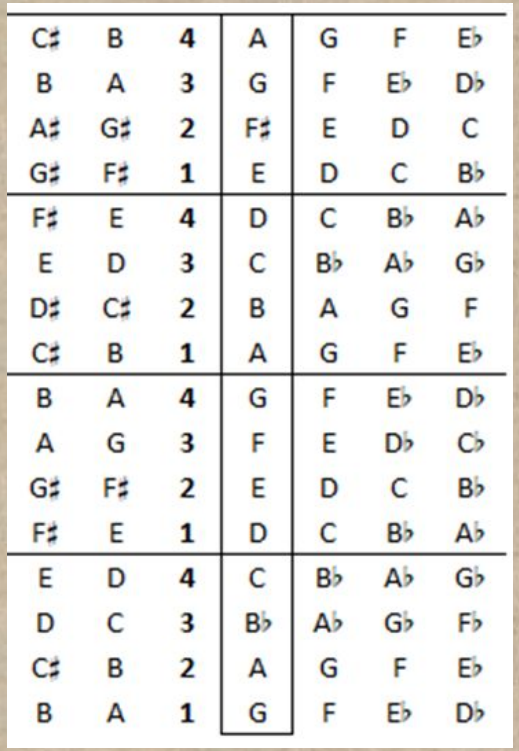


do re me fa re **mi?**

Figure 8: parallel band of pitch space (left), original *enchiriadis* gamut (boxed right)

original gamut boxed

←the ends wrap around



C♯	B	**4**	A	G	F	E♭
B	A	**3**	G	F	E♭	D♭
A♯	G♯	**2**	F♯	E	D	C
G♯	F♯	**1**	E	D	C	B♭
F♯	E	**4**	D	C	B♭	A♭
E	D	**3**	C	B♭	A♭	G♭
D♯	C♯	**2**	B	A	G	F
C♯	B	**1**	A	G	F	E♭
B	A	**4**	G	F	E♭	D♭
A	G	**3**	F	E	D♭	C♭
G♯	F♯	**2**	E	D	C	B♭
F♯	E	**1**	D	C	B♭	A♭
E	D	**4**	C	B♭	A♭	G♭
D	C	**3**	B♭	A♭	G♭	F♭
C♯	B	**2**	A	G	F	E♭
B	A	**1**	G	F	E♭	D♭

the ends wrap around →

Figure 9: central segment of the *eT*,

ordinal pitch position aligned (bold)

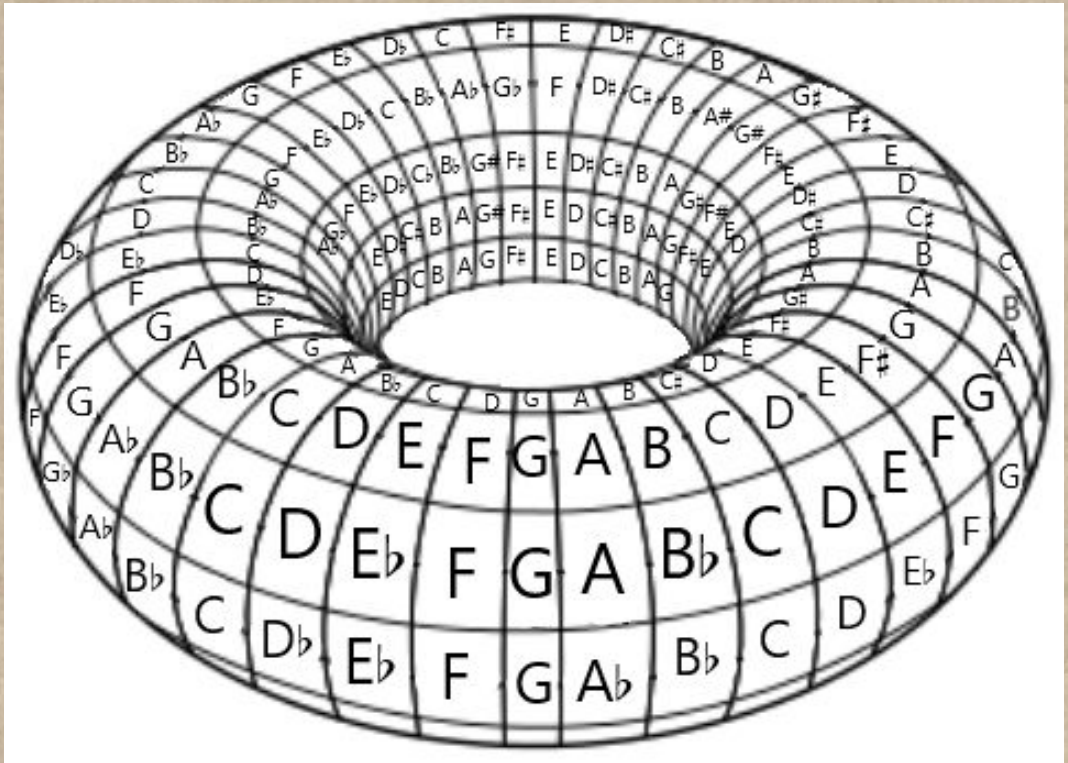


Figure 10: an *enchiriadis Tonnetz*

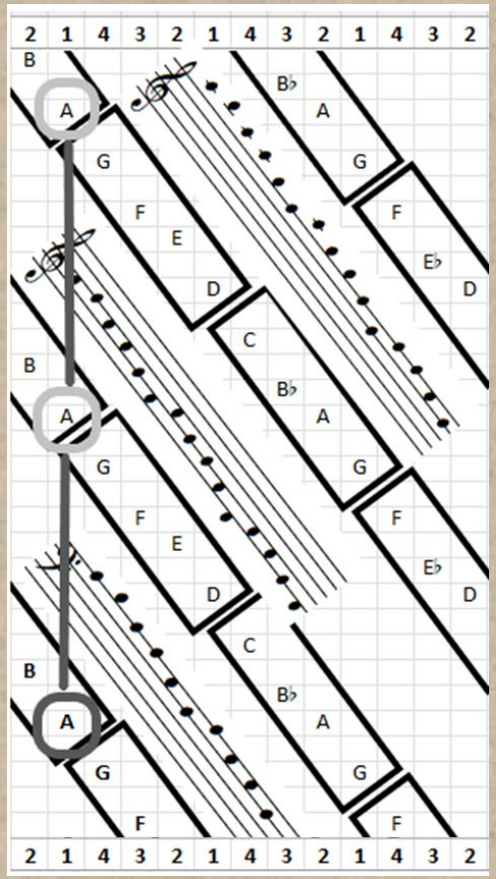


Figure 11: parallel organum at the octave on the *eT*